

# Billboard

December 17-24, 2016 | [billboard.com](http://billboard.com)



YEAR IN MUSIC 2016

## The No. 1s

**THE WEEKND** ruled pop, as his songs about sex and fame (and more sex) shattered streaming records and owned the charts. 'I never expected to be so big'

**PLUS** Our hitmakers portfolio starring Lukas Graham, Gucci Mane, The Chainsmokers, Iggy Pop, Kelsea Ballerini, Prince's Revolution and more

# 366 DAYS • 395 EVENTS

## 5 LEGENDARY STAGES

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\* Based on Songwriter charts, must be in Top 10 Hot 100, Top 10 Hot R&B/Hip-Hop, Top 10 Hot Country, Top 10 Hot Latin or top 5 positions on Dance/Electronic, Hot Christian, or Hot Gospel Songwriter charts. Also includes Producer charts for the Top 10 in Hot 100, Hot Country Songs, Hot Latin Songs, Hot R&B/Hip-Hop Songs Producers Charts or Top 5 in Hot Christian Songs, Hot Dance/Electronic Songs, Hot Gospel Songs Producers Charts, if member also meeting the songwriter criteria.

 **ascap** WE CREATE MUSIC

"I GOT A REALLY BIG TEAM  
THEY NEED SOME REALLY BIG RINGS" \*\*

DRAKE & FUTURE - "BIG RINGS"



# THE NATION'S #1 LABEL FIVE YEARS STRONG



\*Source: Billboard Top Overall Label 2015 and 2016. Nielsen Soundscan Current Albums + TEA 2012 - 2014 © 2016 Republic Records, a Division of UMG Recordings, Inc. \*\*Lyrics from the composition "Big Rings" reprinted with the permission of EMI April Music/ Irving Music admin for Pluto Mars Music and Nayvadius Maximus Music. From the Drake & Future album "What a Time To Be Alive" (Young Money Entertainment / Cash Money Records / Epic Records / A1)

# billboard HOT 100



Carey's holiday smash has re-entered the Hot 100 every December since 2012.

## Wish Come True: Mariah's 'Christmas' Returns

IT'S THE GIFT THAT KEEPS on giving: **Mariah Carey's** modern holiday classic, "All I Want for Christmas Is You," makes its annual return to the Billboard Hot 100 (dated Dec. 17) at No. 23. It re-enters with 27 million in all-format radio audience (up 21 percent) in the tracking week, 7.8 million U.S. streams (up 63 percent) and 24,000 downloads sold (up 74 percent), according to Nielsen Music.

"Christmas" (which jingled all the way to a No. 11 Hot 100 peak last holiday season) remains at No. 1 on the Holiday 100 chart. Since the seasonal survey's 2011 inception, the song has ruled for 22 cumulative weeks. No other title has led for

more than two. "Christmas" also is the best-selling holiday download (since Nielsen began tracking digital song sales in 2003), with 3.2 million sold to date, while 1994 parent LP *Merry Christmas* has sold 5.5 million copies in the United States.

The latest chart advances for "Christmas" add to a productive holiday season for Carey, the record-holder for the most No. 1s — 18 — by a soloist in the Hot 100's 58-year history. On Dec. 4, her reality show *Mariah's World* premiered on E! ("I love my #JLT [Job Long Time]," she tweeted during the premiere). And on Dec. 17, she wraps a run of nine All I Want for Christmas Is You concerts at the Beacon Theatre in New York.

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	1	1	<b>#1</b> <b>AG</b> <b>Black Beatles</b>	Rae Sremmurd MIKE WILL MADE-IT (A.I.S. BROWN, K.L.I. BROWN, M.L. WILLIAMS, R. DAVIS)	Feat. Gucci Mane EARDRUMMER/INTERSCOPE	1	12
3	3	2	<b>Starboy</b>	The Weeknd DAFT PUNK, DOC MCKINNEY, CIRKUIT THE WEEKND (A.TESFAYET BANGALTER, G. DE HOMEMEN-CHRISTO, M.MCKINNEY, H.R. WALTER, J. LOUENNEVILLE)	Feat. Daft Punk XO/REPUBLIC	2	11
2	2	3	<b>Cloner</b> <b>▲</b>	The Chainsmokers THE CHAINSMOKERS, FRANK F. KENNETT (A. T. JAGGART, S. FRANK F. KENNETT, A. FRANGIPANE, I. SLADE, J. KING)	Feat. Halsey DISRUPTOR/COLUMBIA	1	18
4	6	4	<b>Side To Side</b>	Ariana Grande MAX MARTIN, ILLYA (I. SALMANZADEH, MAX MARTIN, O.T. MARAJA, KRONLUND, S. KOTECHE, A. GRANDE)	Feat. Nicki Minaj REPUBLIC	4	14
6	4	5	<b>24K Magic</b>	Bruno Mars SHAMPOO PRESS & CURL (BRUNO MARS, P.M. LAWRENCE II, C. B. BROWN)	ATLANTIC	4	8
8	5	6	<b>Juju On That Beat (Tz Anthem)</b>	Zay Hilfigerr & Zayion McCall NOT LISTED (T. PEOPLES, J.D. MCCALL, J. LEWIS A. SMITH, V. LEWIS, J. USHER, C. HENDERSON, B.N. CARPENTER)	THA LIGHTS GLOBAL/ATLANTIC	5	10
7	8	7	<b>Let Me Love You</b> <b>▲</b>	DJ Snake DJ SNAKE, ANDREW WATT (W.S.E. GRIGAH CINE, J.D. BIBBER, A. WOTMAN, A. TAMPOSI, B. LEE, L. BELL)	Feat. Justin Bieber DJ SNAKE/INTERSCOPE	4	17
10	10	8	<b>Don't Wanna Know</b>	Maroon 5 THE ARCADE FIRE, BENNY BLANCO, LOUIE LASTIC (B.J. LEVIN, J. RYAN, J.K. HINDLIN, A. MALIK, K. MCKENZIE, J. MILLS, A. BEN-ABDALLAH, A.N. LEVINE)	Feat. Kendrick Lamar 222/INTERSCOPE	8	8
5	7	9	<b>Heathens</b> <b>▲</b>	twenty one pilots MELZONDOTI, JOSEPH (T. JOSEPH)	DC/ATLAS/WATER TOWER/ATLANTIC / FUELED BY RAMEN/RRP	2	24
9	9	10	<b>Broccoli</b> <b>▲</b>	D.R.A.M. I. GRAY, M. K. R. BRULUS, R. CHAHAYED (S. V. MASSENBURG, SMITH, M. MCCOLLUM)	Feat. Lil Yachty #TEPICHECK/EMPIRE RECORDINGS	5	25





# 1 MOST CONSUMED ALBUM OF 2016

# DRAKE



- ★ #1 HOT 100 ARTIST
- ★ #1 HOT R&B SONGS "ONE DANCE"
- ★ #1 HOT R&B/HIP-HOP ARTIST & SONG "ONE DANCE"
- ★ #1 HOT RAP SONGS ARTIST
- ★ #1 MAINSTREAM R&B/HIP-HOP ARTIST
- ★ #1 ON-DEMAND ARTIST & SONG "ONE DANCE"
- ★ #1 R&B DIGITAL SONG SALES "ONE DANCE"
- ★ #1 R&B/HIP-HOP AIRPLAY ARTIST
- ★ #1 R&B/HIP-HOP DIGITAL ARTIST & SONG SALES "ONE DANCE"
- ★ #1 R&B/HIP-HOP STREAMING SONGS ARTIST
- ★ #1 RAP AIRPLAY ARTIST & SONG "CONTROLLA"
- ★ #1 RAP ARTIST & ALBUM *VIEWS*
- ★ #1 RAP DIGITAL SONG SALES ARTIST
- ★ #1 RAP STREAMING SONGS ARTIST
- ★ #1 RHYTHMIC ARTIST & SONG "ONE DANCE"
- ★ #1 STREAMING SONGS ARTIST
- ★ #1 TOP R&B/HIP-HOP ARTIST & ALBUM *VIEWS*

"VIEWS SHOWS HOW DRAKE'S ORIGINAL SOUND HAS BECOME A GENRE UNTO ITSELF..."

★★★★★★★★★ **The New York Times**

"VIEWS CONTINUES TO MAKE STREAMING HISTORY"

★★★★★★★★★ **Forbes**



SOURCE: BILLBOARD, 12/09/16  
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Main Billboard Hot 100 chart listing top 100 songs including 'Bounce Back' by Big Sean, 'How Far I'll Go' by Auli'i Cravalho, and 'Love Me Now' by John Legend.



2

THE WEEKND FEAT. DAFT PUNK Starboy

As The Weeknd's new album Starboy shoots onto the Billboard 200 at No. 1 with 348,000 equivalent album units...

Continuation of the Billboard Hot 100 chart from position 81 to 100, including 'Setting The World On Fire' by Kenny Chesney and 'All We Know' by The Chainsmokers.

Spotlight on Dwayne Johnson: 'Welcome'. Includes photo of Johnson and text describing his debut on the chart.

Spotlight on Noah Cyrus: 'Make Me (Cry)'. Includes photo of Cyrus and text describing her fourth member entry in the Cyrus family.

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# STARBOY



**RECORD BREAKING 400 MILLION  
GLOBAL STREAMS FIRST WEEK**

- #1 GLOBAL ALBUM 90+ TERRITORIES**
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- #1 SPOTIFY GLOBAL CHART**
- #1 BILLBOARD TOP 200**



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for a record year**



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**More to come in 2017**



**OUR  
TEAM CAN  
POWER  
YOUR  
WILDEST  
DREAMS**



# Contents

## THIS WEEK

Volume 128 / No. 32

### ON THE COVER

The Weeknd photographed by Koury Angelo on Nov. 16 at Milk Studios in Los Angeles. Styling by Matthew Henson. The Weeknd wears a Mr. Completely T-shirt and jacket, Acne Studios jeans, Saint Laurent boots and O Thongthai ring.

### FOR THE RECORD

In the Women in Music issue (Dec. 10), the attorney for Stevie Nicks was misidentified. It is Jamie Young.

### TO OUR READERS

*Billboard* will publish its next issue on Dec. 22. For 24-7 music coverage, go to [Billboard.com](http://Billboard.com).

Kelsea Ballerini photographed Nov. 8 at May Hosiery Co-Op in Nashville. Watch an exclusive video of the country star telling the stories behind her hits "Dibs" and "Peter Pan" at [Billboard.com](http://Billboard.com).



## FEATURES

**41 *The Year In Music*** *Billboard* reviews the year's biggest milestones, from Beyoncé shattering expectations while swinging a baseball bat to Kanye West dropping a messy masterpiece and taking on Taylor Swift (again) to David Bowie and Prince topping the charts after leaving us too soon.

**66 *The No. 1s*** The Weeknd leads 16 wildly diverse performers in *Billboard's* annual portfolio. From Bryson Tiller and Kelsea Ballerini to Iggy Pop and The 1975, the artists this year prove there were more ways than ever to achieve the dream of topping a *Billboard* chart.

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## SPORTS & ENTERTAINMENT

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FOR HELPING US MAKE BARCLAYS CENTER AND THE NEW COLISEUM PREMIER DESTINATIONS FOR ARTISTS AND FANS. WE LOOK FORWARD TO CREATING MORE GREAT MEMORIES WITH YOU IN 2017.

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# BIG MACHINE

## L A B E L G R O U P

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### MACHINE (noun)

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- "WHEN I WAKE UP TOMORROW" (CHEAP TRICK)
- "BEAUTIFUL DRUG" (ZAC BROWN BAND)
- "I LIKE THE SOUND OF THAT" (RASCAL FLATTS)
- "CONFESSION" (FLORIDA GEORGIA LINE)
- "THINK OF YOU" (CHRIS YOUNG & CASSADEE POPE)
- "T-SHIRT" (THOMAS RHETT)
- "HUMBLE & KIND" (TIM MCGRAW)
- "H.O.L.Y." (FLORIDA GEORGIA LINE)
- "YOU LOOK LIKE I NEED A DRINK" (JUSTIN MOORE)
- "SLEEP WITHOUT YOU" (BRETT YOUNG)
- "MAY WE ALL" (FLORIDA GEORGIA LINE FEATURING TIM MCGRAW)

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- FLORIDA GEORGIA LINE: *DIG YOUR ROOTS*
- AARON LEWIS: *SINNER*
- JUSTIN MOORE: *KINDA DON'T CARE*
- STEVEN TYLER: *WE'RE ALL SOMEBODY FROM SOMEWHERE*
- RONNIE DUNN: *TATTOOED HEART*
- JENNIFER NETTLES: *PLAYING WITH FIRE*
- DRAKE WHITE: *SPARK*
- TUCKER BEATHARD: *FIGHT LIKE HELL EP*

## THE YEAR IN CHART SUCCESS

4 IMPRINTS IN AIRPLAY TOP 10 LABELS / COUNTRY AIRCHECK

#1 SONG OF THE YEAR: "DIE A HAPPY MAN" (THOMAS RHETT) / COUNTRY AIRCHECK

#1 ARTIST OF THE YEAR: THOMAS RHETT / COUNTRY AIRCHECK

#1 MALE ARTIST OF THE YEAR: THOMAS RHETT / COUNTRY AIRCHECK

#1 DUO/GROUP OF THE YEAR: FLORIDA GEORGIA LINE / COUNTRY AIRCHECK

#1 DIGITAL SONG SALES: "H.O.L.Y." (FLORIDA GEORGIA LINE) / BILLBOARD

#1 HOT COUNTRY SONGS SONG: "H.O.L.Y." (FLORIDA GEORGIA LINE) / BILLBOARD

#2 DIGITAL SONG SALES: "DIE A HAPPY MAN" (THOMAS RHETT) / BILLBOARD

#2 ARTIST OF THE YEAR: FLORIDA GEORGIA LINE / COUNTRY AIRCHECK

#3 DIGITAL SONG SALES: "HUMBLE AND KIND" (TIM MCGRAW) / BILLBOARD

#4 SONG OF THE YEAR: "I LIKE THE SOUND OF THAT" (RASCAL FLATTS) /  
COUNTRY AIRCHECK

#10 SONG OF THE YEAR: "T-SHIRT" (THOMAS RHETT) / COUNTRY AIRCHECK

#10 ARTIST OF THE YEAR: TIM MCGRAW / COUNTRY AIRCHECK

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"DIE A HAPPY MAN"

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SINGLE OF THE YEAR  
"DIE A HAPPY MAN"

#1 ALBUM *TANGLED UP*  
CERTIFIED PLATINUM

#1 SINGLE  
"CRASH AND BURN"

#1

COUNTRY  
AIRCHECK  
ARTIST OF 2016

#1 SINGLE  
"DIE A HAPPY MAN"

#1 SINGLE  
"T-SHIRT"

BMI SONG OF THE YEAR  
"DIE A HAPPY MAN"

ACM SONG OF THE YEAR  
"DIE A HAPPY MAN"





# Topline



From left: Bieber, Beyoncé and Drake lead in Grammy nominations.

## BOOMER BUST: HIP-HOP UP, ROCK OUT AT GRAMMYS

BEYONCÉ, DRAKE AND BIEBER ARE THE YOUNG FACES OF THIS YEAR'S AWARDS, LEAVING OLD WHITE GUYS GRASPING AT 'THE NEW REALITY'

BY CHRIS WILLMAN

# W

WHATEVER CONTROVERSIES the 59th annual Grammy Awards may face, an Oscars-style #GrammysSoWhite hashtag campaign won't be one of them. The five most-nominated artists at the Feb. 12 ceremony are all R&B or hip-hop artists, with **Beyoncé** claiming nine nods, followed by **Drake**, **Rihanna** and **Kanye West** with eight apiece and **Chance the Rapper** with seven. Even The Recording Academy's wild card

in the best new artist category is emerging hip-hop artist **Anderson Paak**, who'll doubtless benefit from the Grammys' annual attempt at a star-is-born coronation.

Filling out the new artist category: another hip-hop act (Chance), the year's most wildly successful pop/dance breakout (**The Chainsmokers**) and two female country singers (**Maren Morris** and **Kelsea Ballerini**). Even alt-country got a surprisingly big play with **Sturgill Simpson** as the outlier in the album of the year race, which otherwise happens to be filled with the four best-selling albums released during the time frame: Beyoncé, Drake, **Adele** and **Justin Bieber**.

What is notably missing? Alt-rock and baby boomer guitar acts, who are absent from the big four all-genre categories. Take album of the year, where slots that were widely expected to go to **Radiohead** and/or **David Bowie** instead went to Simpson and Grammy-deficient superstar Bieber, at last getting the love his camp has craved from The Recording Academy. The Grammys suddenly have a top slate that could easily be confused with an MTV Video Music Awards ballot — or, for that matter, the sales and streaming charts.

Not everyone in the Grammy-watching world immediately took to the idea of a roster so thoroughly dominated by artists

### THE OVER UNDER



Adele and Beyoncé help propel **Rob Stringer's** Columbia Records to the most Grammy nominations among labels, 32.



Despite two top 15 singles on the Billboard Hot 100 in 2016, **Alessia Cara** misses out on a best new artist nomination.



**Chance the Rapper** becomes the first artist to have a streaming-only release nominated for a Grammy.

who fall under an urban music banner, but “it’s a reflection of what’s being created,” says Recording Academy president/CEO **Neil Portnow**. “There’s certainly no question that hip-hop and R&B have grown in scope and scale and are the mainstream not only in America but worldwide. And in the rock world, it would seem as if there has perhaps been less innovation, genre-bending and collaboration.”

**Chris Anokute**, a senior vp at Epic Records who has worked with such artists as **Katy Perry** and **Iggy Azalea**, knows some of his industry peers are alarmed by the “urban” takeover but couldn’t be more thrilled himself. “It’s a great representation of what’s really going on in America and what people want to listen to. And if 40 percent of the new artist nominations are hip-hop and another 40 percent are country? Yeah, I think that’s America. And if you think *this* is the new reality, give us another five years, when the millennials and Generation Z — the kids who didn’t grow up seeing genre or color — start taking over.”

But Portnow also doesn’t want to discount rock’s absence as

coming down to a trick of the calendar. “We did have **Beck** [as an album of the year winner in 2015], so that wasn’t so long ago,” he points out. “And there may be a great rock album that came out

“If you think *this* is the new reality, give us another five years, when the millennials start taking over.”

—Chris Anokute, Epic Records

the week after the eligibility period that’s going to be right up there next go-round.” But if *Blackstar*, Bowie’s most acclaimed album in 30 years — and, as his swan song, a sentimental favorite to boot — couldn’t beat the hip-hop tide, what odds do any of the next crop of modest indie bands face?

The calendar did work against **Twenty One Pilots** garnering more nominations than the five they or frontman **Tyler Joseph** received, as their slow-burning 2015 album straddled an earlier side of the Grammy eligibility divide. Other than that untraditional duo, Radiohead or Bowie, there were few obvious rock picks for the Grammys to look to — evident in genre-specific categories that had to be filled out by TV recordings from **Alabama Shakes** and **Disturbed**, an out-of-nowhere pick like the French metal band **Gojira** or by the year’s leading lady, Beyoncé, invading even the rock category thanks to her hookup with **Jack White**. Putting Simpson in also may serve as an accurate reflection

of the fact that country and Americana are the other places disaffected rock fans have drifted to in lieu of serious excitement on the home front.

The need for a “confessional” album that was once the province of rock singer-songwriters? Fulfilled by Beyoncé’s wronged-woman song cycle... and also by, of all people, Bieber, whose crossover into both EDM and soul-baring finally made him irresistible even to a Grammy blue-ribbon panel. “Everyone in that category is deserving, but they didn’t face the same challenges as Justin,” says manager **Scooter Braun**. “They came in beloved and adored, while people were writing off Justin, thinking his career was over.”

And, of course, much of the R&B world has come to embrace Bieber as more or less one of their own, along with admiring six-time nominee Adele’s soul borrowings. For many music fans, then, the 2017 ceremony may represent a kind of coming together that was only dreamt of in the realm of politics in 2016: Black Americans and white Americans, united in their mutual love of... black music. In a divisive era where anything close to that kind of consensus is rarely achieved outside music, maybe Radiohead can wait. ●

### PAUL SIMON: SOUND OF GRAMMY SILENCE

Perhaps the album most surprisingly overlooked in all categories was **Paul Simon’s** *Stranger to Stranger* — no best-seller, but a project that was acclaimed for its sonic innovation, coming from a guy who was king of the Grammys from the late ’60s through early ’90s and could be counted on to get an album of the year nod even for a lesser celebrated

latter-day work. He even visited Los Angeles’ Grammy Museum to make an appearance, to no avail. Perhaps the blue-ribbon committee was mindful of past years in which including even one token elder-statesman act in the category led to all the older voters flocking to it (see **Herbie Hancock** beating **Kanye West** and **Amy Winehouse** in 2008). —C.W.



## Building A Hit Album From Spare Parts

By creating streaming-only compilations consisting of singles not attached to long-players, Epic, RCA and Def Jam have found a new way to score chart success and build out the profile of their labels — at virtually no cost

BY DAN RYS

In July, Epic Records created a top 10 Billboard 200 album practically out of thin air: *Epic AF*, a streaming-only release consisting of some of the label’s top-performing singles, such as **DJ Khaled’s** “For Free,” paired with tracks from other, lesser-known signings that hadn’t yet been attached to an album. The compilation’s success — four weeks in the top 10 without being available for sale — sparked a change in *Billboard’s* chart rules that stipulated only streams of songs from the album, not paid downloads, would count toward its chart position.

It also inspired imitators, with RCA (*The RCA-List* on Sept. 30 and *The RCA-List Vol. 2* on Nov. 4) and now Def Jam (*Direct Deposit Vol. 1*, released Dec. 2) leveraging the growing influence of playlists to promote successful singles and shine a light on new artists — as well as the label’s brand.

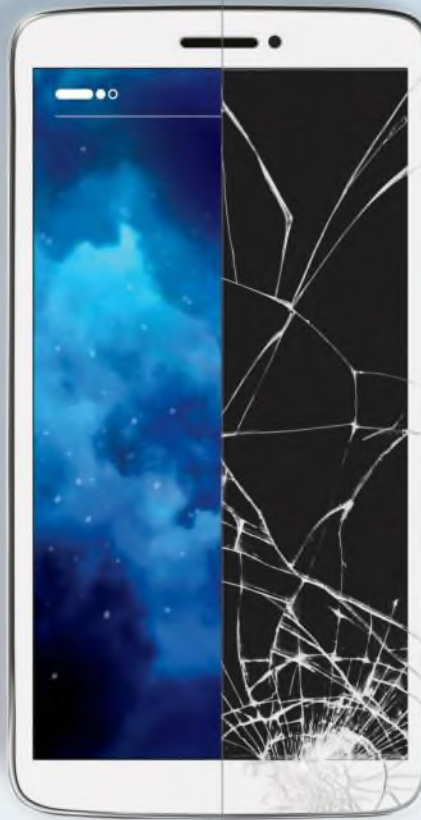


“It’s as if a playlist jumped out of a streaming environment and has been made into a product,” says RCA executive vp **John Fleckenstein**.

These playlist albums are becoming a new way to break artists and songs. Def Jam’s *Direct Deposit*, for instance, places new releases from **2Chainz** and **YG** next to new signings **Dave East** and **Amir Obe**, steering fans toward the rest of the label’s roster.

While the revenue from streaming may be incremental, the cost — essentially zero — makes any success a net positive. And the concept has been working: Both of RCA’s releases reached the top 25 of the Billboard 200, while Epic’s second compilation, September’s *Epic Lit*, reached No. 27.

Says Fleckenstein: “The streaming space is an open playing field of experimentation right now.” ●



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THE OAKLAND FIRE

# 'WE'RE ALL IN MOURNING'

These five (of the 36 total) people killed in the Ghost Ship blaze on Dec. 2 reveal the heart of the Bay Area's music-centric creative community



**Johnny Igaz**  
*A Pandora worker who was DJ'ing when the fire started*

The 34-year-old Igaz, who performed as Nackt, was DJ'ing when the fire broke out. He released some of his music on 100 Percent Silk — the dance-music label whose artist Golden Donna (Joel Shanahan) was to headline the show — and worked as a music analyst at Pandora.

Igaz grew up in the Bay Area, playing jazz saxophone and collecting funk, soul and hip-hop records. His younger brother Paul remembers him spinning Stevie Wonder, Gil Scott-Heron, The Beatles, The Grateful Dead and Michael Jackson on their parents' turntable. After graduating from Boston's Berklee College of Music, Igaz returned to the Bay Area, assisting One Little Indian Records with digital marketing. The week of the fire was his last at Pandora, where he had worked since 2007. He recently started as a part-time music buyer for San Francisco's Green Apple Books.

Igaz previously had a weekly residency at Oakland's Ruby Room, established the East Oakland deep-house party Deep East and co-founded underground collective Rare Form and the Outpost party.

"Johnny was a fantastic human being," says his friend Nic Higuera, a veteran of the local underground scene. "As things were happening, the only thing he would have been doing was trying to get other people out safely." —WHITNEY PHANEUF



**Jennifer Kiyomi Tanouye**  
*A community-focused Shazam music manager*

Tanouye, a 31-year-old who grew up in the Bay Area, championed local bands in her job as a music manager at Shazam and as the former director of the Mission Creek Oakland Music and Arts Festival. "She could

bring people together," says Noella Teele, co-owner of Oakland magazine shop Issues, where Tanouye worked for four years.

With her ever-changing hair — it shifted from fuchsia to teal to indigo — and her beloved Pomeranian by her side, Tanouye could often be spotted, as she was that night at Ghost Ship, painting nail art in bars, clubs and DIY venues. "She created community wherever she went," says Nicole Leigh, who volunteered alongside Tanouye for Mission Creek Oakland. "You wouldn't detect an ounce of judgment or pretension."

Shazam paid tribute to Tanouye on its app and website, adding a link to donate to the fire relief fund. "It's such an enormous loss," says Shazam CEO Rich Riley. "We're all very much in mourning. She was a ray of light."

Friends are working on establishing a scholarship in Tanouye's honor at Mills College, where she graduated in 2007, and Mission Creek festival founder Jeff Ray hopes to carry on Tanouye's legacy by raising funds for an all-ages, nonprofit venue in Oakland. —W.P.



**Cash Askew**  
*A musician with friends onstage and in the crowd*

Askew, a 22-year-old Bay Area native and one-half of the goth-influenced duo Them Are Us Too, frequently attended shows like the one at Ghost Ship with

her girlfriend Anya Taylor and friend Feral Pines (who also was killed in the fire). "These amazing musicians around the Bay were all our friends," says Taylor. "We were both excited to go see Joey [Casio, who also was killed] play."

Taylor had decided against going to the Ghost Ship party because she had to work early the next day. After news of the fire broke, Taylor says she ran to the scene and watched the fire burn for four

hours. "We were together for a year," says Taylor of Askew. "I love her so much."

Kennedy Ashlyn, Askew's partner in Them Are Us Two, met Askew about four years ago at the University of California, Santa Cruz. "It was Cash's 19th birthday, and she had made this playlist for a party at my house," recalls Ashlyn. "I was like, 'I love this song. I love this song.' We started the band the next day."

—Anya Taylor

Askew performed solo at Das Bunker in Los Angeles and New World Disorder in Oakland in November. "She brought the house down," says Taylor. Ashlyn, who now lives in Texas, says Them Are Us Two had planned to tour South America in January. —JAY BARMANN



**Jonathan Bernbaum**  
*A visual artist who toured with electronic acts*

Bernbaum, 34, went to Ghost Ship that night with a close friend, Barrett Clark, to support his friend, Joey Casio (real name: Joseph Matlock), who was performing. All three died in the fire. The Berkeley, Calif., native created visuals for musicians on tour around the world, including Australian electronic duo Knife Party and Miami-based DJ-producer Markus Schulz.

Bernbaum's friends remember him as a typically smart, eccentric and free-thinking denizen of the Bay Area's creative corners. "We could talk nonsense in weird accents for hours and never get bored," wrote burlesque performer Pickles LaVey on Facebook.

Schulz, who brought Bernbaum on his 2014





A memorial sprung up near the site in the days after the fire.

## UNDERGROUND VENUES SEEK A WAY FORWARD

With crackdowns likely, supporters call for action and organization

BY ANDY GENSLER

In the wake of the Ghost Ship fire in Oakland, underground (and often unlicensed) spaces have come under intense scrutiny. While Oakland Mayor **Libby Schaaf** announced on Dec. 6 the formation of both a fire safety task force and a \$1.7 million grant to help artists secure affordable space, the reaction in other cities has been more aggressive: For example, on Dec. 5, residents of Baltimore's Bell Foundry art space were evicted for alleged safety violations.

While none can argue against the need for safety, these venues have for decades incubated music and arts scenes that otherwise would have been priced out of major cities. **David Mancuso's** Loft parties in New York, Washington, D.C.'s Madam's Organ and even **Andy Warhol's** Factory might never have existed if they had to obtain permits. These days, dance, electronic, experimental, punk and indie rock are the genres that could be adversely affected.

Electronic musician and Baltimore resident **Dan Deacon**, 35, who has lived, worked and performed in alternative cooperative spaces (including an early Bell Foundry) for the past 12 years, recalls being inspired as a teenager on a trip to Providence, R.I., where he attended a party at the underground Fort Thunder, co-founded by **Lightning Bolt** drummer **Brian Chippendale**. "I'd never been to a house that was art in and of itself," he recalls. "I was like, 'How do people live here? This wall is made out of bikes, that door's a refrigerator.' It blew my mind."

For promoters and musicians, unlicensed venues are often an attractive proposition as well. "I made more money when I was underground," says **Jen Lyon** of New York-based MeanRed Productions, which for a decade has promoted shows at venues both with and without licenses from municipal authorities. But in recent years MeanRed has moved aboveground, obtaining temporary public assembly permits, liquor licenses, insurance and security while working closely with fire inspectors. "I just got more nervous," says Lyon, "not necessarily of the law, but of other people — like parents in the suburbs whose kids got too wasted at a party."

But staving off liability and getting up to code isn't always an option. "A lot of people

who end up living in these spaces don't have that kind of money," says The Windish Agency's **Sam Hunt**, whose clients include Deacon, Lightning Bolt, **Animal Collective** and **Matt & Kim**, all of whom have performed in unlicensed venues. "They'll either live unsafely, leave the area or end up in another inopportune situation."

And unlike Oakland, which is (at least outwardly) working with the arts community, in many cities "you're just going to see [authorities] saying 'Everyone get the f— out of here' rather than trying to solve the problems," says **Alexis Rivera**, who co-founded Los Angeles' Club Called Rhonda and runs management company Echo Park.

In the days after the Oakland fire, a crowd-sourced risk-reduction document for DIY venues went viral and was posted on the dance-music portal Resident



The remains of the Ghost Ship converted warehouse on Dec. 4.

Advisor. "It just started as some basic thoughts on what DIY sites can do to make themselves safer," says **S. Surface**, 35, an architectural designer and two-decade veteran of alternative spaces who created the document. "It's rudimentary things like labeling where exits are, clearing clutter and debris, making sure doors are marked."

While these attempts at self-regulation are crucial, they may not be enough. "I'd like to see city and local precincts help alternative spaces rather than shut them down," says **Ric Leichtung**, 30, who runs Ad-Hoc Promotions and has booked DIY shows at the now-shuttered Death by Audio and 285 Kent in New York. "We need an infrastructure, because legalization is a costly and confusing process that's hard to navigate." Such efforts are likely to pay off in the long run, because "people will always create and discover these spaces," says Deacon. "You can displace them, but they're not going away." ●

tour, says he was a creative force — "Jonathan's visual show was stunning" — although he started off the tour "so nervous he was shaking." By the third date in San Francisco, though, the show turned out "flawless."

Says Ian Smith, a musician/audio engineer who was a frequent collaborator and close friend of Bernbaum's: "He would hop off a plane from Beijing and drive five-plus hours into the woods to do visuals at our parties, then drive back and hop on a plane to go do events for 20,000-plus people. He never got to be too good for any of us." —J.B.



**Chelsea Faith Dolan**  
A Ghost Ship performer purely dedicated to music

Dolan — a 33-year-old Bay Area musician/DJ/producer/radio host who was to perform as Cherushii that night at Ghost Ship — "wanted outsiders to feel they had someone making music for them and with them," says Amanda Brown, co-owner of 100 Percent Silk, which signed Dolan in 2013. "She was a strong presence for women in the electronic scene."

Dolan, who studied classical piano at the San Francisco Music Conservatory, "played bass, guitar and accordion" according to her boyfriend, David Last. The couple completed an album together in 2015. "She had a sense of humor," says Last. "We were sending up '80s music." Friend and collaborator Maria Minerva remembers Dolan's commitment: "She'd bring two 80-pound suitcases to her shows; gear that she'd drag on her own."

"She didn't live online, didn't live through social media, didn't live through selling herself," says Brown. "She made music only and didn't pretend she was anything she wasn't." —ANA PELAEZ



# The Seven-Year Itch

Avenged Sevenfold's legal battle with former label Warner Bros. could set a new precedent in California's personal-services contracts

BY ROBERT LEVINE

It's hard to walk away from a long-term relationship — especially when it involves intertwined finances. Such is the issue now faced by hard rock band **Avenged Sevenfold** and its former label Warner Bros. Records, which are engaged in a legal battle over an album the group owes the company. In June, the two sides could find themselves in court arguing over how much that album would have made — in a case that could have important implications for any act trying to get out of a long-term recording contract.

In November 2015, the group formally notified Burbank-based Warner that it was terminating its deal under the California state law that limits personal-services contracts to seven years. A provision in that law allows labels to collect the money they would have made on undelivered albums, and Warner sued for damages in January.

Artists have had issues with their labels since the dawn of the music business, and dozens have used California's seven-year law — known as "the de Havilland Law," after the 1943 decision that allowed actress **Olivia de Havilland** to get out of her contract with Warner Bros. (the studio,

not the label) — to sever recording agreements. This case is unusual because of what the two sides didn't do: settle.

If the case goes to trial, the damages assessed by the jury could set an unofficial but important precedent that could make it either easier or more expensive to leave a recording contract (which would still only be possible after seven years have elapsed). Several prominent music business

attorneys say that they're not aware of a case involving damages for unreleased albums that actually went to court.

"As far as I can tell, there has never been a trial to determine damages for undelivered records," says Avenged Sevenfold's attorney in the case, **Howard King**, a litigator at King, Holmes, Paterno &

Soriano. One motive for the settlements: Labels and managers don't want to risk a ruling that could hurt them in the future.

Avenged Sevenfold signed a five-album deal with Warner Bros. in 2003, and "we had a very positive experience, commercially and personally," according to manager **Larry Jacobson**. The band's first two albums for the label sold more than 1 million units each, and its 2013 release, *Hail to the King*, has sold

646,000 copies, according to Nielsen Music (see sidebar, below). But some of the executives the band worked with have left the company, and Jacobson says, "The label had so many opportunities to show that they put this band first, and they never did."

The band has since moved on — to Capitol, which on Oct. 28 issued the group's seventh album, *The Stage*, as a surprise release, promoted with a concert on top of the Capitol building. (Capitol is not named in the lawsuit, and the band didn't begin discussions with that label until it had left Warner Bros.) On Dec. 2, Warner Bros. released an Avenged Sevenfold compilation, *The Best of 2005-2013*, which singer **M. Shadows** has criticized as an effort to undermine the band's new project.

Now King is making the case — in court and in the media — that the new Avenged Sevenfold album wouldn't have been worth as much to Warner since, he argues, layoffs have hampered the label's ability to promote rock acts. "This case is about Warner's inability to show damages because they wouldn't have been able to put out a successful album," says King. "The band left because it wasn't the same label."

Like all record companies, Warner Bros. has downsized during the past decade, and its parent company's status as the smallest of the three major-label groups has left it weaker than its rivals in some ways. But **Peter Gray**, the executive who oversaw Avenged Sevenfold's radio promotion campaigns, is now executive vp of the label. And although the sharp decline in album sales makes a fair comparison difficult,

Avenged Sevenfold's new album, *The Stage*, sold 116,000 copies in its first five weeks of release — less than half of what the band's previous album did in the same period. Warner Music Group said in a statement that "as this is a pending legal matter, we aren't commenting, except to say we're proud of our partnership with Avenged Sevenfold, including the band's two No. 1s on the Billboard 200 chart."

It's also possible that an Avenged Sevenfold album would have sold a similar amount no matter which label released it. "I would use the numbers it's expected to earn and not get into the perception," says **Barry Massarsky** of Massarsky Consulting, an economist who often offers expert testimony in copyright cases. Ultimately, that decision may fall to a jury. ●

**AVENGED SEVENFOLD: BY THE NUMBERS**

1.3M

Copies sold of Avenged Sevenfold's 2005 album *City of Evil*

1.1M

Copies sold of the band's 2007 self-titled album

646K

Copies sold of the band's 2013 album *Hail to the King*

116K

Copies sold of the band's newest album, *The Stage*

All sales for the United States only, through Dec. 1, 2016, according to Nielsen Music.

# A DEFining year of NO. 1's

With our Artists and Partners



## Alessia Cara

“Here” No. 1 on Hot R&B/Hip-Hop Songs,  
Hot R&B Songs, Mainstream Top 40

## Desiigner

“Panda” No. 1 on Hot 100,  
Hot R&B/Hip-Hop Songs

## Jeezy

Trap or Die 3 No. 1 on Billboard 200,  
Top R&B/Hip-Hop Albums

## Jeremih

“Oui” No. 1 on Mainstream R&B/Hip-Hop

## Justin Bieber

Purpose No. 1 on Billboard 200  
“Love Yourself” No. 1 on Hot 100  
“Sorry” No. 1 on Hot 100

## Kanye West

Life of Pablo No. 1 on Billboard 200  
“Father Stretch My Hands”  
No. 1 on Mainstream R&B/Hip-Hop

## Major Lazer Feat. Justin Bieber & MO

“Cold Water” No. 1 on Dance Club Songs

## Rihanna

Anti No. 1 on Billboard 200  
“Work” No. 1 on Hot 100  
“Needed Me” No. 1 on Hot R&B/Hip-Hop Songs  
“Kiss It Better” No. 1 on Dance Club Songs



FROM THE DESK OF

SENIOR VP MUSIC AND ENTERTAINMENT PROJECTS, TELEMUNDO/NBCUNIVERSAL

# Mario Ruiz

*Empire* meets *Narcos* on the Spanish-language network, thanks to the star executive

BY LEILA COBO  
PHOTOGRAPHED BY GESI SCHILLING



"Music is a great opportunity, but you have to reinvent yourself," says Ruiz, photographed Nov. 28 at NBCUniversal Telemundo Enterprises in Hialeah, Fla.

**W**HEN MARIO RUIZ WAS asked to help cast Telemundo's upcoming series *Guerra de Ídolos* (War of Idols), he had one goal: to find musicians who could act rather than actors who could sing. "We wanted to make sure we could transmit the feelings of a real singer," says Ruiz, 60, a Colombian-born Miami resident who has spent his career working in labels and TV. Indeed, authenticity is gold for the NBC-owned network, which draws an average of 849,000 adults during primetime evening hours, according to Nielsen, with scripted, edgy "super series" — more *Narcos* than *Days of Our Lives* — and highly produced musical biopics. *Guerra*, which began shooting in November and will air in 2017, is the *Empire*-esque tale of two Latin music dynasties and marks Telemundo's scripted music series debut, "with a lot of romance and a lot of action," he promises.

For Ruiz — a University of California, Los Angeles grad who broke into the music business as a shipping clerk at A&M Records in Los Angeles, then signed acts like **Chayanne** as head of A&R at

CBS Records International — *Guerra* is a major challenge in a new post that, since March of this year, has the married father of two teenage daughters overseeing music content for the network's original programming, including its scripted series and live entertainment. Says Ruiz: "The exciting thing here is finding that new talent and helping them grow."

**You formerly oversaw all on-air talent before moving to music in 2016. Why the shift?**

The network is putting major focus on music because we see a great opportunity for growth. We are generators of our own primetime content, and with my boss, [Telemundo president] **Luis Silberwasser**, we also saw an opportunity to create content on the music side. But music on its own doesn't create [audience] traffic; it grows if it has a story to tell within a bigger project. Case in point, we were the first to do biomusicals, like *Celia*. It definitely opened our eyes.

**1 Ruiz's stress reliever: using the ceiling as a pencil dartboard. 2 Ruiz moved to Miami Beach with his family in 1968. In this family photo, he sits on his father's lap. 3 Telemundo's successful series *Sin Senos Si Hay Paraíso* (Without Breasts There Is Paradise) was Ruiz's first "start-to-finish" musical project for the network. "That's why it's up on my wall," he says. 4 A bottle of El Cartel tequila, Daddy Yankee's brand, was given to Ruiz as a thank you for casting the artist as a coach on *La Voz Kids*.**

**So the Celia Cruz treatment was an "A-ha" moment?**

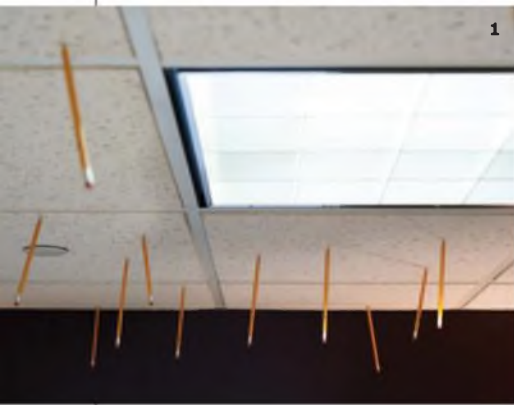
Definitely. That's why we moved forward with our second project, *Hasta Que Te Conocí*, based on the life of **Juan Gabriel**. [On Nov. 20] it had the biggest finale of a scripted series in the history of this network. After *Celia* we saw the possibilities, and next year we're producing *Jenni Rivera: Mariposa de Barrio* in partnership with the Jenni Rivera estate.

**How did you approach the casting for *Guerra*?**

We looked for singers who could act, and we were able to do that with five of the characters. The lead actress, **María León**, is an exotic, beautiful woman and the former singer of Mexican alt-pop group **Playa Limbo**. We also have a new artist, **Luis Figueroa**, who's signed to [Marc Anthony and Michel Vega's] Magnus Entertainment. Then we have **Christian Pagán**, who is signed to Universal Music, [and] **Pedro Capó**, who is signed to Sony Music. The labels were very helpful and open in this process. We auditioned between 15 and 20 people for each of the singers' parts, and in the last two months I've listened to 150 to 200 songs. We want the music to match the storyline, and most of the music will be original.

**Who is your target audience?**

Spanish speakers, and yes, we try to bring in the millennials. At the end of the day, these kids are not watching Spanish-language TV, but they know Spanish-language songs. They know **J Balvin**. They're still involved in the culture; maybe not as much as we want, but they do make an appointment to watch. ●





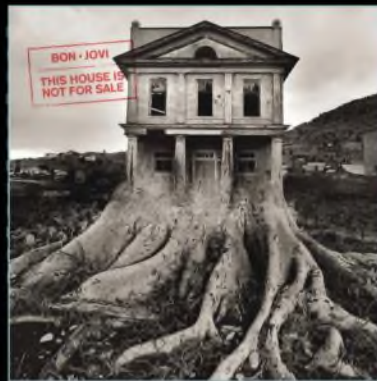
# ISLAND

2016



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**MERCY**  
PLATINUM SINGLE

**THIS HOUSE IS NOT FOR SALE**  
#1 ALBUM



**LAST YEAR WAS COMPLICATED**  
#1 ALBUM  
**CLOSE**  
PLATINUM SINGLE



**WONDERFUL CRAZY NIGHT**  
#1 UK ALBUM

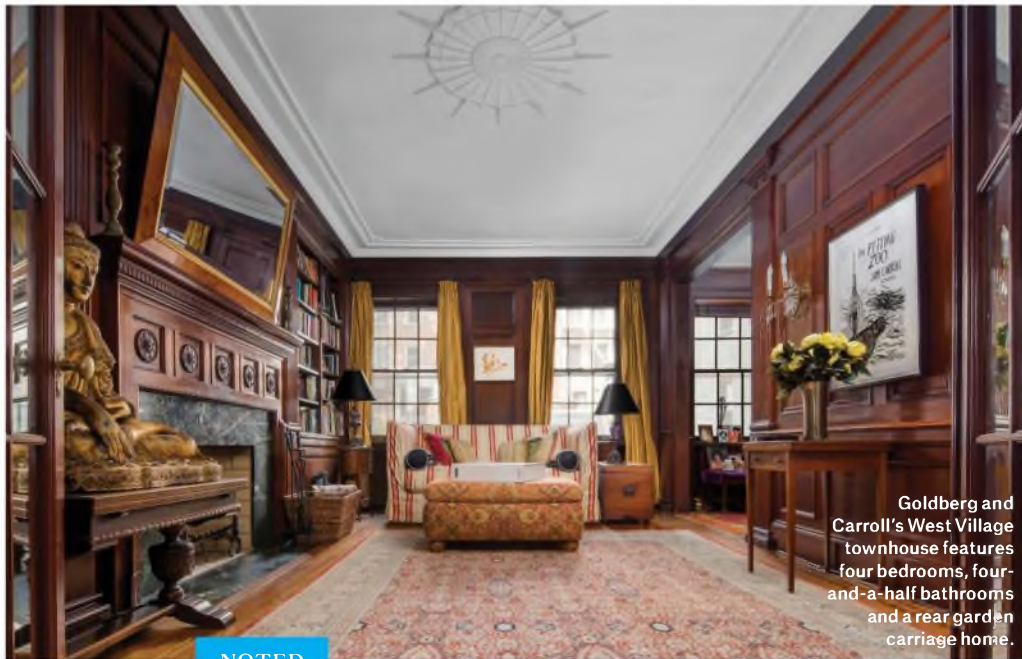
**I TOOK A PILL IN IBIZA**  
(SEEB REMIX)  
4X PLATINUM SINGLE



**COOL GIRL**  
PLATINUM SINGLE

**CONFIDENT**  
PLATINUM SINGLE





Goldberg and Carroll's West Village townhouse features four bedrooms, four-and-a-half bathrooms and a rear garden carriage home.

NOTED

12-01 → Record executive and Gold Village Entertainment founder **Danny Goldberg** and entertainment attorney **Rosemary Carroll** listed their 19th-century New York townhouse for \$16.8 million.

Manager-entrepreneur **Rob Walker** joined UTA Music as an agent.



Walker

12-02 → Eleven Seven Music Group named senior vp promotion and marketing **Steve Kline** as COO of the label group and **John Di Maio** as vp radio promotion and marketing.

Former **Oasis** frontman **Liam Gallagher** inked a publishing deal with Warner/Chappell.

Dalton Entertainment Group's **Dan Dalton** (**Damian Marley**, **Flogging Molly**) partnered with Roc Nation.

**Ice Cube** signed a two-year overall deal with 20th Century Fox TV and Fox 21 TV Studios. Under the pact, Cube tapped his longtime manager, **Jeff Kwatinetz**, to run TV production through his Cube Vision banner.

FilmRise acquired worldwide distribution rights to the

12-05 → Live Nation acquired a controlling stake in Secret Sounds Group, the Australian entertainment company behind the popular Splendour in the Grass and Falls festivals, for an undisclosed sum.

Warner Bros. Records named **Liz Morentin** executive vp communications media.



Morentin

**Jason Bonham** signed a worldwide representation deal with United Talent Agency, which will handle all of the drummer's music interests, including the Led Zeppelin Experience show.

**Selena's** father, **Abraham Quintanilla Jr.**, filed a lawsuit against the late singer's widower, **Chris Perez**, and production company Endemol Shine Latino in a bid to stall the development of a TV series based on Perez's "unauthorized" memoir *To Selena With Love*.



Selena

Record executive **Steve Backer**, who held senior positions at Epic, Giant, V2 Records and EMI Music Publishing, died after a fight with interstitial lung disease. He was 58.



From left: Danielle, Este and Alana Haim

**Haim** and sustainable fashion line Reformation announced a new collaborative New Year's Eve Party collection.

**Childish Gambino** (aka **Donald Glover**) signed with William Morris Endeavor.



Glover

Ingelwood, Calif., rapper **Big Syke**, a longtime friend and collaborator of the late **Tupac Shakur**, died at his home in Hawthorne, Calif., of natural causes. He was 48.

Capitol Music Group elevated **Jeff Temske** to senior vp streaming strategy and research.

Music agent **Susie Giang** (**Ani DiFranco**, **Crystal Bowersox**) joined APA.

**David** and **Victoria Beckham's** 11-year-old son **Cruz** signed with SB Projects' **Scotter Braun** for management.

**Greg Lake**, a prog-rock pioneer who was a founder of **King Crimson** and **Emerson, Lake & Palmer**, died after a battle with cancer. He was 69.

BIRTHDAYS

- |   |  |
|---|--|
| <b>Dec. 12</b><br>Sheila E. (59)<br>Dionne Warwick (76)                 | <b>Dec. 15</b><br>Tim Reynolds (59)<br>Dave Clark (74)           |
| <b>Dec. 13</b><br>Taylor Swift (27)<br>Amy Lee (35)<br>Jeff Baxter (68) | <b>Dec. 16</b><br>Flo Rida (38)                                  |
| <b>Dec. 14</b><br>Tori Kelly (24)<br>Cliff Williams (67)                | <b>Dec. 17</b><br>Nat Wolff (22)                                 |
|   | <b>Dec. 18</b><br>Christina Aguilera (36)<br>Keith Richards (73) |

# MAC DROPS THE



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MAC PRESENTS



## Women In Music

PIER 36, NEW YORK, DEC. 9  
 PHOTOGRAPHED BY MEREDITH JENKS

"I STAND BEFORE YOU AS A doormat. Oh, I mean... a female entertainer," **Madonna** declared to the audience as she opened her Woman of the Year acceptance speech at *Billboard's* 11th annual Women in Music event. "Thank you for acknowledging my ability to continue my career for 34 years in the face of blatant misogyny, sexism, constant bullying and relentless abuse," she continued in a 15-minute empowering and tear-inducing speech that recounted the horrific experience of being raped at knifepoint after moving to New York in 1979 ("In life, there is no safety except self-belief"), the double standards she encountered as a woman in the industry ("You are allowed to be objectified by men and dress like a slut but [can't] own your sluttiness") and ageism ("To age is a sin [as a woman], you will be criticized, you will be vilified, and you will definitely not be played on the radio"). Placing her crystal trophy down as she spoke, the icon noted

that the event wasn't so much about the award as it was "the opportunity to stand and really say thank you as a woman, as an artist, as a human." Honorees hanging on her every word included **Shania Twain**, **Alessia Cara** and **Halsey**, who rushed backstage afterward and confided, "I feel like you wrote that speech for me." Among the other highlights of the two-hour ceremony, hosted by **Hailee Steinfeld**, that airs Dec. 12 on Lifetime: **Maren Morris'** flawless rendition of "My Church," executive of the year **Bozoma Saint John's** moving speech in which the Apple Music dynamo thanked all her "sistahs" and **Andra Day's** soulful performance of "Rise Up," a song she said was meant to "heal and inspire." That sentiment resonated when Trailblazer honoree **Kesha** took the stage. "It's mind-blowing to be honored like this after the very public year I've had," she said to a standing ovation. "Thank you for reminding me that what I'm doing is worth it."

—BROOKE MAZUREK

7  
 DAYS  
 on the  
 SCENE



**BACKSTAGE PORTRAITS**



3



4



5



6



7



8



9

1 The woman who inspires Powerhouse honoree Day? "Nina Simone." 2 "If you ask the universe for a lot, you will get a lot — it just might not always be so pleasant," said Madonna. "Once you embrace and accept this universal law, you might just survive this crazy thing called life." 3 Women in Music host Steinfeld. 4 Debbie Harry presented the Rising Star award to Halsey. 5 Duo Chloe x Halle introduced Rule Breaker honoree Cara (6). 7 Halsey. 8 "I work alone, I write alone, I have a very isolated creative environment, so every once in a while somebody pulls me out of that and says, 'Hey, you're actually not alone in this,' and it feels really good," Icon honoree Twain told *Billboard* on the red carpet. 9 "I would say to anyone who's willing to be successful in music or just in their dreams. Take the time to fail. It's a really good thing to do," said Morris backstage.

Honorees and presenters photographed Dec. 9 at Pier 36 in New York. Watch exclusive interviews at [Billboard.com](http://Billboard.com).



1



2



6

1 Rita Ora. 2 Performer Labrinth (far left) and magician David Blaine (third from left), who came as Madonna's guest, hung with Maverick's Greg Thompson, Scott Rodger, Guy Oseary and Adam Leber (from left). 3 Anderson Cooper introduced Madonna with a tribute to her living legacy: "Madonna is *Billboard's* Woman of the Year, but as far as I'm concerned, in terms of music and impact and culture, she has been the Woman of the Year every year since she released her first single, 'Everybody,' in 1982." 4 "Madonna is a force. She makes any woman over 40 feel sexy," said Schure Media Group founder Yvette Noel-Schure (Beyoncé, Chloe x Halle), who attended with husband David Schure. 5 "In the music business we have to find the good women who are going to support us," said Loeb & Loeb attorney Debbie White. From left: Mitchell Silberberg & Knupp attorney Christina Lepera, Tri Star Sports & Entertainment Group CEO Lou Taylor, United Talent Agency head of U.S. music operations Natalia Nastaskin and White. 6 Andra Day. 7 Maren Morris. 8 From left: *Billboard* senior vp digital content Mike Bruno, Apple Music/iTunes head of global consumer marketing Bozoma Saint John and The Hollywood Reporter-*Billboard* Media Group co-president John Amato. 9 From left: RCA chairman/CEO Peter Edge, Columbia Records chairman Rob Stringer and RCA president/COO Tom Corson.



3

"The last time I shared a stage with Madonna, she humped me from behind."  
—COOPER



## CLASS OF 2016

- |                        |                              |
|------------------------|------------------------------|
| 1 Jennifer Knopfle     | 32 Nancy Marcus Seklir       |
| 2 Sarah Stennett       | 33 Christina Lepera          |
| 3 Sas Metcalfe         | 34 Maria Fernandez           |
| 4 Natalia Nastaskin    | 35 Yvette Noel-Schure        |
| 5 Ann Sweeney          | 36 Sara Clemens              |
| 6 Sarah Trahern        | 37 Marsha Vlastic            |
| 7 Cris Lacy            | 38 Jackie Nalpant            |
| 8 Beka Tischker        | 39 Lori Badgett              |
| 9 Rocío Guerrero       | 40 Debbie White              |
| 10 Julie Swidler       | 41 Bozoma Saint John         |
| 11 Mika El-Baz         | 42 Kelli Turner              |
| 12 Denise Colletta     | 43 Danielle Aguirre          |
| 13 Jennifer Justice    | 44 Beth Appleton             |
| 14 Lou Taylor          | 45 Deborah Curtis            |
| 15 Camille Hackney     | 46 Ali Harnell               |
| 16 Leesa Brunson       | 47 Cindy Mabe                |
| 17 Dina LaPolt         | 48 Corrie Christopher Martin |
| 18 Cara Lewis          | 49 Jacqueline Saturn         |
| 19 Marcie Allen        | 50 Vivien Lewit              |
| 20 Samantha Kirby Yoh  | 51 Wendy Goldstein           |
| 21 Sharon Dastur       | 52 Jenna Adler               |
| 22 Jennifer Breithaupt | 53 Sarah Moll                |
| 23 Michele Bernstein   | 54 Caroline Yim              |
| 24 Kathy Willard       | 55 Monica Escobedo           |
| 25 Poppy Crum          | 56 Lori Feldman              |
| 26 Kristen Foster      | 57 Maureen Ford              |
| 27 Marilyn Laverty     | 58 Hildi Snodgrass           |
| 28 Jamie Young         | 59 Amy Howe                  |
| 29 Carianne Marshall   | 60 Marissa Morris            |
| 30 Mary Ann McCready   | 61 Julie Greenwald           |
| 31 Doneen Lombardi     |                              |

**“A talented, creative executive is one who has an open mind, someone who is ready to hear anything, because ideas don’t live at the top, they live everywhere within the organization.”**

**—SAINT JOHN**

7 DAYS on the SCENE



"I feel stuck and I feel sad and, quite frankly, today I feel bloated. But I knew I needed to drag myself out of bed, put on my damn boots and say thank you."

—KESHA

1 Joan Jett (left) with presenter Idina Menzel. 2 From left: Fifth Harmony's Camilla Cabello, Ally Brooke, Normani Kordei, Lauren Jauregui and Dinah Jane performed in honor of Meghan Trainor. 3 From left: Warner Bros. Records executive vp strategic marketing Lori Feldman, chairman/CEO Cameron Strang and CFO/executive vp Hildi Snodgrass. 4 From left: Performer Wrebel and presenter Charli XCX honored Kesha. 5 Atlantic Records Group chairman/COO Julie Greenwald and Island Records president/CEO David Massey. 6 First Access Entertainment co-founder/CEO Sarah Stennett with client Zayn Malik. 7 Honoree Alessia Cara, who performed "Scars to Your Beautiful." 8 Presenter Nick Jonas (left) with Republic Group president Charlie Walk. 9 iHeartMedia's Marissa Morris (far left) and Sharon Dastur with president of national programming platforms Tom Poleman (left) and president of entertainment enterprises John Sykes. 10 *The Hollywood Reporter*/*Billboard* executive vp/group publisher Lynne Segall (left) and MAC Presents president Marcie Allen. 11 From left: Loeb & Loeb partner Debra White, Regina Spektor and Artist Group International president Marsha Vlasic.





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NICK SWARDSON**

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**BRIAN WILSON**

**DAVID SPADE**

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In a year defined by the most polarizing presidential election in decades, the memorable musical moments were often born of tension: **Beyoncé** shattered expectations while swinging a baseball bat, **Kanye West** dropped a messy masterpiece before taking on **Taylor Swift** (again), **David Bowie** and **Prince** topped the charts after leaving us too soon, and one of the biggest hits was called "Stressed Out." The only event that was drama-free? The **Guns N' Roses** reunion tour, somehow



YG

My Year

The Compton MC, 26, grew up after recording the ultimate anti-Trump anthem

This was the year that separated me. It allowed me to set up my own businesses: a record-label joint venture, a publishing joint venture, a clothing line, another classic album. What I was going through in 2015, I'm not going through anymore, so it was a relief. Me and DJ Mustard had a falling out in 2015, I got shot, I was in a dark space. And when the album [*Still Brazy*, released in June] came out, all that started turning around.

DJ Mustard had a set at Coachella and brought me out as a surprise. We had put out "F— Donald Trump" the week before, and I didn't know if it was going to go like that. About 10 minutes before we went on, I'm like, "I'ma do it." The song dropped, and it was 30,000-plus motherf—ers who went up. I knew right then, "Damn, this is something else."

I didn't plan to write about [politics]. But when I was writing the album, we were going through a lot, as far as our people and our communities. And we were talking about it in the studio because we were seeing the news about police killing blacks back to back. I got tired of just talking about it with the homies, so I started rapping about it. Anybody could have written a "F— Donald Trump" record, but [ours] was real, and it was how people were feeling out here. And somebody finally said it.

The biggest change this year was having my daughter. Before, I was just turnt up, running around — I didn't have a reason to come home. But now, when I'm done doing what I'm supposed to be doing, I go home, because when she wakes up she needs to see me. I needed that. —AS TOLD TO DAN RYS

# Make America Protest Again: The Year Pop Got Political

The ascent of Donald Trump was far from the only issue worth singing out against. How artists got in formation in 2016 and engaged in a type of activism that the music world hadn't seen in decades

By Dorian Lynskey

**W**HAT CAN PROTEST SONGS actually achieve? As 2016 staggers to a close, the answer might feel like: not much.

Marquee names, from Bruce Springsteen to Katy Perry to Jay Z, stumped for Hillary Clinton in 2016. Dozens more mocked Donald Trump onstage or demanded that he drop their songs from his rally playlists. On Election Day, pop stars like Rihanna, Miley Cyrus and Madonna were vocally #WithHer. For all that, the only artists celebrating on Nov. 9 were Ted Nugent and Azealia Banks.

The job of protest songs, and art in general, is not to "win," but to bond and console when night closes in. When times are good, only the ideologically committed write protest music; other artists join in only when there is both a carrot and stick.

The stick is a political situation — a war, a crisis, a divisive leader — that makes speaking out feel like a gut impulse and a civic duty. At the start of the year, that was the series of killings that fueled Black Lives Matter. Frank Ocean sang on his song "Nikes," "RIP Trayvon, a n—a look just like me." Meanwhile, the caught-on-camera killings of Alton Sterling, Philando Castile and Laquan McDonald drew fire from artists like Miguel, Vic Mensa and T.I., whose "War Zone" video skewered the All Lives Matter backlash by having white actors re-enact the deaths of black men. White artists displayed solidarity: Macklemore and Ryan Lewis' "White Privilege II" was intensely sincere, and Lady Gaga recorded a song, "Angel Down," about Trayvon Martin.

The carrot is a game-changing artist — a Bob Dylan, a Clash, a Public Enemy — who makes protest music seem exciting and achievable. That was Kendrick Lamar, whose 2015 masterpiece *To Pimp a Butterfly* translated his personal anxieties into a panoramic statement about race in America and inspired other artists to speak candidly. Solange's *A Seat at the Table* was glued together by spoken-word reflections on blackness. On

*Freetown Sound*, Blood Orange's Dev Hynes wove the voices of author Ta-Nehisi Coates and Black Lives Matter protesters into a dense tapestry, which Hynes dedicated to "everyone told they're not black enough, too black, too queer, not queer the right way." The impact of *To Pimp a Butterfly*'s braiding of the personal and political could also be felt on such albums as Chance the Rapper's *Coloring Book* and Anderson Paak's *Malibu*.

The movement and the music merged most powerfully and publicly in February, when Beyoncé

led a phalanx of beret-wearing dancers onto the field at Levi's Stadium in Santa Clara, Calif., to perform "Formation" at the Super Bowl halftime show. This theatrical coup brought the Black Panthers into the song's orbit just as the song's video had evoked Hurricane Katrina, and it turned out to be an aperitif for *Lemonade*'s cinematic ruminations on black womanhood. While most protest songs go unnoticed at the heart of the culture, Beyoncé's radicalism was impossible to ignore; inevitably, Lamar guested on *Lemonade*'s rousing, confrontational "Freedom."

Hip-hop's activist spirit was further galvanized by the brutal presidential election campaign. While Killer Mike was reborn as a Bernie Sanders-boosting commentator and Pusha T received a shout-out from Clinton on Twitter after stumping for her campaign, other rappers performed a collective U-turn on the subject of

Trump. After years of name-dropping him as an aspirational figure, the mogul who majored in bling and braggadocio — "Take over the world when I'm on my Donald Trump shit," Mac Miller innocently rapped on his 2011 single "Donald Trump" — MCs reassessed him as a clear and present danger, none more bluntly than YG on the fist-swinging "FDT (F— Donald Trump)."

Warhorses Chuck D, Tom Morello and B-Real teamed for a supergroup, Prophets of Rage, and headed to Cleveland for the Republican National Convention; Green Day chanted "No Trump, no KKK, no fascist U.S.A." during a post-election

## Social Justice 2016 Playlist

1 "The Space Program"  
A Tribe Called Quest

2 "Drone Bomb Me"  
Anohni

3 "Don't Touch My Hair"  
Solange featuring  
Sampha

4 "The Party's Over"  
Prophets of Rage

5 "Hands Up"  
Blood Orange



American Music Awards performance. There was no shortage of pressing issues to energize artists: Neil Young honored Dakota Access Pipeline protesters on *Peace Trail*, and M.I.A. banged the drum for refugees on *AIM*. Against Me! performed in North Carolina as a protest against the state's transphobic bathroom law, refusing to cancel its Durham show because, as the group's transgender leader Laura Jane Grace put it, "Visibility is more important than ever."

More tellingly, artists with no track record of political engagement were moved to respond to 2016's dire upheavals. Bastille railed against right-wing demagogues on "The Currents" and was one of several British groups, including Chvrches and The 1975, that denounced the reactionary populism that produced Brexit. "It's rare these days for musicians to speak out, in their music or their interviews, about their opinions," said Bastille's Dan Smith in a November interview. "As this year has progressed, though, it can seem borderline impossible not to talk about politics."

In 2017, the Trump administration looks likely to be an unprecedented catalyst for protest, as the

wave of white nationalism that he has ridden to the White House directly threatens the rights and safety of many artists and their fans. Indeed, it has already begun: A Tribe Called Quest's *We Got It From Here... Thank You 4 Your Service*, written during Trump's toxic campaign, contains a fistful of eloquent resistance songs. "Muslims and gays, boy, we hate your ways/So all you bad folks, you must go," goes their song "We the People...," which Tribe performed on *Saturday Night Live* four days after the election. On Drive-By Truckers' *American Band*, released in late September, the liberal Southerners focused on the racism, jingoism, gun worship and Lost Cause nostalgia of Trump country. "It didn't really occur to us that [*American Band*] would remain timely after the first week of November," says co-frontman Patterson Hood. "I'm kind of disappointed that it has a new shelf life."

It would not be surprising if Trump inspired more musical fury than Nixon, Reagan or both Bushes put together. Whether these songs will have any practical effect is debatable, but also not the point. They will be emotionally necessary.

## ADELE'S CHEEKIEST STAGE BANTER

The U.K. superstar's world tour broke records...and expectations for how she should act onstage

**"Oh, my God, I just burped! I had a Dirtyburger before I came on, that's why."**

—Offering explanations during her headlining set at Glastonbury in June

**"I think I just twerked."**

—Accidentally busting a dance move at London's O2 Arena in March

**"Some dickhead tried to say that my voice was not me on record ... Dude, suck my dick."**

—Responding to producer Tony Visconti's negative comments about her vocals during a Paris show in June

**"Shit. Wrong words."**

—Flubbing the lyrics to "Million Years Ago" in Lisbon in May

**"Give it up for me, I did it! I'm going to go have another baby."**

—Staying sarcastic while closing out her tour in Phoenix in November



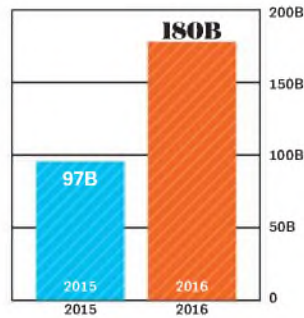
YG: TIM MOSEHEIDER/GETTY IMAGES; ADELE: BEV/SHUTTERSTOCK; GRANDE: JEFF BRANTZ/FILMMAGIC; MALIK: GILBERT CARPASSOULO/FILMMAGIC



# A Flood Of Streams

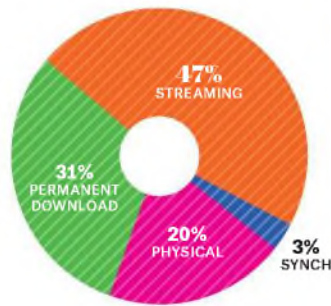
In 2016, the music business showed its most promising growth since the late 1990s, thanks to a boom in paid subscription services

By Camille Dodero



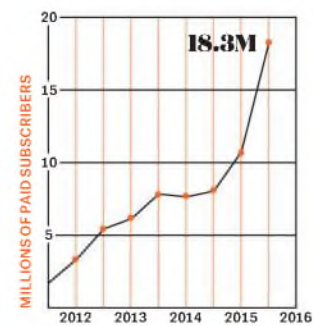
### ON-DEMAND AUDIO SOARS

Through 2016's first three quarters, audio streaming had nearly doubled its multibillion total from the same period in 2015, while on-demand video was also up 11 percent. Total streams will likely cross a record 400 billion by the end of the year.



### STREAMING BRINGS IN THE MOST MONEY

Earning 16 percent more than permanent downloads, the format is now the industry's largest revenue source by a wide margin, up from 34.3 percent in 2015 and 27 percent in 2014.



### A CUSTOMER BASE SKYROCKETS

Launched in mid-2015, Apple Music brought in 17 million global subscribers in 14 months and contributed to the overall increase of 8 million U.S. subscribers; Pandora's service arrives in 2017.

SOURCES: Nielsen Music, RIAA. NOTE: Numbers have been rounded.



## MANNEQUINS, MACCA AND CHART MOVES

On Nov. 2, 17-year-old Joseph Day became the first person to soundtrack his California high school's version of the then-nascent Mannequin Challenge with Rae Sremmurd's "Black Beatles," featuring Gucci Mane. Twelve days later, the song was No. 1 on the Billboard Hot 100, as everyone from Steph Curry to Ellen DeGeneres to Paul McCartney posed to the Mike Will Made It-produced hit. 2016: the year standing motionless turned a club track into a chart-topper.

## TAYLOR SWIFT'S SAMIZDAT SONGWRITING: AN EXPERT WEIGHS IN

She didn't release any new music of her own in 2016, but you could still find Taylor Swift's work on the radio, with two dissimilar smashes that she quietly co-penned. Hit songwriter Busbee (5 Seconds of Summer, Maren Morris) analyzes Swift's 2016 writing credits — both of which she initially kept under wraps from the public.



**"This Is What You Came For" by Calvin Harris featuring Rihanna**

Harris originally credited ex-girlfriend Swift under the pseudonym Nils Sjöberg on this smash hit.

"I intuitively understand the lyric: There's the she, the you, the them, and I don't really know what's going on, but it feels awesome. Even as she has evolved into a pop writer, her songs have been so literal that you can tell she comes from that country tradition. But this is the truest pop song in her catalog in the modern sense: It's just an emotion."



**"Better Man" by Little Big Town**

The country group didn't reveal Swift's writing credit on its latest hit until nearly two weeks after its release.

"That concept — 'I wish you were a better man' — just punches you in the stomach. You're not saying, 'You suck, go away, this doesn't work'; you're saying, 'I wish this worked better.' It's not exactly a traditional sentiment, or the thing you would expect. And there's nothing complicated about it, but it's not banal — that's the essence of what Taylor is."

—ELIAS LEIGHT



Thank you to all the  
Artists, Promoters, Agents  
and Managers  
for a successful year!



Looking forward to working together in 2017 and for years to come.





## Eric Church

My Year

How the  
39-year-old's  
unorthodox  
album turned  
into success

I've said this a lot: The music industry is absolutely backward. The first people to hear the album are the label, and the second are the press or radio or critics. You're doing all this so your hard-core fans will buy the album and spread the word. I just thought, if those are the people whose hands you're trying to get the album in, we should give it to them first. So with *Mr. Misunderstood*, we truly did it ourselves — we didn't tell the label, we didn't tell anyone. We weren't like most people in Music City when they keep a secret, where 20,000 people know. We sent out 80,000 albums to our most passionate fans — the label thought they were dealing with pirating. It was the most fun I've ever had releasing an album, and the culmination of that was [winning best album at] this year's CMA Awards — seeing that the system really does work.

I don't think any label would ever want to do it like we did [on purpose]. We never asked them, but I'm sure ours didn't. They're in the business of selling records, not giving them away, and definitely not surprising retail — none of that stuff. For Universal, it was probably in some ways disappointing. It was honestly a leap of faith, but I'm proud we jumped.

In general, mainstream commercial country has become more roots-based — a little simpler production-wise. There's a bridge between what's happening in Americana and what's happening in country. Songwriting is better than it has been in the past few years. The thing about country that has always stood out is it's where the best songs are — great and honest songwriting about tough subjects.

—AS TOLD TO NATALIE WEINER

# The Top 40 Trend Of 2016? It's A Guy Thing

After a long run of diva domination, Drake, Twenty One Pilots, Justin Bieber and The Chainsmokers were the voices ruling pop. What led to the mainstream male takeover? (Hint: Feelings were rewarded)

By Barry Walters

**I**N A YEAR WHEN A WOMAN WON THE popular vote of the U.S. presidential election but a man became president-elect, female singers surrendered much of their pop stronghold. Taylor Swift and Katy Perry didn't release albums, Lady Gaga and Britney Spears failed to ignite radio, and Beyoncé kept *Lemonade* off most streaming services. Meanwhile, established hitmakers like Drake, Bruno Mars, The Weeknd, Justin Timberlake and Justin Bieber all maintained their sensational success, while upstarts like The Chainsmokers, Shawn Mendes, Charlie Puth and Lukas Graham scored durable chart hits. Just two years ago, female artists ruled the top of the Billboard Hot 100 for a record-tying 19 straight weeks; in 2016, male artists picked up the slack, with 35 weeks at No. 1.

"The year did swing male, but that plays to the pop-music consumer still loving cute dudes," says WBBM Chicago assistant programmer/music director Erik Bradley. "There will always be girls who love boys, and they tend to drive the market."

Contrary to the unyielding optimism of the recently disbanded One Direction, however, much of 2016's masculine pop class vented contemplative fears, as if they already had seen the election results and anticipated the uncertain road ahead. Columbus, Ohio, duo Twenty One Pilots' "Stressed Out" — the year's key rock-radio success that crossed over to pop — not only pines for a simpler past but also fears the future's debts. Later in 2016, Twenty One Pilots notched another smash, "Heathens," that detailed their fans' afflictions: "You don't know half of the abuse."

This trend of deflated masculinity took shape during the past two years, as Bieber begged for forgiveness with "Sorry," Puth and Wiz Khalifa cried over a dead friend in "See You Again" and Sam Smith, Ed Sheeran and The Weeknd all licked wounds that wouldn't heal. With largely slower tempos and less aggressive beats than the peak-hour EDM that had come to define female-driven pop, male acts provided

-muted colors that contrasted with the brightness and bounce of Swift and Perry. By 2016, these somber starboys had ascended while constantly looking over their slumped shoulders.

One of pop music's defining features is that its creators project little concern for society's expectations, but in an age when every action is measured by "likes," today's pop is eager to accommodate and hungry for affirmation. Some, like The Weeknd, still erect a rebellious exterior, but inside, they're racked with hyperawareness. This was the year where the psychological uncertainty and soaring deliveries of Adele were made manly.

"There are a lot of falsetto male voices nowadays, and some of their songs might have been intended for a girl to sing," says Puth, who had two top 20 hits in 2016. "Originally Shawn Mendes' melodies were low, but he's getting higher melodically, and that's where the pitch of girls' voices fall. They can sing along, so it's a win-win."

Higher vocal registers, combined with self-doubt (and the drive to comfort those who suffer from it), helped make this year's male pop crop both relatable and soothing. Bieber may have started 2016 throwing shade at an ex on "Love Yourself," but by summer, he offered lifelines on "Cold Water" with Major Lazer and "Let Me Love You" with DJ Snake. Mendes similarly aims "Treat You Better" to a paramour who "deserves a gentleman." Puth can't move on from

his female counterpart (played by Selena Gomez) on "We Don't Talk Anymore," and Maroon 5's Adam Levine is drowning his heartbreak in alcohol on "Don't Wanna Know." Lukas Forchhammer of Lukas Graham heeds his dad in "7 Years," then mourns his death on "You're Not There."

Alex Pall and Drew Taggart, better known as The Chainsmokers, fashioned moody dance music into the year's longest-running No. 1 hit. On "Closer," Taggart's singing debut alongside duet partner Halsey, they revisit teenage lust "in the backseat of your Rover" to momentarily escape drinking problems and bad social choices. The song's hook

Sensitive Bro  
2016 Playlist

1  
"Controllla"  
Drake

2  
"Versace on the Floor"  
Bruno Mars

3  
"Mercy"  
Shawn Mendes

11  
"Unsteady"  
X Ambassadors

5  
"Company"  
Justin Bieber





is either a lie or a sad truth: "We ain't ever getting older." Rae Sremmurd's "Black Beatles," which broke the 12-week streak of "Closer" atop the Hot 100, also revels in adolescence but flaunts a more wistful arrangement than any of the duo's past hip-hop chants. And The Weeknd's "Starboy" wallows in the superficiality of the fame the singer's huge 2015 engineered: He drives a \$1.2 million McLaren P1 "just to hurt you," and he sings the line "We don't pray for love, we just pray for cars" as if pleading for forgiveness.

Contrast his tortured tenor with the sass of Bruno Mars, the other major pop entity of the fourth quarter, in "24K Magic." Like The Weeknd, Mars flaunts affluence, but does so with a cheekiness that lightens his swag. And even Mars can't match the ecstasy of Timberlake's "Can't Stop the Feeling!" Timberlake's ever-boyish masculinity is as casually assured as Gene Kelly's, and here he finally nails the *Cff the Wall*-era Michael Jackson tribute he has aspired to his entire solo career.

The biggest hit of the year and most-streamed song in Spotify history, Drake's "One Dance" was

as ubiquitous as "Can't Stop the Feeling!," but its backbone is more worldly and reflective. Sampling and slowing down Crazy Cousinz' remix of Kyla's 2008 club hit "Do You Mind," "One Dance" accentuates its source material's Trinidadian syncopation as Drake peppers his vocals with Jamaican patois.

As a defining artist of the 2010s, Drake has broadcast his insecurity and interiority as broadly as his ambition, both softening and emboldening pop's current masculinity. Sending a somber streak through his ostensibly uplifting party smash, he sets the scene in a context of social stasis and romantic conflict that makes "One Dance" more than a club cut. Specificity and eclecticism give "One Dance" the universality that yesteryear's boy-band bubble gum lacked.

"A lot of those One Direction songs drew hundreds of thousands of people to their tour, but those records would only go so far [on radio]," says Bradley, "whereas it takes something with more mass appeal to go gangbusters." Steeped in the anxieties of our time yet aiming to please, this year's male pop acts delivered exactly that.

## IDOL'S IMPACT, BY THE NUMBERS

After 15 seasons, *American Idol* signed off for good in April — leaving an impressive (and, OK, occasionally goofy) legacy

# 568

Episodes of *Idol* during its 14-year run.

# 9

Times contestants sang Aerosmith's "I Don't Want to Miss a Thing" and Whitney Houston's "I Have Nothing," the show's most-performed songs.

# 1

*Idol* finalists who have sought political office: Clay Aiken, who ran for Congress in 2014.

# 2.8M

Copies sold in the United States of Kelly Clarkson's debut album, *Thankful*, according to Nielsen Music.

# 8,000

Copies sold in the United States of Nick Fradiani's *Hurricane*, the most recent album from an *Idol* winner.





# Social Media's Biggest Moments: Fights, Confessions And Chaos

Want to make headlines? Forget dropping new music (unless it's a surprise) – these artists snapped, tweeted and 'grammed their way into the year's most clickable stories **By Alexa Shouneyia**

## SNAP DON'T LIE: TAYLOR V. KIMYE



"I feel like me and Taylor might still have sex/I made that bitch famous." The **Taylor Swift**-citing lyrics from **Kanye West**'s "Famous" broke the Internet several times in 2016 – but none more acutely than in July, when **Kim Kardashian West** snapped a video of her husband on the phone with Swift, seemingly getting her approval on the controversial couplet. Kardashian West said the snaps were seen 8 million times, and although Swift quickly responded on Instagram, her preferred medium ("I would very much like to be excluded from this narrative," she wrote), the damage was already done.

## #SELENAENDEDJUSTIN SHOWDOWN



In the same year **Selena Gomez** became the first Instagram user to reach 100 million fans, her ex **Justin Bieber** shut down his account after fans reacted less-than-warmly to selfies featuring rumored girlfriend Sofia Richie. Bieber warned his 77.8 million followers, "I'm gonna make my Instagram private if you guys don't stop the hate," to which Gomez replied, "If you can't handle the hate then stop posting pictures of your girlfriend lol." The pair sparred briefly in the comments section, and then the Bieb's account went dark – save for a momentary resurrection, which he called "an accident," in late August.



## RIHANNA'S TIDAL WAVE OF TWEETS



**RiRi**'s long-awaited *Anti* got to fans a couple of days early after Tidal – which was set to release the album exclusively – jumped the gun, briefly streaming the full-length hours after "Work" debuted on Jan. 27. With snippets flooding the Internet, the star elected to tweet a free download link to her 67.8 million followers that day, which got more than 30,000 retweets and 42,000 favorites.

## MUSIC VIDEO PREMIERES, THE MUSICAL.Y WAY



**Jason Derulo** became the first artist to premiere a video on the exploding social network in May with "If It Ain't Love," which he broke down into 15-second clips – 17 in all – to fit the app's rapid-fire style. It worked: More than 5 million "hearts" and 20,000 comments turned into eight weeks on the Billboard Hot 100 for the single.

## KID CUDI COMES CLEAN ON FACEBOOK



In October, rapper-producer **Kid Cudi** took the filter off his Facebook with an extended message about his decision to seek treatment for "depression and suicidal urges." The candid post inspired fans to share their own stories about struggling with mental health, producing 137,733 shares and more than 54,000 comments.

## FROM FLOTUS TO BRITNEY: THE BEST OF 'CARPOOL KARAOKE'



### MICHELLE OBAMA, "Get Ur Freak On"

The first lady crooned Beyoncé, then joined Missy Elliott to rap her 2001 hit. "Getting that done was a very proud moment," says Diana Miller, talent executive for James Corden.



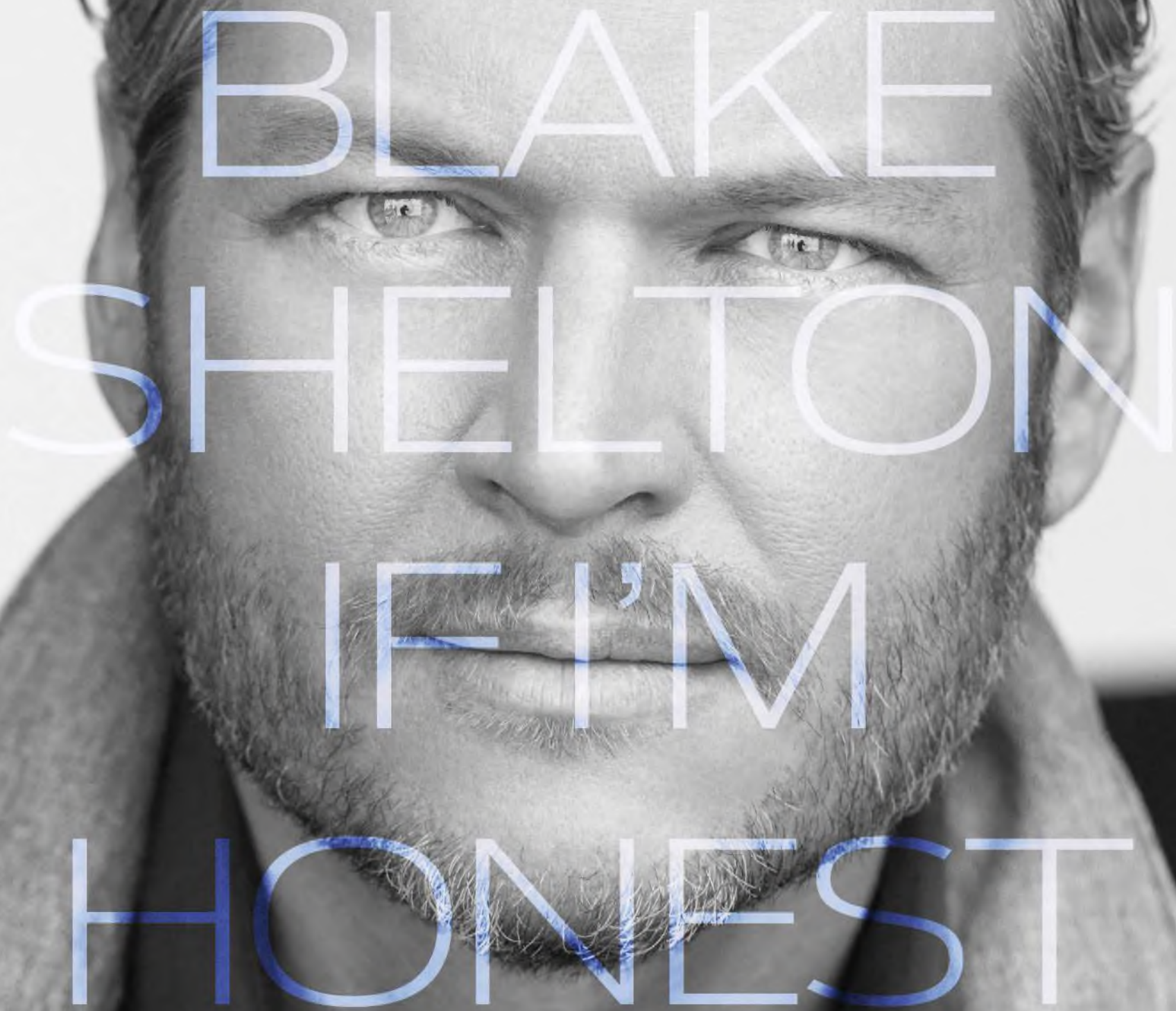
### LADY GAGA, "Million Reasons"

Gaga sang hits like "Bad Romance" and "Poker Face," but her Joanne ballad got the post-"Carpool" chart boost. "People came away from it obsessed with that song," notes Miller.



### BRITNEY SPEARS, "...Baby One More Time"

After discussing spanking and swearing off marriage for good, Brit taught Corden (dressed as a schoolgirl) the melisma on her debut single. The best part? No backing track.



BLAKE  
SHELTON  
IF I'M  
HONEST

THANK YOU FOR MAKING  
*IF I'M HONEST*  
THE BEST SELLING COUNTRY ALBUM RELEASED THIS YEAR





# Kanye West's Hottest Takes Of 2016

In his rare down moments between masterminding an acclaimed album, groundbreaking tour and controversial fashion show, Ye somehow found time to opine on everything from the election to Wiz Khalifa's pants **By Jeff Rosenthal**

## KEY

■ TV ■ Interviews

■ Twitter

■ Lyrics

■ Onstage

Yeezy, Yeezy, Yeezy just jumped over Jumpman "Facts," Jan. 1 • Instagram is the best way to promote some pussy. TMZ, Jan. 2 • I have no interest in working with anyone who is too important or too good or too traditional to take a call at 3am. Jan. 10 • This is not album of the year. This is album of the life Jan. 26 • [Wiz Khalifa] you stole your whole shit from Cudi Jan. 27 • Second, your first single was corny as f— and most there after Jan. 27 • You have distracted from my creative process Jan. 27 • I went to look at your twitter and you were wearing cool pants. I screen grabbed those pants and sent it to my style team #Wizwearscoolpants. Jan. 27 • (8th) I made it so we could wear tight jeans Jan. 27 • (17th) I think you dress cool I wish I was skinny and tall, maybe I couldn't be skinny and tall but I'll settle for being the greatest artist of all time as a consolation Jan. 27 • Exes can be mad but just know I never let them play with my ass... I don't do that... I stay away from that area all together. Jan. 29 • This is a gospel album with a whole lot of cursing on it, but it's still a gospel album. It's the gospel, according to 'Ye. *Big Boy's Neighborhood*, Feb. 4 • Robert Kardashian's still doing deals for controversial black people from up in heaven. *Big Boy's Neighborhood*, Feb. 4 • 1000% there will never be a Kylie Puma anything. Feb. 9 • I'm sorry Michael Jordan I love and respect you. Feb. 9 • BILL COSBY INNOCENT !!!!!!!!!!!!! Feb. 9 • Please no one text me or ask me for anything till Monday. Feb. 10 • My dream — I told Anna [Wintour] this backstage — is to be, at least for a couple years, the creative director of Hermès. *The Life of Pablo* listening event, Feb. 11 • I feel like me and Taylor might still have sex/Why? I made that bitch famous (Goddamn!) I made that bitch famous "Famous," Feb. 11 • I did not diss Taylor Swift and I've never dissed her... Stop trying to demonize real artist Stop trying to compromise art... That's why music is so fucking watered down right now I miss that DMX feeling... Feb. 12 • I want to be the creative director of Hermes Feb. 12 • NO MORE RULES... MAKE YOUR OWN RULES... Feb. 13 • Name one genius that ain't crazy "Feedback," Feb. 14 • I miss the old Kanye "I Love Kanye," Feb. 14 • I hate the new Kanye "I Love Kanye," Feb. 14 • I will have over 100 Grammys before I die Feb. 14 • I'm practicing my Grammy Speech. I'm not going to the Grammys unless they promise me the Album of the Year!!! Feb. 14 • I am the Jordan and Steph Curry of music, meaning I'm the best of 2 generations. Feb. 14 • Bars are worth more than money because it's something the people can use everyday to feel inspired. Feb. 14 • All you dudes in San Fran play rap music in your homes but never help the real artists... you'd rather open up one school in Africa Feb. 15 • Yes I am personally rich and I can buy furs and houses for my family but I need access to more money in order to bring more beautiful ideas to the world. Feb. 15 • *Pitchfork*, the album is a 30 out of 10 Feb. 15 • Puff Daddy is the most important cultural figure in my life. Feb. 15 • To *Pitchfork*, *Rolling Stone*, *New York Times*, and any other white publication. Please do not comment on black music anymore... Don't tell me LeBron had a bad game. What yo jump shot look like??? Shut the f— up and enjoy the greatness. Feb. 15 • By fifty percent, more influential than any other human being. Don't f— with me.

## 'I'm really not here for controversy'

Recording of Kanye West's "backstage meltdown" at *Saturday Night Live*, Feb. 17 • Education puts Americans into debt before they even get a chance to get started... We have to lower the price of textbooks... Feb. 16 • My number one enemy has been my ego... there is only one throne and that's God's... Feb. 17 • I want the best for that person [Taylor Swift], but there's people going through real issues out here. *Us Weekly*, Feb. 19 • If you like my music, listen to it. If you like her music, listen to it. *Us Weekly*, Feb. 19 • If you are an entrepreneur you may have debt and lawsuits #facts Feb. 23 • I'm tired of old

## 'My tweets are a form of contemporary art'

people that have no connection with anything trying to comment on music! Rock and Roll was stolen... Rap was exploited... Feb. 23 • I need you to sign up for Tidal right now. You know why? Because if y'all go to Apple, that don't make no difference to nobody's life. 10Oak, Feb. 24 • I'm a millionaire. Clothes is a billionaire's sport. 10Oak, Feb. 24 • Raise your hands if the Beck album is your shit! I ain't trying to diss Beck, he's a nice human being such as Macklemore, he's a nice human being. But f— outta here! 10Oak, Feb. 24 • Hi Grammys this is the most important living artist talking. Has anyone at the Grammys ever heard March Madness??? ... We the people need to see Future at the Grammys. We need to see Young Thug at the Grammys. Not just me and Jay in a suit. Feb. 24 • I'm not crazy I'm free. Feb. 24 • I'm not even gon lie to you. I love me so much right now. Feb. 24 • The world needs a guy like me... I'm woke! Feb. 24 • I just thought of the craziest idea of all ... I'm going to sell winter coats in the winter!!! Feb. 24 • I'm not a rapper. Feb. 24 • Will Ferrell has reached walking living breathing god status! Feb. 27 • I promised Obama Ima do beats on NAS' next album... March 4 • I'm an arrogant hypocrite? You're gonna make money on that photo, though, right? to a TMZ photographer, March 5 • No more CDs from me. March 7 • Please avoid trying to talk me out of being me in the future March 7 • Super inspired by my visit to Ikea today, really amazing company... March 8 • I especially hate suit jackets on women... that was a groundbreaking idea 5 million years ago! March 9 • I believe that Kim

## 'The Saint Pablo tour is more following old models, your ass

is our modern day everything. March 9 • yes I believe in my ripped homeless sweaters!!! I like T-shirts and women in yoga pants... I live in LA that's what people wear... March 9 • I feel like Rev Run, God MC tweeting positive energy while sitting in the bathroom! March 10 • and yes Run is on my all time top ten list!!! March 10 • What do you mean by @JustinBieber was my favorite song of 2015 March 13 • My tweets are a form of contemporary art March 14 • They can't kill us all... Everyone has made mistakes. I just make them in public. March 22 • I used the word dislike because I hate the word hate. And I used a period because contrary to popular belief I strongly dislike exclamation points! I used an exclamation just to be an asshole and also to make a point! LOL March 22 • Tribe changed music forever



April 5 • **Anything I ever did wrong, blame Tip and Phife 'cause y'all raised me** memorial service for Malik "Phife Dawg" Taylor at the Apollo Theatre in New York, April 6 • **Everyone is like Jesus.** *Kocktails With Khloe*, April 18 • **I've never watched porn with the sound on.** *Kocktails With Khloe*, April 18 • **Every time I get in trouble, it's me jumping in front of a bullet for somebody else!** *Steve Harvey Morning Show*, May 3 • **I didn't read one review of *The Life of Pablo*.** The only review is somebody waking up in the morning and listening to "Ultralight Beam." *Steve Harvey Morning Show*, May 3 • **You can't give me an example of as popular of a mixed couple!** *Steve Harvey Morning Show*, May 3 • **There's a lot of people in America that feel like they can now stand up and express their closet racism. Before they had that platform, one really easy way to express it was to say, "F Kanye West."** *Steve Harvey Morning Show*, May 3 • **I'm really excited to get our first best dressed at the met... This Gala is like the Grammys of style!** May 3 • **I can't stand short speeches.** Webby Awards, May 5 • **What's the point to thinking?** *Ellen*, May 19 • **Don't tell me about being likable... I literally have to be the Michael Jackson of apparel in order to break open the doors of everyone that will come after I'm gone. After I'm dead. After they call me 'Wacko Kanye.'** (*crowd laughter*) Isn't that so funny? *Ellen*, May 19 • **I don't wanna have to be doing "Goldigger" when I'm 50**

## 'I made that bitch famous'

years old. I wanna be doing it for fun... I know I got rich people problems — that's the only problems I wanna have. *Big Boy's Neighborhood*, June 3 • **Maybe in some alternative universe me and George Bush could have been friends. I could have been his O.J. Simpson-black friend on the golf course.** *Vanity Fair*, June 24 • **[I say] a lot of lines other wives would not allow a husband to say. But my wife also puts up photos that other husbands wouldn't let them put up. One of the keys to happiness in our marriage is we're allowed to be ourselves.** *Vanity Fair*, June 24 • **Matthew Barney is my Jesus.** *Vanity Fair*, June 24 • **I actually don't like thinking. I think people think I like to think a lot. And I don't. I do not like to think at all.** *Harper's Bazaar*, July 28 • **I love sleep; it's my favorite.** *Harper's Bazaar*, July 28 • **I just love seeing her naked; I love nudity... I think it's important for**

## 'I will be a part of this because I don't want to miss out. I don't wanna be dead when the world starts getting good'

swinging contest. July 30 • **If anyone at radio really loves music... Come together and pick your favorite Frank Ocean song and play it at least 10 times a day. This will make the world better.** Aug. 23 • **I want people to come to the Pablo shows and know it's just going to be the best time they've had in their life.** *E! News*, Aug. 27 • **I am Kanye West, and that feels especially great to say this year... later tonight, 'Famous' might lose to Beyoncé, but I can't be mad. I'm always wishing for Beyoncé to win, so.** MTV Video Music Awards, Aug. 28 • **I always knew them French fries was evil man/Smelling all good and shit/I don't trust no food that smells that good man** Frank Ocean's *Boys Don't Cry* zine, Aug. 26 • **McDonalds is my favorite brand** Aug. 31 • **That's why I love you so much. 'Cause as everybody knows, I love me so much.** Saint Pablo Tour, Boston, Sept. 3 • **I'm really not here for controversy.** *Vogue*, Sept. 7 • **I was just saying the wrong things out loud. I [now] try to start with 'why.' Why am I saying this?** *Vogue*, Sept. 7 • **I have to be selfish for a second. I needed to hear these songs... I needed to hear me today!** Saint Pablo Tour, Washington, D.C., Sept. 11 • **I feel so disrespected. Kid Cudi, we two black men in a racist world. I wore skinny jeans first! I got called names before you, bro!... Don't ever mention my name in a bad manner! None of y'all!... I birthed you!** Saint Pablo Tour, Tampa, Sept. 14 • **I got rid of my phone so I can have air to create** Sept. 14 • **I'm the elf that's Will Ferrell, that's too big for his hands to make the toys.** *W* interview, Sept. 15 • **My definition of success is dropping a Charlie Sheen-level tweet and being like, 'I am in debt and f— you.'** *W* interview, Sept. 15 • **Kid Cudi is my brother and I hope he's doing well. He's the most influential artist of the past ten years.** Saint Pablo Tour, Houston, Sept. 21 • **Sometimes when you try new [stuff], you fail.** Saint Pablo Tour, Dallas, Sept. 23 • **I love making mistakes... They're gonna play this f—ing back a hundred years from now. After we're all gone, they'll remember this night.** Saint Pablo Tour, Nashville, Sept. 24 • **I can't take this shit, bro. Our kids have never even played together. There will never be a *Watch the Throne 2*. I wasn't on the song 'cause of Hov, 'Cause of some TIDAL/Apple bullshit. That shit be getting me tight every time I perform this motherf—er ["N—s in Paris"].** Saint Pablo Tour, Seattle, Oct. 20 • **If [Frank Ocean's] album isn't nominated ... I ain't showing up to the Grammys.** Saint Pablo Tour, Oakland, Oct. 22 • **I'm absolutely a f—ing genius... I'm sick of this 'Ye is crazy' shit... A crazy person can't make this floating stage.** Saint Pablo Tour, Oakland, Oct. 22 • **I told y'all I didn't vote. But if I voted, I would've voted on Trump... who voted for Trump here's at the show? I know Hillary supporters here may be louder. But my fact is that there are people who voted for Trump here at the show... Celebrities are our influencers now. Just look at our president, he wasn't in politics and he won.** Saint Pablo Tour, Los Angeles, Nov. 18 • **A lot of people here tonight felt like they lost. You know why? Because y'all been lied to. Google lied to you. Facebook lied to you. Radio lied to you... I'm on my Trump shit tonight. Radio, f— you. Yeah, I'm taking his lead... Obama couldn't make America great because he couldn't be him to be who he was. Black men have been slaves.**

## 'BILL COSBY INNOCENT !!!!!!!'

## relevant than radio and if y'all keep is going to be Hillary Clinton'

Kim to have her figure. To not show it would be like Adele not singing. *Harper's Bazaar*, July 28 • **All I gotta say is, I am so glad my wife has Snapchat. Because now y'all can know the truth.** Drake concert, July 28 • **We're numb to the fact that it was seven police shootings in the beginning of July... When I talk about the idea of being president, I'm not saying I have any political views. I don't have views on politics, I just have a view on humanity, on people, on the truth.** *Annie Mac* interview, July 30 • **I have to work with IKEA.** *Annie Mac* interview, July 30 • **People call you crazy so much you start to believe it.** *Annie Mac* interview, July 30 • **This Tidal Apple beef is f—ing up the music game. I need Tim Cook Jay Z Dez Jimmy Larry me and Drake Scooter on the phone or in a room this week!!! F— all this dick**

Obama wasn't allowed to do this (*screams*) and still win. He had to be perfect. But being perfect don't always change shit, bro... Beyoncé, I was hurt because I heard that you said you wouldn't perform unless you won Video of the Year over me and over "Hotline Bling"... F— looking cool. F— being cool. F— all that, bruh!... This is the way of thinking to make America great again. Ha!... It's a new world, Hillary Clinton, it's a new world. Everybody in middle America felt a way and they showed you how they felt. Feelings matter, bro. It's a new world. It's a new world, Barack. The Saint Pablo Tour is more relevant than radio and if y'all keep following old models, your ass is going to be Hillary Clinton... I'm not always going to say things the perfect way, the right way. But I'm going to say how I feel... Get ready to have a field day, press. Get ready, get ready. Because the show's over. (*Drops mic.*) Saint Pablo Tour, Sacramento, Nov. 19 • **More people need to know that they're not f—ing cool. In today's world, having money has allowed people who are extremely uncool to think that they're cool. People who really are cool have to literally turn in their cool card to society just to make it past the age of 28. It's either die at 28 or turn in your cool pass... I will be a part of this because I don't want to miss out. I don't wanna be dead when the world starts getting good.** *Surface* magazine, Nov. 20



Rivers Cuomo

My Year

Weezer's 10th album – and AI – revitalized its 46-year-old leader

It feels like things have turned around. Before this year, I had young children, was in a new marriage, was setting up a home, and my attention was divided. But things at home feel nicely set up now. Weezer's relations are good, there's not a lot of drama, so we can go on longer tours and explore other parts of the world. We haven't been going full throttle since we were much younger – in fact, this summer tour [co-headlining with Panic at the Disco] was our longest nonstop tour ever, two months in buses. We're getting more serious again and going after the dream.

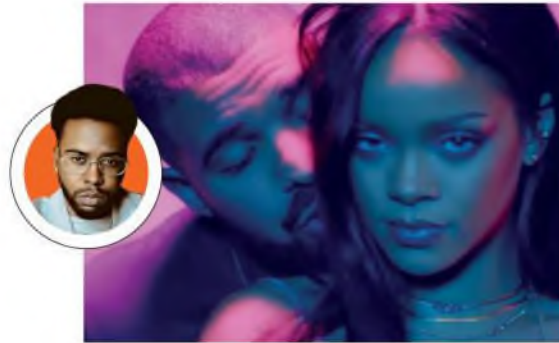
Every day of 2016 I have been working on new songs – this next record's going to be crazy. As much touring as we did this summer, I feel like 2016 was about making the next record. With *The White Album*, it was a '90s grungy take on '60s pop songs, and one of our best records. We want to try something really different and reach a much bigger audience with the next record.

This was the year I got more interested in technology and artificial intelligence and all of the ramifications of where that's going. I also got into podcasts this year – I listen to *Waking Up With Sam Harris* every day. He's a philosopher, and he has all the leading scientists and philosophers on, and they have amazing conversations.

I also have been into the simulcasts from the Royal Shakespeare Company in England. They simulcast their plays on a short delay, so you can see the highest-level Shakespearean performances. It's arguably even better than seeing it in the theater – the camera's right up in their faces. —AS TOLD TO JASON LIPSHUTZ

# Meet The Producers Who Made Dancehall Pop (Again)

In 2016, the charts were awash in island rhythms – even veteran Sean Paul had his first Hot 100 No. 1 in a decade. Get to know the beatmakers behind top 40's new *dembow* **By Jesse Serwer**



## Sevn Thomas

🎧 "WORK" BY RIHANNA AND DRAKE

**BACKGROUND** Growing up in Toronto, the 25-year-old producer was immersed in music: His Jamaican parents were DJs, and his uncle was dancehall artist Rappa Robert.

**THE INSPIRATION** Thomas says 2015's tropical house trend helped inspire Rihanna's latest No. 1: "I wanted to authenticate it."

**KEEPING IT REAL** "The industry has become saturated by people chasing 'Work,'" says Thomas. "But it's special for a reason: Rihanna is West Indian. It wasn't forced."



## Jr Blender

🎧 "COLD WATER" BY MAJOR LAZER

**BACKGROUND** The German producer (born Philip Meckseper) was best known for bootleg reggae remixes of pop songs when Diplo recruited him three years ago.

**DO YOUR HOMEWORK** "I've spent the last 20 years studying Jamaican music and trying to sound as authentic as is possible for a white guy from Germany," says Blender, 37.

**WHAT'S NEXT** He's part of the core production team for Major Lazer's fourth album, *Music Is the Weapon* (due in early 2017).



## Supa Dups

🎧 "NOT NICE" BY PARTYNEXTDOOR

**BACKGROUND** Born in Kingston, Jamaica, the veteran producer founded Miami's Black Chiney sound system, which Diplo has cited as the inspiration for Major Lazer.

**COME TOGETHER** "This whole reggae sound started to come back," says Dups of the decision to sample Vybz Kartel on "Not Nice," one of a few dancehall-centric tracks he worked on with OVO go-to Nineteen85.

**IF IT WORKS, KEEP GOING** He also co-produced Drake's "Too Good" and "Controlla."



## Cashmere Cat

🎧 "LUV" BY TORY LANEZ

**BACKGROUND** Just 28 years old, the Norway-born producer already has serious pop bona fides: Most recently, he did four songs on The Weeknd's *Starboy*.

**KEEP YOUR EAR TO THE GROUND** "I feel like every producer was like, 'When is f—ing dancehall coming back?'" says the beatmaker, born Magnus Høiberg. "Then it happened."

**BRING IN THE OGs** Sean Paul hopped on the "LUV" remix, which thrilled Høiberg. "My very first dancehall record turned into a Sean Paul song."

# CONGRATULATIONS JASON ALDEAN

**billboard**  
**#1 COUNTRY**  
**AIRPLAY ARTIST**



MAVERICK



# Axl, Oldchella... And Mini Golf?

As touring remains the music industry's most lucrative sector, a trend emerged in 2016: Artists and promoters who take creative risks are being rewarded

By Ray Waddell



### Dixies Karaoke

Prior to performing "Daddy Lessons" with Beyoncé at the CMA Awards, the Dixie Chicks had been covering the song for months on tour.

1



2



3



4





**Leadoff Hit**

Magnificent Coloring Day was the first festival at U.S. Cellular Field (home of the Chicago White Sox). The 47,000-plus turnout set an attendance record.



**Honeymoon's Not Over**

GNR has announced new dates through September 2017. "Fan response was, has been and will be massive around the world," says band agent Ken Fermaglich.



**1** Chance the Rapper's inaugural Magnificent Coloring Day festival focused on social change on Chicago's South Side and featured performances from Lil Wayne and Skrillex. One aspect that made MCD unique: There was only one stage set up, keeping the energy focused and the fans engaged.

**2** Dixie Chicks hadn't released an album or toured the United States in a decade prior to 2016, but their planned 40-show run expanded to 60 dates due to high demand, grossing more than \$50 million.

**3** Sometimes what's old is new: Desert Trip — which featured a lineup of Paul McCartney, The Rolling Stones, Bob Dylan, The Who, Neil Young and Roger Waters — grossed an estimated \$130 million over two weekends by appealing to an older, wealthier demo.

**4** The brainchild of Odd Future's Tyler, The Creator, the Camp Flog Gnaw Carnival has grown from a one-day event that drew 2,500 people to a two-day, 70,000-person festival that includes carnival rides and mini golf.

**5** Trying to reunite long-squabbling members while Axl Rose preps a tour with AC/DC and heals from a broken foot? Not a problem for Guns N' Roses, whose stadium run reported grosses of more than \$133 million through November.

**6** The Grateful Dead's 50th-anniversary shows were the biggest live music events of 2015, though not everyone expected an encore without Trey Anastasio to have the same impact. With John Mayer joining the 33-show run, however, a \$42 million gross in 2016 proved that The Dead is alive and well.

# SIA'S ROLODEX OF FAMOUS FRIENDS

The "Chandelier" star had another huge year, thanks in part to the celebs who were more than willing to enter her wild, wigged world

**Kendrick Lamar**

The rap superstar guested on Sia's single "The Greatest," which became her sixth top 20 hit on the Billboard Hot 100.



**Rihanna**

"Cheap Thrills" was originally written for Sia's "Diamonds" muse; RiRi passed, and it became Sia's first No. 1 hit.

**Kanye West**

Before *The Life of Pablo* dropped, West co-produced "Reaper" on Sia's *This Is Acting* album — his only pop production of 2016.



**Lin-Manuel Miranda**

The Broadway star tapped Sia to reimagine "Satisfied" for his *Hamilton Mixtape* with Queen Latifah and Miguel.

**Kristen Wiig**

After performing with Sia at the 2015 Grammys, the *Ghostbusters* star popped up in her prerecorded tour video.



**Miguel**

The R&B heartthrob opened for Sia on her *Nostalgic for the Present* Tour in North America.

—JASON LIPSHUTZ

1: CHANCE THE RAPPER; 2: DIXIE CHICKS; 3: DESERT TRIP; 4: CAMP FLOG GNAW CARNIVAL; 5: GUNS N' ROSES; 6: GRATEFUL DEAD; 7: SIA; 8: KENDRICK LAMAR; 9: RIHANNA; 10: KANYE WEST; 11: LIN-MANUEL MIRANDA; 12: KRISTEN WIIG; 13: MIGUEL



## ORLANDO AND BEYOND: MUSIC REACTS

In the wake of the June 12 attack at Orlando's Pulse nightclub that left 49 dead and the June 10 shooting death of pop singer Christina Grimmie, *Billboard* dedicated its cover to the fight for sensible gun policy, supported by artists from Alicia Keys to Zayn Malik. Others, like Lady Gaga (above), honored the victims at a June 13 vigil: "I hope that we all race thoughtfully and loudly toward solutions."

**195**

Signatures on *Billboard's* open letter to Congress on the need for gun-control reform

## CUBS END THE CURSE, CRACK THE CHARTS

Steve Goodman's 1984 anthem "Go, Cubs, Go" has been played after every **Chicago Cubs** win at Wrigley Field since 2007, and when the Cubs' 108-year World Series drought came to an end in November the song hit the national stage. "Go, Cubs, Go" raked in 2.5 million U.S. streams during the week of the World Series, according to Nielsen Music, and cracked *Billboard's* charts for the first time. Credit Cubs die-hard **Bill Murray**, too — he sang "Go, Cubs, Go" alongside Chicago's finest on *Saturday Night Live*.



# Get Off My Beats: Old Vs. New, In Rap

As hip-hop reaches middle age, its elder statesmen and newcomers butt heads about what rap should sound like in 2016 **By Dan Rys**

**KEY**

- UPSTARTS
- OLD HEADS

"All these new 'lil' n—z is weak as the time it took to create earth... We don't pass on PRIMO beats in this sport kids!"

—**Ab-Soul**, 29, responding to Lil Uzi Vert on Twitter on Sept. 7.

"I honestly couldn't name five songs [by 2Pac and The Notorious B.I.G.]... but if I'm doing this my way and making all this money, why should I do it how everybody says it's supposed to be done?"

—**Lil Yachty**, 19, in an Aug. 25 interview with *Billboard*.

"I swear to God I didn't know you were saying people's names just now, so that should probably answer that question. I just do my own thing."

—**Lil Wayne**, 34, when asked a question about Lil Yachty, Lil Uzi Vert, 21 Savage and Kodak Black, in an October interview with *The New York Times*.

"Who da f— is old dude? Sumbody tell pety rock that Dolph said eat a dick and choke on it wit da rest of my haters."

—**Young Dolph**, 31 (but apparently young at heart), tweeting about Pete Rock on Sept. 2, after the Instagram post instantly became hip-hop blog fodder.

"Nah, I ain't trippin that some kid can't name Biggie and Pac songs...u gotta check the kids background and upbringing before you judge... So leave Lil' Uzi Vert, Lil' Yachty, Kodak Black, etc.... alone Fam. We got our greats. Ain't nobody said you gotta like them..."

—**9th Wonder**, 41, tweeting in response to the Lil Yachty/Pete Rock dialogue on Sept. 12.

"If you pull up one of them old beats, I'm not rapping on it — straight up. There's going to be a lot of young guys coming up here, and they ain't going to want to rap on that. I'm trying to tell you, it's changing."

—**Lil Uzi Vert**, 22, in a Feb. 24 interview with WQHT New York's **Ebro** after refusing to freestyle over DJ Premier's "Mass Appeal" beat.

"Another 'Lil' rapper caught feelings... High School ass bars! Hahahahaha! Here we go again..."

—**Ebro**, 41, responding to Lil Yachty's *Summer Songs 2* track "For Hot 97" on July 20 on Instagram.

"Don't be cocky in the fact that you don't know anything about hip-hop history. Real artists are students of the game firs"

—**Anderson Paak**, 30, tweeting about Lil Yachty's *Billboard* interview on Aug. 28.

"No matter what you say he's hot garbage and that's the end of it. This ain't no argument. He has no skill."

—**Pete Rock**, 46, captioning an Instagram video of **Young Dolph** rapping his song "In My System" on Sept. 2.


"Make better music and write better lyrics."

—**Pete Rock** on Instagram after Lil Yachty tweeted "F—a Pete Rock."

"In the '90s, you had Biggie, Tupac and all that. But name one rapper that was bigger than the Spice Girls, Backstreet Boys or 'N Sync?"

—**Vince Staples**, 23, in a June interview with *The Fader*, explaining why he had said he believes the '90s (and '90s hip-hop) are overrated.

MARS: ENTPHOTOS.COM/GETTY IMAGES; GAGA: EPLA/SHUTTERSTOCK; CUBS: EPLA/SHUTTERSTOCK; MURRAY: GALEA/SHUTTERSTOCK; AB-SOUL: JEFFREY MATTI/GETTY IMAGES; LIL UZI: JEFFREY MATTI/GETTY IMAGES; EBR0: JEFFREY MATTI/GETTY IMAGES; PAAK: CARL TAMPONE/REX USA; WAYNE: ARON DAVIDSON/GETTY IMAGES; ROCK: CARL TAMPONE/REX USA; DOLPH: JAMES MCCARTHY/GETTY IMAGES; STAPLES: DANIEL ZUCKER/GETTY IMAGES; WONDER: JOHNNY NUNEZ/WIREIMAGE.COM



## DEDICATION NEVER RESTS.

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**SUNTRUST**  
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Rachel  
Platten

My Year

The "Fight  
Song" singer,  
35, reflects  
on Hillary's  
co-sign

I think I've toughened up this year — learned how to be the boss, how to rely on myself. And I've realized that I'm so much stronger than I thought I was. People are always like, "Oh, the 'Fight Song' girl must be strong." But the truth is, I was breaking down a lot. I had been playing to 20 people and all of a sudden, I was touring around the world — it was a crazy shift. I used to walk by Irving Plaza on my way to my temp job in New York, and I would always visualize my name on the marquee. This year I sold out two nights there.

I didn't know Hillary [Clinton] was going to use "Fight Song" at the Democratic National Convention. I didn't go, so I was watching it at an Airbnb in Venice Beach. I'd just gotten out of the shower, and my song started playing. I had tears in my eyes. I rewound it and rewound it. It was like, "Oh, my God, there's a woman standing on that stage and that's the song I wrote when I needed hope — that's my song playing!" I'm so proud I got to have a little piece in almost electing the first woman president. As women, we almost had our voices heard and then that got taken away.

I'm just one person, and I'm a songwriter. But the biggest lesson we've learned is we all have so many different ideas, and what's at the root of it is fear. I don't know if we're listening to each other very much. When I notice myself getting too wrapped up in my ego, that instantly prohibits me being the best version of myself. So I flip the script and say, "Oh, yeah, I can go sing at a hospital or serve food at a homeless shelter. I can partner with another charity." I can do all these things and realize I have power. I'm not powerless.

—AS TOLD TO REBECCA HAITHCOAT

# Country's Family Gets Bigger, Bolder And Better

If you think everything out of Nashville sounds the same, you're not paying attention: With Beyoncé playing the CMAs and Florida Georgia Line turning toward Bieber's territory, it's easier than ever for country to cross over

By Jewly Hight

**F**OR PROOF OF HOW BIG A TENT country music pitched this year, look no further than the Country Music Association Awards in November. The 50th-anniversary celebration brought together artists from all over the map, from Taylor Swift presenting Garth Brooks with his entertainer of the year award to Maren Morris performing a soulful rendition of her Hot Country Songs hit "My Church," backed by gospel quartet The McCrary Sisters and The Preservation Hall Jazz Band. But the night's most talked-about pairing was a surprise duet from veteran stars Dixie Chicks and Beyoncé, a two-song collaboration that took down the house — but also incited an online backlash. Trolls be damned, because one thing is clear: Country music is more inclusive than ever.

It's not just in Nashville's televised spectacles — the genre's landscape really is expanding. Just two years ago, bro country's meaty riffs, feel-good lyrics and chest-thumping hooks dominated airplay to the point of headlines about "the subversion of country music." But thanks to interaction among the commercial vanguard, the genre's experimental and neotraditional wings, outside influences and stars of different generations, country in 2016 was one of popular music's broadest formats.

"To my ears — especially looking at other formats and genres — country has the most different styles," says John Marks, a terrestrial and satellite radio veteran who oversees global country programming for Spotify. "That's country's strength, because those varieties are able to coexist on a playlist or radio station."

To illustrate his point, Marks reads off names of artists on Spotify's current "Hot Country" playlist: classic-rock student Sturgill Simpson, burly soul-belter Chris Stapleton, Pharrell Williams-collaborating harmonizers Little Big Town, jammy roots-rockers Brothers Osborne and certified storyteller Miranda Lambert. Other trend-tracking country playlists that Marks curates cast even wider nets, from the polished, post-Mumford folk-rock

of High Valley to the countrified soft-rock dabbling of Lady Gaga. This stylistic porousness partly reflects the comparatively young demographics of streaming-service users; Marks says the median age of Spotify's country followers is 26. "They think in genre-less terms," he adds.

But even the stricter format of terrestrial radio — still a major factor in building country careers — is developing more elastic boundaries. For a time, radio favored a brand of beefed-up country-pop whose party vibe attracted the coveted 18-to-24 audience, a template Florida Georgia Line perfected. But the duo steered away from that on this year's *Dig Your Roots*, dialing back the macho bluster in favor of silky pop-R&B. Case in point: Lead single "H.O.L.Y.," a worshipful ballad that enjoyed the top slot on Hot Country Songs for 18 weeks straight, was initially pitched to Justin Bieber. "It felt like an opportunity to open up a new lane," says FGL producer Joey Moi. "We needed to get into a deeper sound."

The hungriest veterans of country-pop are adjusting to these youthful sensibilities. Tim McGraw, still headlining arenas in the third decade of his career, has been especially savvy about redefining his relevance: In the video for his Florida Georgia Line collaboration "May We All," he plays an old-hand mechanic trying to talk sense into a couple of dirt-track hotshots. At the CMA Awards, Jennifer Nettles and Pentatonix paid tribute to Dolly Parton, who toured extensively this year in support of her No. 1 LP *Pure & Simple*. In November, Brooks & Dunn's Ronnie Dunn landed at No. 3 on the Top Country Albums chart with *Tattooed Heart*, a project that gave his modern-day cowboy heroism a glossy, beat-driven sheen. "There's still a huge demand at radio and [within] the fan base for artists like Ronnie," says Allison Jones, senior vp A&R for Big Machine Label Group, "but you want to make sure [their new music] sounds competitive next to a Thomas Rhett or Florida Georgia Line record."

Meanwhile, Jon Pardi's fiddle-laced throwback "Head Over Boots" (a Country Airplay No. 1) and William Michael Morgan's elegantly stripped-down

## Country Radio Essentials 2016 Playlist

1  
"H.O.L.Y."  
Florida Georgia Line

2  
"My Church"  
Maren Morris

3  
"Snapback"  
Old Dominion

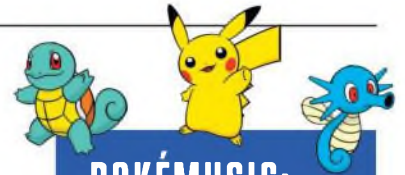
4  
"Vice"  
Miranda Lambert

5  
"Head Over Boots"  
Jon Pardi



Sister, sister: Six months after Beyoncé earned her sixth No. 1 album, *A Seat at the Table* became Solange's first.

THE YEAR IN MUSIC 2016



## POKÉMUSIC: GOTTA STREAM 'EM ALL

We all played Pokémon Go — for a few weeks, at least — and the music world responded accordingly



# 31.1M



U.S. streams of "Pokémon Theme" in 2016 (through Nov. 24, according to Nielsen Music)



# 7.4M



U.S. streams of the Pokémon theme song prior to 2016



# 2



Billboard charts on which the Pokémon theme song has appeared: Dance Singles Sales (No. 3 peak in 2000) and Kid Digital Song Sales (No. 4 peak in 2016)



# 127K



Views of an Instagram video, taken by Scooter Braun in July, of Justin Bieber playing Pokémon Go in New York's Central Park



# 76M



YouTube views of Maroon 5's "Don't Wanna Know" music video, a Pokémon Go spoof



"I Met a Girl" (a Country Airplay No. 2) led a next-generation neotraditionalist charge. "Being more traditional is starting to be a little more acceptable at country radio," says Pardi. The 31-year-old chose to follow "Head Over Boots" with "Dirt on My Boots," which splits the difference between hard-shell twang and pop bounce. "When I brought it to the label, they were like, 'You're going to record this?'" says Pardi. "The demo was robot voices, dance-mix-y. And I was like, 'I've got this. We're going to make it country.'"

Morgan's "I Met a Girl" was actually a reinvention of a song Sam Hunt rapped conversationally on his 2013 mixtape; but while Morgan's remake may have gotten greater traction, Hunt's last five singles, including 2016's "Make You Miss Me," have all been hits. There's a reason Hunt's music shares qualities of downtempo R&B: The best new artist Grammy nom is one of many country-pop powerhouses applying pop, R&B and hip-hop techniques to the music-making process itself. Writer-producers, sometimes referred to as "track people," spur lyrics and melodies by programming beats, making the rhythmic feel of the songs integral to their appeal.

"Now, most publishers have a track person

in-house," says Moi. "My role went from making traditional songs sound modern to taking songs that are *too* modern and pulling them back into the format." Chris Lane's "Fix," a Country Airplay No. 1 Moi sculpted, also was a product of Nashville's new creative practices: After trying a more aggressive country-rock approach with Lane, Moi realized his falsetto was better suited to the role of slick pop heartthrob. "Fix," says Moi, "was written for top 40."

Country's reputation for cultural conservatism did not translate to vocal support for or against Donald Trump, as country was one of the few popular genres whose performers avoided political statements in 2016. But the year's increased diversity also makes it one of the most open-minded about gender roles: McGraw's "Humble and Kind," Rhett's "Die a Happy Man" and FGL's "H.O.L.Y." were all expressions of male sensitivity — and three of the year's biggest country songs. "A few years ago, everybody was complaining that country music was only about trucks, women and Bud Light," says Big Machine's Jones, whose label group released all three hits. "This year proved all of that wrong. The most-played songs were actually about real life."

ILLUSTRATION: JEFFREY M. HARRISON/GETTY IMAGES; DUPRANT: THE LARSON W. HENDERSON/GETTY IMAGES; KNOWLES: NADAM GALAV/GETTY IMAGES; PLATTEN: GARY GERSHOF/GETTY IMAGES; POKÉMON: NINTENDO/STOCK/ALAMY/STOCK PHOTO



# Sure, Call It A Comeback

Some of the year's unlikeliest success stories came from artists who were years (or decades) removed from their commercial peaks. How the most surprising returns to the top took place **By Taylor Weatherby**

**1 SEAN PAUL**  
**THESWOON**  
The Jamaican dancehall king hadn't visited the top 10 of the Billboard Hot 100 since 2009; Atlantic Records dropped him.  
**THEREVIVAL**  
A featured spot on Sia's "Cheap Thrills" brought the song to top 40 radio. The song ruled the Hot 100 for seven weeks this summer. Paul signed with Island Records.

**2 MIKE POSNER**  
**THESWOON**  
Posner's 2010 debut album included the top 10 hit "Cooler Than Me," but the singer struggled for years to find a follow-up.  
**THEREVIVAL**  
"I Took a Pill in Ibiza," a cautionary tale of pop fame, connected thanks to a tropical house remix and reached No. 4 on the Hot 100.

**3 A TRIBE CALLED QUEST**  
**THESWOON**  
The March death of Phife Dawg had fans concerned that the rap act was done for good, since it had not released a full-length LP since 1998.  
**THEREVIVAL**  
A sixth album, *We Got It From Here... Thank You 4 Your Service*, was dedicated to Phife and debuted at No. 1 on the Billboard 200.

**4 DOLLY PARTON**  
**THESWOON**  
The legendary singer-songwriter had seen diminishing returns on the Top Country Albums chart since the early 1990s.  
**THEREVIVAL**  
Released in August, *Pure & Simple* was Parton's first No. 1 in 25 years and was promoted on a lauded 62-city tour.

**5 FAT JOE**  
**THESWOON**  
The Bronx rapper's hit streak ("Lean Back," "What's Luv?") snapped after 2007's "I Won't Tell."  
**THEREVIVAL**  
"All the Way Up" (featuring Remy Ma) was a summer smash, with remixes featuring Jay Z and Meek Mill.

# HILLARY'S 'HALLELUJAH' CRY

The most memorable *Saturday Night Live* sketch of 2016 was barely a sketch at all: Days after both Hillary Clinton's election loss and Leonard Cohen's death, **Kate McKinnon**, as Clinton, belted out Cohen's "Hallelujah" in a straight-faced cold open. The following week, the poet-singer's original version of "Hallelujah" cracked the Billboard Hot 100 for the first time in the song's 32-year history.



# THE EMOJI THAT DANCED TO LIFE

In 2016, every major pop star developed scarlet fever. Coincidence? Or emoji inspiration?



**FROM TOP**

- Gwen Stefani, Vanity Fair Oscars party
- Meghan Trainor, Clive Davis Pre-Grammy party
- Adele, BRIT Awards
- Ariana Grande, Grammy Awards
- Selena Gomez, American Music Awards
- Katy Perry, Venice Film Festival
- Rita Ora, Ralph & Russo and Chopard dinner
- Tinashe, MTV Video Music Awards

PHOTO: CLAYTON/REUTERS; COURTESY OF THE EVERETT COLLECTION; 1. KEVIN MAZUR/GETTY IMAGES; 2. C. FLANCA/REUTERS; 3. WIL HEATH/REUTERS; 4. RANDY HOEHLER/GETTY IMAGES; 5. THEO MARCO/GETTY IMAGES; STEVEN PISCAL/REUTERS; GETTY IMAGES; ADELE: ORLA SAMP; MIKE POSNER: WIREIMAGE; COMEZ: STEVE GRANITZ/WIREIMAGE; TINASHE: DWITRIPS/WIREIMAGE; ARIANA GRANDE: DAN MACMEGAN/WIREIMAGE; FAT JOE: JOHN SALINGSAG/INVISION/ARND BRONKHORST/WIREIMAGE; KATE MCKINNON: COURTESY OF NBC

# NO NEED TO PREDICT THE FUTURE

(We've already thought of everything)

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Daya  
My Year

With three top 40 hits, the Pittsburgh native, 18, found her voice

I feel like no aspect of my life is the same as it was two years ago. This year has been different in every single way, from performing in Times Square on New Year's Eve to going to the White House for the Easter Egg Roll. I got to bring my whole family, and Michelle and Barack Obama were so down-to-earth. My dad was talking to President Obama about raising girls because I come from a family of all girls — they were, like, bonding. It was unreal.

My dad was the one who took me to concerts and introduced me to new artists. One time, he drove me from Pittsburgh to Washington, D.C., on a school night to see U2 — he was a pretty dedicated Bono fan. Then we went to see Coldplay when I was around 8. I remember watching Chris Martin at the piano and thinking, "This is definitely what I want to do for the rest of my life."

The Chainsmokers song ["Don't Let Me Down"] came about very organically. They reached out because they had heard "Hide Away" and they liked my voice. I was a fan of their music, too, so it was kind of a perfect match. As soon as I heard the song, I knew that I wanted to be a part of it. I didn't know how it would do on the charts because you can never predict stuff like that, but I knew it was a song that I would never get tired of. It gave me that extra push and introduced me to a new audience.

I did a couple of gigs with JoJo — she had all of this going for her 10 years ago, but she was put through hell with her label situation. Witnessing her break out of that to become her own person and fight for what she believes in is inspiring. She's kind of a role model in that way.

—AS TOLD TO CLAIRE LOBENFELD

# Rock's Jurassic Year

Aside from one very notable exception, the genre barely made a dent on pop culture in 2016. Why rock may be closer to the museum than the mainstream — even if its spirit lives on in different styles

By Carl Wilson

**S**O MUCH OF THE MAJOR MUSIC NEWS of 2016 involved death: David Bowie, Prince, George Martin and Leonard Cohen were among the legends on this year's grim roster. Is it time to add rock music itself?

The year was governed by coups in sound and form from the major pop names of the decade, such as Kanye West, Rihanna, Drake, Beyoncé and Frank Ocean — non-rock artists who stir the kind of passion, debate and deconstruction today that once might have been spent on Bob Dylan or Bruce Springsteen. Dylan got his Nobel Prize and Springsteen wrote his memoir, and there were comebacks from Metallica, Neil Young, Bon Jovi, Radiohead, Red Hot Chili Peppers, Green Day and Blink-182, most of which topped the Billboard 200 (at least briefly). Guns N' Roses got over their decades of in-fighting and sold out stadiums with their classic lineup, while October's Desert Trip festival, widely known as "Oldchella," found Young, Dylan, The Rolling Stones, Paul McCartney, Pink Floyd's Roger Waters and The Who combining forces for a \$130 million haul over two weekends. Yet it also felt like a memorial service, a luxury keepsake and a last hurrah.

This year, America was a quarter-century out from Nirvana's *Nevermind*, the album that rescued rock from its early-'90s doldrums — as far off now as the releases of *Revolver*, *Pet Sounds* and *Blonde on Blonde* were then. By contrast, consider how few new rock artists of comparable staying power or cultural significance have emerged since that decade's alt-rock surge. Yes, there are well-regarded figures from the indie, emo and metal scenes. But few of them reach far beyond their niches — witness the "Who Is Arcade Fire?" meme that erupted when that band won album of the year at the Grammys in 2011, and the utter lack of intrigue in the rock categories as we barrel toward awards season five years later.

"There is no figurehead band you could point to," says critic Steven Hyden, host of the podcast *Celebration Rock*. "When people talk about rock music, they have a vision in their head of a four- or five-piece band, smoking cigarettes, with leather jackets and tattoos... a band that comes from nowhere

and takes over the culture. That's unquestionably over — if a band like that came out, there would be no infrastructure to support it."

In commercial terms, rock has become a paradox. Its aging veterans still dominate the concert business (McCartney, Coldplay and Rod Stewart all sold out arenas and stadiums in 2016), and in festival formats, clusters of younger indie-rock and metal bands also do well. Classic-rock radio stations thrive parasitically on nostalgia, slowly incorporating '90s to early-2000s tracks. As radio analyst Sean Ross sees it, even the active rock and alternative formats now feature few current releases, and those that do get played are either unable to cross over to top 40 or are softer genre hybrids that are very debatable as rock at all.

The one rock act that has crossed over in 2016: Twenty One Pilots, an electro-acoustic duo that owes as much to hip-hop and dance as to emo-rock forbears such as My Chemical Romance. Its sound is not amps in the garage but ProTools in the bedroom; its mood is sullen introspection rather than youth rebellion. "I care what you think," goes part of the refrain from the hit "Stressed Out," an inversion of Rage Against the Machine's "F— you, I won't do what you tell me."

Above all, acknowledges Pete Ganbarg, who works with the band as head of A&R at Atlantic Records, neither the group nor its fans care much whether its music is classified as "rock." The genre often has defined itself combatively to other styles, but among a streaming-and-playlisting younger generation, that kind of formal loyalty is increasingly passé.

"Media companies created these labels to drive multiple markets," says Steve Stoute, founder/CEO of marketing agency Translation and former Sony executive. "What we're having is a conversation that only people over 40 care about, because it's related to being taught to put things in boxes. Younger people don't put things in boxes at all."

Rock's 40-year reign, beginning in the 1950s on the backs of black musicians like Chuck Berry, set a paradigm of so-called authenticity, rebellion and truth-telling that an older white cohort (and a certain younger faction) has trouble shaking, one associated with rebel gangs of individualistic skinny

## Rock's Champions 2016 Playlist

"Hardwired"  
Metallica

"Ride"  
Twenty One Pilots

"Dark Necessities"  
Red Hot Chili Peppers

"Burn the Witch"  
Radiohead

"Bang Bang"  
Green Day





## LADY GAGA'S JOANNE HAT: A USER'S GUIDE

Everything you need to know about pop's most recognizable accessory of the year

### Who makes it?

Gladys Tamez, a Los Angeles-based milliner and a friend of Lady Gaga's, has been designing hats for her for more than two years. Madonna, Johnny Depp and Sia have all worn her handmade chapeaus.



Tamez

### When did Lady Gaga start wearing it?

The pop singer began sporting Tamez's hats when she started writing *Joanne* in 2015. Since then, she has worn variations of the pastel pink model that appears on the *Joanne* album cover, at her Bud Light Dive Bar Tour and on *Saturday Night Live*.

### How much is it?

A limited-edition "Joanne" hat, with felt velour and a snakeskin band, is \$680, although Tamez's designs can run as high as \$1,375. Want to start a collection? Tamez also sells hats named after Cher (\$495) and Bianca Jagger (\$680), among others.

—BRAD WETE



dudes standing up against society. The strictest "rockist" perspective still prompts listeners to resist the idea that commercially successful women and people of color might have equally urgent things to say in entirely other ways. On that level, putting rock out to pasture — understanding it more like jazz, as a heritage form still thoughtfully practiced and influential, but past its heyday — could be a healthy corrective.

Yet Ice Cube protested that narrative this year at N.W.A's induction into the Rock and Roll Hall of Fame. "Rock'n'roll is not an instrument," he said. "It's a spirit that has been going on since the blues, jazz, bebop, soul, rock'n'roll, R&B, heavy metal, punk rock and, yes, hip-hop. Rock'n'roll is not conforming to the people who came before you, but creating your own path, in music and life."

If there's a claim for rock's continuing relevance, that would be it. A disobedient spirit is direly needed to balance out the economic pressures that push both music and media toward a narrow, survival-of-the-fittest emphasis on mega-pop. The results are both more demographically inclusive and conformist, and

leave many gifted midlevel artists marginalized by press and industry. In the "rock era," there was more space for eccentrics to skew the game.

That standard is perhaps best borne now among young female artists, who appropriate rock's flexibility to express out-of-bounds thoughts while ignoring clichéd postures. The likes of St. Vincent, Alabama Shakes, Courtney Barnett, Angel Olsen and even, an ocean away, Pussy Riot, embody the thought that Kurt Cobain scribbled in his late-'80s notebooks: "I like the comfort in knowing that women are the only future in rock'n'roll." The rock feints that Beyoncé and Lady Gaga made this year on their respective albums attest that its seemingly worn-out maneuvers can yield otherwise unavailable strengths.

Most grass-roots rock bands already have accepted that they are out of the pop game, for better or worse. "When I talk to great young bands, they don't even have those goals anymore," says Hyden. "I'd liken it to folk music — rock has returned to that tradition. There is this idea of acknowledging the past but wanting to modernize it. I think it's about wanting to stand outside the mainstream, instead of taking it over."



# 'I Love And Miss Them Both'

**Nile Rodgers** is one of the few musicians who worked with both David Bowie and Prince. The Grammy-winning producer and Chic guitarist shares some memories and perspective about two friends lost in 2016

**I**FIRST MET PRINCE WHEN HE WAS just starting out — he played in New York at The Palladium on 14th Street in 1981. Prince came back to that club rather frequently, and we would have amazing chats. Playing with Prince was almost like having a conversation — it was just, “Hey, this is what I’m thinking.”

He was an extraordinary virtuoso, and it made me feel like a million dollars to play with someone who is that talented. He would put down his guitar when I walked in and happily sit at the piano and let me play the guitar. He said to the audience, “Ladies and gentlemen, Nile Rodgers! Now, this man has the funk.”

With Bowie, it was a very different type of experience, because he gave me an enormous responsibility. He said, “Nile, I want you to do what you do best... I want you to make hits.” I was nervous as hell when I played him the “China Girl” guitar lick, because it was very hooky — I told the band, “Get ready to get fired today, because he’s going to laugh his head off.” But he looked at me and went, “Nile, darling, that’s fantastic!” I’m more proud of “Let’s Dance” than damn near anything I’ve ever done, and it’s the easiest record I’ve ever made in my life — we did it from start to finish in 17 days.

Prince and David were both absolutely extraordinary geniuses who saw the world in ways unlike we see the world. I would have conversations with both of them about a specific object or situation, and they would look at it from a completely different perspective. Prince once said to me, “Nile, I’m really thinking about moving Paisley Park to Sweden. All the girls are beautiful, they drive Mercedeses and BMWs, and they



Rodgers

can dance.” It was profound to him. I tried to see if he was joking — “C’mon, Prince, that’s the most superficial thing I ever heard of” — but he was not pulling my chain.

And with Bowie, we would have thorough discussions about what songs meant — except “China Girl.” I thought it was about speedballing, cocaine and heroin at the same time, because “China” was a type of heroin and “girl” was a name for cocaine. And I felt uncomfortable talking about drugs with him because I didn’t understand why a guy who was sober wanted to sing a song about speedballing. But that’s not what the song was about.

I always go back to [Bowie’s 1972 album] *The Rise and Fall of Ziggy Stardust and the Spiders From Mars*: It was a real story and you could see it — it’s like a film. Everything Bowie did was theater — even if we were

having dinner, it was theater. And Prince could make music with and out of anything. When you break down “When Doves Cry,” it’s so musical, but there’s actually not much going on. How do you make a record and have no bass? And it was a smash!

The last time I saw Prince was at the Superdome [in New Orleans] on July 4, 2015. He came onstage and played with Chic — funny enough, we did David Bowie’s “Let’s Dance.” We said goodbye, not like “Goodbye forever,” but like, “That was killer. See you in a minute.”

David didn’t talk to me about [his illness]. But I knew that he was ill.

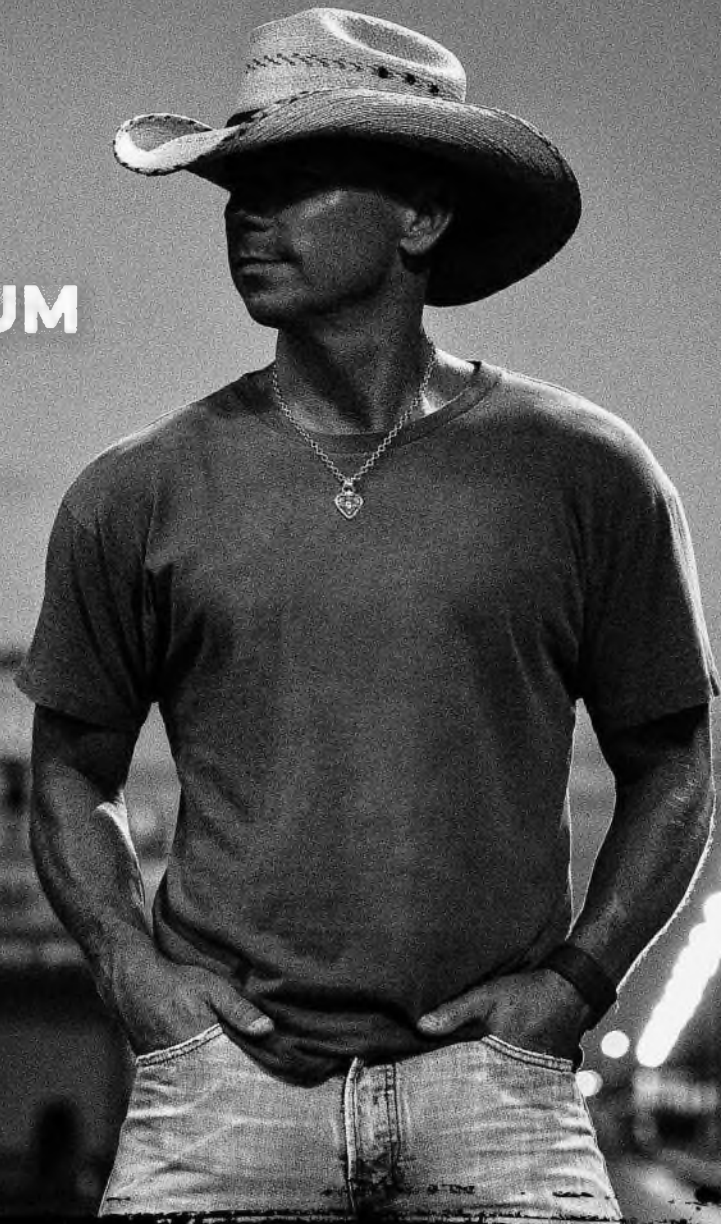
I love and miss them both. What they’ve given to the world, what they’ve given to me as an individual, is extraordinary — wonderful moments of brilliance. To have friends like that, unique thinkers in your midst, is a great gift. —AS TOLD TO JEM ASWAD

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# The No. 1s

2016 presented more ways than ever to achieve the dream of topping a *Billboard* chart, as documented in this portfolio: **Bryson Tiller** made the leap from SoundCloud and Vine, **Kelsea Ballerini** did it from outside the Nashville establishment, and **Iggy Pop** scored his first No. 1 album with a hush-hush collaboration. As **The Weeknd**, music's freshest megastar, notes, "People's definition of pop is whatever's playing on the radio 24/7"



Abel Tesfaye  
photographed by  
Koury Angelo on Nov. 16  
at Milk Studios in Los  
Angeles. Styling by  
Matthew Henson.  
Tesfaye wears a  
Mr. Completely T-shirt  
and jacket, Acne  
Studios jeans, Saint  
Laurent boots and  
O'Thongthai ring.

## THE NEW KING OF POP

# The Weeknd

Having recast radio in his own moody image, Abel Tesfaye delivered his second consecutive No. 1 album by shedding (some of) his cares By Sasha Frere-Jones

**STARBOY**  
Billboard 200  
(1 week)

**"STARBOY" FEATURING  
DAFT PUNK**  
Hot R&B/Hip-Hop  
Songs (6 weeks)

IF YOU WERE ABOUT TO RELEASE THE biggest album of 2016's last quarter, you might be nervous about some stranger hearing it before the street date. Paranoid, even. Your team might create a password for a journalist to use at the red metal gate of a small Hollywood studio.

But if you're Abel Tesfaye — the 26-year-old better known as The Weeknd, who on this Sunday in November is preparing to release *Starboy*, the follow-up to his 2015 pop breakthrough *Beauty Behind the Madness* — you hardly seem anxious at all, promptly showing up to play the album and sit for an interview. Here at Conway Studios, where six or so members of The Weeknd's team gather in small rooms, chatting and laughing quietly, no one ever asks for that password or gives any indication of the commercial whirlwind that's about to sweep them up.

A few short weeks from now, *Starboy*

singing the stories of our life, Abel sings the story of the life you wish you had."

Tesfaye is around 5-foot-10, calm and not given to small talk, though he answers questions openly and at length. A professional hitmaker, he's radically different from the self-centered character at the heart of so many Weeknd songs, but after dating model Bella Hadid for much of 2016, he's now single and living in Beverly Hills. Mention him to an L.A. music producer and you'll likely hear, "Oh, I just saw him at a party."

Back in the control room, Tesfaye sits and finishes a bowl of cereal. For a moment, you can imagine the stoned teenager who slept on a bare mattress in Toronto seven years ago. Before skipping out on his own, Tesfaye grew up with his mother and grandmother in a small apartment in Scarborough, a suburb of Toronto. Emigres from Ethiopia, his parents never married, and his father has

brought the radio hits. "The Hills" topped the Billboard Hot 100 for six weeks, "I Can't Feel My Face" for three. This year he was nominated for an Oscar (for "Earned It," off the *Fifty Shades of Grey* soundtrack) and picked up two Grammys.

Tesfaye has decreased the madness and darkness in his music. The voice at the center of *Starboy* is slightly less of a lost soul. With Daft Punk and Martin joining his longtime crew members like Doc McKinney, Tesfaye has put himself into the light and further onto the dancefloor. His well-documented obsession with Michael Jackson is no longer just talk — he's closing in on his hero, at least in sound and work ethic. After the interview, Tesfaye and his team immediately begin discussing new music. "After this album's done," he tells me, "we'll be working. I have ideas and songs that I want to get out of my head."

## "I'M NOT JUST GOING TO SING ABOUT MAKING LOVE, EVEN THOUGH MY FAVORITE ARTISTS, THAT'S ALL THEY SING ABOUT."

will debut at No. 1 on the Billboard 200, selling 348,000 equivalent albums for the third-biggest opening week of 2016. (He will also notch the second-largest streaming debut week ever.) But today's just another day at the office. When Tesfaye emerges from a studio control room, he is dressed, as usual, all in black: Buscemi boots with gold details, Mr. Completely jeans and a Puma shirt under a jean jacket. His vertical Basquiat stack of hair has been gone since September, replaced by a modest Afro.

During a quick tour, Tesfaye shows me a room containing a few racks of weights and posters of Pamelas Grier and Anderson. "Here's the gym I never use," he says. "I'd rather be unhealthy when I'm working. I'll start working out when I go on tour. But as long as my face looks OK, I'm good."

Every year, the cohort of A-list pop stars seems to get smaller. Tesfaye's only real creative competition is a young woman who moved from country to pop a few years ago, a friend from Toronto who helped Tesfaye find his audience and a Chicago rapper who recently took a medical leave from touring. (One woman from Houston reigns over them all.) "Abel is a genius," says Halsey, who opened for Tesfaye on tour in 2015. "If Adele stole our hearts by



been gone since Tesfaye was small.

Tesfaye released his first songs as The Weeknd on YouTube in 2010, gave away three mixtapes on Tumblr in 2011 and quickly — having barely performed, but with a co-sign from Drake — found himself in a label bidding war. In late 2012, Republic wrangled a deal with Tesfaye's imprint, XO, and rereleased the mixtapes as *Trilogy*, which bowed at No. 4 on the Billboard 200.

After his first new album for Republic, *Kiss Land*, stalled, Tesfaye went to the mountain: Max Martin. *Beauty Behind the Madness*

### Do you feel more confident now than when you started?

I used to be very nervous, especially about performing on TV. It's usually just nerves when somebody sounds bad. People who become famous for signing are usually pretty good at singing. I think being known helps the nerves. Now, when I step out at the *American Music Awards* or on *Saturday Night Live*, I have fans. Before, I was just some indie R&B singer and I had to prove myself. You could hear a pin drop in some of those TV stations. Now, people come out and buy

Above, right: Tesfaye performed "Earned It," which was nominated for best original song, at the Academy Awards in February.

# The No. 1s



"I feel like my stars lined up and I lucked out. There was a little strategy behind it, but that strategy doesn't matter without the music."

# The No. 1s

tickets. I hear them scream my name, so I know I'll be fine. They want me to do well.

## When did you figure out how to change?

I knew after my first Coachella [in 2012]. I looked at the tape and said, "I have to do better. This is my life." I was not satisfied. It was my first U.S. gig, playing the second main stage at dusk. That was a big move. Everybody else was doing the tents. *Trilogy* was hot, no radio, all word-of-mouth.

Go back to my first show at the Mod Club in Toronto, and I was terrified. You could see it on my face. I never thought I'd love going onstage, but I do now. I'm addicted to it. My agents will be really happy to hear me say that. The label would rather me never tour, and my touring agents rather that I do. My deal with the label is pretty much a partnership, it's like a distribution deal. But you know they're my label, they're my partners, they ride for me. They really respect me as an artist. My shit is all mine. I own all my music.

## How long have you been working on the album?

We started six months ago, and then we shut down the entire studio for four months.

## Were you consciously going for something more pop?

Well, a lot of people think "The Hills" is pop now, but when it came out, the reaction was, "What is this?" People's definition of pop just means whatever's playing on the radio 24/7.

I wanted to drop *Starboy* as soon as possible [after *Beauty Behind the Madness*] just to show that this is what I love doing: making music. It's very natural, very real. There was a lot of thought behind it, but I did it frantically, very fast, off the fumes of *Beauty*.

## So what's different?

I tried to find different registers that I hadn't sung in before. I sang a lot of low stuff on songs like "Secrets" and "Rockin'," almost like Toni Braxton. On "Secrets," I'm a different person. I've played it for people, and they have no idea it's me. I even wanted to make an entire album where it was all very "Vogue"-inspired, music like Frankie Knuckles and Chicago house. That was the initial idea for "Rockin'," which is one of the first ones I finished for the album.

**When you listen to Weeknd songs, you can hear three characters — the selfish guy ("Often"), a guy who is romantic but guarded ("Love Me Harder") and an empathic guy ("In the Night"). "Starboy" might even present**



**"I used to think about touring, and I would hate the idea. I just wanted to be in the studio and crank out music." Tesfaye wears a Givenchy T-shirt and sweatshirt.**

## a fourth character. Does that sound about right?

It's almost schizophrenic, who I portray in my music. The vibe just represents how I feel, what relationship I'm going through, what friendships I'm going through, the success in my life, the failures in my life. It is all just documentation. I'm not going to sit here and just sing about making love, even though my favorite artists, that's all they sing about.

When I was making the early stuff, I never expected it to be so big. I was in my own kind of bubble. I never wanted to tour, I just wanted to create music and make a

diary I could put out into the world. And sometimes I became the characters. I like to look at it like a film — for every director, every film is different, with different actors, different emotions, different plots. The other albums always had a theme. On this album, every song has a theme, is kind of its own cinematic piece.

The vibe on "Starboy" comes from that hip-hop culture of braggadocio, from Wu-Tang and 50 Cent, the kind of music I listened to as a kid. Bragging just sounds good, man. I was a teenager when I saw *Scarface*, and even though it was unbelievable, it's kind of cool Tony



Montana could survive all those gunshots and not feel them.

And there's more than one way to do hip-hop culture. For the chorus of "Secrets," we used The Romantics' "Talking in Your Sleep" and "Pale Shelter" by Tears for Fears. It's like hip-hop: Just grab it. We could have done the interpolation thing, but sampling the original gets the feel.

**You started by deliberately obscuring who you are. You built trust by giving people music for free, and then, after a long time, you appeared.**

Music sells music. SoundCloud is what YouTube was. People's careers are being made right now, people like Bryson Tiller and Lil Uzi Vert. People are looking at the numbers, how many hits songs are getting.

**How are you going to present the album on tour?**

Nowadays, with live music, you're going against DJs and rappers singing over two tracks that are just banging. So when you come out as a band, you have to know your sound, know your front of house, and make you sure you bang as hard.

Environment is very important to me. Sometimes I have to perform during the day for festivals, and my music does not work in the daytime. It is nighttime music. When you come to my show, I want it to feel like opera, like a theater. The darkness is important for me.

Es Devlin does my set design now. She has done Kanye, Beyoncé, Adele, U2. Her real passion is theater and opera. She looks at the job different than every other set designer. It's art — it's not about lighting or crazy effects. It's about what you're looking at, and the audience is part of that moment. It's very three-dimensional. Look at Kanye's [Saint Pablo] shows — he changed the game. We're looking at floor seats differently now in arena shows. I want to animate the space like that on this tour.

**Who are some songwriters you look up to?**

For me, Bill Withers is at least top five among songwriters. His [*Live at Carnegie Hall*] album is even better than the studio ones. It's all passion. I also love The Chromatics — they were a huge inspiration for "Party Monster."

**You're representing for different places — Toronto, Ethiopia. How do you approach that?**

I made it known that I'm Ethiopian. I put it in my music, and my style of singing is very Ethiopian-inspired. I've never even been there. I'd love to go home and see my roots.



**Where would you direct a Weeknd fan in terms of Ethiopian music?**

Aster Aweke, for sure. You can hear her voice at the end of "False Alarm" on the new album. Her voice is the greatest thing you'll ever hear. There's a great composer named Mulatu Astatke, he's probably the most famous Ethiopian musician right now. Jim Jarmusch used his music. I'd love to meet him and work with him somehow.

Mahmoud Ahmed is a great singer, and so is Tilahun Gessesse. Teddy Afro is more of a pop singer, great voice. This is what I grew up on. I'd wake up in the morning, and my mom would be listening to all this stuff while she was making coffee. I'm working on University of Toronto getting its own class [on Ethiopian language studies].

**What's it like living in L.A. and dealing with things like the paparazzi?**

I believe that if you're always getting paparazzi, there's something fishy going on. I go out, and they're there sometimes, but I don't tell the whole world I'm going out. A couple of times, they caught me. I had a



**"MY MUSIC DOES NOT WORK IN THE DAYTIME. IT IS NIGHTTIME MUSIC. THE DARKNESS IS IMPORTANT FOR ME."**

few new cars, and I wanted to drive them. That was a mistake. They literally followed me from Beverly Hills all the way down to Hollywood. If I had a great car, with my old hair, it was hard. Now? It's a breeze. I just put the hat on. My life is one hundred times better. I respect the paparazzi, it's their job, I got no beef with them. Luckily, for me, my career is putting out the hits and interacting with the fans. I don't need pictures of me being generated all the time.

**Do you like being here?**

Yeah, but I'm always moving around. I'm looking to buy a big property, but I want to buy a studio or something. I got no kids, no wife. I live by myself. I can't buy a big house and live by myself. I'll get terrified. I tried to do that in the hills, and I ended up getting out of there quick.

Above, from left: Teyana and Hadid at the Grammy Awards in February, when the two were still dating; a still from the "Starboy" music video.

## STEADILY PUSHING BOUNDARIES

The Weeknd's global fan base catapulted him into an unlikely stardom. Now that he's on top, he keeps honing his edge, taking cues from... The Dead Kennedys?

### MICHAEL ALEXANDER

SENIOR VP INTERNATIONAL MARKETING, UNIVERSAL MUSIC GROUP

"Abel continues to push the boundaries — and he's making music that touches everyone. It's not just for the U.S. or the U.K. His audience is changing the way music is consumed."

### DOC MCKINNEY

PRODUCER-SONGWRITER, STARBOY

"There aren't a lot of massive pop artists that are as hands-on in the studio. Songs like 'False Alarm' started off of as punk jam sessions. We jammed it out on guitar, like Talking Heads meets Dead Kennedys."

### CHARLIE WALK

PRESIDENT, REPUBLIC GROUP

"He's the father of engagement, knowing just when to elegantly drop songs to connect with fans. If you want to know what he's thinking, you just have to listen to the music."

### WENDY GOLDSTEIN

EXECUTIVE VP, REPUBLIC RECORDS

"He plays a bad boy, sure, but a bad boy with a vulnerable side, as far as his own personality is concerned. Women are suckers for that. 'I am not worthy of love, don't love me' — it's a hell of a come-on."

## THE COMEBACK

# Gucci Mane

### (FROM LEFT)

Michael Kyser [president of black music, Atlantic Records], Todd Moscovitz [manager, Mane, Marsha St. Hubert [vp marketing, Atlantic Records], Craig Kallman [chairman/CEO, Atlantic Records]

### EVERYBODY LOOKING

Top R&B/Hip-Hop Albums (1 week)

Gucci Mane started 2016 in a federal penitentiary in Terre Haute, Ind., more than two years into what would be a 32-month prison sentence on federal weapons charges — and far from his hard-fought position atop the Atlanta street-rap scene. Finally released on May 26, Mane, 36, emerged a changed man; thinner, sober and focused on reclaiming a career he nearly threw away. The result was *Everybody Looking* — recorded while Mane was on house arrest during his first six days of freedom and released July 22 — his first-ever No. 1 on the Top R&B/Hip-Hop Albums chart. “I was fighting to come back and still be able to relate to people and have fun recording music,” he says. “It’s one of the proudest moments of my life.”

**KYSER** There were all these stories that he was coming home, he’s not coming home. Finally we got a real date and we just got ready.

**ST. HUBERT** It was something he was crafting the entire time he was locked up. As soon as he touched down, he was able to go to the studio and get out all the creative juices that he had been storing.

**MOSCOWITZ** The recording process was pure adrenaline and excitement. The most surreal thing was that everything was done in the house: the plotting, the recording, the photo shoots, the videos. It started to get to the point like, “What room hasn’t been used yet?”

**KALLMAN** We felt the demand, it was very palpable — the excitement, the anticipation. He’s so embraced, and his music is as urgent as the youngest, hottest new kid on the block. That’s a testament to Gucci’s skills and forward-thinking nature and abilities as a rapper and a creative genius.

**MANE** With all the restrictions and stipulations placed on me, the small window of time we had, looking back on it, it’s a hell of an accomplishment. The day the album came out was like a homecoming, a family reunion, a victory lap, a huge celebration. The icing on the cake. —DAN RYS

# The No. 1s



Photographed by  
Meredith Jenks on Nov. 8  
at Diamond Horseshoe  
in New York. Go to  
[Billboard.com](http://Billboard.com) for exclusive  
video of Gucci Mane and  
the rest of the 2016 chart-  
toppers telling the stories  
behind their hits.

Photographed by  
Miller Mobley on  
Oct. 28 at Café Carlyle  
in New York.



## THE PUNK GODFATHER

### Iggy Pop

**POST POP DEPRESSION**

Top Rock Albums (1 week)

On the Billboard 200 chart dated April 9, some 50-plus years into his career, Iggy Pop — aka James Osterberg, 69, co-founder of The Stooges, a Rock and Roll Hall of Fame member and one of the most influential and unpredictable performers of the rock era — reached a new milestone: his first-ever No. 1 album in his home country. *Billboard* caught up with Pop at Manhattan's Café Carlyle to talk about that album — *Post Pop Depression*, a collaboration with Queens of the Stone Age frontman Josh Homme — the tour in support of it and just how wild he can (or can't) get offstage.

**What did you do to celebrate your first No. 1?** I went on tour! Every night I had a very good red wine and a bottle of champagne; the booking was too damn hectic to do anything else. I think we were in Portland, Oregon [when he heard the album would be No. 1]. We did go out to eat, and I think this little tyke from England, [Island Records singer-songwriter] Jake Bugg, came along. He's a nice kid.

**Did you and Homme know each other before you started work on this album?** The first time we met was at a *Creem* magazine awards dinner — he and I and Marilyn Manson were asked to form a daisy chain for the cover, so I met him in a kind of a comedic embrace at that session. And we had [jammed] together a couple of times on the road.

**Whose idea was it to collaborate?** I was looking to do something that could be a No. 1 album. I like doing radical things too, but that wasn't what I was looking for this time. So I called him — he didn't answer his phone for three days, so I texted. *(Laughs.)*

**You guys made the album in secrecy and financed it yourself. Was that the plan all along?** The self-financed part we both took for granted right off — that's the only way to make something good, especially now. The secrecy was his insistence.

**Many people have said it was your wildest tour in years. Was there much carousing?** Josh and [bassist Matt] Sweeney were the ones that would go out all night. I was just like, "Look, I need to go to bed, guys." Those days are over for me. I only stay out late if the gig is late. I need my rest the next day or I can't function.

—JEM ASWAD

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# The No. 1s

Photographed by Christopher Patey on Nov. 17 at The Foundry at SLS Las Vegas Hotel & Casino.



## THE POP MEMORIALISTS

### Lukas Graham

(FROM LEFT)

Morten Ristorp, Mark Falgren, Cameron Strang [chairman/CEO, Warner Bros. Records] and Lukas Forchhammer

"7 YEARS"

Radio Songs (4 weeks), Mainstream Top 40 (1 week), Adult Top 40 (3 weeks)

It took Warner Bros. Records chairman/CEO Cameron Strang three years to break Danish act Lukas Graham's Grammy-nominated smash "7 Years." The Copenhagen group — led by partial namesake Lukas Forchhammer, 28 — went quadruple-platinum with the wistful anthem, crowning several *Billboard*

airplay charts and peaking at No. 2 on the *Billboard* Hot 100. But not everyone thought it was the obvious runaway hit. "There is nothing in the song to make it a *Billboard* song — and that's why I'm thrilled it got that traction," says Forchhammer. "No matter what comes next, it will be swallowed up by the mother lode. But I'll take a quadruple-platinum single and a gold album in a year!"

**STRANG** Lukas is a brilliant, thoughtful writer, and he was making a very personal album. We all set a very high bar for what we wanted the band to accomplish.

**FORCHHAMMER** After meeting with Cameron, I canceled all the other label

meetings. I had an instant connection with the guy. He encouraged us to be broader in our songwriting. My father had just died and I remember he said, "Just like you can't make a memorable record that's only about partying, you can't make one only about your dead father." He was right.

**STRANG** Radio station KROQ [Los Angeles] was an early believer. *Conan* also took a chance and put them on the show last December after seeing them at a tiny showcase in Hollywood. Things turned a corner in January, after we had them play at our Burbank headquarters for key radio folks. Programmers were raising their hands while Lukas performed, signaling they were in.

—CHRIS WILLMAN

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## THE RECORD BREAKER

# Kelsea Ballerini

### (FROM LEFT)

Duane Clark [business manager], John Huie [agent], Fletcher Foster [manager], Ballerini, Gordon Kerr [CEO, Black River Entertainment], Celia Froehlig [vp publishing Black River Entertainment]

### "DIBS"

Country Airplay (1 week)

### "PETER PAN"

Hot Country Songs (2 weeks), Country Airplay (1 week)

It was an enormous deal in 2015 when Kelsea Ballerini's "Love Me Like You Mean It" broke a decade-long drought between female solo artists topping the Country Airplay chart with their debut singles. But the real test was how the 23-year-old would follow that initial hit. By September 2016, she had notched two more No. 1s — the teasing, beat-driven "Dibs" and the glossy goodbye ballad "Peter Pan" — becoming the first female artist to go three in a row out of the gate in a quarter century and the only woman who has ever topped the Country Airplay and Hot Country Songs charts simultaneously. Ballerini's success certainly can't be chalked up to high-profile co-signs. Her 2015 album, *The First Time*, featured zero big-name collaborators and was the biggest breakthrough to date for indie upstart Black River Entertainment. "I made this record with my friends," says Ballerini, who on Dec. 6 received her first Grammy nomination. "We were all extremely naive, extremely green."

**FOSTER** Every odd was against us. I mean, she's a female on an independent label, with a producer who had never produced a record before, with songwriters who had never had a cut before. There was nothing that said this was going to be automatic.

**BALLERINI** You would turn the radio on, and there were a lot of guys talking about getting girls. I wanted to be the girl that talks about getting a guy. I felt like that was a different approach to writing.

**FROEHLIG** Being open to new [talent], that's huge... The team did something that was fresh and unique, because they didn't know they couldn't do this and they couldn't do that — and they were allowed to do it.

**KERR** When I got the call that "Peter Pan" was going to No. 1, ironically I was at Disney World — at the Peter Pan ride. It's a pretty neat experience when you can be standing in front of that and be able to call Kelsea and say, "You now have made history."  
—JEWEL HIGHT

# The No. 1s



Photographed by  
David McClister on  
Nov. 8 at May Hosiery  
Co-Op in Nashville.

Photographed by  
Eric Ryan Anderson  
on Oct. 24 at  
Def Jam Recordings  
in New York.

## THE DISRUPTER Desiigner

(FROM LEFT)

Steven Victor [COO, G.O.O.D. Music; manager; senior vp A&R, Universal Music Group], Desiigner, Steve Bartels [CEO, Def Jam]

**"PANDA"**

Billboard Hot 100 (2 weeks),  
Streaming Songs (14 weeks), Hot Rap  
Songs (17 weeks)

When G.O.O.D. Music COO Steven Victor first heard "Panda" (a friend texted him the song), he wasn't sold. "It was hot, but I was like, 'He's probably 40. He sounds too old,'" he recalls. "Then I went to Los Angeles, and Kanye [West] played the song without me even bringing it up to him. I was like, 'I'm going to go find him.'" Several studio sessions with West later, the animated and not at all old 19-year-old, *Billboard's* top new R&B/hip-hop artist of 2016, and Grammy nominee, became Def Jam/G.O.O.D. Music's youngest chart-topper. With its hypnotizing, Menace-produced beat and Desiigner's lyrical calisthenics, "Panda" — inspired by the BMW X6's features — raced to the top of *Billboard's* Streaming Songs, Hot Rap Songs, Hot R&B/Hip-Hop Songs and Hot 100 charts, eventually toppling the nine-week reign of Rihanna's "Work" on the Hot 100.

**BARTELS** Getting something to be disruptive really needs to happen now, for artists to stand out, because there's so much noise in the world. The very first time I met him was in our conference room after the signing happened, and he came in and performed literally for 40 minutes straight on top of our conference room table. I kept thinking to myself, "This can't be real." People come in, but they don't keep that level of intensity. I kept worrying the lights on the ceiling were going to break.

**VICTOR** I don't think that "Panda" filled a void — it just cut through. If you listen to the lyrics, he's a rapper's rapper. It's so unique because it's really difficult for a rapper to fill in bars like that. Usually they just say nonsense and it sounds good. When you're listening to it, you're like, "Yo, he's jumping from subject to subject," but he's really not. It just grabs your attention.

**DESIIGNER** I put everything I see — a movie, *Grand Theft Auto* — in my music, so when I made "Panda," it was crazy. I get possessed. I know I'm saying words; it's just like you're tapped into my world. That's my job as an artist: to show you and make you understand. —ADELLE PLATON



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Photographed by  
Jeff Forney on Oct. 14  
at The Forum in  
Inglewood, Calif.

THE NOISEMAKERS  
**The 1975**

(FROM LEFT)  
George Daniel, Ross MacDonald, John Janick [chairman/CEO, Interscope], Adam Hann, Jamie Osborne [manager, All on Red Management], Matty Healy

**I LIKE IT WHEN YOU SLEEP, FOR YOU ARE SO BEAUTIFUL YET SO UNAWARE OF IT**  
Billboard 200 (1 week)

When The 1975 needed a studio in Los Angeles in which to hole up and record for six months, the strip-mall-lined Los Angeles suburb of Woodland Hills seemed a rather unlikely choice. But for London-born singer-songwriter Matty Healy, 27, the remote locale allowed his band and

producer Mike Crossey to dig deep and create 17 tracks that seamlessly blended '80s synth pop, boot-knocking R&B and Brian Eno-worthy electronic elements. The band's ambitious alt-pop album resonated with the shuffle generation, spawning four top 20 hits on *Billboard's* Hot Rock Songs chart before its mid-March debut atop the Billboard 200.

**HEALY** It's an ambitious record because we had nothing to be scared of. We're not part of a clique or cool scene where everybody's in an indie band and afraid to do anything that would f— with the status quo.

**OSBORNE** This is a cornerstone of what I see as the future of alternative pop music. It's a

really bold record, and it always felt that way. There was a visceral kind of reality in what Matt was doing that really lent itself toward great art — scarily so, at times.

**JANICK** Interscope is always working with great creative people and taking their lead. If you look at Dr. Dre, Nine Inch Nails, Eminem and even what we do now with Lady Gaga, Tame Impala, Lana Del Rey — these are all artists who have very strong visions of what they want to do musically and who they are as artists.

**HEALY** We live for music. As much as I live for My Bloody Valentine, I live for D'Angelo, and there are no rules. That's where our music comes from.

—ANDY GENSLER

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## MATTHEW WEST

### #1 Hot Christian Songwriter 2016

Combustion Music writer since 2009



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# The No. 1s



Photographed by Eric Ogden on Oct. 26 at RCA Records in New York.



## THE QUIET STORM

# Bryson Tiller

### (FROM LEFT)

Tunji Balogun [vp A&R, RCA Records], Tiller, Peter Edge [chairman/CEO, RCA], Geo Bivins [executive vp urban promotion, RCA], Shani Fuller-Tillman [senior director of marketing, RCA], Neil Dominique [manager], Tom Corson [president/COO, RCA]

### "DON'T"

R&B/Hip-Hop Airplay (2 weeks),  
Mainstream R&B/Hip-Hop (5 weeks)

### "EXCHANGE"

Mainstream R&B/Hip-Hop (1 week)

Kentucky-bred artist Bryson Tiller, *Billboard's* top new artist of 2016, and Grammy nominee, was working at Papa John's and UPS when his self-released single "Don't" went viral in 2014, accumulating more than 35 million streams on SoundCloud and becoming a force on Vine within a matter of months. The 23-year-old's early buzz earned him a co-sign from Drake and a deal with RCA. The major label's influence helped lift his debut album, *Trapsoul* — a velvety blend of Southern rap and contemporary R&B — to platinum status, but it was first cut "Don't," rereleased as an official single in 2015, that brought him to the top of the charts. "One of my first purchases after I signed to RCA was a BMW. I was driving on the highway and I heard 'Don't' come on," recalls Tiller. "It was a real moment."

**EDGE** "Don't" was one of those ground-breaking songs that you hear where you just go, "This sounds like the future." It was a combination of the two things that we look at today, which is gut instinct and knowing that it's active.

**TILLER** Vine is where "Don't" started popping off. A lot of famous Viners used the song and that was crazy, because I had never been a part of something like that. I drank champagne for the first time when it got 100,000 plays.

**DOMINIQUE** In the beginning a lot of people said "Don't" wouldn't even make it to radio. DJs were saying it's not a regular radio record, but the fans online and the streams really pioneered and pushed it.

**CORSON** [Bryson has] a quiet confidence. He's a laid-back, not-on-camera kind of dude and he was very clear about that. We pride ourselves on figuring out a way to make it work. We've got Sia and Bryson [who are] not that dissimilar — real forces of nature and talent, and we embrace that. —NICK WILLIAMS





## THE OUTLIER Troye Sivan

**(FROM LEFT)**  
Steve Barnett [chairman/CEO, Capitol Records], Sivan, Brandon Creed [manager, The Creed Co.]

**"YOUTH"**  
Dance Club Songs (1 week)

**"WILD" (FEATURING ALESSIA CARA)**  
Billboard + Twitter Top Tracks (2 weeks)

Posting vlogs as a teenager to YouTube from his bedroom in Perth, Australia, seems like a distant memory for Troye Sivan. Now 21, the electro-pop singer spent the last two years making an altogether smooth transition from Internet sensation to mainstream pop breakthrough since

signing to Capitol Records in June 2014. His debut album, *Blue Neighbourhood*, debuted at No. 7 on the Billboard 200 in December 2015, but it was his singles that sent him to the top: Remixes from Gryffin and Breath Carolina elevated "Youth" to No. 1 on the Dance Club Songs chart in April, while a new version of "Wild," featuring Canadian singer Alessia Cara, crowned the Billboard + Twitter Top Tracks chart in June.

**SIVAN** [For "Youth"] we came up with this lyric "my youth is yours" and started writing about escapism and running away and giving your all to someone. I also have been online sharing myself for so long that I have given my youth to whomever has been listening.

**CREED** In the world of streaming nowadays, you get to see what reacts in a different kind of way than you're used to. [The "Youth" remix] definitely raised its hand. Then it got promotion behind it.

**SIVAN** Alessia and I became friends, and I'm so obsessed with her music. We were doing this tag game where we were covering each other's songs, and she was on tour in Europe and went into a studio and put down the "Wild" vocal. It wasn't one of those fake record-label things. It was surprisingly organic.

**BARNETT** If you think about Halsey and Sam Smith and Troye, they were very clear about who they saw themselves being — all outliers in the mainstream.

—STEVEN J. HOROWITZ

Photographed  
by Rainer Hosch  
on Oct. 18 at  
Capitol Records in  
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# The No. 1s

## THE LATIN LEGENDS

### Maná

(FROM LEFT)

Juan Calleros, Fher Olvera, Ulises Calleros [manager], Alex González, Sergio Vallín

#### "DE PIES A CABEZA"

Top Latin Airplay chart (1 week)

Latin rock's most respected and successful band, Maná was steady news fodder in 2016 thanks to its vocal criticism of president-elect Donald Trump while on its sold-out arena tour. The timing proved serendipitous for the Guadalajara, Mexico-bred group, which took its 1992 fan favorite "De Pies a Cabeza" and revamped it with current hitmaker (and Maná fan) Nicky Jam. The group had been mulling the possibility of a collaboration for months but hadn't taken any concrete steps until this year when lead singer Fher Olvera reached out to Jam, whom

he had never met. "De Pies a Cabeza" (From Head to Toe), a sultry reggae track with a dancefloor-ready beat, was never a single in its original version, but the new mix, which received heavy airplay in Jam's native Puerto Rico and on urban and tropical stations, climbed to No. 1. The song debuted at No. 47 on the chart in August, rising to the top on Oct. 1 to make Maná the group with the most No. 1s — five — in the chart's history. "When you have such a big song, everybody knows what to do," Warner Music Latin America & Iberia president Iñigo Zabala tells *Billboard*. "Our goal was to be No. 1 in every territory, and that's what we did."

**OLVERA** We had never worked with a reggaetón or rap act, but the band is very open. We've always like to extend parameters. The song has sexy, provocative lyrics and the music is still current.

**U. CALLEROS** The pleasure of making

music is what moves Fher. Yes, we wanted to release a single to complement the tour, but Fher's main motivation is always "What is it going to sound like?"

**VALLÍN** We like to experiment as long as we feel it flows naturally, and that's what happened. We wanted to hear one of our tracks done with a reggaetón act, but at the end of the day, the new version of the song is influenced more by Bob Marley than anything else. We feel Nicky gave the song a current and very danceable vibe.

**OLVERA** Nicky sings with great swing. He has a great sense of rhythm and an energetic vocal timbre. And as a person, he's big. Recording was a blast. We wanted a fusion: slower than reggaetón, faster than reggae. We put our two producers to work until we reached a point where we both felt comfortable. We had a few beers and got up and danced.

—LEILA COBO

Photographed by  
Ryan Young on Nov. 7  
at The Intercontinental  
San Francisco.



## SYNCH SUCCESS STORY



### SUNRISE AND GOOD PEOPLE

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Photographed by Wesley Mann on Nov. 17 at Drift Studio in New York.



## THE TRUE BELIEVERS

### The Pretty Reckless

(FROM LEFT)

Erica Ramon [manager, DAS Communications with David Sosenberg and William Derella (not pictured)], Mark Damon, Ben Phillips, Taylor Momsen, Cliff Chenfeld [co-owner, Razor & Tie], Jamie Perkins

#### "TAKE ME DOWN"

Mainstream Rock (2 weeks)

Hard-rock quartet The Pretty Reckless made *Billboard* history in October when "Take Me Down," the lead single from its third full-length *Who You Selling For*, became the band's fourth consecutive Mainstream Rock No. 1 — making it the first act to send its first four singles to the top of that chart. "A lot of the rock radio format is relying on people who have been around for a long time, and while many are still phenomenal, we haven't created that many new stars," says Razor & Tie co-owner Cliff Chenfeld of the fresh blood that the band, fronted by former *Gossip Girl* star Taylor Momsen, 23, represents in an increasingly static genre. "Taylor and the band are filling a bit of that void."

**PHILLIPS** We listen to [rock radio] all the time, so it's fun to have yourself come on when it's playing. We came on a lot after Pink Floyd. It'd be like "Have a Cigar" from Pink Floyd, then "Take Me Down" and then AC/DC or something. I'm just like, "All right, that's cool."

**CHENFELD** They're starting from a rock foundation, but their fan base is growing, and does not only include people who listen to rock music. I would be very surprised if in 2017 we don't make significant inroads at alternative and potentially pop radio, and maybe even triple A radio.

**MOMSEN** For a while there, the charts were Red Hot Chili Peppers, Metallica, Green Day and us. And it's like, "Well, that's good company to be in!"

**RAMON** I think the success is due to their persistence. They say this all the time: If they weren't performing for the world, they would be playing in their bedroom. So whether they're known for it or not, it's what they love.

**MOMSEN** Just wanting, loving something so much, being so desperate that you're willing to give anything up for it, even if that means your soul — in our case, that's music. In my life — in all of our lives — we gave everything up for it.

—ANDREW UNTERBERGER



## THE MOGUL DJ Khaled

(FROM LEFT)  
Antonio "L.A." Reid [chairman/CEO, Epic  
Records], DJ Khaled

**MAJOR KEY**  
The Billboard 200 (1 week)

"This No. 1 feeling is great," says DJ Khaled of his first chart-topping album, *Major Key*, whose superstar slate boasts Jay Z, Drake, Future and Nicki Minaj, among others. The Snapchat savant also checked off other milestones in 2016: a Grammy nomination, signing a new deal for his We the Best Music imprint with his former Def Jam boss and current Epic chairman/CEO Antonio "L.A." Reid ("I came back home," says Khaled), breaking new artist Kent Jones

("Don't Mind"), opening for Beyoncé on her Formation World Tour and publishing the motivational tome *The Keys*. The biggest thrill, though? Welcoming his first child, a boy, Asahd Tuck — which he documented on Snapchat, natch.

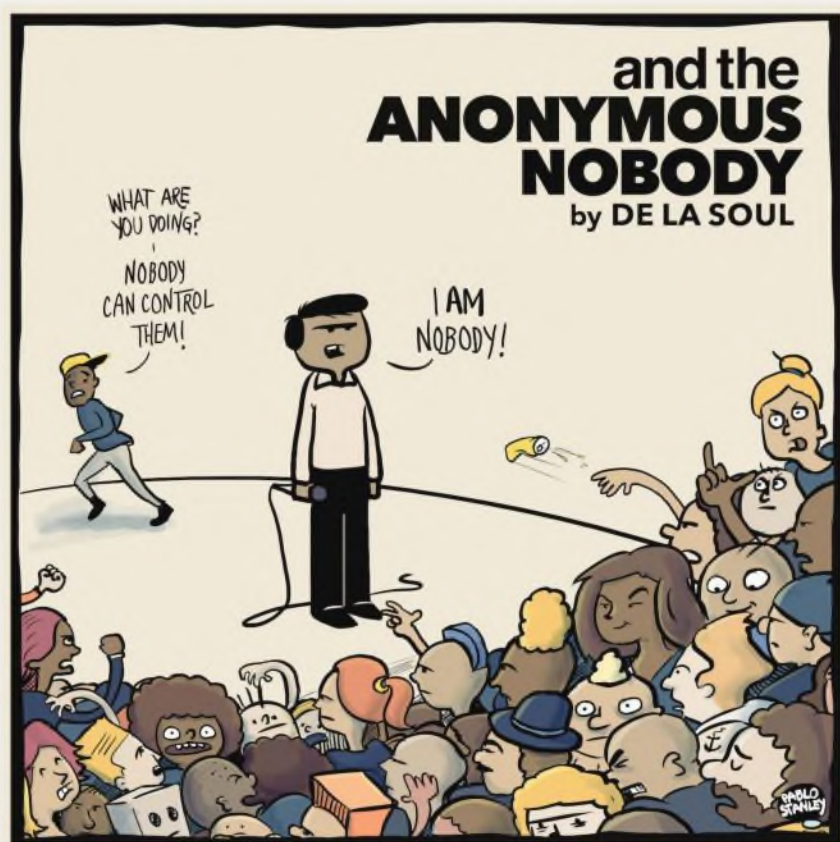
**KHALED** Team work makes a dream work. And *Major Key* is about team work. I can be the orchestrator, the coach, the producer. But I can't do it without the team. The artists, my We the Best family, L.A. and the Epic team, the fans: All the keys were connecting. It was a flawless rollout, but everything was organic.

**REID** No one is more in touch with youth culture right now. Khaled's cult of personality and positivity hit the mainstream in a very big way this year. Music, social media,

books, commercials, endorsements, TV, movies ... everyone wants to be in business with Khaled.

**KHALED** Knowing the whole time that I had a son coming was a major inspiration this year. He brought me all these blessings. And creatively, I'm just in a different place right now. It's a special glow.

**REID** I feel the same way about him today as I did when we first met many years ago. You always know when you're in the room with one of the greats, and Khaled is that guy. Yes, he's a brilliant producer and artist, but for all his success, he's still humble and grateful and treats everyone with respect. But make no mistake, he's a fierce competitor and only wants to win. I truly believe his best is yet to come. —GAIL MITCHELL



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## THE SECOND-CHANCE STAR

# Mike Posner

### (FROM LEFT)

Eric Wong [executive vp/GM, Island Records], Posner, David Massey [president/CEO, Island Records]

### "I TOOK A PILL IN IBIZA"

Mainstream Top 40 (1 week), Dance/Mix Show Airplay (3 weeks)

Mike Posner is well aware that second shots at pop stardom don't come around often. After emerging with the top 10 smash "Cooler Than Me" and three other million-selling hits in 2010, the Detroit native experienced a humbling fall from grace that saw his next two albums shelved by RCA, his former label. While Posner penned hits for Maroon 5 ("Sugar") and Justin Bieber ("Boyfriend"), his solo career plummeted — until his confessional songs caught the ear of Island Records' David Massey.

In 2015, Posner released EP *The Truth* on Island, whose A&R team tapped Norwegian duo Seeb to remix the lead single, "I Took a Pill in Ibiza." The pair's tropical take on his barefaced ballad became Posner's biggest hit to date, peaking at No. 4 on the Billboard Hot 100, and earning a Grammy nomination for song of the year. "It reminds me of my first A&R success with Oasis," says Massey of the surprise hit. "I never thought 'Wonderwall' was going to be an early single. It was a work of genius, but it took on a life of its own."

**MASSEY** I wanted to sign Mike badly in 2009, but we lost out to RCA. Then, two years ago, we were at a party, and at a certain point Mike spontaneously jumped on the piano and played "I Took a Pill in Ibiza" and "Buried in Detroit." It was just extraordinary, undeniable, and I remember saying to them, "We have to find a way to work together."

**WONG** Spotify spoke to us, and we started 2016 with all that amazing data. Having their key playlists and influencers made the story.

**POSNER** My career as an artist was largely considered over in the music industry. No one really gave a shit. There's an old Zen proverb that says: Before enlightenment, chop wood and carry water; after enlightenment, chop wood and carry water. So I would say the biggest lesson from this is that temperament creates conditions. It doesn't matter where you are, what you're doing, how long it has been since you had sex... any of those things at any given moment can make me happy or sad. My happiness can exist anywhere.

—MATT MEDVED



Photographed by  
Aaron Richter on  
Oct. 13 at The Happiest  
Hour in New York.

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<b>"Lemonade"</b> Beyoncé Album of the Year	<b>"25"</b> Adele Album of the Year	<b>"The Marshall Mathers LP 2"</b> Eminem Album of the Year	<b>"The Black Album"</b> Jay-Z Album of the Year	<b>"The Life of a Chameleon"</b> Frank Ocean Album of the Year	<b>"The Marshall Mathers LP 2"</b> Eminem Album of the Year	<b>"The Marshall Mathers LP 2"</b> Eminem Album of the Year	<b>"The Marshall Mathers LP 2"</b> Eminem Album of the Year	<b>"The Marshall Mathers LP 2"</b> Eminem Album of the Year	<b>"The Marshall Mathers LP 2"</b> Eminem Album of the Year

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## THE DANCE TITANS

# The Chainsmokers

### (FROM LEFT)

Joel Klaiman [executive vp/GM, Columbia], Alex Pall, Drew Taggart, Adam Alpert [manager; CEO, Disruptor]

### "CLOSER"

Billboard Hot 100 (12 weeks), Hot Dance/Electronic Songs (13 weeks)

The Chainsmokers, *Billboard's* top dance/electronic artists of 2016, and Grammy nominees, pride themselves on being one step ahead. For duo Alex Pall, 31, and Drew Taggart, 26, that meant thinking beyond the kitsch of 2014's "#Selfie" and "Kanye," two hits that threatened to make them a novelty act, and changing course in 2015 toward more pop-inflected EDM. It yielded immediate returns: "Roses" (featuring Rozes) and "Don't Let Me Down" (featuring Daya) became top 10 hits on the Billboard Hot 100 — the product of a see-what-sticks approach. But even those paled in comparison to the inescapable "Closer" (featuring Halsey), which shot to No. 1 on the Hot 100, where it stayed for 12 straight weeks, just four short of Mariah Carey and Boyz II Men's record-holding "One Sweet Day." "We were over making 128 BPM dance music," says Taggart. "It felt stale to us. It wasn't fun anymore."

**ALPERT** We put out a song every month to see which one reacted more than others. "Roses" raised its hand, and all our friends at Sony and Columbia shared in that excitement.

**KLAIMAN** We just knew there was something special about ["Closer"]. The one thing that stands out, from the Columbia perspective, is the instinct that Drew and Alex have, and Adam as well. That instinct, combined with our global scale. Total world domination.

**PALL** We were toying with the idea of ["Closer"] as a duet. Drew initially had sung the whole song, and it sounded awesome. But with a duet, it becomes more of a conversation than a confession.

**TAGGART** I'm not really a singer. I guess I am now. My voice is, I'm a dude just talking to you. I'm not a typical pop voice. We decided to roll with it, and it worked.

**PALL** [When it stayed at No. 1], we couldn't believe it. We had talked about how high we were going to get and we had never had a Hot 100 number one, and then it was boom, you're number one. Whoa. —S.J.H.



# The No. 1s



Photographed by  
Steve Schofield  
on Nov. 21 at 1 OAK  
in West Hollywood.

# The No. 1s

Photographed by  
Ramona Rosales  
on Nov. 19 at  
Quixote Studios  
in Los Angeles.



## THE TROUBADOUR

### James Bay

#### (CLOCKWISE FROM TOP)

Bay, Monte Lipman [chairman/CEO, Republic], Paul McDonald [manager], Ben Adelson [senior vp A&R, Republic], Avery Lipman [president/COO, Republic], Charlie Walk [president, The Republic Group]

#### CHAOS AND THE CALM

Americana/Folk Albums (1 week)

#### "LET IT GO"

Rock Digital Song Sales (2 weeks)

It has been a slow and steady build for James Bay. The 26-year-old English singer-songwriter, who rose to prominence with

his signature wide-brimmed hat and strain of soft-edged rock, has been working toward global ubiquity since signing with Republic Records, the No. 1 top label of 2016, nearly four years ago. His full-length debut, *Chaos and the Calm*, bowed atop the U.K. Albums chart upon release in March 2015, but it took some key placements (a breakthrough performance with Tori Kelly at the 2016 Grammy Awards, an opening slot on Taylor Swift's 1989 Tour) to give *Chaos* a lift to No. 1 stateside.

**ADELSON** We flew James in, he played for us in January that year, and everyone in the room knew. It was pretty obvious.

**BAY** You're always "breaking." You can always fall off the radar. We've got a really strong thing we've built since I was just a guy in the office with a guitar. It feels indestructible.

**WALK** From radio's perspective, it just needed to be proven that the music would fit. So it was a longer process, but it was really honest artist development.

**MONTE LIPMAN** James broke on a global platform, and it wasn't a narrow campaign. It traveled the world, almost instantly.

**AVERY LIPMAN** James' music is timeless. "Let It Go" could have been a hit in the '70s, '80s, '90s and the decade beyond. —S.J.H.

## THE LEGENDS

# The Revolution

### (FROM LEFT)

BrownMark [bass], Lisa Coleman [keyboards], Wendy Melvoin [guitar], Matt Fink [keyboards], Bobby Z [drums]

### "PURPLE RAIN"

Digital Song Sales (2 weeks)

Immediately following Prince's death from an accidental drug overdose on April 21, the surge in interest, tributes and sales of his music was, except for the death of Michael Jackson, unprecedented. With his songs legally available for streaming only on Tidal, album and track sales skyrocketed: Prince albums occupied the top two spots on the Billboard 200 dated May 7 (*The Very Best of Prince* at No. 1 and *Purple Rain* at No. 2), and the song "Purple Rain" topped four charts that week. Here, the five core members of The Revolution, the band that appeared in *Purple Rain*, remember the song, the album, the film and the artist.

### When did you last talk to Prince?

**BrownMark** About a year ago. He used to call me all the time, and if my kids answered he would use some weird name. He used to call sometimes at two, three in the morning. I would just miss it and hear it click, but I knew it was him. Nobody else would call me that late...

**Coleman** And not leave a message.

**Melvoin** What was healing at the time of his death was that we reached out for each other. We met at my house in Los Angeles and sat together in my backyard and cried and talked about him.

**Fink** [His death] was the most shocking thing. I felt like I went out of my body. It was horrible.

**BrownMark** He loved us. We were his family.

### What made *The Revolution* such a special band?

**Bobby Z** The guys in the early days said, "We're only in it for a while." Prince was frustrated by that, and it really didn't happen for him until his dream of a Fleetwood Mac-style band came true. That first time Wendy jammed with us at sound check on

"Controversy," something clicked, and you just knew that was the future.

### How did you feel when *Purple Rain* won best soundtrack at the American Music Awards in November?

**Melvoin** It was bittersweet. It feels beautiful and bittersweet, because our man is not here.

**Coleman** The fact that they chose *Purple Rain*, it seems proof of what we're saying: that something special happened, and sadly, with his passing, it came back again.

### When did you first hear the song?

**Bobby Z** I'll never forget: Prince's bodyguard Big Chick [Huntsberry] walked in and went, "Man, that's a country song." It's the most Prince let people into his world, ever. "Purple Rain" is the ultimate combination of the six of us.

### Did he ever say what it's actually about?

**Melvoin** Prince never talked about what any song was about. It was all weird parables, and you just took it for what it was. —JA



Photographed by Kii Arens on Aug. 14 in Los Angeles.



**Johnny Mathis.  
Legendary.  
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# 'I've Been Very Happy To Open People's Eyes' Johnny Mathis' journey from pop romance to Black Lives Matter and gay rights

BY GARY GRAFF

# A

AT HIS PENTHOUSE IN BEVERLY HILLS, Johnny Mathis has no objection to a 9 a.m. interview — he has been up for five hours already, and at the gym for a long-standing regime of pulley stretching and leg lifts.

"Anything to get the juices flowing and also get me into my stage clothes," says the 81-year-old singer. "I look at myself in the mirror and go, 'Well, not bad,'" he adds with a laugh.

Mathis has been donning those stage clothes all year, on a tour marking the 60th anniversary of his debut album. He is a singular vocalist whose classic hits from the 1950s — "Chances Are," "Misty," "It's Not for Me to Say" — established an enduring style of pop romance.

In Barry Levinson's Oscar-nominated 1982 film *Diner*, set in the postwar era, the character Eddie Simmons memorably asks his pals, "When you're making out, which do you prefer, Sinatra or Mathis?"

A native of Texas, raised in California and the fourth of seven children, Mathis caught his father's passion for music at a young age. He began vocal lessons, including classical and operatic styles, at age 13. Yet, in high school, he also was talented enough at track and field to get an athletic scholarship to San Francisco State University and, later, an invitation to try out for the U.S. team heading to the 1956

Summer Olympics in Melbourne, Australia.

Around that same time, however, while performing at a San Francisco nightclub, Mathis caught the ear of George Avakian, head of jazz A&R at Columbia Records, who was vacationing in the city.

"Have found phenomenal 19-year-old boy who could go all the way," Avakian telegraphed his label. "Send blank contracts."

In the six decades since, Mathis has charted 43 hit singles and sent 74 titles, including numerous Christmas releases, onto the Billboard 200. In 2003, The Recording Academy presented Mathis with a Grammy Award for lifetime achievement.

It was recognition for an artist who has long sung of romance — but also has supported civil rights and gay rights,

from singing with activists at the Salute to Freedom concert in Birmingham, Ala., in 1963 to acknowledging his own sexual orientation two decades later.

**You were part of a generation of racial pioneers in pop in the '50s who crossed over to white fans. What's your perspective on Black Lives Matter and race relations today?**

The world changes. The world is completely different now from when I was growing up. Back then you didn't say things like they say now out loud, about race and things. But that's just progress. When are we going to find out that we're all the same, we're all absolutely, without a doubt, the same? It doesn't matter whether you're black or white or straight or gay.

**Clockwise from top: Mathis in 1957; with Johnny Carson in 1979; wearing Christmas colors today.**







**You've seen a lot of change in attitudes toward being gay since you were getting death threats in the 1980s. [The threats followed a 1982 interview in *Us Weekly* in which Mathis was quoted as saying, "Homosexuality is a way of life I've become accustomed to."]**



The 74 titles Mathis has charted on the Billboard 200 have included numerous Christmas albums.

Things take time. People are stubborn about what they perceive to be the right thing or the wrong thing, and it takes a long time to filter this human condition. There's a waiting period until people catch up. But if you have patience — which it takes when someone thinks differently from you — everybody always catches up. That patience is a wonderful virtue.

**You have declined to talk about your own relationships, and it seems that you prefer to lead by your presence rather than speaking out.**

I've been very happy to see some of the success that I've had along the way in opening the eyes of people, especially people who listen to music.

**Looking back, what do you remember about George Avakian discovering you at San Francisco's 440 Club?**

I didn't realize he was in the audience, and unfortunately he had a bad case of poison

oak or poison ivy. So he was not in a very good mood. But he heard me sing and said, "I think you're ready to make your first recording." George is still with us; He's now 102 years old, and I saw him not too long ago. He counseled me for many years.

**"People are stubborn about what they think is right and wrong."**

**But you pretty quickly switched to working with Mitch Miller, who was a pop producer at Columbia then.**

He liked my voice, but he didn't like what I was singing and didn't like the way I was singing it. He was very opinionated, you might say. But, thank goodness, he put me on the right track and gave me some [songs] that were more suitable for my voice. He gave me a stack of music that was as tall as I was and said, "Find four songs." So I found "When Sunny Gets Blue," "It's Not for Me to Say," a song called "Warm and Tender" — by a guy nobody ever heard of called Burt Bacharach — and "Wonderful! Wonderful!"

**"Chances Are" is a signature for you. How did the song come to you?**

I was crossing the street in New York one day, and I met Al Stillman. He wrote "It's Not for Me to Say" [with Robert Allen]. Now, I had no idea who wrote the songs I was singing at that time. But he said, "Oh, by the way, we've had so much success with that song that I've written another," and it was "Chances Are." And that was the beginning of my association with songwriters. I



## Mathis' 10 Top-Charting Hits

The singer has sent 43 singles up the *Billboard* pop charts

- 1  
"Chances Are,"  
No. 1, 1957\*
  - 2  
"Too Much, Too Little, Too Late" (Johnny Mathis/Deniece Williams),  
No. 1, 1978\*\*
  - 3  
"It's Not for Me to Say,"  
No. 5, 1957\*
  - 4  
"Gina,"  
No. 6, 1962\*\*
  - 5  
"The Twelfth of Never,"  
No. 9, 1957\*
  - 6  
"What Will My Mary Say," No. 9, 1963\*\*
  - 7  
"Misty,"  
No. 12, 1959\*\*
  - 8  
"Wonderful! Wonderful!"  
No. 14, 1957\*
  - 9  
"A Certain Smile,"  
No. 14, 1958\*
  - 10  
"Small World,"  
No. 20, 1959\*\*
- \*Peaked on the Most Played By Disc Jockeys chart  
\*\*Peaked on the *Billboard* Hot 100

never thought I would actually meet the people who wrote the songs.

**What is the key to really selling a song with your vocal?**

I'm always thinking about songs and how I can sing a song that would resonate with my voice, my persona. I want it to be a pleasant experience that's not just about hearing my voice. I remember some singers whose voices were so pretty it didn't matter what they sang, you loved it. And I thought, Well, wouldn't it be nice to have a double whammy: a great voice, but also being witty in the interpretations of the song. Mabel Mercer was a good friend of mine. I just worshipped her, and that's what she did with songs.

**Sony's Legacy Recordings marked your 80th birthday in 2015 with *Johnny Mathis: The Singles*, a four-disc anthology. Are you also recording new material?**

I've recorded four songs of a new album we're doing with Babyface. He has introduced me to some wonderful writers. It's hard to find stuff that I really love, but it's there. I'm looking forward to finishing this and getting it out there.

**Who do you listen to today?**

Oh, gosh, I listen to the ones that I love and grew up listening to. Lena Horne, I worshipped her, followed her and embarrassed myself by applauding too loudly when I was in the audience listening to her, so she had this love/hate relationship with me. She thought I was a pest because I was always trying to see her or be near her. Nat "King" Cole was my favorite singer of all time, not only because of his music but also because of the kind of person he was. There's Dionne Warwick, Gladys Knight, Larry Gatlin, Deniece Williams — those are some of the more contemporary ones, and that's really what I gravitate to.

**You worked in the early '80s with Chic on an album that never came out in full. What was that like?**

I had no idea Nile [Rodgers] even knew who I was, but I loved working with him. After we'd do a song, he loved to celebrate. He'd say, "We're going out! We're going to get in a limo!" And he would play me the finished record I had done that afternoon. It was the most interesting thing I'd done in my life, and Nile and I have remained friends all these years. But I will say I wasn't quite sure about the lyrics. Most of the lyrics were kind of rhythmical; it didn't matter what you said so long as you said it in the right phrasing. But I was happy because I was still learning. ●



Mathis (left) and Deniece Williams hit No. 1 on the Hot 100 in 1978 with "Too Much, Too Little, Too Late."

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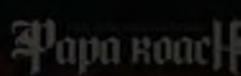
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From left: Hellyeah members Kyle Sanders, Vinnie Paul, Chad Gray, Tom Maxwell and Christian Brady have released two of Eleven Seven's top-charting albums.

## 'The Majors Were Giving Up On Rock' How Eleven Seven Music Thrives With Motley Crue, Papa Roach and Hellyeah

BY BRYAN REESMAN

I

IN A MASONRY LOFT BUILDING ON WEST 21ST Street in Manhattan's Flatiron District, the offices of independent label Eleven Seven Music are comfortably removed from the glitzier midtown home of most of the multinational music companies.

"You would have to hire a private investigator to find a major-label person [down here]," jokes Allen Kovac, 61, CEO of the rock-focused Eleven Seven Music and its sister company, Tenth Street Entertainment, as he sits in a spacious company conference room. True, Sony Music Entertainment recently relocated to new digs on Madison Square Park a few blocks away, but, adds Kovac: "It's very indie here."

At Eleven Seven Music, which is marking its 10th

anniversary, Kovac and business partner Steve Kline, 51, have reaped success with the kind of rock bands that have fallen out of favor at major labels — Buckcherry, Hellyeah, Papa Roach, Drowning Pool and Motley Crue, among others.

In Kovac's view, major labels pursue the fast financial returns of pop music, while Eleven Seven takes a slow and steady route to long-term rock rewards, while serving a very loyal fan base.

Nielsen Music statistics back up Kovac's strategy. Among all music genres, rock still rules. According to Nielsen Music's 2016 *U.S. Midyear Report*, rock has the leading share — 26.8 percent — of total music consumption volume by genre, including album sales, downloads and streams, outpacing R&B/hip-hop, pop and country. Rock's lead in physical album sales is even greater, at 43 percent, compared with that of R&B/hip-hop, 16.3 percent, which is the second-biggest genre.

In the Eleven Seven conference

room, a replica of a Victrola wind-up phonograph occupies one corner. It's a reminder that music technology is ever-changing — and the label's acts are riding the latest wave.

Papa Roach has a "significant" ranking among all streamed artists on Spotify, says Kline. The band has achieved 420 million career on-demand streams, according to Nielsen. "With streaming now, people can create a soundtrack of their lives."

Eleven Seven is thriving in the digital age. "We're unique for an indie," says Kovac, noting the label's global focus and ambitions. The company has 32 employees spread across offices in New York, Los Angeles and London, and plans to open in Berlin and Sydney in 2017.

The two industry veterans — Kovac got his start as a concert promoter in Eugene, Ore., and later founded Left Bank Management and Beyond

Records while Kline worked in senior positions at labels including Atlantic, MCA, Geffen, Sony and J Records — began working together shortly after Kovac founded Tenth Street Entertainment in New York in 2002.

At Tenth Street, Kovac and Kline had been managing classic rock acts including Meatloaf, Yes, Blondie and Motley Crue. Among their clients was California rock band Buckcherry, which had been negotiating a new deal with Atlantic. When the deal fell through, they decided to release Buckcherry's album, *15*, themselves — and Eleven Seven was born. The album sold 1.5 million, according to Nielsen Music;



Kovac



Kline

**Backstage Pass /  
Eleven Seven Music 10th Anniversary**

sent the single “Sorry” to No. 9 on the Billboard Hot 100; and earned the group a Grammy nomination for best hard rock performance.

“We realized the major labels were giving up on rock,” says Kline. With Papa Roach, Drowning Pool and Motley Crue added to the label’s roster, “we really established ourselves and got a lot of airplay,” he says. “We had a good market share at radio and everything else, and we decided to start developing some new acts.”

A steady flow of new artists has expanded the reach of Eleven Seven. The label’s alternative-focused Five Seven imprint is home to the bands Just Loud, Bleeker, Romes and Dirty Heads, which has reached the top five on Alternative Albums with three releases in the past five years.

**420M**  
Audio and video streams  
in the United States for  
Papa Roach from 2005  
through Nov. 24, 2016

Source: Nielsen Music

In February 2015, Kovac announced the formation of another imprint, Better Noise, for “bands that are a little left of center.” The imprint is home to Canadian rock group Art of Dying, metal cellists Apocalyptica and Pennsylvania band From Ashes to New, a group that brings a rap edge to its rock style and has achieved 33.7 million career streams.

“That’s what broke that record,” says Kline. “We took that story to radio, and rock radio doesn’t like

“We were uninvited” from Trump’s inauguration, says Neil.



**‘WE WANT TO KEEP THE BAND’S LEGACY ALIVE’**

Many ventures — and an inaugural snub — occupy Motley Crue members

What’s next for Motley Crue? Eleven Seven Music’s most successful band — 22 million albums sold during the group’s 35-year career, according to *Billboard* estimates — staged its final shows at the Staples Center in Los Angeles on Dec. 28, 29, 30 and 31 in 2015.

Crue frontman Vince Neil, now leading his own group as a solo artist, told *Billboard* on Nov. 18 that “months ago” he was “scheduled to play” Donald Trump’s then-hypothetical presidential inauguration in Washington, D.C., on Jan. 21, 2017, and “sent all the band’s passports

to the Secret Service.” Hours later, Neil said his show would not go on. “It turns out, when the Republicans won, we were uninvited,” he told TMZ.

Elsewhere in Crue-land, drummer Tommy Lee in November announced the Nov. 25 arrival of *Motley Crue: The End*. The box set, released by Eleven Seven, includes six of the group’s albums and a live CD and DVD of the band’s final shows in Los Angeles.

Guitarist Mick Mars, meanwhile, is recording a new album for a project he calls 1313.

Bassist Nikki Sixx — who in November told the website *Team Rock* that the band is definitely not recording together again — has long been active on multiple fronts. His radio show *Sixx Sense* is syndicated by iHeartMedia. He’s working on a Broadway production of his 2007 memoir, *The Heroin Diaries: A Year in the Life of a Shattered Rock Star*, and music from its accompanying album recorded by his band Sixx: A.M. And a new Sixx: A.M. album, *Prayers for the Blessed Vol. 2*, debuted at No. 37 on the Billboard 200 for the week ending Dec. 10.

And a film adaptation of the band’s 2001 memoir, *The Dirt: Confessions of the World’s Most Notorious Rock Band*, has gone through several scripts and production deals. Says Sixx: “There’s a long list of things that are important for us to keep our legacy alive.” —B.R.

Additional reporting by Michelle Angermiller and Gary Graff.

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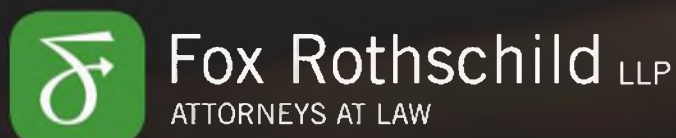
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JIM RYAN/GETTY IMAGES

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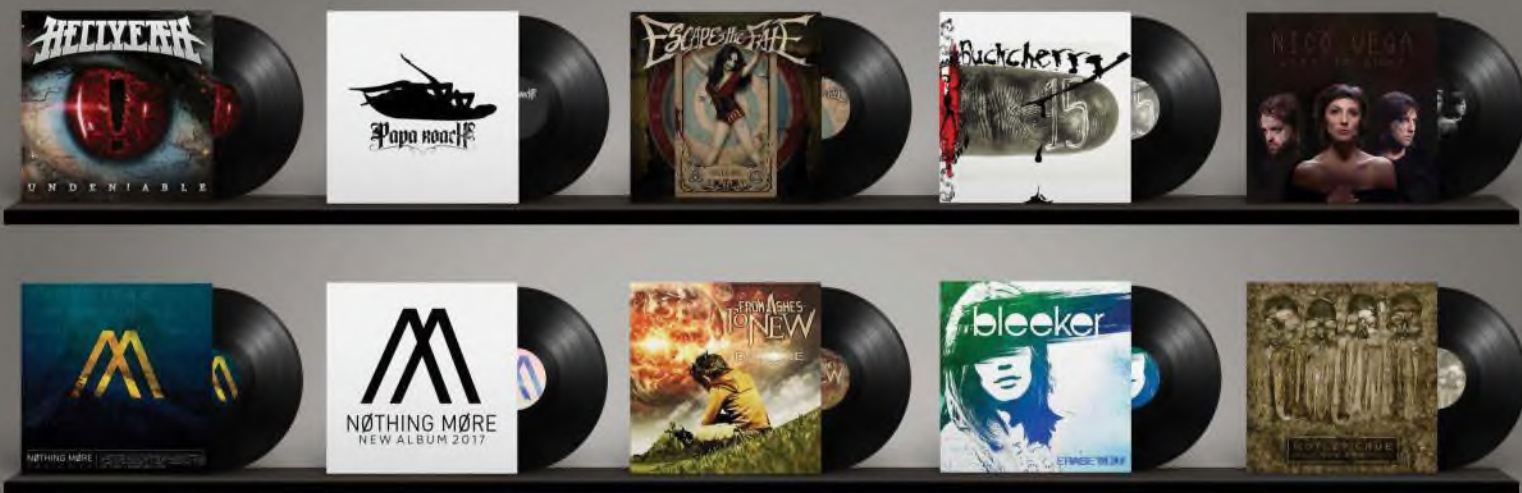
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to play rap music for the most part. So we took the streaming story and ran with it.”

In March, the group’s debut album, *Day One*, reached No. 2 on the Hard Rock Albums chart.

Along with the importance of streaming, Eleven Seven has focused on video promotion. The label uses the Louder Noise media company to create content — videos, interviews, lifestyle clips — to promote its acts. A social media department bolsters the video efforts. Says Kovac: “We weigh [social media] more than radio.”

Yet even with the importance of streaming, video and social media, touring remains essential to the success of Eleven Seven’s acts, adds Kovac, who draws upon his past experience as a concert promoter and “my relationships with promoters around the world” to get his acts on hard-rock touring packages.

“Rock is artists and passion,” says Kovac. “It isn’t quarterly billing. It takes two years [to develop an act]. It transcends borders. We develop market by market. That’s taking care of your artist.

“I am one of the luckier guys on the planet,” he adds. “I’m very grateful that I can learn all the time, and I’ve been able to learn in every area of the business I’ve been in. It has helped me sustain whatever I want to do.”

*Additional reporting by Christa Titus.*

Rank	Title	Artist	Labels	Peak Position	Peak Date
1	15	Buckcherry	Eleven Seven/ Atlantic	No. 39	3/15/08
2	Saints of Los Angeles	Motley Crue	Motley/Eleven Seven	No. 4	7/12/08
3	Black Butterfly	Buckcherry	Eleven Seven/ Atlantic	No. 8	10/4/08
4	Nashville Outlaws: A Tribute to Motley Crue	Various Artists	Eleven Seven/ Big Machine	No. 5	9/6/14
5	All Night Long	Buckcherry	Eleven Seven	No. 10	8/21/10
6	This Is Gonna Hurt	Sixx: A.M.	Eleven Seven	No. 10	5/12/11
7	Only Through the Pain...	Trapt	Eleven Seven	No. 18	8/23/08
8	Band of Brothers	Hellyeah	Eleven Seven	No. 20	8/4/12
9	Blood for Blood	Hellyeah	Eleven Seven	No. 18	8/18/14
10	Connection	Papa Roach	Eleven Seven	No. 17	10/20/12

Albums are ranked based on an inverse point system, with weeks at No. 1 on the Billboard 200 earning the greatest value and weeks in the lower reaches of the chart earning the least. That’s why Buckcherry’s No. 39-peaking 15 is the label’s top album, having spent 126 weeks on the chart. Its sustained chart run (the longest of any Eleven Seven title) and corresponding weekly ranks enabled its No. 1 placing on this list. Due to changes in chart methodology through the years, eras are weighted differently to account for chart turnover rates during various periods.

PAPA ROACH: DAVID JACKSON; NEU: JIM DONIG/GETTY IMAGES



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# 2016 CHARTS

## A Year Of Happy Returns

After long breaks from the spotlight, two pop forces — Adele and Justin Bieber — ascended to the top of the charts in 2016

BY KEITH CAULFIELD

ADELE FINISHES 2016 IN A FAMILIAR place: on top. Nearly five years after her last blockbuster album — 2011's *21*, which spent 24 weeks at No. 1 on the Billboard 200 — the 28-year-old British powerhouse returned as if she had never left, closing out 2016 as *Billboard*'s top artist for a record third time.

Long breaks between albums seem only to confirm that Adele's adoring fan base will spring for new music no matter when it arrives. Her third studio album, *25*, hit shelves on Nov. 20, 2015, with a blend of epic ballads and soulful pop similar to that on her sophomore hit, *21*, and easily conquered the Billboard 200, blasting in at No. 1 with a Nielsen Music-era (1991 to the present) record of 3.4 million copies sold in its first week. So far, those sales have climbed to 9.1 million and counting.

The album's runaway success is especially impressive — and indicative of Adele acolytes' enduring loyalty — considering the fact that the singer initially shunned

streaming services, denying *25* to Spotify until seven months after the album's release. That didn't hurt *25* one bit: It spent 10 weeks at No. 1 on the weekly Billboard 200 (a chart driven by both track and album sales plus streaming) and is far and away the chart's year-end winner.

That Adele announced her return with one of the year's most inescapable singles certainly helped her clinch 2016's top charts prize. "Hello" felt like a nod to listeners who had stuck out the last five years, going on to rule both the Billboard Hot 100 (staying at No. 1 for 10 weeks) and the pop culture landscape (see the numerous Lionel Richie vs. Adele "Hello" memes, a viral "Carpool Karaoke" segment and a "Hello"-inspired *Saturday Night Live* skit, for starters).

The song closes out 2016 as the Hot 100's year-end No. 7 track — the second time Adele has finished within the top 10 on that list, following her No. 1 in 2011 with "Rolling in the Deep." And it's just

one of *25*'s triumphs: Two other tracks, "When We Were Young" and "Send My Love (To Your New Lover)," charted in the weekly Hot 100's top 20, and Adele went on to sell out a world tour, raking in more than \$150 million from 100-plus shows across Europe and North America and finishing the year as the No. 4 tour.


On the year-end Hot 100, another artist long absent from the pop radar claims the top two songs: Justin Bieber, who released *Pur pose* the same month as Adele's *25*, and more than three years after his previous studio effort, 2012's *Believe*.

Thanks to a new tropical house-influenced sound and a trio of 2016's most infectious singles, Bieber returned to pop as a bona fide superstar. *Pur pose* topped the Billboard 200, and Bieber earned his first three No. 1 songs on the Hot 100, becoming only the third artist in the chart's 58-year history to score its year-end top two songs ("Love Yourself" and "Sorry"). The

last act to achieve that? Bieber's mentor, Usher, with "Yeah!" and "Burn" in 2004, and, before him, The Beatles in 1964 with their debut hits "I Want to Hold Your Hand" and "She Loves You."

Bieber's return started strong in early 2015 with the Diplo and Skrillex collaboration "Where Are U Now" (reaching No. 8 on the Hot 100). His first Hot 100 No. 1 followed that — *Pur pose* lead single "What Do You Mean?" — and he continued to turn out hits throughout 2016: the Ed Sheeran co-write "Love Yourself" and "Sorry" led the Hot 100 for two and three weeks, respectively.

Behind Bieber, Drake clocks two of 2016's top songs as well: *Billboard*'s official song of the summer, "One Dance" (featuring Wizkid and Kyla), at No. 3, and, at No. 4, Rihanna's "Work" (with Drizzy onboard as the featured artist). In the top duo/group category, 2016 standouts Twenty One Pilots lead the way thanks to the pair's Billboard 200-topping *Blurry face* and its smash singles.

A photograph of Adele performing on stage. She is wearing a long-sleeved, sequined dress with a colorful, abstract pattern in shades of red, gold, and blue. She is singing into a microphone on a stand, with her right hand raised in a gesture. The background is a blurred stage setting with blue and purple lights.

As for the top new artist, 23-year-old Bryson Tiller finishes at No. 11 on the year-end Billboard 200 on the strength of his debut, *Trapsoul*. That triumph must feel especially sweet to the R&B/hip-hop artist — a little more than two years ago, he was sleeping in his car and working multiple jobs to make ends meet.

Billboard's year-end music recaps are based on chart performance during the span of Dec. 5, 2015, through Nov. 26, 2016. The year-end top artist category ranks the best-performing acts of the year derived from activity on the Billboard 200 albums tally and the Billboard Hot 100 singles list, as well as streaming, social and Billboard Boxscore data. Data registered before or after a title's chart run is not considered in these standings. That methodology detail, and the December-to-November time period, account for some of the differences between these lists and the calendar-year recaps that are independently compiled by Nielsen Music.

With the success of 25 and its smash lead single, "Hello," Adele reigns for a third time as the year's top artist.

# TOP ARTISTS

**No. 1**

**Adele**

XL/Columbia

**POS / ARTIST / LABEL**

2	JUSTIN BIEBER	SchoolBoy/Raymond Braun/Def Jam
3	DRAKE	Young Money/Cash Money/Republic
4	BEYONCE	Parkwood/Columbia
5	TWENTY ONE PILOTS	Fueled By Ramen/AG
6	RIHANNA	Westbury Road/Roc Nation
7	ARIANA GRANDE	Republic
8	THE WEEKND	XO/Republic
9	COLDPLAY	Parlophone/Atlantic/Rhino/AG
10	SHAWN MENDES	Island
11	SELENA GOMEZ	Interscope/IGA
12	FUTURE	A-1/Freebandz/Epic
13	THE CHAINSMOKERS	Disruptor/Columbia

**NO. 1 CAST ALBUM**

***Hamilton*, Original Broadway Cast Recording**

14	BRUCE SPRINGSTEEN	Columbia
15	MEGHAN TRAINOR	Epic
16	TAYLOR SWIFT	Big Machine/BMLG
17	BRYSON TILLER	TrapSoul/RCA
18	KANYE WEST	G.O.O.D./Def Jam
19	ZAYN	RCA
20	PRINCE	NPG/Warner Bros.
21	LUKE BRYAN	Row Crop/Capitol Nashville/UMGN
22	DESIGNER	G.O.O.D./Def Jam
23	G-EAZY	G-Eazy/RVG/BPG/RCA
24	FETTY WAP	RGF/300
25	SIA	Monkey Puzzle/RCA
26	ONE DIRECTION	SYCO/Columbia
27	FIFTH HARMONY	SYCO/Epic
28	LUKAS GRAHAM	Warner Bros.
29	CARRIE UNDERWOOD	19/Arista Nashville/SMN
30	JUSTIN TIMBERLAKE	RCA
31	FLORIDA GEORGIA LINE	BMLG
32	CHARLIE PUTH	Artist Partners Group/Atlantic/AG
33	FLORIDA	Poe Boy/Atlantic/AG
34	KEVIN GATES	Bread Winners' Association/Atlantic/AG
35	BLAKE SHELTON	Warner Bros. Nashville/WMN



For the third straight year, Rihanna ranks among the top 10 female artists (No. 3). In February, she logged her second Billboard 200 No. 1 with *Anti*.

PHOTO: MARGO GETTY IMAGES

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POS / ARTIST / LABEL

36	DNCE	Republic
37	GUNS N' ROSES	Geffen/IGA
38	ALESSIA CARA	EP/Def Jam
39	CHRIS BROWN	RCA
40	MIKE POSNER	Island
41	DAYA	Artbeatz
42	CHRIS STAPLETON	Mercury Nashville/UMGN
43	THOMAS RHETT	Valory/BMLG
44	DEMI LOVATO	Safehouse/Island/Hollywood
45	MADONNA	Live Nation/Interscope/IGA
46	HALSEY	Astralwerks
47	SAM HUNT	MCA Nashville/UMGN
48	CALVIN HARRIS	Fly Eye/Columbia
49	KENNY CHESNEY	Blue Chair/Columbia Nashville/SMN
50	KEITH URBAN	Hit Red/Capitol Nashville/UMGN
51	MAJOR LAZER	Mad Decent
52	ELLIE GOULDING	Polydor/Interscope/IGA
53	JASON ALDEAN	Broken Bow/BBMG
54	NICKI MINAJ	Young Money/Cash Money/Republic
55	5 SECONDS OF SUMMER	Hi Or Hey/Capitol
56	KENDRICK LAMAR	Top Dawg/Aftermath/Interscope/IGA
57	PENTATONIX	RCA
58	TRAVIS SCOTT	Grand Hustle/Epic
59	DJ SNAKE	DJ Snake/Interscope/IGA
60	TORY LANEZ	Mad Love/Interscope/IGA
61	JAMES BAY	Republic
62	TROYE SIVAN	Capitol
63	JEREMIH	Mick Schultz/Def Jam
64	ZAC BROWN BAND	Southern Ground/John Varvatos/BMLG/Republic
65	DIKHALED	We The Best/Epic
66	J. COLE	Dreamville/Roc Nation/Columbia
67	THE ROLLING STONES	The Rolling Stones/Promotone B.V./Interscope/IGA



Chance the Rapper made history with *Coloring Book*, the first streaming-only top 10 album ever on the Billboard 200.

68	WIZ KHALIFA	Rostrum/Atlantic/AG
69	EMINEM	Web/Shady/Aftermath/Interscope/IGA
70	CELINÉ DION	Columbia
71	X AMBASSADORS	KiDinaKORNER/Interscope/IGA
72	BRITNEY SPEARS	RCA
73	PANIC! AT THE DISCO	DCD2/Fueled By Ramen/AG
74	BILLY JOEL	Columbia
75	ELLE KING	RCA

NO. 1 VINYL ALBUM

25,  
Adele

76	LADY GAGA	Streamline/Interscope/IGA
77	P!NK	RCA
78	COLE SWINDELL	Warner Bros. Nashville/WMN
79	MAROON 5	222/Interscope/IGA
80	TY DOLLA \$IGN	Atlantic/AG
81	DAVID BOWIE	ISO/Columbia
82	KIARA	Atlantic/AG
83	TIM MCGRAW	McGraw/Big Machine/BMLG
84	ERIC CHURCH	EMI Nashville/UMGN
85	DIERKS BENTLEY	Capitol Nashville/UMGN
86	RAE SREMMURD	Eardrummer/Interscope/IGA
87	DISTURBED	Reprise/Warner Bros.
88	JENNIFER LOPEZ	Nuyorican/Epic
89	PAUL MCCARTNEY	MPL/Capitol
90	ED SHEERAN	Atlantic/AG
91	KATY PERRY	Capitol
92	BEBE REXHA	Warner Bros.
93	NICK IONAS	Safehouse/Island
94	LIL UZI VERT	Generation Now/Atlantic/AG
95	LOGIC	Streamline/Interscope/IGA
96	YOUNG THUG	300/Atlantic/AG
97	GNASH	:):/AG
98	CHANCE THE RAPPER	Chance The Rapper
99	CAMILA CABELLO	SYCO/Epic
100	D.R.A.M.	#1EpicCheck/EMPIRE Recordings

## 10 CHART FEATS, FROM A (RIANA) TO Z (AYN)

**71**

Characters (including spaces!) in The 1975's first No. 1 on the Billboard 200, *I Like It When You Sleep, for You Are So Beautiful Yet So Unaware of It*, the most ever for a leading title on the tally.



**9:57**

RUNNING TIME OF THE LATE DAVID BOWIE'S "BLACKSTAR," THE LONGEST-EVER BILLBOARD HOT 100 HIT (IT PEAKED AT NO. 78 IN JANUARY).

**7**

Rihanna's record consecutive studio albums to yield a Hot 100 No. 1, achieved on 2016's *Anti* ("Work," featuring Drake).

**4**

THE PRETTY RECKLESS BECAME THE FIRST ACT TO SEND ITS FIRST FOUR ENTRIES TO NO. 1 ON THE MAINSTREAM ROCK AIRPLAY CHART (WHICH BEGAN IN 1981) WHEN "TAKE ME DOWN" ROSE 2-1 IN NOVEMBER.

**3**

Ariana Grande became the first artist in Hot 100 history to debut in the top 10 with the lead single from each of her first three albums, when "Dangerous Woman" (from the album of the same name) launched at No. 10 in April. Previously, "The Way" (featuring Mac Miller) and "Problem" (featuring Iggy Azalea) ushered in Grande's *Yours Truly* (2013) and *My Everything* (2014), respectively.



**1**

FORMER ONE DIRECTIONER ZAYN MALIK BECAME THE ONLY MALE U.K. SOLOIST TO DEBUT AT NO. 1 ON THE BILLBOARD 200 WITH A FIRST ALBUM: *MIND OF MINE*, WHICH STARTED ATOP THE APRIL 16 LIST.



**30**

TOTAL ACTS WHO TEAMED UP FOR "FOREVER COUNTRY," THE CHARITY SINGLE CELEBRATING 50 YEARS OF THE COUNTRY MUSIC ASSOCIATION AWARDS. ALSO: IT WAS THE FIRST TITLE BY A NON-SOLO ARTIST TO DEBUT AT NO. 1 ON HOT COUNTRY SONGS.

**38**

When Rae Sremmurd's No. 1 "Black Beatles" (featuring Gucci Mane) rose 41-38, it passed The Carefreese's "We Love You Beatles" — a No. 39 hit in 1964 — as the highest-charting song by another act to name-check the Fab Four in its title.




**27**

ENRIQUE IGLESIAS' RECORD TOTAL OF NO. 1s ON HOT LATIN SONGS, ROUNDED OUT WITH "DUELE EL CORAZON" (FEATURING WISIN).



**5**

LUKE BRYAN BECAME THE FIRST ARTIST TO BANK FIVE NO. 1s ON COUNTRY AIRPLAY FROM EACH OF TWO ALBUMS THANKS TO "MOVE" FROM *KILL THE LIGHTS* (FOLLOWING *CRASH MY PARTY*). —GARY TRUST

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- LIVE LONGER
- ALL OF THE ABOVE

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# TOP ARTISTS DUO/GROUP



POS / ARTIST / LABEL

- 2 **COLDPLAY** Parlophone/Atlantic/Rhino/AG
- 3 **THE CHAINSMOKERS** Disruptor/Columbia
- 4 **ONE DIRECTION** SYCO/Columbia
- 5 **FIFTH HARMONY** SYCO/Epic
- 6 **LUKAS GRAHAM** Warner Bros.
- 7 **FLORIDA GEORGIA LINE** BMLG Records
- 8 **DNCE** Republic
- 9 **GUNS N' ROSES** Geffen/IGA
- 10 **MAJOR LAZER** Mad Decent

NO. 1 CLASSICAL ALBUM

*Star Wars: The Force Awakens, Soundtrack*

## TOP ARTISTS — MALE

POS / ARTIST / LABEL

- 1 **JUSTIN BIEBER** SchoolBoy/Raymond Braun/Def Jam
- 2 **DRAKE** Young Money/Cash Money/Republic
- 3 **THE WEEKND** XO/Republic
- 4 **SHAWN MENDES** Island
- 5 **FUTURE** A-1/Freebandz/Epic
- 6 **BRUCE SPRINGSTEEN** Columbia
- 7 **BRYSON TILLER** TrapSoul/RCA
- 8 **KANYE WEST** G.O.O.D./Def Jam
- 9 **ZAYN** RCA
- 10 **PRINCE** NPG/Warner Bros.

## TOP ARTISTS — FEMALE

POS / ARTIST / LABEL

- 1 **ADELE** XL/Columbia
- 2 **BEYONCE** Parkwood/Columbia
- 3 **RIHANNA** Westbury Road/Roc Nation
- 4 **ARIANA GRANDE** Republic
- 5 **SELENA GOMEZ** Interscope/IGA
- 6 **MEGHAN TRAINOR** Epic
- 7 **TAYLOR SWIFT** Big Machine/BMLG
- 8 **SIA** Monkey Puzzle/RCA
- 9 **CARRIE UNDERWOOD** 19/Arista Nashville/SMN
- 10 **ALESSIA CARA** EP/Def Jam

NO. 1 JAZZ ALBUM

*Ultimate Sinatra, Frank Sinatra*

## TOP NEW ARTISTS

POS / ARTIST / LABEL

- 1 **BRYSON TILLER** TrapSoul/RCA
- 2 **ZAYN** RCA
- 3 **DESIIGNER** G.O.O.D./Def Jam
- 4 **LUKAS GRAHAM** Warner Bros.
- 5 **DNCE** Republic
- 6 **ALESSIA CARA** EP/Def Jam
- 7 **DAYA** Artbeatz
- 8 **TORY LANEZ** Mad Love/Interscope/IGA
- 9 **KIIARA** Atlantic/AG
- 10 **BEBEREXHA** Warner Bros.



DAYA IS THE YEAR'S NO. 7 NEW ARTIST, LARGELY THANKS TO A PAIR OF HIT SINGLES ON NEW INDIE LABEL ARTBEATZ AND A FEATURE ON THE CHAINSMOKERS' "DON'T LET ME DOWN."

## TOP LABELS

POS / LABEL

- 1 **REPUBLIC**
- 2 **COLUMBIA**
- 3 **ATLANTIC GROUP**
- 4 **RCA**
- 5 **DEF JAM**
- 6 **EPIC**
- 7 **INTERSCOPE GEFLEN A&M**
- 8 **UNIVERSAL MUSIC GROUP NASHVILLE**
- 9 **WARNER BROS.**
- 10 **BIG MACHINE LABEL GROUP**



## DRAKE: A MAN FOR ALL SEASONS

It wasn't just a Song of the Summer ("One Dance") — the entire year seemed to belong to Drake as he piled up hit after hit, many from his smash album *Views*. Some highlights from a banner 2016:

■ *Views*, released in April, has drawn a **record 2.9 billion on-demand audio streams** for its tracks in the United States, according to Nielsen Music (through Dec. 1, including plays of songs released before the album's arrival, like 2015's "Hotline Bling").

■ Drake made Billboard Hot 100 history on the May 21 chart — the week *Views* bowed atop the Billboard 200 — charting a **record-breaking 20 titles on the Hot 100 at once** (previous record-holder: Justin Bieber, with 17 on Dec. 5, 2015).

■ *Views* yielded **Drake's first Hot 100 No. 1 as a lead artist: "One Dance"** (featuring Wizkid and Kyla), which led for 10 weeks beginning May 21.

■ Drake **stayed in the Hot 100's top 10 for 51 consecutive weeks**, the most in a row among all male artists. Among all acts, only Katy Perry has scored a longer streak (69 straight weeks in 2010 and 2011).

■ "One Dance" spent a record 18 weeks atop the Hot R&B/Hip-Hop Songs chart, **besting the 16-week rule of Robin Thicke's "Blurred Lines"** (featuring T.I. and Pharrell Williams) in 2013.

■ Drake upped his **record total of No. 1s on Hot Rap Songs: 17** (Sean "Diddy" Combs is second with 10). —GARY TRUST

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# HOT 100 SONGS



**No. 1**

**“Love Yourself”  
Justin Bieber**  
SchoolBoy/Raymond Braun/Def Jam

- 25 **COLD WATER** Major Lazer Featuring Justin Bieber & MO Mad Decent/Def Jam
- 26 **SEND MY LOVE (TO YOUR NEW LOVER)** Adele XL/Columbia
- 27 **ROSES** The Chainsmokers Featuring Rozes Disruptor/Columbia
- 28 **TREAT YOU BETTER** Shawn Mendes Island/Republic
- 29 **TOO GOOD** Drake Featuring Rihanna Young Money/Cash Money/Republic
- 30 **LOW LIFE** Future Featuring The Weeknd A-1/Freebandz/Epic
- 31 **WHAT DO YOU MEAN?** Justin Bieber SchoolBoy/Raymond Braun/Def Jam
- 32 **THE HILLS** The Weeknd XO/Republic
- 33 **JUST LIKE FIRE** P!nk Walt Disney/RCA
- 34 **BROCCOLI** D.R.A.M. Featuring Lil Yachty #1EpicCheck/EMPIRE Recordings
- 35 **DON'T** Bryson Tiller TrapSoul/RCA
- 36 **DANGEROUS WOMAN** Ariana Grande Republic
- 37 **JUMPMAN** Drake & Future A-1/Freebandz/Young Money/Cash Money/Epic/Republic
- 38 **I HATE U I LOVE U** gnash Featuring Olivia O'Brien -)/Atlantic
- 39 **HERE** Alessia Cara EP/Def Jam
- 40 **SAME OLD LOVE** Selena Gomez Interscope
- 41 **CONTROLLA** Drake Young Money/Cash Money/Republic
- 42 **LIKE I'M GONNA LOSE YOU** Meghan Trainor Featuring John Legend Epic
- 43 **ONE CALL AWAY** Charlie Puth Artist Partners Group/Atlantic
- 44 **LET IT GO** James Bay Republic
- 45 **NO** Meghan Trainor Epic
- 46 **NEVER FORGET YOU** Zara Larsson & MNEK Record Company TEN/Epic
- 47 **LET ME LOVE YOU** DJ Snake Featuring Justin Bieber DJ Snake/Interscope
- 48 **DON'T MIND** Kent Jones Epidemic/We The Best/Epic
- 49 **H.O.L.Y.** Florida Georgia Line BMLG/Republic

NO. 1 ADULT CONTEMPORARY SONG

**“Stitches,”  
Shawn Mendes**

POS / TITLE / ARTIST / LABEL

- 2 **SORRY** Justin Bieber SchoolBoy/Raymond Braun/Def Jam
- 3 **ONE DANCE** Drake Featuring WizKid & Kyla Young Money/Cash Money/Republic
- 4 **WORK** Rihanna Featuring Drake Westbury Road/Roc Nation
- 5 **STRESSED OUT** twenty one pilots Fueled By Ramen/RRP
- 6 **PANDA** Desiigner G.O.O.D./Def Jam
- 7 **HELLO** Adele XL/Columbia
- 8 **DON'T LET ME DOWN** The Chainsmokers Featuring Daya Disruptor/Columbia
- 9 **CAN'T STOP THE FEELING!** Justin Timberlake Villa 40/DreamWorks/RCA
- 10 **CLOSER** The Chainsmokers Featuring Halsey Disruptor/Columbia
- 11 **CHEAP THRILLS** Sia Featuring Sean Paul Monkey Puzzle/RCA
- 12 **7 YEARS** Lukas Graham Warner Bros.
- 13 **NEEDED ME** Rihanna Westbury Road/Roc Nation
- 14 **MY HOUSE** Flo Rida Poe Boy/Atlantic
- 15 **ITOOK A PILL IN BIZA** Mike Posner Island/Republic
- 16 **WORK FROM HOME** Fifth Harmony Featuring Ty Dolla \$ign SYCO/Epic
- 17 **THIS IS WHAT YOU CAME FOR** Calvin Harris Featuring Rihanna Westbury Road/Roc Nation/Fly Eye/Columbia
- 18 **CAKE BY THE OCEAN** DNCE Republic
- 19 **ME, MYSELF & I** G-Eazy x Bebe Rexha G-Eazy/RVG/BPG/RCA
- 20 **RIDE** twenty one pilots Fueled By Ramen/RRP
- 21 **HEATHENS** twenty one pilots DC/Atlas/WaterTower/Atlantic/Fueled By Ramen/RRP
- 22 **PILLOW TALK** Zayn RCA
- 23 **STITCHES** Shawn Mendes Island/Republic
- 24 **HOTLINE BLING** Drake Young Money/Cash Money/Republic



Flo Rida's "My House" is 2016's No. 14 Hot 100 song — and the No. 2 title on the year-end Digital Song Sales chart.

- 50 **WEDON'T TALK ANYMORE** Charlie Puth Featuring Selena Gomez Artist Partners Group/Atlantic
- 51 **INTO YOU** Ariana Grande Republic
- 52 **GOLD** Kiiara Atlantic
- 53 **EXCHANGE** Bryson Tiller TrapSoul/RCA
- 54 **679** Fetty Wap Featuring Remy Boyz RGF/300
- 55 **OUI** Jeremih Mick Schultz/Def Jam
- 56 **HANDS TO MYSELF** Selena Gomez Interscope
- 57 **2 PHONES** Kevin Gates Bread Winners' Association/Atlantic
- 58 **STARBOY** The Weeknd Featuring Daft Punk XO/Republic
- 59 **FOR FREE** DJ Khaled Featuring Drake Young Money/Cash Money/Republic/We The Best/Epic
- 60 **NEVER BELIEVE YOU** Flume Featuring Kai Future Classic/Mom + Pop
- 61 **IN THE NIGHT** The Weeknd XO/Republic
- 62 **METOO** Meghan Trainor Epic
- 63 **EX'S & OH'S** Elle King RCA
- 64 **DIE A HAPPY MAN** Thomas Rhett Valory/Republic
- 65 **WHITE IVERSON** Post Malone Republic



Justin Timberlake earned his first Hot 100 No. 1 since 2007 when "Can't Stop the Feeling!" debuted atop the May 28 chart. The track is also the year's No. 1 Adult Top 40 song.

41

RECORD CONSECUTIVE WEEKS THAT AMERICAN ACTS WENT BETWEEN TOPPING THE HOT 100, UNTIL DESIIGNER'S "PANDA" LED ON MAY 7.

- 66 CLOSE Nick Jonas Featuring Tove Lo Safehouse/Island/Republic
- 67 UNSTEADY X Ambassadors KIDinaKORNER/Interscope
- 68 SUCKER FOR PAIN Lil Wayne, Wiz Khalifa & Imagine Dragons With Logic & Ty Dolla \$ign Feat. X Ambassadors DC/Atlas/WaterTower/Atlantic/RRP
- 69 DOWN INTHE DM Yo Gotti Featuring Nicki Minaj Cocaine Muzik/Epic
- 70 LUV Tory Lanez Mad Love/Interscope
- 71 SORRY Beyonce Parkwood/Columbia
- 72 CAN'T FEEL MY FACE The Weeknd XO/Republic
- 73 HYMN FOR THE WEEKEND Coldplay Parlophone/Atlantic

- 74 SAY IT Tory Lanez Mad Love/Interscope
- 75 ANTIDOTE Travis Scott Grand Hustle/Epic
- 76 LOST BOY Ruth B Columbia
- 77 SIDE TO SIDE Ariana Grande Featuring Nicki Minaj Republic
- 78 SIT STILL, LOOK PRETTY Daya Artbeatz
- 79 WILDEST DREAMS Taylor Swift Big Machine/Republic
- 80 MIDDLE DJ Snake Featuring Bipolar Sunshine DJ Snake/Interscope
- 81 ON MY MIND Ellie Goulding Cherrytree/Interscope
- 82 POP STYLE Drake Featuring The Throne Young Money/Cash Money/Republic
- 83 WHEN WE WERE YOUNG Adele XL/Columbia
- 84 HIDEAWAY Daya Artbeatz
- 85 LEAN ON Major Lazer & DJ Snake Featuring MO Mad Decent
- 86 I KNOW WHAT YOU DID LAST SUMMER Shawn Mendes & Camila Cabello Island/Republic
- 87 ALL THE WAY UP Fat Joe, Remy Ma & Jay Z Featuring French Montana & Infared Terror Squad/RNG/EMPIRE Recordings

- 88 WATCH ME Silento Bolo/Capitol
- 89 BACK TO SLEEP Chris Brown RCA
- 90 NO LIMIT Usher Featuring Young Thug RCA
- 91 CUT IT O.T. Genasis Featuring Young Dolph Fyst Lyle/The Conglomerate/Atlantic
- 92 REALLY REALLY Kevin Gates Bread Winners' Association/Atlantic
- 93 ALL IN MY HEAD (FLEX) Fifth Harmony Featuring Fetty Wap SYCO/Epic
- 94 STARVING Hailee Steinfeld & Grey Featuring Zedd Republic
- 95 ADVENTURE OF A LIFETIME Coldplay Parlophone/Atlantic
- 96 HUMBLE AND KIND Tim McGraw McGraw/Big Machine
- 97 WICKED Future A-1/Freebandz/Epic
- 98 TIIMMY TURNER Designer G.O.O.D./Def Jam
- 99 SEE YOU AGAIN Wiz Khalifa Featuring Charlie Puth Universal Studios/Atlantic/RRP
- 100 PERFECT One Direction SYCO/Columbia

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BEBE REB GRADONSKI/AFLO FOR THE RECORDS; MICHAEL GOODMAN/GETTY IMAGES

# HOT 100 ARTISTS

POS / ARTIST / LABEL

- 1 **DRAKE** Young Money/Cash Money/Republic
- 2 **JUSTIN BIEBER** SchoolBoy/Raymond Braun/Def Jam
- 3 **TWENTY ONE PILOTS** Fueled By Ramen/RRP
- 4 **RIHANNA** Westbury Road/Roc Nation
- 5 **ADELE** XL/Columbia
- 6 **THE CHAINSMOKERS** Disruptor/Columbia
- 7 **THE WEEKND** XO/Republic
- 8 **DESIIGNER** G.O.O.D./Def Jam
- 9 **SHAWN MENDES** Island/Republic
- 10 **ARIANA GRANDE** Republic
- 11 **SELENA GOMEZ** Interscope
- 12 **MEGHAN TRAINOR** Epic
- 13 **LUKAS GRAHAM** Warner Bros.
- 14 **FUTURE** A-1/Freebandz/Epic
- 15 **JUSTIN TIMBERLAKE** Villa 40/DreamWorks/RCA
- 16 **BRYSON TILLER** TrapSoul/RCA
- 17 **FETTY WAP** RGF/300
- 18 **DNCE** Republic
- 19 **FLO RIDA** Poe Boy/Atlantic
- 20 **MIKE POSNER** Island/Republic
- 21 **DAYA** Artbeatz



"Cheap Thrills" (featuring Sean Paul) became Sia's first Hot 100 No. 1 as an artist, after she earned one as a writer (for Rihanna's "Diamonds" in 2012).

- 22 **SIA** Monkey Puzzle/RCA
- 23 **CHARLIE PUTH** Artist Partners Group/Atlantic
- 24 **ALESSIA CARA** EP/Def Jam
- 25 **FIFTH HARMONY** SYCO/Epic
- 26 **ZAYN** RCA
- 27 **BEYONCE** Parkwood/Columbia
- 28 **CALVIN HARRIS** Westbury Road/Roc Nation/Fly Eye/Columbia
- 29 **FLORIDA GEORGIA LINE** BMLG/Republic
- 30 **KEVIN GATES** Bread Winners' Association/Atlantic

- 31 **TORY LANEZ** Mad Love/Interscope
- 32 **MAJOR LAZER** Mad Decent/Def Jam
- 33 **DJ SNAKE** DJ Snake/Interscope
- 34 **P!NK** Walt Disney/RCA
- 35 **THOMAS RHETT** Valory/Republic
- 36 **G-EAZY** G-Eazy/RVG/BPG/RCA
- 37 **COLDPLAY** Parlophone/Atlantic
- 38 **KANYE WEST** G.O.O.D./Def Jam
- 39 **JEREMIH** Mick Schultz/Def Jam
- 40 **DJ KHALED** Young Money/Cash Money/Republic/We The Best/Epic
- 41 **BEBE REXHA** G-Eazy/RVG/BPG/RCA
- 42 **LUKE BRYAN** Capitol Nashville
- 43 **JAMES BAY** Republic
- 44 **KENT JONES** Epidemic/We The Best/Epic
- 45 **TAYLOR SWIFT** Big Machine/Republic
- 46 **X AMBASSADORS** KiDinaKORNER/Interscope
- 47 **KIIARA** Atlantic
- 48 **ELLE KING** RCA
- 49 **TRAVIS SCOTT** Grand Hustle/Epic
- 50 **TY DOLLA \$IGN** SYCO/Epic

## HOT 100 LABELS

POS / LABEL

- 1 **REPUBLIC**
- 2 **COLUMBIA**
- 3 **DEF JAM**
- 4 **RCA**
- 5 **EPIC**
- 6 **ATLANTIC**
- 7 **INTERSCOPE**
- 8 **ROADRUNNER RECORDS PROMOTIONS**
- 9 **ROC NATION**
- 10 **WARNER BROS.**

## HOT 100 PRODUCERS

POS / PRODUCER

- 1 **GREG KURSTIN**
- 2 **MARTIN KARL "MAX MARTIN" SANDBERG**
- 3 **THE CHAINSMOKERS (ANDREW "DREW" TAGGART & ALEX PALL)**
- 4 **BENJAMIN "BENNY BLANCO" LEVIN**
- 5 **PAUL "NINETEEN85" JEFFRIES**
- 6 **RICKY REED**
- 7 **MATTMAN & ROBIN (MATTIAS LARSSON & ROBIN FREDIKSSON)**
- 8 **MICHAEL "MIKE" ELIZONDO**
- 9 **MATTHEW "BOI-IDA" SAMUELS**
- 10 **ADNAN "MENACE" KHAN**

## HOT 100 PUBLISHING CORPORATIONS

POS / PUBLISHING CORPORATION

- 1 **SONY/ATV MUSIC**
- 2 **WARNER/CHAPPELL MUSIC**
- 3 **UNIVERSAL MUSIC**
- 4 **BMG**
- 5 **KOBALT MUSIC**

## HOT 100 SONGWRITERS

POS / SONGWRITER

- 1 **TYLER JOSEPH**
- 2 **MARTIN KARL "MAX MARTIN" SANDBERG**
- 3 **AUBREY "DRAKE" GRAHAM**
- 4 **JUSTIN DREW BIEBER**
- 5 **GREG KURSTIN**
- 6 **ADELE LAURIE BLUE ADKINS**
- 7 **MICHAEL "MIKE" POSNER**
- 8 **ANDREW "DREW" TAGGART**
- 9 **JOHAN KARL "SHELLBACK" SCHUSTER**
- 10 **BENJAMIN "BENNY BLANCO" JOSEPH LEVIN**



Selena Gomez earned three Hot 100 top 10s in 2016: "Same Old Love," "Hands to Myself" and Charlie Puth's "We Don't Talk Anymore" (as a featured artist).

## HOT 100 PUBLISHERS

POS / PUBLISHER

- 1 **WARNER-TAMERLANE PUBLISHING CORP., BMI**
- 2 **EMI APRIL MUSIC, INC., ASCAP**
- 3 **KOBALT MUSIC PUBLISHING AMERICA, INC., ASCAP**
- 4 **WB MUSIC CORP., ASCAP**
- 5 **UNIVERSAL MUSIC CORP., ASCAP**
- 6 **SONY/ATV TUNES LLC, ASCAP**
- 7 **SONGS OF UNIVERSAL, INC., BMI**
- 8 **STRYKER JOSEPH MUSIC, BMI**
- 9 **MXM MUSIC AB, ASCAP**
- 10 **EMI BLACKWOOD MUSIC INC., BMI**

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PROMOTION

# GALLANT GETS REAL



THE PATCH CORNER

#BROOKLYNPATCH



By **Ryan Katon**  
Photographed by **Shaniqwa Jarvis**

"You can't aim for authenticity and expect to hit it," says Gallant.

For those close to Gallant, his ability to stay above the moment doesn't come as a surprise. But for the handful of others who surround him in Brooklyn's Patch House, lodging for touring artists, the preternatural wisdom of the 25-year-old R&B prodigy hits hard.

Gallant had stayed at the Brooklyn Patch House the night before, and now, just hours before he's scheduled to headline a panel on authenticity in music, co-hosted by The Patch and New York University — an event at which he'll be praised for staying true to his style, rather than conforming to industry expectations — the singer-songwriter refuses to be too impressed with himself.

"I'm always shocked when people say nice things about the stuff that I make," he says. "I'm really just creating things to help me evolve and get to a better place. It doesn't matter if anyone hears [it], as long as it's getting out."

To put it bluntly, Gallant's music is weird — his somber and contemplative beats mix together with abstract lyrics to convey a spectrum of emotion that's uncommon for his genre. Oddly enough, though, this unabashed emotional therapy that Gallant passes off as unremarkable is precisely what has attracted artists such as Seal and Elton John to his corner.

However, early on in his career, critics weren't afraid to call the artist a black sheep. After graduating from NYU in 2013, Gallant's initial forays

into the music industry were met with discouraging attempts to change his style, and it wasn't until he moved to Los Angeles and effectively quit the business that he was able to re-establish his true self.

"I ran into a lot of issues when I tried to have some sort of control over my process," he says. "Once I let that go, it wasn't about coming to any decision or coming to a sound; it was just about doing what felt natural — what felt right."

Gallant's latest single, "Weight in Gold," debuted with the global launch of Apple Music's Beats 1 radio channel and broke into the top three on *Billboard's* Emerging Artists chart. And to complement Gallant's commercial success, his instinct to reject criticism and follow his vision has landed him

back at NYU to extol the virtues of authenticity.

"There's just no equation for success," he says. "Everything is so all over the place, so random. For every 10 similar stories there's always going to be one giant exception. And to limit yourself or convince yourself that you're moving in the wrong direction just because it's not the conventional route is damaging to one's own personal, individual goal or individual story.

"Artists are people who have a desire to vomit out something that just hits them. And something that comes out of that ignition is definitely worthy of that existing and deserves to be shared." ●

# RADIO SONGS

POS / TITLE / ARTIST / LABEL

1	LOVE YOURSELF	Justin Bieber	SchoolBoy/Raymond Braun/Def Jam
2	ONEDANCE	Drake Featuring WizKid & Kyla	Young Money/Cash Money/Republic
3	STRESSED OUT	twenty one pilots	Fueled By Ramen/RRP
4	SORRY	Justin Bieber	SchoolBoy/Raymond Braun/Def Jam
5	CAN'T STOP THE FEELING!	Justin Timberlake	Villa 40/DreamWorks/RCA
6	CHEAP THRILLS	Sia Featuring Sean Paul	Monkey Puzzle/RCA
7	DON'T LET ME DOWN	The Chainsmokers Featuring Daya	Disruptor/Columbia
8	HELLO	Adele	XL/Columbia
9	THIS IS WHAT YOU CAME FOR	Calvin Harris Featuring Rihanna	Westbury Road/Roc Nation/Fly Eye/Columbia
10	I TOOK A PILL IN IBIZA	Mike Posner	Island/Republic
11	CAKE BY THE OCEAN	DNCE	Republic
12	RIDE	twenty one pilots	Fueled By Ramen/RRP
13	STITCHES	Shawn Mendes	Island/Republic
14	SEND MY LOVE (TO YOUR NEW LOVER)	Adele	XL/Columbia
15	MY HOUSE	Flo Rida	Poe Boy/Atlantic
16	7 YEARS	Lukas Graham	Warner Bros.
17	JUST LIKE FIRE	P!nk	Walt Disney/RCA
18	WORK FROM HOME	Fifth Harmony Featuring Ty Dolla \$ign	SYCO/Epic
19	WORK	Rihanna Featuring Drake	Westbury Road/Roc Nation
20	HERE	Alessia Cara	EP/Def Jam
21	NEEDED ME	Rihanna	Westbury Road/Roc Nation
22	PILLOW TALK	Zayn	RCA
23	ME, MYSELF & I	G-Eazy x Bebe Rexha	G-Eazy/RVG/BPG/RCA
24	SAME OLD LOVE	Selena Gomez	Interscope
25	TREAT YOU BETTER	Shawn Mendes	Island/Republic

26	CLOSER	The Chainsmokers Featuring Halsey	Disruptor/Columbia
27	LIKE I'M GONNA LOSE YOU	Meghan Trainor Featuring John Legend	Epic
28	HOTLINEBLING	Drake	Young Money/Cash Money/Republic
29	COLD WATER	Major Lazer Featuring Justin Bieber & MO	Mad Decent/Def Jam
30	EX'S & OH'S	Elle King	RCA
31	INTHE NIGHT	The Weeknd	XO/Republic
32	HEATHENS	twenty one pilots	DC/Atlas/WaterTower/Atlantic/Fueled By Ramen/RRP
33	LET IT GO	James Bay	Republic
34	ROSES	The Chainsmokers Featuring Rozes	Disruptor/Columbia
35	DANGEROUS WOMAN	Ariana Grande	Republic
36	WILDEST DREAMS	Taylor Swift	Big Machine/Republic
37	THE HILLS	The Weeknd	XO/Republic
38	TOO GOOD	Drake Featuring Rihanna	Young Money/Cash Money/Republic
39	ON MY MIND	Ellie Goulding	Cherrytree/Interscope
40	LET ME LOVE YOU	DJ Snake Featuring Justin Bieber	DJ Snake/Interscope
41	NEVER FORGET YOU	Zara Larsson & MNEK	Record Company TEN/Epic
42	CONTROLLA	Drake	Young Money/Cash Money/Republic
43	FOR FREE	DJ Khaled Featuring Drake	Young Money/Cash Money/Republic/We The Best/Epic
44	DIE A HAPPY MAN	Thomas Rhett	Valory/Republic
45	ONE CALL AWAY	Charlie Puth	Artist Partners Group/Atlantic
46	DON'T MIND	Kent Jones	Epidemic/We The Best/Epic
47	PANDA	Designer	G.O.O.D./Def Jam
48	LUV	Tory Lanez	Mad Love/Interscope
49	HANDS TO MYSELF	Selena Gomez	Interscope
50	WHEN WE WERE YOUNG	Adele	XL/Columbia



Rapper Designer's debut smash, "Panda," spent a record 14 weeks at No. 1 on the Streaming Songs chart.

# STREAMING SONGS

POS / TITLE / ARTIST / LABEL

1	PANDA	Designer	G.O.O.D./Def Jam
2	WORK	Rihanna Featuring Drake	Westbury Road/Roc Nation
3	SORRY	Justin Bieber	SchoolBoy/Raymond Braun/Def Jam
4	ONEDANCE	Drake Featuring WizKid & Kyla	Young Money/Cash Money/Republic
5	NEEDED ME	Rihanna	Westbury Road/Roc Nation
6	LOVE YOURSELF	Justin Bieber	SchoolBoy/Raymond Braun/Def Jam
7	CLOSER	The Chainsmokers Featuring Halsey	Disruptor/Columbia
8	STRESSED OUT	twenty one pilots	Fueled By Ramen/RRP
9	DON'T LET ME DOWN	The Chainsmokers Featuring Daya	Disruptor/Columbia
10	HELLO	Adele	XL/Columbia
11	WORK FROM HOME	Fifth Harmony Featuring Ty Dolla \$ign	SYCO/Epic
12	DON'T	Bryson Tiller	TrapSoul/RCA
13	LOW LIFE	Future Featuring The Weeknd	A-1/Freebandz/Epic
14	7 YEARS	Lukas Graham	Warner Bros.
15	ME, MYSELF & I	G-Eazy x Bebe Rexha	G-Eazy/RVG/BPG/RCA
16	HOTLINEBLING	Drake	Young Money/Cash Money/Republic
17	HEATHENS	twenty one pilots	DC/Atlas/WaterTower/Atlantic/Fueled By Ramen/RRP
18	THIS IS WHAT YOU CAME FOR	Calvin Harris Featuring Rihanna	Westbury Road/Roc Nation/Fly Eye/Columbia
19	I TOOK A PILL IN IBIZA	Mike Posner	Island/Republic
20	CHEAP THRILLS	Sia Featuring Sean Paul	Monkey Puzzle/RCA
21	WHAT DO YOU MEAN?	Justin Bieber	SchoolBoy/Raymond Braun/Def Jam
22	EXCHANGE	Bryson Tiller	TrapSoul/RCA
23	PILLOW TALK	Zayn	RCA
24	BROCCOLI	D.R.A.M. Featuring Lil Yachty	#1EpicCheck/EMPIRE Recordings
25	COLD WATER	Major Lazer Featuring Justin Bieber & MO	Mad Decent/Def Jam
26	JUMPMAN	Drake & Future	A-1/Freebandz/Young Money/Cash Money/Epic/Republic
27	THE HILLS	The Weeknd	XO/Republic
28	RIDE	twenty one pilots	Fueled By Ramen/RRP
29	2 PHONES	Kevin Gates	Bread Winners' Association/Atlantic
30	TOO GOOD	Drake Featuring Rihanna	Young Money/Cash Money/Republic
31	CAN'T STOP THE FEELING!	Justin Timberlake	Villa 40/DreamWorks/RCA
32	MY HOUSE	Flo Rida	Poe Boy/Atlantic
33	WATCH ME	Silento	Bolo/Capitol
34	CONTROLLA	Drake	Young Money/Cash Money/Republic
35	679	Fetty Wap Featuring Remy Boyz	RGF/300
36	ROSES	The Chainsmokers Featuring Rozes	Disruptor/Columbia
37	I HATE U I LOVE U	gnash Featuring Olivia O'Brien	-)/Atlantic
38	WHITE IVERSON	Post Malone	Republic
39	OUI	Jeremih	Mick Schultz/Def Jam
40	STITCHES	Shawn Mendes	Island/Republic
41	INTO YOU	Ariana Grande	Republic
42	DON'T MIND	Kent Jones	Epidemic/We The Best/Epic
43	CAKE BY THE OCEAN	DNCE	Republic
44	LET ME LOVE YOU	DJ Snake Featuring Justin Bieber	DJ Snake/Interscope
45	TRAP QUEEN	Fetty Wap	RGF/300
46	NEVER FORGET YOU	Zara Larsson & MNEK	Record Company TEN/Epic
47	REALLY REALLY	Kevin Gates	Bread Winners' Association/Atlantic
48	STARBOY	The Weeknd Featuring Daft Punk	XO/Republic
49	UPTOWN FUNK!	Mark Ronson Featuring Bruno Mars	RCA
50	TREAT YOU BETTER	Shawn Mendes	Island/Republic

# DIGITAL SONG SALES

POS / TITLE / ARTIST / LABEL

1	LOVE YOURSELF	Justin Bieber	SchoolBoy/Raymond Braun/Def Jam
2	MY HOUSE	Flo Rida	Poe Boy/Atlantic/AG
3	CAN'T STOP THE FEELING!	Justin Timberlake	Villa 40/DreamWorks/RCA
4	HELLO	Adele	XL/Columbia
5	ONEDANCE	Drake Featuring WizKid & Kyla	Young Money/Cash Money/Republic
6	7 YEARS	Lukas Graham	Warner Bros.
7	CLOSER	The Chainsmokers Featuring Halsey	Disruptor/Columbia
8	STRESSED OUT	twenty one pilots	Fueled By Ramen/AG
9	SORRY	Justin Bieber	SchoolBoy/Raymond Braun/Def Jam
10	DON'T LET ME DOWN	The Chainsmokers Featuring Daya	Disruptor/Columbia
11	WORK	Rihanna Featuring Drake	Westbury Road/Roc Nation
12	HEATHENS	twenty one pilots	DC/Atlas/WaterTower/Atlantic/AG
13	CHEAP THRILLS	Sia Featuring Sean Paul	Monkey Puzzle/RCA
14	PANDA	Designer	G.O.O.D./Def Jam
15	CAKE BY THE OCEAN	DNCE	Republic
16	I TOOK A PILL IN IBIZA	Mike Posner	Island
17	WORK FROM HOME	Fifth Harmony Featuring Ty Dolla \$ign	SYCO/Epic
18	H.O.L.Y.	Florida Georgia Line	BMLG
19	PILLOW TALK	Zayn	RCA
20	NO	Meghan Trainor	Epic
21	THIS IS WHAT YOU CAME FOR	Calvin Harris Featuring Rihanna	Westbury Road/Roc Nation/Fly Eye/Columbia
22	ONE CALL AWAY	Charlie Puth	Artist Partners Group/Atlantic/AG
23	ME, MYSELF & I	G-Eazy x Bebe Rexha	G-Eazy/RVG/BPG/RCA
24	DIE A HAPPY MAN	Thomas Rhett	Valory/BMLG
25	JUST LIKE FIRE	P!nk	Walt Disney/RCA
26	LOST BOY	Ruth B	Columbia

NO. 1 MAINSTREAM TOP 40 SONG

“Love Yourself,”  
Justin Bieber

27	METOO	Meghan Trainor	Epic
28	ROSES	The Chainsmokers Featuring Rozes	Disruptor/Columbia
29	RIDE	twenty one pilots	Fueled By Ramen/AG
30	SEND MY LOVE (TO YOUR NEW LOVER)	Adele	XL/Columbia
31	LET IT GO	James Bay	Republic
32	NEEDED ME	Rihanna	Westbury Road/Roc Nation
33	THE SOUND OF SILENCE	Disturbed	Reprise/Warner Bros.
34	HANDS TO MYSELF	Selena Gomez	Interscope/IGA
35	HOTLINEBLING	Drake	Young Money/Cash Money/Republic
36	DANGEROUS WOMAN	Ariana Grande	Republic
37	STITCHES	Shawn Mendes	Island
38	COLD WATER	Major Lazer Featuring Justin Bieber & MO	Mad Decent/Def Jam
39	SORRY	Beyonce	Parkwood/Columbia
40	I HATE U I LOVE U	gnash Featuring Olivia O'Brien	-)/AG
41	HUMBLE AND KIND	Tim McGraw	McGraw/Big Machine/BMLG
42	LIKE I'M GONNA LOSE YOU	Meghan Trainor Featuring John Legend	Epic
43	UNSTEADY	X Ambassadors	KIDinaKORNER/Interscope/IGA
44	GOLD	Kiiara	Atlantic/AG
45	SAME OLD LOVE	Selena Gomez	Interscope/IGA
46	EX'S & OH'S	Elle King	RCA
47	NEVER FORGET YOU	Zara Larsson & MNEK	Record Company TEN/Epic
48	TREAT YOU BETTER	Shawn Mendes	Island
49	BROCCOLI	D.R.A.M. Featuring Lil Yachty	#1EpicCheck/EMPIRE Recordings
50	WHEN WE WERE YOUNG	Adele	XL/Columbia



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# BILLBOARD 200 ALBUMS



**No. 1**  
**25**  
**Adele**  
XL/Columbia

**POS / TITLE / ARTIST / LABEL**

- 2 **VIEWS** Drake Young Money/Cash Money/Republic
- 3 **PURPOSE** Justin Bieber SchoolBoy/Raymond Braun/Def Jam
- 4 **LEMONADE** Beyoncé Parkwood/Columbia
- 5 **ANTI** Rihanna Westbury Road/Roc Nation
- 6 **BLURRYFACE** twenty one pilots Fueled By Ramen/AG
- 7 **TRAVELLER** Chris Stapleton Mercury Nashville/UMGN
- 8 **MADEINTHEA.M.** One Direction SYCO/Columbia
- 9 **BEAUTYBEHINDTHEMADNESS** The Weeknd XO/Republic
- 10 **HAMILTON: AN AMERICAN MUSICAL** Original Broadway Cast Hamilton Uptown/Atlantic/AG
- 11 **TRAPSOUL** Bryson Tiller TrapSoul/RCA
- 12 **WHENIT'SDARKOUT** G-Eazy G-Eazy/RVG/BPG/RCA
- 13 **A HEAD FULL OF DREAMS** Coldplay Parlophone/Atlantic/AG
- 14 **THE VERY BEST OF PRINCE** Prince NPG/Warner Bros./Rhino
- 15 **FETTY WAP** Fetty Wap RGF/300/AG
- 16 **ISLAH** Kevin Gates Bread Winners' Association/Atlantic/AG
- 17 **1989** Taylor Swift Big Machine/BMLG
- 18 **REVIVAL** Selena Gomez Interscope/IGA
- 19 **MONTEVALLO** Sam Hunt MCA Nashville/UMGN
- 20 **SUICIDE SQUAD: THE ALBUM** Soundtrack DC/Atlas/Water Tower/Atlantic/AG
- 21 **TANGLED UP** Thomas Rhett Valory/BML
- 22 **THIS IS ACTING** Sia Monkey Puzzle/RCA
- 23 **DEATH OF A BACHELOR** Panic! At The Disco DCD2/Fueled By Ramen/AG
- 24 **21** Adele XL/Columbia
- 25 **WHAT A TIME TO BE ALIVE** Drake & Future A-1/Freebandz/Young Money/Cash Money Epic/Republic
- 26 **DANGEROUS WOMAN** Ariana Grande Republic
- 27 **THE LIFE OF PABLO** Kanye West G.O.O.D./Def Jam
- 28 **DS2** Future A-1/Freebandz/Epic
- 29 **KILL THE LIGHTS** Luke Bryan Capitol Nashville/UMGN
- 30 **2014 FOREST HILLS DRIVE** J. Cole Dreamville/Roc Nation/Columbia
- 31 **THAT'S CHRISTMAS TO ME** Pentatonix RCA
- 32 **EVOL** Future A-1/Freebandz/Epic
- 33 **HANDWRITTEN** Shawn Mendes Island
- 34 **BADLANDS** Halsey Astralwerks
- 35 **IF YOU'RE READING THIS IT'S TOO LATE** Drake Young Money/Cash Money/Republic
- 36 **STORYTELLER** Carrie Underwood 19/Arista Nashville/SMN
- 37 **X** Ed Sheeran Atlantic/AG
- 38 **VESSEL** twenty one pilots Fueled By Ramen/AG
- 39 **ROYALTY** Chris Brown RCA
- 40 **TITLE** Meghan Trainor Epic
- 41 **IF I'M HONEST** Blake Shelton Warner Bros. Nashville/WMN
- 42 **KNOW-IT-ALL** Alessia Cara EP/Def Jam
- 43 **NINETRACK MIND** Charlie Puth Artist Partners Group/Atlantic/AG
- 44 **CRYBABY** Melanie Martinez Atlantic/AG
- 45 **THANK YOU** Meghan Trainor Epic
- 46 **IMMORTALIZED** Disturbed Reprise/Warner Bros.
- 47 **RELOADED: 20 #1 HITS** Blake Shelton Warner Bros. Nashville/WMN
- 48 **BLONDE** Frank Ocean Boys Don't Cry
- 49 **MY HOUSE (EP)** Flo Rida Poe Boy/Atlantic/AG
- 50 **MR. MISUNDERSTOOD** Eric Church EMI Nashville/UMGN
- 51 **RIPCORD** Keith Urban Hit Red/Capitol Nashville/UMGN
- 52 **CLEOPATRA** The Lumineers Dualtone
- 53 **BLUE NEIGHBOURHOOD** Troye Sivan Capitol
- 54 **HYMNS** Joey + Rory Farmhouse/Gaither/Capitol CMG
- 55 **PURPLE RAIN (SOUNDTRACK)** Prince And The Revolution NPG/Warner Bros./Rhino
- 56 **MIND OF MINE** Zayn RCA
- 57 **IN THE LONELY HOUR** Sam Smith Capitol
- 58 **TAKE CARE** Drake Young Money/Cash Money/Republic
- 59 **CHAOS AND THE CALM** James Bay Republic
- 60 **LUKAS GRAHAM** Lukas Graham Warner Bros.

*Hamilton*, written by and starring Lin-Manuel Miranda, is the first cast recording to rank in the Billboard 200's year-end top 10 since *Hair* finished at No. 2 in 1969.



## LIFESTORY: KANYE AND PABLO

In April, Kanye West earned his **seventh No. 1 album on the Billboard 200** with *The Life of Pablo* — the first No. 1 on the chart to earn the majority of its points from streaming equivalent album units. *Pablo* initially was released Feb. 13 through the Tidal streaming service, then briefly as a commercial download on West's official site. The set's sales and its Tidal streams were not reported to Nielsen Music (whose data powers the Billboard 200), so, **at first, it was impossible for the album to chart.** Then, on April 1, *Pablo* became widely available to other streaming services and went on sale as a download on West's and Tidal's sites. Those streams and sales were reported to Nielsen, enabling *Pablo's* debut on the Billboard 200 with 94,000 equivalent album units earned (though just 28,000 were from traditional album sales). **Even with that unconventional rollout, *Pablo* succeeded on radio:** "Father Stretch My Hands Pt. 1" topped the Mainstream R&B/Hip-Hop airplay chart, West's first leader on the list since "Mercy" (with Big Sean, Pusha T and 2 Chainz) in 2012.

—KEITH CAULFIELD

- 61 **TO PIMP A BUTTERFLY** Kendrick Lamar Top Dawg/Aftermath/Interscope/IGA
- 62 **HOW CAN IT BE** Lauren Daigle Centricity/Capitol CMG
- 63 **THE INCREDIBLE TRUE STORY** Logic Def Jam
- 64 **BLACK STAR** David Bowie ISO/Columbia
- 65 **LATE NIGHTS: THE ALBUM** Jeremih Mick Schultz/Def Jam
- 66 **1** The Beatles Apple/Capitol/UMe
- 67 **I'M COMIN' OVER** Chris Young RCA Nashville/SMN
- 68 **NOTHING WAS THE SAME** Drake Young Money/Cash Money/Republic
- 69 **CALIFORNIA** Blink-182 Viking Wizard Eyes/BMG
- 70 **VHS** X Ambassadors KIDiNAKORNER/Interscope/IGA
- 71 **THESE THINGS HAPPEN** G-Eazy G-Eazy/RVG/BPG/RCA
- 72 **COLORING BOOK** Chance The Rapper Chance The Rapper
- 73 **A MOON SHAPED POOL** Radiohead XL
- 74 **GOOD KID, M.A.A.D CITY** Kendrick Lamar Top Dawg/Aftermath/Interscope/IGA
- 75 **BOUQUET (EP)** The Chainsmokers Disruptor/Columbia
- 76 **MAJOR KEY** DJ Khaled We The Best/Epic
- 77 **THE GETAWAY** Red Hot Chili Peppers Warner Bros.
- 78 **AMERICAN BEAUTY / AMERICAN PSYCHO** Fall Out Boy DCD2/Island
- 79 **DIG YOUR ROOTS** Florida Georgia Line BMLG
- 80 **7/27** Fifth Harmony SYCO/Epic
- 81 **LEGEND: THE BEST OF...** Bob Marley And The Wailers Tuff Gong/Island/UMe
- 82 **UNTITLED UNMASTERED.** Kendrick Lamar Top Dawg/Aftermath/Interscope/IGA
- 83 **SWAAY (EP)** DNCE Republic
- 84 **THE EMINEM SHOW** Eminem Web/Aftermath/Interscope/UMe
- 85 **HOZIER** Hozier Rubyworks/Columbia
- 86 **BEST OF BOWIE** David Bowie Jones/Tintoretto/Parlophone/Rhino
- 87 **MEAT AND CANDY** Old Dominion RCA Nashville/SMN
- 88 **JOURNEY'S GREATEST HITS** Journey Columbia/Legacy
- 89 **DELIRIUM** Ellie Goulding Cherrytree/Interscope/IGA
- 90 **BLACK** Dierks Bentley Capitol Nashville/UMGN
- 91 **LOVE STUFF** Elle King RCA
- 92 **METALLICA** Metallica Blackened/Warner Bros.
- 93 **NOW 57** Various Artists Universal/Sony Music/Legacy
- 94 **THE PINK PRINT** Nicki Minaj Young Money/Cash Money/Republic
- 95 **DAMN COUNTRY MUSIC** Tim McGraw McGraw/Big Machine/BMLG
- 96 **YOU SHOULD BE HERE** Cole Swindell Warner Bros. Nashville/WMN
- 97 **BEYONCE** Beyoncé Parkwood/Columbia
- 98 **GREATEST HITS: DECADE #1** Carrie Underwood 19/Arista Nashville/SMN
- 99 **I LIKE IT WHEN YOU SLEEP, FOR YOU ARE SO BEAUTIFUL YET SO UNAWARE OF IT** The 1975 Dirty Hit/Interscope/IGA
- 100 **CONFIDENT** Demi Lovato Safehouse/Island/Hollywood
- 101 **WILDFIRE** Rachel Platten Columbia
- 102 **BIRDS IN THE TRAP SING MCKNIGHT** Travis Scott Grand Hustle/Epic
- 103 **PENTATONIX** Pentatonix RCA
- 104 **NOW 56** Various Artists Universal/Sony Music/UMe
- 105 **DARK SKY PARADISE** Big Sean G.O.O.D./Def Jam
- 106 **SREMMLIFE** Rae Sremmurd Eardrummer/Interscope/IGA
- 107 **GREATEST HITS III & III: THE PLATINUM COLLECTION** Queen Hollywood
- 108 **JOANNE** Lady Gaga Streamline/Interscope/IGA
- 109 **NIGHT VISIONS** Imagine Dragons KIDiNAKORNER/Interscope/IGA
- 110 **CURTAIN CALL: THE HITS** Eminem Shady/Aftermath/Interscope/IGA
- 111 **ANYTHING GOES** Florida Georgia Line BMLG
- 112 **JEKYLL + HYDE** Zac Brown Band Southern Ground/John Varvatos/BMLG/Republic
- 113 **V** Maroon 5 222/Interscope/IGA
- 114 **THEY DON'T KNOW** Jason Aldean Macon/Broken Bow/BBMG
- 115 **CRASH MY PARTY** Luke Bryan Capitol Nashville/UMGN
- 116 **BORN TO DIE** Lana Del Rey Polydor/Interscope/IGAe
- 117 **THE FIRST TIME** Kelsea Ballerini Black River

- 118 **SKIN** Flume Future Classic/Mom + Pop
- 119 **DAYA (EP)** Daya Artbeatz
- 120 **PEACE IS THE MISSION** Major Lazer Mad Decent
- 121 **GREATEST HITS 2Pac** 2Pac Amaru/Death Row/Interscope/UMe
- 122 **TRILOGY** The Weeknd XO/Republic
- 123 **GREATEST HITS SO FAR...** Zac Brown Band ROAR/Southern Ground/Atlantic/AG
- 124 **HERE'S TO THE GOOD TIMES** Florida Georgia Line BMLG
- 125 **CHRISTMAS** Michael Buble 143/Reprise/Warner Bros.
- 126 **19** Adele XL/Columbia
- 127 **ENCORE: MOVIE PARTNERS SING BROADWAY** Barbra Streisand Columbia
- 128 **ILLUMINATE** Shawn Mendes Island
- 129 **1000 FORMS OF FEAR** Sia Monkey Puzzle/RCA
- 130 **THE ART OF HUSTLE** Yo Gotti Cocaine Muzik/Epic
- 131 **RODEO** Travis Scott Grand Hustle/Epic
- 132 **NATHANIEL RATELIFF & THE NIGHT SWEATS** Nathaniel Rateliff & The Night Sweats Stax/Concord
- 133 **GREATEST HITS** Guns N' Roses Geffen/UMe
- 134 **BLANK FACELP** Schoolboy Q Top Dawg/Interscope/IGA
- 135 **FREETC** Ty Dolla \$ign Atlantic/AG
- 136 **LOW KII SAVAGE (EP)** Kiiara Atlantic/AG
- 137 **THE MARSHALL MATHERS LP 2** Eminem Web/Shady/Aftermath/Interscope/IGA
- 138 **ENCORE** DJ Snake Interscope/IGA
- 139 **US (EP)** gnash :)/AG
- 140 **GOT YOUR SIX** Five Finger Death Punch Prospect Park
- 141 **EPIC AF** Various Artists Epic

- 142 **AT LONG LAST, A\$AP** A\$AP Rocky A\$AP Worldwide/Polo Grounds/RCA
- 143 **STAR WARS: THE FORCE AWAKENS** Soundtrack Lucasfilm/Walt Disney
- 144 **EVERYBODY LOOKING** Gucci Mane Guwop/Atlantic/AG
- 145 **HERO** Maren Morris Columbia Nashville/SMN
- 146 **THEIR GREATEST HITS 1971-1975** Eagles Asylum/Elektra/Rhino
- 147 **DOO-WOPS & HOOLIGANS** Bruno Mars Elektra/AG
- 148 **RECOVERY** Eminem Web/Shady/Aftermath/Interscope/IGA
- 149 **NOW 59** Various Artists Universal/Sony Music/Legacy
- 150 **THIS IS WHAT THE TRUTH FEELS LIKE** Gwen Stefani Interscope/IGA
- 151 **SREMMLIFE 2** Rae Sremmurd Eardrummer/Interscope/IGA
- 152 **LAST YEAR WAS COMPLICATED** Nick Jonas Safehouse/Island
- 153 **BORN SINNER** J. Cole Roc Nation/Columbia
- 154 **I AM... SASHA FIERCE** Beyoncé Music World/Columbia
- 155 **THE VERY BEST OF THE EAGLES** Eagles Warner Strategic Marketing/Rhino
- 156 **CHRONICLE THE 20 GREATEST HITS** Creedence Clearwater Revival Fantasy/Concord
- 157 **GRADUATION** Kanye West Roc-A-Fella/Def Jam
- 158 **CHURCH IN THESE STREETS** Jeezy Def Jam
- 159 **THE HITS/THE B-SIDES** Prince NPG/Paisley Park/Warner Bros./Rhino
- 160 **BACK IN BLACK** AC/DC Columbia/Legacy
- 161 **NEVERMIND** Nirvana Sub Pop/DGC/Geffen/UMe
- 162 **BOBBY TARANTINO** Logic Def Jam
- 163 **AT NIGHT, ALONE.** Mike Posner Island
- 164 **I TOLD YOU** Tory Lanez Mad Love/Interscope/IGA
- 165 **GREATEST HITS** Red Hot Chili Peppers Warner Bros.
- 166 **THE INTRO (EP)** Ruth B Columbia
- 167 **UNTAMED** Cam RCA/Arista Nashville/SMN
- 168 **ULUZI VERT VS. THE WORLD** Lil Uzi Vert Generation Now/Atlantic/AG
- 169 **SOUND & COLOR** Alabama Shakes ATO
- 170 **NOW 58** Various Artists Sony Music/Universal/UMe
- 171 **TOO WEIRD TO LIVE, TOO RARE TO DIE!** Panic! At The Disco Decaydance/Fueled By Ramen/AG
- 172 **GLORY** Britney Spears RCA
- 173 **GREATEST HITS** Fleetwood Mac Warner Bros.
- 174 **COLLEGGROVE** 2 Chainz Def Jam
- 175 **KIDZ BOP 31** Kidz Bop Kids Kidz Bop/Razor & Tie/Concord
- 176 **PROFESSIONAL RAPPER** Lil Dicky C/MSN
- 177 **THE TRUTH (EP)** Mike Posner Island
- 178 **THRILLER** Michael Jackson Epic/Legacy
- 179 **BLACK MARKET** Rick Ross Maybach/Def Jam
- 180 **A SEAT AT THE TABLE** Solange Saint/Columbia
- 181 **ILLINOIS** Brett Eldredge Atlantic/WMN
- 182 **STILL BRAZY** YG 4Hunnid/CTE/Def Jam
- 183 **KIDZ BOP 30** Kidz Bop Kids Kidz Bop/Razor & Tie/Concord
- 184 **GREATEST HITS 1970-2002** Elton John Rocket/UTV/UMe
- 185 **SAVAGE MODE** 21 Savage & Metro Boomin Slaughter Gang
- 186 **MY BEAUTIFUL DARK TWISTED FANTASY** Kanye West Roc-A-Fella/Def Jam
- 187 **PARTYNEXTDOOR 3 (P3)** PARTYNEXTDOOR OVO Sound/Warner Bros.
- 188 **OWSLA WORLD WIDE BROADCAST** Various Artists OWSLA
- 189 **A PENTATONIX CHRISTMAS** Pentatonix RCA
- 190 **2016 GRAMMY NOMINEES** Various Artists Grammy/Republic
- 191 **DARK SKY ISLAND** Enya Aigle/Warner Bros.
- 192 **SOUNDS GOOD FEELS GOOD** 5 Seconds Of Summer Hi Or Hey/Capitol
- 193 **UNDER PRESSURE** Logic Visionary/Def Jam
- 194 **UNLEASHED** Skillet Hear It Loud/Atlantic/AG
- 195 **REVOLUTION RADIO** Green Day Reprise/Warner Bros.
- 196 **LETTERS FROM THE LABYRINTH** Trans-Siberian Orchestra Lava/Republic
- 197 **CALIFORNIA SUNRISE** Jon Pardi Capitol Nashville/UMGN
- 198 **STAGES** Josh Groban Reprise/Warner Bros.
- 199 **BLACK SUMMERS' NIGHT** Maxwell Columbia
- 200 **1999** Prince NPG/Warner Bros./Rhino

SEE MORE YEAR-END CHARTS ON [BILLBOARD.COM/CHARTS2016](http://BILLBOARD.COM/CHARTS2016)



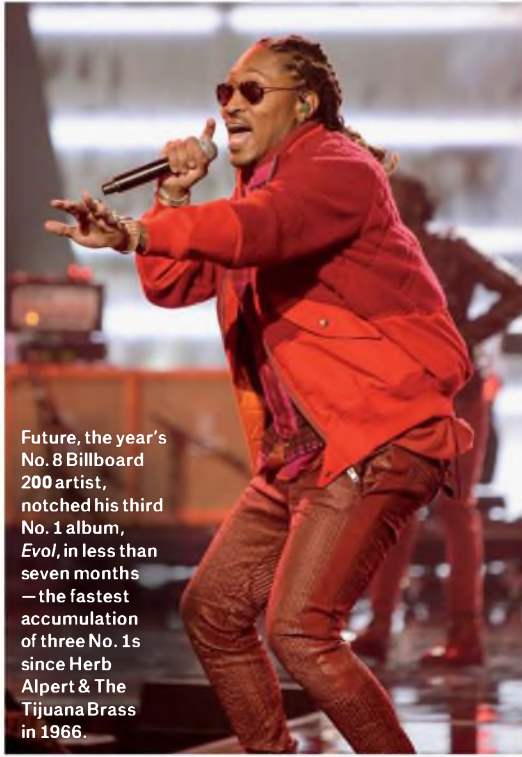
# BILLBOARD 200 ARTISTS

POS / ARTIST / LABEL

1	ADELE	XL/Columbia
2	DRAKE	Young Money/Cash Money/Republic
3	JUSTIN BIEBER	SchoolBoy/Raymond Braun/Def Jam
4	BEYONCE	Parkwood/Columbia
5	TWENTY ONE PILOTS	Fueled By Ramen/AG
6	PRINCE	NPG/Warner Bros./Rhino
7	RIHANNA	Westbury Road/Roc Nation
8	FUTURE	A-1/Freebandz/Epic
9	CHRIS STAPLETON	Mercury Nashville/UMGN
10	THE WEEKND	XO/Republic
11	G-EAZY	G-Eazy/RVG/BPG/RCA
12	ONE DIRECTION	SYCO/Columbia
13	BLAKE SHELTON	Warner Bros. Nashville/WMN
14	PENTATONIX	RCA
15	MEGHAN TRAINOR	Epic
16	KENDRICK LAMAR	Top Dawg/Aftermath/Interscope/IGA
17	BRYSON TILLER	Trap Soul/RCA
18	EMINEM	Web/Shady/Aftermath/Interscope/IGA
19	KANYE WEST	G.O.O.D./Def Jam
20	SIA	Monkey Puzzle/RCA
21	COLDPLAY	Parlophone/Atlantic/AG
22	LUKE BRYAN	Capitol Nashville/UMGN
23	PANIC! AT THE DISCO	DCD2/Fueled By Ramen/AG
24	KEVIN GATES	Bread Winners' Association/Atlantic/AG
25	CARRIE UNDERWOOD	19/Arista Nashville/SMN
26	TAYLOR SWIFT	Big Machine/BMLG
27	FETTY WAP	RGF/300/AG
28	J. COLE	Dreamville/Roc Nation/Columbia
29	FLORIDA GEORGIA LINE	BMLG
30	SHAWN MENDES	Island
31	ARIANA GRANDE	Republic
32	DAVID BOWIE	Jones/Tintoretto/Parlophone/Rhino
33	SELENA GOMEZ	Interscope/IGA
34	SAM HUNT	MCA Nashville/UMGN
35	THOMAS RHETT	Valory/BMLG
36	ED SHEERAN	Atlantic/AG
37	LOGIC	Def Jam
38	HALSEY	Astralwerks
39	CHRIS BROWN	RCA
40	MICHAEL JACKSON	Epic/Legacy
41	THE BEATLES	Apple/Capitol/UMe
42	ALESSIA CARA	EP/Def Jam

NO. 1 TOP CATALOG ALBUM

*The Very Best of Prince, Prince*



Future, the year's No. 8 Billboard 200 artist, notched his third No. 1 album, *Evol*, in less than seven months — the fastest accumulation of three No. 1s since Herb Alpert & The Tijuana Brass in 1966.

43	DISTURBED	Reprise/Warner Bros.
44	FRANK OCEAN	Boys Don't Cry
45	CHARLIE PUTH	Artist Partners Group/Atlantic/AG
46	MELANIE MARTINEZ	Atlantic/AG
47	ERIC CHURCH	EMI Nashville/UMGN
48	ZAC BROWN BAND	Southern Ground/John Varvatos/BMLG/Republic
49	TRAVIS SCOTT	Grand Hustle/Epic
50	METALLICA	Blackened/Warner Bros.

# BILLBOARD 200 LABELS

POS / LABEL

1	COLUMBIA
2	ATLANTIC GROUP
3	REPUBLIC
4	RCA
5	DEF JAM
6	INTERSCOPE GEFEN A&M
7	UNIVERSAL MUSIC GROUP NASHVILLE
8	EPIC
9	WARNER BROS.
10	UNIVERSAL MUSIC ENTERPRISES

# BILLBOARD 200 DISTRIBUTORS

POS / DISTRIBUTOR

1	UNIVERSAL
2	SONY MUSIC
3	WEA
4	INDEPENDENTS



In October, The Beatles notched their 32nd top 10 album on the Billboard 200, *Live at the Hollywood Bowl*.



"Work From Home" (featuring Ty Dolla Sign) granted Fifth Harmony its second year-end top 10 on Billboard + Twitter Top Tracks, after "Worth It" (featuring Kid Ink) crowned the 2015 list.



With his solo debut *Mind of Mine*, Zayn Malik is the No. 10 Social 50 artist of the year — five spots ahead of his former band One Direction.

## SOCIAL 50 ARTISTS

POS / ARTIST / LABEL

- 1 JUSTIN BIEBER SchoolBoy/Raymond Braun/Def Jam
- 2 ARIANA GRANDE Republic
- 3 SHAWN MENDES Island
- 4 SELENA GOMEZ Interscope/IGA
- 5 DEMI LOVATO Safehouse/Island/Hollywood
- 6 TAYLOR SWIFT Big Machine/BMLG
- 7 RIHANNA Westbury Road/Roc Nation
- 8 DRAKE Young Money/Cash Money/Republic
- 9 5 SECONDS OF SUMMER Hi Or Hey/Capitol
- 10 ZAYN RCA
- 11 MILEY CYRUS RCA
- 12 NICKI MINAJ Young Money/Cash Money/Republic
- 13 BEYONCE Parkwood/Columbia
- 14 CHRIS BROWN RCA
- 15 ONEDIRECTION SYCO/Columbia
- 16 KATY PERRY Capitol
- 17 ADELE XL/Columbia
- 18 WIZ KHALIFA Rostrum/Atlantic/AG
- 18 LADY GAGA Streamline/Interscope/IGA
- 20 ZENDAYA Hollywood
- 21 CAMILA CABELLO SYCO/Epic
- 22 FIFTH HARMONY SYCO/Epic
- 23 LALI Ariola/Sony Music Argentina
- 24 LUCY HALE DMG Nashville
- 25 TROYE SIVAN Capitol
- 26 JACOBS SARTORIUS T3
- 27 KANYE WEST G.O.O.D./Def Jam
- 28 MARIO BAUTISTA Kasst Agency/Warner Latina
- 29 JENNIFER LOPEZ Nuyorican/Epic
- 30 SNOOP DOGG Doggystyle/eOne
- 31 LITTLE MIX SYCO/Columbia
- 32 BRITNEY SPEARS RCA
- 33 THE WEEKND XO/Republic
- 34 BTS Big Hit Entertainment/Loen Entertainment
- 35 MARTIN GARRIX STMPD RCRDS/RCA
- 36 JUSTIN TIMBERLAKE RCA
- 37 SHAKIRA Sony Music Latin/RCA
- 38 NIALL HORAN Neon Haze/Capitol
- 39 ELLIE GOULDING Polydor/Interscope/IGA
- 40 TWENTY ONE PILOTS Fueled By Ramen/AG
- 41 HALSEY Astralwerks
- 42 AUSTIN MAHONE Chase/Cash Money/Republic
- 43 G-EAZY G-Eazy/RVG/BPG/RCA
- 44 THE CHAINSMOKERS Disruptor/Columbia
- 45 MEGHAN TRAINOR Epic
- 46 JACOB WHITESIDES Double U/BMG
- 47 SKRILLEX Big Beat/OWSLA/Atlantic/AG
- 48 CHARLIE PUTH Artist Partners Group/Atlantic/AG
- 49 EMINEM Web/Shady/Aftermath/Interscope/IGA
- 50 CALVIN HARRIS Fly Eye/Columbia

## BILLBOARD + TWITTER TOP TRACKS

POS / TITLE / ARTIST

- |  |  |
|--|--|
| 1 SORRY Justin Bieber  | 30 DON'T LET ME DOWN The Chainsmokers Featuring Daya |
| 2 LOVE YOURSELF Justin Bieber                                | 31 DRAG ME DOWN One Direction                        |
| 3 HELLO Adele  | 32 CONFIDENT Demi Lovato                             |
| 4 WORK Rihanna Featuring Drake                               | 33 FORMATION Beyonce                                 |
| 5 SECRET LOVE SONG Little Mix Featuring Jason Derulo         | 34 IT'S YOU Zayn                                     |
| 6 WORK FROM HOME Fifth Harmony Featuring Ty Dolla \$ign      | 35 24K MAGIC Bruno Mars                              |
| 7 DANGEROUS WOMAN Ariana Grande                              | 36 SAVE ME BTS                                       |
| 8 CLOSER The Chainsmokers Featuring Halsey                   |  |
| 9 COMPANY Justin Bieber                                      |  |
| 10 INTO YOU Ariana Grande                                    |  |
| 11 PILLOW TALK Zayn  |  |
| 12 COLD WATER Major Lazer Featuring Justin Bieber & MO       |  |
| 13 TREAT YOU BETTER Shawn Mendes                             |  |
| 14 ONE DANCE Drake Featuring WizKid & Kyla                   |  |
| 15 PERFECT One Direction                                     |  |
| 16 HISTORY One Direction                                     |  |
| 17 WHAT DO YOU MEAN? Justin Bieber                           |  |
| 18 SIDE TO SIDE Ariana Grande Featuring Nicki Minaj          |  |
| 19 PERFECT ILLUSION Lady Gaga                                |  |
| 20 THIS TOWN Niall Horan                                     |  |
| 21 WE DON'T TALK ANYMORE Charlie Puth Featuring Selena Gomez |  |
| 22 HEATHENS twenty one pilots                                |  |
| 23 STITCHES Shawn Mendes                                     |  |
| 24 HANDS TO MYSELF Selena Gomez                              |  |
| 25 PANDA Designer  |  |
| 26 FIRE BTS  |  |
| 27 HAIR Little Mix Featuring Sean Paul                       |  |
| 28 STARBOY The Weeknd Featuring Daft Punk                    |  |
| 29 LIKE I WOULD Zayn   |  |

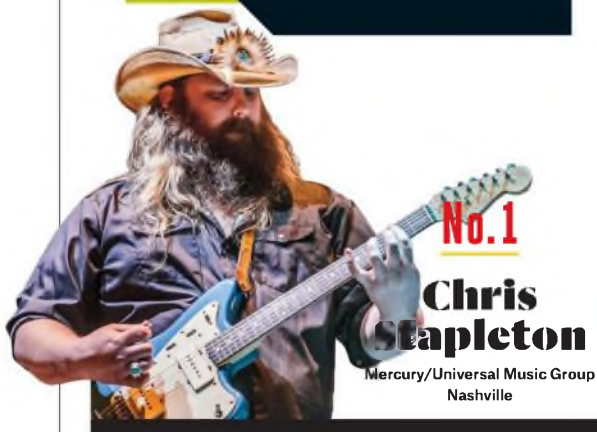
NO. 1 ON-DEMAND STREAMING SONG

**"One Dance," Drake  
(feat. Wizkid and Kyla)**

- 37 NEEDED ME Rihanna
- 38 YOUTH Troye Sivan
- 39 RISE Katy Perry
- 40 HOTLINE BLING Drake
- 41 ALL IN MY HEAD (FLEX) Fifth Harmony Featuring Fetty Wap
- 42 MAKE ME... Britney Spears Featuring G-Eazy
- 43 STRESSED OUT twenty one pilots
- 44 HYMN FOR THE WEEKEND Coldplay
- 45 WILD Troye Sivan Featuring Alessia Cara
- 46 CHEAP THRILLS Sia Featuring Sean Paul
- 47 SAME OLD LOVE Selena Gomez
- 48 JET BLACK HEART 5 Seconds Of Summer
- 49 BEFOUR Zayn
- 50 INFINITY One Direction

SEE MORE YEAR-END CHARTS ON [BILLBOARD.COM/CHARTS2016](http://BILLBOARD.COM/CHARTS2016)

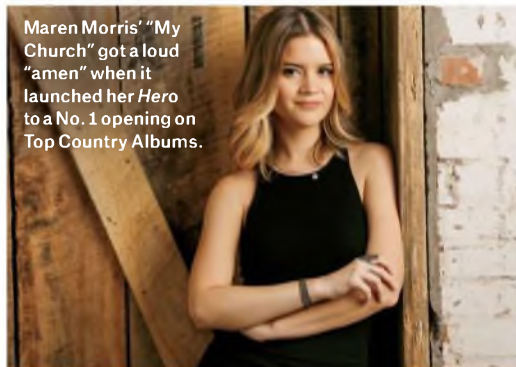
# TOP COUNTRY ARTISTS



**No. 1**  
**Chris Stapleton**  
Mercury/Universal Music Group  
Nashville

**POS / ARTIST / LABEL**

- 2 **BLAKE SHELTON** Warner Bros./WMN
- 3 **FLORIDA GEORGIA LINE** BMLG Records/BMLG
- 4 **THOMAS RHETT** Valory/BMLG
- 5 **CARRIE UNDERWOOD** 19/Arista Nashville/SMN
- 6 **LUKE BRYAN** Row Crop/Capitol Nashville/UMGN
- 7 **KEITH URBAN** Hit Red/Capitol Nashville/UMGN
- 8 **SAM HUNT** MCA Nashville/UMGN
- 9 **JASON ALDEAN** Macon/Broken Bow/BBMG
- 10 **COLE SWINDELL** Warner Bros./WMN
- 11 **TIM MCGRAW** McGraw/Big Machine/BMLG
- 12 **DIERKS BENTLEY** Capitol Nashville/UMGN
- 13 **ERIC CHURCH** EMI Nashville/UMGN
- 14 **JOEY + RORY** Vanguard/Sugar Hill/Concord
- 15 **KENNY CHESNEY** Blue Chair/Columbia Nashville/SMN
- 16 **CHRIS YOUNG** RCA Nashville/BMLG
- 17 **MAREN MORRIS** Columbia Nashville/SMN
- 18 **KELSEA BALLERINI** Black River
- 19 **OLD DOMINION** RCA Nashville/SMN
- 20 **ZAC BROWN BAND** Southern Ground/John Varvatos/BMLG/Republic
- 21 **BRETT ELDRIDGE** Atlantic/WMN
- 22 **JON PARDI** Capitol Nashville/UMGN
- 23 **DAN + SHAY** Warner Bros./WMN
- 24 **BROTHERS OSBORNE** EMI Nashville/UMGN
- 25 **CAM** RCA/Arista Nashville/SMN



Maren Morris' "My Church" got a loud "amen" when it launched her *Hero* to a No. 1 opening on Top Country Albums.



Thomas Rhett's "Die a Happy Man" became his first No. 1 on Hot Country Songs. Its 17-week reign is the fourth-longest in the chart's history.

## HOT COUNTRY SONGS

**POS / TITLE / ARTIST / LABEL**

- 1 **H.O.L.Y.** Florida Georgia Line BMLG
- 2 **DIE A HAPPY MAN** Thomas Rhett Valory
- 3 **HUMBLE AND KIND** Tim McGraw McGraw/Big Machine
- 4 **SOMEWHERE ON A BEACH** Dierks Bentley Capitol Nashville
- 5 **HEAD OVER BOOTS** Jon Pardi Capitol Nashville
- 6 **YOU SHOULD BE HERE** Cole Swindell Warner Bros./WMN
- 7 **BREAK UP IN A SMALL TOWN** Sam Hunt MCA Nashville
- 8 **MY CHURCH** Maren Morris Columbia Nashville
- 9 **CAME HERE TO FORGET** Blake Shelton Warner Bros./WMN
- 10 **PETER PAN** Kelsea Ballerini Black River
- 11 **HUNTIN', FISHERY & LOVIN' EVERY DAY** Luke Bryan Capitol Nashville
- 12 **FROM THE GROUND UP** Dan + Shay Warner Bros./WAR
- 13 **LIGHTS COME ON** Jason Aldean Broken Bow
- 14 **CHURCH BELLS** Carrie Underwood 19/Arista Nashville
- 15 **DIFFERENT FOR GIRLS** Dierks Bentley Featuring Elle King Capitol Nashville
- 16 **T-SHIRT** Thomas Rhett Valory
- 17 **RECORD YEAR** Eric Church EMI Nashville
- 18 **SNAPBACK** Old Dominion RCA Nashville
- 19 **THINK OF YOU** Chris Young Duet With Cassadee Pope RCA Nashville/BMLG
- 20 **SETTING THE WORLD ON FIRE** Kenny Chesney Featuring P!nk Blue Chair/Columbia Nashville
- 21 **HOME ALONE TONIGHT** Luke Bryan Featuring Karen Fairchild Capitol Nashville
- 22 **AMERICAN COUNTRY LOVE SONG** Jake Owen RCA Nashville
- 23 **MIDDLE OF A MEMORY** Cole Swindell Warner Bros./WMN
- 24 **DRUNK ON YOUR LOVE** Brett Eldredge Atlantic/WMN
- 25 **WASTED TIME** Keith Urban Hit Red/Capitol Nashville
- 26 **MAKE YOU MISS ME** Sam Hunt MCA Nashville
- 27 **CONFESSION** Florida Georgia Line BMLG
- 28 **FIX** Chris Lane Big Loud

- 29 **HEARTBEAT** Carrie Underwood 19/Arista Nashville
- 30 **VICE** Miranda Lambert Vanner/RCA Nashville
- 31 **IT DON'T HURT LIKE IT USED TO** Billy Currington Mercury
- 32 **MIND READER** Dustin Lynch Broken Bow
- 33 **I LIKE THE SOUND OF THAT** Rascal Flatts Big Machine
- 34 **SLEEP WITHOUT YOU** Brett Young BMLG
- 35 **YOU LOOK LIKE I NEED A DRINK** Justin Moore Valory
- 36 **NOBODY TO BLAME** Chris Stapleton Mercury

NO. 1 COUNTRY AIRPLAY SONG

**"Head Over Boots,"**  
**Jon Pardi**

- 37 **BEAUTIFUL DRUG** Zac Brown Band Southern Ground/John Varvatos/Dot
- 38 **BACKROAD SONG** Granger Smith Wheelhouse
- 39 **BLUE AIN'T YOUR COLOR** Keith Urban Hit Red/Capitol Nashville
- 40 **SHE'S GOT A WAY WITH WORDS** Blake Shelton Warner Bros./WMN
- 41 **MAY WE ALL** Florida Georgia Line Featuring Tim McGraw BMLG
- 42 **ROCK ON** Tucker Beathard Dot
- 43 **I KNOW SOMEBODY** LoCash Reviver
- 44 **MOVE** Luke Bryan Capitol Nashville
- 45 **I MET A GIRL** William Michael Morgan Warner Bros./WMN
- 46 **NOISE** Kenny Chesney Blue Chair/Columbia Nashville
- 47 **NIGHT'S ON FIRE** David Nail MCA Nashville
- 48 **BREAK ON ME** Keith Urban Hit Red/Capitol Nashville
- 49 **A LITTLE MORE SUMMERTIME** Jason Aldean Macon/Broken Bow
- 50 **THAT DON'T SOUND LIKE YOU** Lee Brice Curb

SEE MORE YEAR-END CHARTS ON [BILLBOARD.COM/CHARTS2016](http://BILLBOARD.COM/CHARTS2016)

# TOP COUNTRY ALBUMS

POS / TITLE / ARTIST / LABEL

1	TRAVELLER	Chris Stapleton	Mercury/UMGN
2	HYMNS	Joey + Rory	Farmhouse/Gaither/Capitol CMG
3	IF I'M HONEST	Blake Shelton	Warner Bros./WMN
4	STORYTELLER	Carrie Underwood	19/Arista Nashville/SMN
5	MONTEVALLO	Sam Hunt	MCA Nashville/UMGN
6	KILL THE LIGHTS	Luke Bryan	Capitol Nashville/UMGN
7	TANGLED UP	Thomas Rhett	Valory/BMLG
8	MR. MISUNDERSTOOD	Eric Church	EMI Nashville/UMGN
9	RIPCORD	Keith Urban	Hit Red/Capitol Nashville/UMGN
10	RELOADED: 20 #1 HITS	Blake Shelton	Warner Bros./WMN
11	DIG YOUR ROOTS	Florida Georgia Line	BMLG
12	THEY DON'T KNOW	Jason Aldean	Macon/Broken Bow/BBMG
13	I'M COMIN' OVER	Chris Young	RCA Nashville/SMN
14	YOU SHOULD BE HERE	Cole Swindell	Warner Bros./WMN
15	BLACK	Dierks Bentley	Capitol Nashville/UMGN
16	DAMN COUNTRY MUSIC	Tim McGraw	McGraw/Big Machine/BMLG
17	MEAT AND CANDY	Old Dominion	RCA Nashville/SMN
18	A SAILOR'S GUIDE TO EARTH	Sturgill Simpson	Atlantic/AG
19	UNTAMED	Cam	RCA/Arista Nashville/SMN
20	THE FIRST TIME	Kelsea Ballerini	Black River

NO. 1 COUNTRY DIGITAL SONG SALES

**“H.O.L.Y.,”**  
**Florida Georgia Line**

21	HERO	Maren Morris	Columbia Nashville/SMN
22	JEKYLL + HYDE	Zac Brown Band	Southern Ground/John Varvatos/ BMLG/ Republic
23	NOW THAT'S WHAT I CALL COUNTRY, VOLUME 9	Various Artists	Sony Music/Universal/UMe
24	COSMIC HALLELUJAH	Kenny Chesney	Blue Chair/Columbia Nashville/ SMN
25	GREATEST HITS: DECADE #1	Carrie Underwood	19/Arista Nashville/SMN
26	LOVER REMAINS	Hillary Scott & The Scott Family	HST/EMI Nashville/UMGN
27	PLAYING WITH FIRE	Jennifer Nettles	Big Machine/BMLG
28	PAWN SHOP	Brothers Osborne	EMI Nashville/UMGN
29	CASS COUNTY	Don Henley	Past Masters Holdings/Capitol
30	PAIN KILLER	Little Big Town	Capitol Nashville/UMGN
31	KINDA DON'T CARE	Justin Moore	Valory/BMLG
32	PURE & SIMPLE	Dolly Parton	Dolly/RCA Nashville/SMN
33	ILLINOIS	Brett Eldredge	Atlantic/WMN
34	CALIFORNIA SUNRISE	Jon Pardi	Capitol Nashville/UMGN
35	BUY ME A BOAT	Chris Janson	Warner Bros./WMN
36	ANYTHING GOES	Florida Georgia Line	BMLG
37	IT'S ABOUT TIME	Hank Williams Jr.	Bocephus/Nash Icon/BMLG
38	SINNER	Aaron Lewis	Dot/BMLG
39	OBSSESSED	Dan + Shay	Warner Bros./WMN
40	COLD BEER CONVERSATION	George Strait	MCA Nashville/UMGN
41	DOWN TO MY LAST BAD HABIT	Vince Gill	MCA Nashville/UMGN
42	REMINGTON	Granger Smith	Wheelhouse/BBMG
43	CHAPTER I [EP]	Kane Brown	Zone 4/RCA Nashville/SMN
44	FULL CIRCLE	Loretta Lynn	Legacy
45	GREATEST HITS SO FAR...	Zac Brown Band	ROAR/Southern Ground/ Atlantic/AG
46	NOW THAT'S WHAT I CALL COUNTRY CHRISTMAS	Various Artists	Universal/Sony Music/UMe
47	NOW THAT'S WHAT I CALL COUNTRY, VOLUME 8	Various Artists	Sony Music/Universal/UMe
48	JUST AS I AM	Brantley Gilbert	Valory/BMLG
49	FIRED UP	Randy Houser	Stoney Creek/BBMG
50	AMERICAN LOVE	Jake Owen	RCA Nashville/SMN



Blake Shelton's "Came Here to Forget" (from his *If I'm Honest*) became his record 17th consecutive No. 1 on Country Airplay.

# TOP COUNTRY LABELS

POS / LABEL

1	UNIVERSAL MUSIC GROUP NASHVILLE
2	BIG MACHINE LABEL GROUP
3	SONY MUSIC NASHVILLE
4	WARNER MUSIC NASHVILLE
5	BROKEN BOW MUSIC GROUP
6	CAPITOL CHRISTIAN MUSIC GROUP
7	BLACK RIVER
8	CURB
9	UNIVERSAL MUSIC ENTERPRISES
10	ATLANTIC GROUP



Joey & Rory recorded *Hymns* — which topped both Top Country Albums and Top Christian Albums — in the final months before Joey Feek's death in March following a battle with cancer.

STYLING: JOSEPH COBURN/GETTY IMAGES; MAKEUP: JESSICA HARRIS/GETTY IMAGES; HAIR: JEFFREY BRETHER/GETTY IMAGES; SET DESIGN: FRANKIE HARRIS/GETTY IMAGES; BOOTH: AP PHOTO/MATT SALES.

# TOP ROCK ARTISTS



POS / ARTIST / LABEL

2	COLDPLAY	Parlophone/Atlantic/AG
3	X AMBASSADORS	KIDinaKORNER/Interscope/IGA
4	PANIC! AT THE DISCO	DCD2/Fueled By Ramen/AG
5	JAMES BAY	Republic
6	ELLE KING	RCA
7	DISTURBED	Reprise/Warner Bros.
8	THE LUMINEERS	Dualtone
9	DAVID BOWIE	ISO/Columbia
10	BLINK-182	Viking Wizard Eyes/BMG
11	BRUCE SPRINGSTEEN	Columbia
12	RED HOT CHILI PEPPERS	Warner Bros.
13	THE 1975	Dirty Hit/Interscope/IGA
14	FALL OUT BOY	DCD2/Island
15	RADIOHEAD	XL
16	FITZ AND THE TANTRUMS	dangerbird/Elektra/AG
17	FIVE FINGER DEATH PUNCH	Prospect Park
18	NATHANIEL RATELIFF & THE NIGHT SWEATS	Stax/Concord
19	KALEO	Elektra/Atlantic/AG
20	CAGE THE ELEPHANT	DSP/RCA
21	IMAGINE DRAGONS	KIDinaKORNER/Interscope/IGA
22	EMPIRE OF THE SUN	The Sleepy Jackson/Astralwerks
23	SHINEDOWN	Atlantic/AG
24	GUNS N' ROSES	Geffen/IGA
25	WALK THE MOON	RCA

## TOP ROCK LABELS

POS / LABEL

1	ATLANTIC GROUP
2	WARNER BROS.
3	REPUBLIC
4	INTERSCOPE GEFEN A&M
5	RCA
6	COLUMBIA
7	CONCORD
8	RHINO
9	DUALTONE
10	BMG



The No. 4 rock album of 2016, *Blackstar* brought the late David Bowie his best weekly album sales total (174,000 upon its January debut) since Nielsen Music began tracking sales in 1991.

SEE MORE YEAR-END CHARTS ON [BILLBOARD.COM/CHARTS2016](http://BILLBOARD.COM/CHARTS2016)

# HOT ROCK SONGS

POS / TITLE / ARTIST / LABEL

- 1 **STRESSED OUT** twenty one pilots Fueled By Ramen/RRP
- 2 **RIDE** twenty one pilots Fueled By Ramen/RRP
- 3 **HEATHENS** twenty one pilots DC/Atlas/WaterTower/Atlantic/Fueled By Ramen/RRP
- 4 **LET IT GO** James Bay Republic
- 5 **UNSTEADY** X Ambassadors KIDinaKÖRNER/Interscope
- 6 **EX'S & OH'S** Elle King RCA
- 7 **HYMN FOR THE WEEKEND** Coldplay Parlophone/Atlantic
- 8 **SUCKER FOR PAIN** Lil Wayne, Wiz Khalifa & Imagine Dragons With Logic & Ty Dolla \$ign Feat. X Ambassadors DC/Atlas/WaterTower/Atlantic/RRP
- 9 **THE SOUND OF SILENCE** Disturbed Reprise/Warner Bros.
- 10 **ADVENTURE OF A LIFETIME** Coldplay Parlophone/Atlantic
- 11 **OPHELIA** The Lumineers Dualtone
- 12 **RENEGADES** X Ambassadors KIDinaKÖRNER/Interscope
- 13 **HANDCLAP** Fitz And The Tantrums dangerbird/Elektra/Atlantic
- 14 **IRRESISTIBLE** Fall Out Boy DCD2/Island/Republic
- 15 **DARK NECESSITIES** Red Hot Chili Peppers Warner Bros.
- 16 **WALKING ON A DREAM** Empire Of The Sun The Sleepy Jackson/Virgin/Astralwerks/Capitol
- 17 **BORED TO DEATH** Blink-182 Viking Wizard Eyes/BMG
- 18 **SHUT UP AND DANCE** Walk The Moon RCA
- 19 **BRAND NEW** Ben Rector Aptly Named/ROAR/Caroline/Capitol
- 20 **WAY DOWN WE GO** Kaleo Elektra/Atlantic
- 21 **SPIRITS** The Strumbellas Glassnote
- 22 **PURPLE RAIN** Prince And The Revolution NPG/Warner Bros./Rhino
- 23 **VICTORIOUS** Panic! At The Disco DCD2/Fueled By Ramen/RRP
- 24 **WHEN DOVES CRY** Prince NPG/Warner Bros./Rhino
- 25 **EMPEROR'S NEW CLOTHES** Panic! At The Disco DCD2/Fueled By Ramen/RRP
- 26 **THE SOUND** The 1975 Dirty Hit/Interscope
- 27 **RIVER** Bishop Briggs Teleport/Island/Republic
- 28 **GOOD GRIEF** Bastille Virgin/Capitol
- 29 **DON'T THREATEN ME WITH A GOOD TIME** Panic! At The Disco DCD2/Fueled By Ramen/RRP
- 30 **AMERICA'S SWEETHEART** Elle King RCA
- 31 **DEATH OF A BACHELOR** Panic! At The Disco DCD2/Fueled By Ramen/RRP
- 32 **LITTLE RED CORVETTE** Prince NPG/Warner Bros./Rhino
- 33 **TROUBLE** Cage The Elephant DSP/RCA
- 34 **UMA THURMAN** Fall Out Boy DCD2/Island/Republic
- 35 **GENGHIS KHAN** Miike Snow Jackalope/Downtown/Atlantic
- 36 **FEEL INVINCIBLE** Skillet Hear It Loud/Atlantic
- 37 **LET'S GO CRAZY** Prince And The Revolution NPG/Warner Bros./Rhino
- 38 **S.O.B.** Nathaniel Rateliff & The Night Sweats Stax/Concord
- 39 **CLEOPATRA** The Lumineers Dualtone
- 40 **WOW** Beck Fonograf Records/Capitol
- 41 **SOMEBODY ELSE** The 1975 Dirty Hit/Interscope
- 42 **BANG BANG** Green Day Reprise/Warner Bros.
- 43 **MESS AROUND** Cage The Elephant DSP/RCA
- 44 **ALL WE EVER KNEW** The Head And The Heart Warner Bros.
- 45 **BOHEMIAN RHAPSODY** Panic! At The Disco DC/Atlas/WaterTower/Atlantic/Fueled By Ramen/RRP
- 46 **STATE OF MY HEAD** Shinedown Atlantic
- 47 **THE DEVIL'S BLEEDING CROWN** Volbeat Republic
- 48 **MOUNTAIN AT MY GATES** Foals Transgressive/Warner Bros.
- 49 **ELECTRIC LOVE** BORN\$ ReZidual/Interscope
- 50 **WASTE A MOMENT** Kings Of Leon RCA

NO. 1 ALTERNATIVE SONG

**“Ophelia,”**  
**The Lumineers**



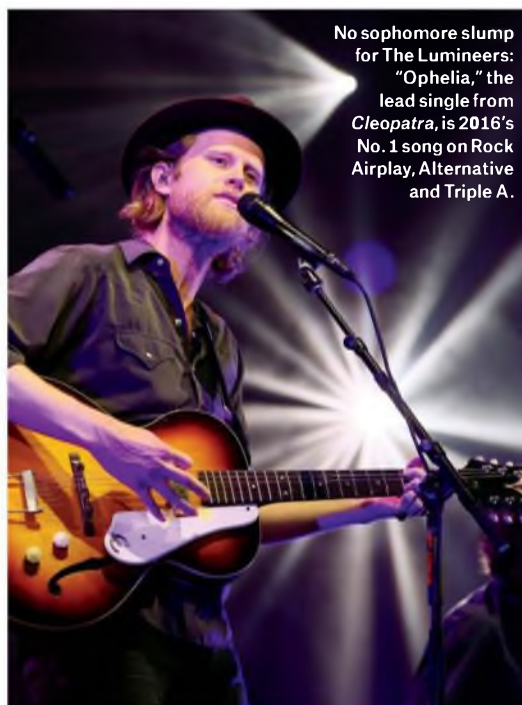
A haunting cover of Simon & Garfunkel's "The Sound of Silence" was Disturbed's ticket to the year-end No. 1 on Hard Rock Digital Song Sales.

# TOP ROCK ALBUMS

POS / TITLE / ARTIST / LABEL

- 1 **BLURRYFACE** twenty one pilots Fueled By Ramen/AG
- 2 **A HEAD FULL OF DREAMS** Coldplay Parlophone/Atlantic/AG
- 3 **DEATH OF A BACHELOR** Panic! At The Disco DCD2/Fueled By Ramen/AG
- 4 **BLACKSTAR** David Bowie ISO/Columbia
- 5 **SUICIDE SQUAD: THE ALBUM** Soundtrack DC/Atlas/WaterTower/Atlantic/AG
- 6 **A MOONSHAPED POOL** Radiohead XL
- 7 **IMMORTALIZED** Disturbed Reprise/Warner Bros.
- 8 **CALIFORNIA** Blink-182 Viking Wizard Eyes/BMG
- 9 **CLEOPATRA** The Lumineers Dualtone
- 10 **THE GETAWAY** Red Hot Chili Peppers Warner Bros.
- 11 **NATHANIEL RATELIFF & THE NIGHT SWEATS** Nathaniel Rateliff & The Night Sweats Stax/Concord
- 12 **GOT YOUR SIX** Five Finger Death Punch Prospect Park
- 13 **I LIKE IT WHEN YOU SLEEP, FOR YOU ARE SO BEAUTIFUL YET SO UNAWARE OF IT** The 1975 Dirty Hit/Interscope/IGA
- 14 **SOUND & COLOR** Alabama Shakes ATO
- 15 **LOVE STUFF** Elle King RCA
- 16 **GUARDIANS OF THE GALAXY: AWESOME MIX VOL.1** Soundtrack Marvel/Hollywood
- 17 **LETTERS FROM THE LABYRINTH** Trans-Siberian Orchestra Lava/Republic

- 18 **CHAOS AND THE CALM** James Bay Republic
- 19 **STRANGER TO STRANGER** Paul Simon Concord
- 20 **REVOLUTION RADIO** Green Day Reprise/Warner Bros.
- 21 **A SAILOR'S GUIDE TO EARTH** Sturgill Simpson Atlantic/AG
- 22 **THIS HOUSE IS NOT FOR SALE** Bon Jovi Captain Kid/Island
- 23 **UNLEASHED** Skillet Hear It Loud/Atlantic/AG
- 24 **DYSTOPIA** Megadeth T-Boy/UMe
- 25 **THREAT TO SURVIVAL** Shinedown Atlantic/AG
- 26 **GORE** Deftones Reprise/Warner Bros.
- 27 **AMERICAN BEAUTY / AMERICAN PSYCHO** Fall Out Boy DCD2/Island
- 28 **ISTILL DO** Eric Clapton Bushbranch/Surfdog
- 29 **SEAL THE DEAL & LET'S BOOGIE** Volbeat Republic
- 30 **DIG IN DEEP** Bonnie Raitt Redwing
- 31 **SANTANA IV** Santana Santana IV/Thirty Tigers
- 32 **WALLS** Kings Of Leon RCA
- 33 **WEEZER (WHITE ALBUM)** Weezer Weezer/Crush Music/AG
- 34 **MISADVENTURES** Pierce The Veil Fearless
- 35 **THE STAGE** Avenged Sevenfold Capitol
- 36 **BAD VIBRATIONS** A Day To Remember ADTR
- 37 **22, A MILLION** Bon Iver Jagjaguwar
- 38 **HARD LOVE** NEEDTOBREATHE Atlantic/AG
- 39 **HOZIER** Hozier Rubyworks/Columbia



No sophomore slump for The Lumineers: "Ophelia," the lead single from *Cleopatra*, is 2016's No. 1 song on Rock Airplay, Alternative and Triple A.

3

YEAR-END ALTERNATIVE CHART POSITION FOR KALEO'S "WAY DOWN WE GO," THE BEST RANK FOR A TOP NEW ROCK ARTIST SINCE GOTYE IN 2012 WITH "SOMEBODY THAT I USED TO KNOW" (FEATURING KIMBRA).

- 40 **VHS** X Ambassadors KIDinaKÖRNER/Interscope/IGA
- 41 **TRUE SADNESS** The Avett Brothers American/Republic
- 42 **A / B** Kaleo Elektra/Atlantic/AG
- 43 **WILDER MIND** Mumford & Sons Gentlemen Of The Road/Glassnote
- 44 **TELL ME I'M PRETTY** The Head And The Heart Warner Bros.
- 45 **THE SERENITY OF SUFFERING** Korn Roadrunner/AG
- 46 **ELECTRIC WARLOCK ACID WITCH SATANIC ORGY CELEBRATION DISPENSER** Rob Zombie Zodiac Swan/T-Boy/UMe
- 47 **DARK BEFORE DAWN** Breaking Benjamin Hollywood
- 48 **CHAPTER AND VERSE** Bruce Springsteen & The E Street Band Columbia
- 49 **LIVE AT THE HOLLYWOOD BOWL** The Beatles Apple/Capitol/UMe
- 50 **DRONES** Muse Helium-3/Warner Bros.

TWENTY ONE PLOTS: NEVIN WINNER/GETTY IMAGES; BOWIE: KIM HASEBE/GETTY IMAGES; DISTURBED: TRAVIS SHINKA/SCHULTZ; ADAM BETTCHER/GETTY IMAGES.

# TOP R&B/ HIP-HOP ARTISTS

**No. 1**

**Drake**

Young Money/  
Cash Money/Republic



**POS / ARTIST / LABEL**

2	<b>BEYONCÉ</b>	Parkwood/Columbia
3	<b>RIHANNA</b>	Westbury Road/Roc Nation
4	<b>THE WEEKND</b>	XO/Republic
5	<b>FUTURE</b>	A-1/Freebandz/Epic
6	<b>DESIGNER</b>	G.O.O.D./Def Jam
7	<b>BRYSON TILLER</b>	TrapSoul/RCA
8	<b>KEVIN GATES</b>	Bread Winners' Association/Atlantic/AG
9	<b>FETTY WAP</b>	RGF/300
10	<b>CHRIS BROWN</b>	RCA
11	<b>G-EAZY</b>	G-Eazy/RVG/BPG/RCA
12	<b>KANYE WEST</b>	G.O.O.D./Def Jam
13	<b>TORY LANEZ</b>	Mad Love/Interscope/IGA
14	<b>KENDRICK LAMAR</b>	Top Dawg/Aftermath/Interscope/IGA
15	<b>DJKHALED</b>	We The Best/Epic
16	<b>TRAVIS SCOTT</b>	Grand Hustle/Epic
17	<b>JEREMIH</b>	Mick Schultz/Def Jam
18	<b>LOGIC</b>	Def Jam
19	<b>FRANK OCEAN</b>	Boys Don't Cry
20	<b>PRINCE</b>	NPG/Warner Bros.
21	<b>YOUNG THUG</b>	300/Atlantic/AG
22	<b>YO GOTTI</b>	Cocaine Muzik/Epic
23	<b>KENT JONES</b>	Epidemic/We The Best/Epic
24	<b>JEEZY</b>	Y1/Def Jam
25	<b>LILUZI VERT</b>	Generation Now/Atlantic/AG

# TOP R&B/ HIP-HOP LABELS

**POS / LABEL**

1	<b>REPUBLIC</b>
2	<b>RCA</b>
3	<b>DEF JAM</b>
4	<b>COLUMBIA</b>
5	<b>ATLANTIC GROUP</b>
6	<b>EPIC</b>
7	<b>ROC NATION</b>
8	<b>INTERSCOPE GEFEN A&amp;M</b>
9	<b>EMPIRE RECORDINGS</b>
10	<b>300</b>



*Lemonade* became Beyoncé's sixth No. 1 when it debuted in May on Top R&B/Hip-Hop Albums (twice as many as she earned with *Destiny's Child*).

# HOT R&B/HIP-HOP SONGS

**POS / TITLE / ARTIST / LABEL**

1	<b>ONEDANCE</b>	Drake Featuring WizKid & Kyla	Young Money/Cash Money/Republic
2	<b>PANDA</b>	Designer	G.O.O.D./Def Jam
3	<b>WORK</b>	Rihanna Featuring Drake	Westbury Road/Roc Nation
4	<b>NEEDED ME</b>	Rihanna	Westbury Road/Roc Nation
5	<b>ME, MYSELF &amp; I</b>	G-Eazy x Bebe Rexha	G-Eazy/RVG/BPG/RCA
6	<b>HOTLINEBLING</b>	Drake	Young Money/Cash Money/Republic
7	<b>TOO GOOD</b>	Drake Featuring Rihanna	Young Money/Cash Money/Republic
8	<b>BROCCOLI</b>	D.R.A.M. Featuring Lil Yachty	#1EpicCheck/EMPIRE Recordings
9	<b>HERE</b>	Alessia Cara	EP/Def Jam
10	<b>THE HILLS</b>	The Weeknd	XO/Republic
11	<b>CONTROLLA</b>	Drake	Young Money/Cash Money/Republic
12	<b>JUMPMAN</b>	Drake & Future	A-1/Freebandz/Young Money/Cash Money/Republic
13	<b>DON'T MIND</b>	Kent Jones	Epidemic/We The Best/Epic
14	<b>DONT</b>	Bryson Tiller	TrapSoul/RCA
15	<b>LOW LIFE</b>	Future Featuring The Weeknd	A-1/Freebandz/Epic
16	<b>FOR FREE</b>	DJ Khaled Featuring Drake	Young Money/Cash Money/Republic/We The Best/Epic
17	<b>STARBOY</b>	The Weeknd Featuring Daft Punk	XO/Republic
18	<b>2PHONES</b>	Kevin Gates	Bread Winners' Association/Atlantic
19	<b>OUI</b>	Jeremih	Mick Schultz/Def Jam
20	<b>INTHE NIGHT</b>	The Weeknd	XO/Republic
21	<b>DOWN IN THE DM</b>	Yo Gotti Featuring Nicki Minaj	Cocaine Muzik/Epic
22	<b>LUV</b>	Tory Lanez	Mad Love/Interscope
23	<b>SORRY</b>	Beyoncé	Parkwood/Columbia
24	<b>SAY IT</b>	Tory Lanez	Mad Love/Interscope
25	<b>SUCKER FOR PAIN</b>	Lil Wayne, Wiz Khalifa & Imagine Dragons With Logic & Ty Dolla \$ign	Feat. X Ambassadors DC/Atlas/WaterTower/Atlantic/RRP
26	<b>EXCHANGE</b>	Bryson Tiller	TrapSoul/RCA
27	<b>ANTIDOTE</b>	Travis Scott	Grand Hustle/Epic
28	<b>POP STYLE</b>	Drake Featuring The Throne	Young Money/Cash Money/Republic
29	<b>679</b>	Fetty Wap Featuring Remy Boyz	RGF/300
30	<b>ALL THE WAY UP</b>	Fat Joe, Remy Ma & Jay Z Featuring French Montana & Infared	Terror Squad/RNG/EMPIRE Recordings
31	<b>WHITE IVERSON</b>	Post Malone	Republic
32	<b>CUT IT</b>	O.T. Genasis Featuring Young Dolph	Fyst Lyfe/The Conglomerate/Atlantic
33	<b>BACK TO SLEEP</b>	Chris Brown	RCA
34	<b>NOLIMIT</b>	Usher Featuring Young Thug	RCA
35	<b>WICKED</b>	Future	A-1/Freebandz/Epic
36	<b>TIIMMY TURNER</b>	Designer	G.O.O.D./Def Jam
37	<b>BLACK BEATLES</b>	Rae Sremmurd Featuring Gucci Mane	Eardrummer/Interscope
38	<b>REALLY REALLY</b>	Kevin Gates	Bread Winners' Association/Atlantic
39	<b>FATHER STRETCH MY HANDS PT. 1</b>	Kanye West	G.O.O.D./Def Jam
40	<b>SUMMER SIXTEEN</b>	Drake	Young Money/Cash Money/Republic
41	<b>NOPROBLEM</b>	Chance The Rapper Featuring Lil Wayne & 2 Chainz	Chance The Rapper
42	<b>I GOT THE KEYS</b>	DJ Khaled Featuring Jay Z & Future	We The Best/Epic
43	<b>MONEY LONGER</b>	Lil Uzi Vert	Generation Now/Atlantic
44	<b>UBER EVERYWHERE</b>	MadeinYO	Private Club/Commission
45	<b>THAT PART</b>	Schoolboy Q Featuring Kanye West	Top Dawg/Interscope
46	<b>BEST FRIEND</b>	Young Thug	300/Atlantic
47	<b>CAN'T FEEL MY FACE</b>	The Weeknd	XO/Republic
48	<b>HOLD UP</b>	Beyoncé	Parkwood/Columbia
49	<b>COME AND SEE ME</b>	PARTYNEXTDOOR Featuring Drake	OVO Sound/Warner Bros.
50	<b>JUJU ON THAT BEAT [TZ ANTHEM]</b>	Zay Hilfigerrr & Zayion McCall	Tha Lights Global/Atlantic

# TOP R&B/HIP-HOP ALBUMS

POS / TITLE / ARTIST / LABEL

1	VIEWS	Drake	Young Money/Cash Money/Republic
2	LEMONADE	Beyoncé	Parkwood/Columbia
3	ANTI	Rihanna	Westbury Road/Roc Nation
4	BEAUTY BEHIND THE MADNESS	The Weeknd	XO/Republic
5	ISLAH	Kevin Gates	Bread Winners' Association/Atlantic/AG
6	WHEN IT'S DARK OUT	G-Eazy	G-Eazy/RVG/BPG/RCA
7	ROYALTY	Chris Brown	RCA
8	TRAPSOUL	Bryson Tiller	TrapSoul/RCA
9	BLONDE	Frank Ocean	Boys Don't Cry
10	UNTITLED UNMASTERED.	Kendrick Lamar	Top Dawg/Aftermath/Interscope/IGA
11	THE INCREDIBLE TRUE STORY	Logic	Def Jam
12	FETTY WAP	Fetty Wap	RGF/300/AG
13	TO PIMP A BUTTERFLY	Kendrick Lamar	Top Dawg/Aftermath/Interscope/IGA
14	CHURCH IN THESE STREETS	Jeezy	Def Jam
15	2014 FOREST HILLS DRIVE	J. Cole	Dreamville/Roc Nation/Columbia
16	EVOL	Future	A-1/Freebandz/Epic
17	LOSING MY RELIGION	Kirk Franklin	Fo Yo Soul/RCA
18	BLACKSUMMERS' NIGHT	Maxwell	Columbia
19	IF YOU'RE READING THIS IT'S TOO LATE	Drake	Young Money/Cash Money/Republic
20	DS2	Future	A-1/Freebandz/Epic
21	BLACK MARKET	Rick Ross	Maybach/Def Jam
22	COMING HOME	Leon Bridges	LisaSawyer63/Columbia
23	EMPIRE: ORIGINAL SOUNDTRACK, SEASON 2, VOLUME 1	Soundtrack	20th Century Fox/Columbia
24	THE BUFFET	R. Kelly	RCA
25	MAJOR KEY	DJ Khaled	We The Best/Epic

26	STRAIGHT OUTTA COMPTON: MUSIC FROM THE MOTION PICTURE	Soundtrack	Ruthless/Priority/Capitol
27	TOP 5 DEAD OR ALIVE	Jadakiss	So Rappy/D-Block/Ruff Ryders/Def Jam
28	THE ART OF HUSTLE	Yo Gotti	Cocaine Muzik/Epic
29	MORE ISSUES THAN VOGUE	K. Michelle	Atlantic/AG
30	BLANKFACE LP	Schoolboy Q	Top Dawg/Interscope/IGA
31	EVERYBODY LOOKING	Gucci Mane	Guwop/Atlantic/AG
32	THIS UNRULY MESS I'VE MADE	Macklemore & Ryan Lewis	Macklemore
33	WHAT A TIME TO BE ALIVE	Drake & Future	A-1/Freebandz/Young Money/Cash Money/Epic/Republic
34	TRAP OR DIE 3	Jeezy	Y1/Def Jam
35	WHAT I'M FEELIN'	Anthony Hamilton	Mister's Music/RCA
36	BIRDS IN THE TRAPSING MCKNIGHT	Travis Scott	Grand Hustle/Epic
37	CHEERS TO THE FALL	Andra Day	Buskin/Warner Bros.
38	A SEAT AT THE TABLE	Solange	Saint/Columbia
39	COLLEGROVE	2 Chainz	Def Jam
40	THIS THING CALLED LIFE	August Alsina	NNTME MuCo./Def Jam
41	THE DEFINITION OF...	Fantasia	19/RCA
42	RETURN OF THE TENDER LOVER	Babyface	Def Jam
43	UNBREAKABLE	Janet	Rhythm Nation/BMG
44	STILL BRAZY	YG	4Hunnid/CTE/Def Jam
45	HARD II LOVE	Usher	RCA
46	I TOLD YOU	Tory Lanez	Mad Love/Interscope/IGA
47	TWENTY88	TWENTY88	ARTclub/ARTium/G.O.O.D./Def Jam
48	KING PUSH: DARKEST BEFORE DAWN: THE PRELUDE	Pusha T	G.O.O.D./Def Jam
49	KHALIFA	Wiz Khalifa	Rostrum/Atlantic/AG
50	FREETC	Ty Dolla \$ign	Atlantic/AG

# HOT RAP SONGS

POS / TITLE / ARTIST / LABEL

1	PANDA	Designer	G.O.O.D./Def Jam
2	ME, MYSELF & I	G-Eazy x Bebe Rexha	G-Eazy/RVG/BPG/RCA
3	HOTLINE BLING	Drake	Young Money/Cash Money/Republic
4	TOO GOOD	Drake Featuring Rihanna	Young Money/Cash Money/Republic
5	BROCCOLI	D.R.A.M. Featuring Lil Yachty	#IEpicCheck/EMPIRE Recordings
6	JUMPMAN	Drake & Future	A-1/Freebandz/Young Money/Cash Money/Epic/Republic
7	DON'T MIND	Kent Jones	Epidemic/We The Best/Epic
8	LOW LIFE	Future Featuring The Weeknd	A-1/Freebandz/Epic
9	FOR FREE	DJ Khaled Featuring Drake	Young Money/Cash Money/Republic/We The Best/Epic
10	2 PHONES	Kevin Gates	Bread Winners' Association/Atlantic
11	SUCKER FOR PAIN	Lil Wayne, Wiz Khalifa & Imagine Dragons With Logic & Ty Dolla \$ign Feat. X Ambassadors	DC/Atlas/Water Tower/Atlantic/RRP
12	DOWN IN THE DM	Yo Gotti Featuring Nicki Minaj	Cocaine Muzik/Epic
13	ANTIDOTE	Travis Scott	Grand Hustle/Epic
14	POP STYLE	Drake Featuring The Throne	Young Money/Cash Money/Republic
15	679	Fetty Wap Featuring Remy Boyz	RGF/300
16	ALL THE WAY UP	Fat Joe, Remy Ma & Jay Z Featuring French Montana & Infared	Terror Squad/RNG/EMPIRE Recordings
17	WHITE IVERSON	Post Malone	Republic
18	CUT IT	O.T. Genasis Featuring Young Dolph	Fyst Lyfe/The Conglomerate/Atlantic
19	WICKED	Future	A-1/Freebandz/Epic
20	TIIMMY TURNER	Designer	G.O.O.D./Def Jam
21	REALLY REALLY	Kevin Gates	Bread Winners' Association/Atlantic
22	BLACK BEATLES	Rae Sremmurd Featuring Gucci Mane	Eardrummer/Interscope
23	SUMMER SIXTEEN	Drake	Young Money/Cash Money/Republic
24	I GOT THE KEYS	DJ Khaled Featuring Jay Z & Future	We The Best/Epic
25	BEST FRIEND	Young Thug	300/Atlantic

# TOP RAP ALBUMS

POS / TITLE / ARTIST / LABEL

1	VIEWS	Drake	Young Money/Cash Money/Republic
2	HAMILTON: AN AMERICAN MUSICAL	Original Broadway Cast	Hamilton/Uptown/Atlantic/AG
3	ISLAH	Kevin Gates	Bread Winners' Association/Atlantic/AG
4	WHEN IT'S DARK OUT	G-Eazy	G-Eazy/RVG/BPG/RCA
5	UNTITLED UNMASTERED.	Kendrick Lamar	Top Dawg/Aftermath/Interscope/IGA
6	THE INCREDIBLE TRUE STORY	Logic	Def Jam
7	FETTY WAP	Fetty Wap	RGF/300/AG
8	TO PIMP A BUTTERFLY	Kendrick Lamar	Top Dawg/Aftermath/Interscope/IGA
9	CHURCH IN THESE STREETS	Jeezy	Def Jam
10	2014 FOREST HILLS DRIVE	J. Cole	Dreamville/Roc Nation/Columbia
11	EVOL	Future	A-1/Freebandz/Epic
12	IF YOU'RE READING THIS IT'S TOO LATE	Drake	Young Money/Cash Money/Republic
13	DS2	Future	A-1/Freebandz/Epic
14	BLACK MARKET	Rick Ross	Maybach/Def Jam
15	MAJOR KEY	DJ Khaled	We The Best/Epic
16	TOP 5 DEAD OR ALIVE	Jadakiss	So Rappy/D-Block/Ruff Ryders/Def Jam
17	STRAIGHT OUTTA COMPTON: MUSIC FROM THE MOTION PICTURE	Soundtrack	Ruthless/Priority/Capitol
18	BLANKFACE LP	Schoolboy Q	Top Dawg/Interscope/IGA
19	THE ART OF HUSTLE	Yo Gotti	Cocaine Muzik/Epic
20	EVERYBODY LOOKING	Gucci Mane	Guwop/Atlantic/AG
21	THIS UNRULY MESS I'VE MADE	Macklemore & Ryan Lewis	Macklemore
22	TRAP OR DIE 3	Jeezy	Y1/Def Jam
23	BIRDS IN THE TRAPSING MCKNIGHT	Travis Scott	Grand Hustle/Epic
24	WHAT A TIME TO BE ALIVE	Drake & Future	A-1/Freebandz/Young Money/Cash Money/Epic/Republic
25	COLLEGROVE	2 Chainz	Def Jam

# TOP R&B ALBUMS

POS / TITLE / ARTIST / LABEL

1	LEMONADE	Beyoncé	Parkwood/Columbia
2	ANTI	Rihanna	Westbury Road/Roc Nation
3	BEAUTY BEHIND THE MADNESS	The Weeknd	XO/Republic
4	ROYALTY	Chris Brown	RCA
5	TRAPSOUL	Bryson Tiller	TrapSoul/RCA
6	BLONDE	Frank Ocean	Boys Don't Cry
7	LOSING MY RELIGION	Kirk Franklin	Fo Yo Soul/RCA
8	BLACKSUMMERS' NIGHT	Maxwell	Columbia
9	THE BUFFET	R. Kelly	RCA
10	COMING HOME	Leon Bridges	LisaSawyer63/Columbia
11	EMPIRE: ORIGINAL SOUNDTRACK, SEASON 2, VOLUME 1	Soundtrack	20th Century Fox/Columbia
12	MORE ISSUES THAN VOGUE	K. Michelle	Atlantic/AG
13	WHAT I'M FEELIN'	Anthony Hamilton	Mister's Music/RCA
14	CHEERS TO THE FALL	Andra Day	Buskin/Warner Bros.
15	A SEAT AT THE TABLE	Solange	Saint/Columbia
16	THIS THING CALLED LIFE	August Alsina	NNTME MuCo./Def Jam
17	THE DEFINITION OF...	Fantasia	19/RCA
18	RETURN OF THE TENDER LOVER	Babyface	Def Jam
19	UNBREAKABLE	Janet	Rhythm Nation/BMG
20	TWENTY88	TWENTY88	ARTclub/ARTium/G.O.O.D./Def Jam
21	HARD II LOVE	Usher	RCA
22	I TOLD YOU	Tory Lanez	Mad Love/Interscope/IGA
23	CODERED	Monica	RCA
24	SEX LOVE & PAIN II	Tank	R&B Money/Atlantic/AG
25	MALIBU	Anderson .Paak	OBE/ARTclub/Steel Wool/EMPIRE Recordings

SEE MORE YEAR-END CHARTS  
ON [BILLBOARD.COM/CHARTS2016](http://BILLBOARD.COM/CHARTS2016)

# HOT R&B SONGS

POS / TITLE / ARTIST / LABEL

1	ONEDANCE	Drake Featuring WizKid & Kyla	Young Money/Cash Money/Republic
2	WORK	Rihanna Featuring Drake	Westbury Road/Roc Nation
3	NEEDED ME	Rihanna	Westbury Road/Roc Nation
4	HERE	Alessia Cara	EP/Def Jam
5	THE HILLS	The Weeknd	XO/Republic
6	CONTROLLA	Drake	Young Money/Cash Money/Republic/Money
7	DON'T	Bryson Tiller	TrapSoul/RCA
8	STARBOY	The Weeknd Featuring Daft Punk	XO/Republic
9	OUI	Jeremih	Mick Schultz/Def Jam
10	IN THE NIGHT	The Weeknd	XO/Republic
11	LUV	Tory Lanez	Mad Love/Interscope
12	SORRY	Beyoncé	Parkwood/Columbia
13	SAY IT	Tory Lanez	Mad Love/Interscope
14	EXCHANGE	Bryson Tiller	TrapSoul/RCA
15	BACK TO SLEEP	Chris Brown	RCA
16	NOLIMIT	Usher Featuring Young Thug	RCA
17	COME AND SEE ME	PARTYNEXTDOOR Featuring Drake	OVO Sound/Warner Bros.
18	HOLD UP	Beyoncé	Parkwood/Columbia
19	FORMATION	Beyoncé	Parkwood/Columbia
20	CAN'T FEEL MY FACE	The Weeknd	XO/Republic
21	SEX WITH ME	Rihanna	Westbury Road/Roc Nation
22	BODY	Dreezy Featuring Jeremih	Interscope
23	KISS IT BETTER	Rihanna	Westbury Road/Roc Nation
24	DO YOU MIND	DJ Khaled Featuring Nicki Minaj, Chris Brown & August Alsina	We The Best/Epic
25	MY BOO	Ghost Town DJ's	So So Def/Columbia/Legacy



# TOP LATIN ARTISTS

**No. 1**

**Juan Gabriel**

Fonovisa/UMLE



**POS / ARTIST / LABEL**

2	LOS PLEBES DEL RANCHO DE ARIEL CAMACHO	DEL/Sony Music Latin
3	JBALVIN	Capitol Latin/UMLE
4	NICKY JAM	La Industria/Sony Music Latin
5	BANDA SINALOENSEMS DE SERGIO LIZARRAGA	Lizos
6	MALUMA	Sony Music Latin
7	YANDEL	Sony Music Latin
8	CALIBRE 50	Andaluz/Disa/UMLE
9	ENRIQUE IGLESIAS	Sony Music Latin
10	DADDY YANKEE	El Cartel/Capitol Latin/UMLE
11	FARRUKO	Carbon Fiber/Sony Music Latin
12	JULION ALVAREZ Y SU NORTEÑO BANDA	Fonovisa/UMLE
13	LA ARROLLADORA BANDA ELLIMON DE RENE CAMACHO	Disa/UMLE
14	JOAN SEBASTIAN	Musart/Balboa/Sony Music Latin
15	PRINCE ROYCE	Sony Music Latin
16	GERARDO ORTIZ	Bad Sin/DEL/Sony Music Latin
17	CNCO	Sony Music Latin
18	WISIN	Sony Music Latin
19	GENTE DE ZONA	Magnus/Sony Music Latin
20	ZION & LENNOX	Warner Latina
21	BANDA LOS RECODITOS	El Recodo/Fonovisa/UMLE
22	REMMY VALENZUELA	Fonovisa/UMLE
23	ILDIVO	SYCO/Columbia
24	LA ADICTIVA BANDA SAN JOSE DE MESILLAS	Anval/Sony Music Latin
25	SHAKIRA	Sony Music Latin

## TOP LATIN LABELS

**POS / LABEL**

1	SONY MUSIC LATIN
2	UNIVERSAL MUSIC LATIN ENTERTAINMENT
3	DEL
4	LIZOS
5	WARNER LATINA
6	REMEX
7	COLUMBIA
8	PLANET RECORDS
9	ULTRA
10	ROTTWEILAS



Colombian singer Maluma is the No. 6 Latin artist of the year, fueled by his first four top 10 titles on the Hot Latin Songs chart.

SEE MORE YEAR-END CHARTS ON [BILLBOARD.COM/CHARTS2016](http://BILLBOARD.COM/CHARTS2016)

# HOT LATIN SONGS

POS / TITLE / ARTIST / LABEL

1	HASTA EL AMANECER	Nicky Jam	La Industria/Sony Music Latin
2	DUELE EL CORAZON	Enrique Iglesias Featuring Wisin	Sony Music Latin
3	GINZA	J Balvin	Capitol Latin/UMLE
4	LA BICICLETA	Carlos Vives & Shakira	Sony Music Latin
5	SOLO CON VERTE	Banda Sinaloense MS de Sergio Lizarraga Lizos	
6	BOBO	J Balvin	Capitol Latin/UMLE
7	EL PERDEDOR	Maluma Featuring Yandel	Sony Music Latin
8	SHAKY SHAKY	Daddy Yankee	El Cartel
9	ENCANTADORA	Yandel	Sony Music Latin
10	EL PERDON	Nicky Jam & Enrique Iglesias	Codiscos/La Industria/Sony Music Latin
11	ME VAS A EXTRAÑAR	Banda Sinaloense MS de Sergio Lizarraga Lizos	
12	BORRO CASSETTE	Maluma	Sony Music Latin
13	OBSESIONADO	Farruko	Carbon Fiber/Sony Music Latin
14	CHILLAX	Farruko Featuring Ky-Mani Marley	Sony Music Latin
15	LA CARRETERA	Prince Royce	Sony Music Latin
16	YAME ENTERE	Reik & Nicky Jam	Sony Music Latin
17	ANDAS EN MI CABEZA	Chino & Nacho Featuring Daddy Yankee	Machete/UMLE
18	AY MI DIOS	I Am Chino Featuring Pitbull, Yandel & Chacal Mr. 305/Sony Music Latin	
19	YA TE PERDI LA FE	La Arrolladora Banda el Limon de Rene Camacho	Disa/UMLE
20	ME VA A PESAR	La Arrolladora Banda el Limon de Rene Camacho	Disa/UMLE
21	TRAI DORA	Gente de Zona Featuring Marc Anthony	Magnus/Sony Music Latin
22	SAFARI	J Balvin Featuring Pharrell Williams, BIA & Sky	Capitol Latin/UMLE
23	POR QUE TERMINAMOS?	Gerardo Ortiz	Bad Sin/DEL/Sony Music Latin
24	OTRA VEZ	Zion & Lennox Featuring J Balvin	Warner Latina
25	CICATRIICES	Regulo Caro	DEL
26	HABLEMOS	Ariel Camacho y Los Plebes del Rancho	DEL
27	CULPA AL CORAZON	Prince Royce	Sony Music Latin
28	DEL NEGOCIANTE	Los Plebes del Rancho de Ariel Camacho	DEL
29	ME ESTA GUSTANDO	Banda Los Recoditos	Disa/UMLE
30	DESPUES DE TI QUIEN	La Adictiva Banda San Jose de Mesillas Anval/Sony Music Latin	
31	EMBRIAGAME	Zion & Lennox	Warner Latina
32	NUNCA ME OLVIDES	Yandel	Sony Music Latin
33	AMOR DEL BUENO	Calibre 50	Andaluz/Disa/UMLE
34	QUE CARO ESTOY PAGANDO	Los Plebes del Rancho de Ariel Camacho	DEL
35	NO LO HICE BIEN	Los Plebes del Rancho de Ariel Camacho	DEL
36	HASTA QUE SE SEQUE EL MALECON	Jacob Forever	Sony Music Latin
37	PRESTAME LA MI	Calibre 50	Andaluz/Sony Music Latin
38	ESPERO CON ANSIAS	Remmy Valenzuela	Fonovisa/UMLE
39	FUISTEMIA	Gerardo Ortiz	Bad Sin/DEL/Sony Music Latin
40	BRONCHE DE ORO	La Trakalosa de Monterrey	Remex
41	BAILAR	Deorro Featuring Pitbull & Elvis Crespo	Ultra
42	TE BUSCO	Cosculluela / Nicky Jam	Rottweilas
43	TOMEN NOTA	Adriel Favela Featuring Los del Arroyo	Gerencia360/Sony Music Latin
44	TEDIRAN	La Adictiva Banda San Jose de Mesillas	Anval/Sony Music Latin
45	TAN FACIL	CNCO	Sony Music Latin
46	PISTEARE	Banda Los Recoditos	El Recodo/Fonovisa/UMLE
47	POR QUE ME ILUSIONASTE?	Remmy Valenzuela	Fonovisa/UMLE
48	TE METISTE	Ariel Camacho y Los Plebes del Rancho	DEL
49	TENGO QUE COLGAR	Banda Sinaloense MS de Sergio Lizarraga Lizos	
50	COMO LO HACIA YO	Ken-Y & Nicky Jam	Fresh Productions/LP



With 18 weeks at No. 1, Nicky Jam's "Hasta el Amanecer" logged the most frames atop Hot Latin Songs in 2016.

# TOP LATIN ALBUMS

POS / TITLE / ARTIST / LABEL

1	LOS DUO 2	Juan Gabriel	Fonovisa/UMLE
2	RECUERDEN MI ESTILO	Los Plebes del Rancho de Ariel Camacho	DEL/Sony Music Latin
3	LOS DUO	Juan Gabriel	Fonovisa/UMLE
4	QUEBENDICION	Banda Sinaloense MS de Sergio Lizarraga Lizos	
5	AMOR & PASION	El Divo	SYCO/Columbia
6	VESTIDO DE ETIQUETA: POR EDUARDO MAGALLANES	Juan Gabriel	Fonovisa/UMLE
7	LAS BANDAS ROMANTICAS DE AMERICA 2016	Various Artists	Fonovisa/UMLE
8	LO MEJOR DE...	Selena	Capitol Latin/UMLE
9	LECCIONES PARA EL CORAZON	Julion Alvarez y Su Norteño Banda	Disa/UMLE
10	ENERGIA	J Balvin	Capitol Latin/UMLE
11	MIS IDOLOS, HOY MIS AMIGOS!!!	Julion Alvarez y Su Norteño Banda	Fonovisa/UMLE
12	HABLEMOS	Ariel Camacho y Los Plebes del Rancho	DEL/Sony Music Latin
13	HIGHWAY	Intocable	Good I/UMLE
14	PRIMERA CITA	CNCO	Sony Music Latin
15	DALE	Pitbull Mr. 305/Famous Artist/Sony Music Latin	
16	VISUALIZATE	Gente de Zona	Magnus/Sony Music Latin
17	CORRIDOS TIME, SEASON TWO: LOS IMPLACABLES	Los Tucanes de Tijuana	Fonovisa/UMLE
18	MIS NUMERO 1... GRACIAS POR TANTO AMOR	Joan Sebastian	Musart/Balboa/Sony Music Latin

1

POP GROUP CNCO EARNS TOP NEW LATIN ARTIST, THANKS IN PART TO DEBUT *PRIMERA CITA*, WHICH LAUNCHED AT NO. 1 ON TOP LATIN ALBUMS IN SEPTEMBER.

19	CINEMA: EDICION EN ESPAÑOL	Andrea Bocelli	Sugar/Universal Music Latino/UMLE
20	MI REGALO, MIS NUMERO 1...	Ana Gabriel	Sony Music Latin
21	EN VIVO: GUADALAJARA - MONTERREY	Banda Sinaloense MS de Sergio Lizarraga Lizos	
22	LIBRE OTRA VEZ	La Arrolladora Banda el Limon de Rene Camacho	Disa/UMLE
23	YOTE ESPERARE	Siggnò	Remex
24	HISTORIAS DE LA CALLE	Calibre 50	Andaluz/Sony Music Latin
25	20 BANDAZOS DE ORO: PUROS EXITOS	Various Artists	Sony Music Latin
26	LOS FAVORITOS	Arcangel & DJ Luian	Pina/Sony Music Latin
27	PRETTY BOY DIRTY BOY	Maluma	Sony Music Latin
28	DESDE EL RANCHO	Calibre 50	Andaluz/Disa/UMLE
29	JUNTOS POR LA CUMBIA	Los Angeles Azules y Grupo Canaveral de Humberto Pabon	Fonovisa/UMLE
30	UN BESITO MAS	Jesse & Joy	Warner Latina
31	15 INOLVIDABLES	Marco Antonio Solis	Fonovisa/UMLE
32	JUAN GABRIEL: DUOS & INTERPRETACIONES	Juan Gabriel & Various	Sony Music Latin
33	LAS BANDAS ROMANTICAS DE AMERICA 2015	Various Artists	Fonovisa/UMLE
34	GENERACION MAQUINARIA EST. 2006.	La Maquinaria Nortena	Azteca/Fonovisa/UMLE
35	MIS NUMERO 1... 40 ANIVERSARIO	Juan Gabriel	Sony Music Latin
36	40 AÑOS	Marco Antonio Solis	Fonovisa/UMLE
37	DANGEROUS	Yandel	Sony Music Latin
38	PERSONALIDAD	Joan Sebastian	Musart/Sony Music Latin
39	HOY MAS FUERTE	Gerardo Ortiz	Bad Sin/DEL/Sony Music Latin
40	CUBA Y PUERTO RICO SON...	Various Artists	Popular
41	RADIO EXITOS: EL DISCO DEL AÑO 2015	Various Artists	Fonovisa/UMLE
42	LO MEJOR DE	Calibre 50	Disa/UMLE
43	JUAN GABRIEL... EL DIABLO Y SUS DIVAS	Juan Gabriel & Various	Sony Music Latin
44	VISIONARY	Farruko	Carbon Fiber/Sony Music Latin
45	3.0	Marc Anthony	Sony Music Latin
46	TODAVIA ME AMAS: LO MEJOR DE AVENTURA	Aventura	Premium Latin/Sony Music Latin
47	TRIBUTO A LOS ALEGRES DE TERAN	Pesado	Disa/UMLE
48	ME ESTA GUSTANDO	Banda Los Recoditos	El Recodo/Fonovisa/UMLE
49	EL KARMA	Ariel Camacho y Los Plebes del Rancho	DEL/Sony Music Latin
50	LO ESENCIAL DE JOAN SEBASTIAN: SENTIMENTAL	Joan Sebastian	Musart/Sony Music Latin

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# TOP CHRISTIAN ARTISTS

No. 1

**Lauren Daigle**  
Centricity/Capitol CMG



POS / ARTIST / LABEL

2	HILLSONG UNITED/HILLSONG WORSHIP	Hillsong/Sparrow/Capitol CMG
3	CHRISTOMLIN	sixsteps/Sparrow/Capitol CMG
4	CASTING CROWNS	Beach Street/Reunion/PLG
5	JOEY + RORY	Farmhouse/Gaither/Capitol CMG
6	FOR KING & COUNTRY	Fervent/Word-Curb
7	DANNY GOKEY	BMG/PLG
8	SKILLET	Hear It Loud/Atlantic/Word-Curb
9	HILLARY SCOTT & THE SCOTT FAMILY	HST/EMI Nashville/Capitol CMG
10	NF	Capitol CMG
11	TOBYMAC	ForeFront/Capitol CMG
12	JORDAN FELIZ	Centricity/Capitol CMG
13	MERCYME	Fair Trade/PLG
14	NEEDTOBREATHE	Atlantic/Word-Curb
15	JEREMY CAMP	Stolen Pride/Sparrow/Capitol CMG
16	JORDAN SMITH	Lightworks/Republic
17	MATTHEW WEST	Sparrow/Capitol CMG
18	BIG DADDY WEAVE	Fervent/Word-Curb
19	JONNY DIAZ	Centricity/Capitol CMG
20	RYAN STEVENSON	Gotee/PLG
21	ELEVATION WORSHIP	Elevation Church/Essential Worship/PLG
22	FRANCESCA BATTISTELLI	Fervent/Word-Curb
23	NEWSBOYS	Fair Trade/PLG
24	BETHEL MUSIC	Bethel/PLG
25	JESUS CULTURE	Jesus Culture/Sparrow/Capitol CMG

# TOP CHRISTIAN LABELS

POS / LABEL

1	CAPITOL CHRISTIAN MUSIC GROUP
2	PROVIDENT LABEL GROUP
3	WORD-CURB
4	CENTRICITY
5	FAIR TRADE
6	GOTEE
7	BMG
8	REPUBLIC
9	TOOTH & NAIL
10	REACH

# HOT CHRISTIAN SONGS

POS / TITLE / ARTIST / LABEL

1	OCEANS (WHERE FEET MAY FAIL)	Hillsong United	Hillsong/Sparrow/Capitol CMG
2	TRUST IN YOU	Lauren Daigle	Centricity
3	GOOD GOOD FATHER	Chris Tomlin	sixsteps/Sparrow/Capitol CMG
4	THY WILL	Hillary Scott & The Scott Family	HST/EMI Nashville/Capitol CMG
5	TELL YOUR HEART TO BEAT AGAIN	Danny Gokey	BMG
6	EYE OF THE STORM	Ryan Stevenson Featuring Gabe Real	Gotee
7	BREATHE	Jonny Diaz	Centricity
8	THE RIVER	Jordan Feliz	Centricity
9	PRICELESS	for KING & COUNTRY	Fervent/Word-Curb
10	JUST BE HELD	Casting Crowns	Beach Street/Reunion/PLG
11	FEEL INVINCIBLE	Skillet	Hear It Loud/Atlantic/Word-Curb
12	GOD IS ON THE MOVE	7venth Time Down	BEC/Tooth & Nail
13	MOVE (KEEP WALKIN')	tobyMac	ForeFront/Capitol CMG
14	DEAR YOUNGER ME	MercyMe	Fair Trade
15	CHRISTIN ME	Jeremy Camp	Stolen Pride/Sparrow/Capitol CMG
16	THE GOD I KNOW	Love & The Outcome	Word-Curb
17	CHAIN BREAKER	Zach Williams	Essential/PLG
18	IT'S NOT OVER YET	for KING & COUNTRY	Fervent/Word-Curb
19	GRACE WINS	Matthew West	Sparrow/Capitol CMG
20	YOU ARE LOVED	Stars Go Dim	Fervent/Word-Curb
21	IF WE'RE HONEST	Francesca Battistelli	Fervent/Word-Curb
22	HAPPINESS NEED TO BREATHE	Atlantic/Word-Curb	
23	THE LION AND THE LAMB	Big Daddy Weave	Fervent/Word-Curb
24	DIAMONDS	Hawk Nelson	Fair Trade
25	EVER BE	Aaron Shust	Centricity
26	NEVER TOO FAR GONE	Jordan Feliz	Centricity
27	MY STORY	Big Daddy Weave	Fervent/Word-Curb
28	ONE STEP AWAY	Casting Crowns	Beach Street/Reunion/PLG
29	GREAT IS THY FAITHFULNESS	Jordan Smith	Republic
30	MARY DID YOU KNOW	Jordan Smith	Republic
31	JESUS	Chris Tomlin	sixsteps/Sparrow/Capitol CMG
32	FIERCE	Jesus Culture Featuring Chris Quilala	Jesus Culture/Sparrow/Capitol CMG
33	SPARROWS	Jason Gray	Centricity
34	YOUR LOVE AWAKENS ME	Phil Wickham	Fair Trade
35	EVERYTHING COMES ALIVE	We Are Messengers	Word-Curb
36	ALONE	Hollyn Featuring TRU	Gotee
37	MENDED	Matthew West	Sparrow/Capitol CMG
38	GREAT ARE YOU LORD	one sonic society	Essential Worship/PLG
39	SAME POWER	Jeremy Camp	Stolen Pride/Sparrow/Capitol CMG
40	SLOW DOWN	Nichole Nordeman	Sparrow/Capitol CMG
41	WHEN I'M WITH YOU	Citizen Way	Fair Trade
42	MY VICTORY	Crowder	sixsteps/Sparrow/Capitol CMG
43	KING OF THE WORLD	Natalie Grant	Curb
44	WHAT YOU WANT	Tenth Avenue North	Reunion/PLG
45	HALLELUJAH	Jordan Smith	Republic
46	GUILTY	newsboys	Fair Trade
47	HIGHER	Unspoken	Centricity
48	CALL IT GRACE	Unspoken	Centricity
49	LIVE IT WELL	Switchfoot	lowercase people/Vanguard/Concord/Capitol CMG
50	O COME TO THE ALTAR	Elevation Worship	Elevation Church/Essential Worship/PLG

Australian collective Hillsong United — whose story was chronicled in the September documentary *Let Hope Rise* — led Hot Christian Songs for a record 81 weeks with its "Oceans (Where Feet May Fall)."



# TOP CHRISTIAN ALBUMS

POS / TITLE / ARTIST / LABEL

1	<b>HYMNS</b>	Joey + Rory	Farmhouse/Gaither/Capitol CMG
2	<b>HOW CAN IT BE</b>	Lauren Daigle	Centricity/Capitol CMG
3	<b>WOW HITS 2016</b>	Various Artists	PLG/Word-Curb/Capitol CMG
4	<b>THIS IS NOT A TEST</b>	tobyMac	ForeFront/Capitol CMG
5	<b>ADORE: CHRISTMAS SONGS OF WORSHIP</b>	Chris Tomlin	sixsteps/Sparrow/Capitol CMG
6	<b>UNLEASHED</b>	skillet	Hear It Loud/Atlantic/Word-Curb
7	<b>A LIVE WORSHIP EXPERIENCE</b>	Casting Crowns	Beach Street/Reunion/PLG
8	<b>RUN WILD. LIVE FREE. LOVE STRONG. for KING &amp; COUNTRY</b>	Fervent/Word-Curb	
9	<b>LOVE REMAINS</b>	Hillary Scott & The Scott Family	HST/EMI Nashville/Capitol CMG
10	<b>HARD LOVE NEED TO BREATHE</b>	Atlantic/Word-Curb	
11	<b>MERCY ME, IT'S CHRISTMAS!</b>	MercyMe	Fair Trade/PLG
12	<b>HAVE IT ALL: LIVE AT BETHEL CHURCH</b>	Bethel Music	Bethel/PLG
13	<b>I WILL FOLLOW</b>	Jeremy Camp	Stolen Pride/Sparrow/Capitol CMG
14	<b>LOVERIOT</b>	newsboys	Fair Trade/PLG
15	<b>LEAD US BACK: SONGS OF WORSHIP</b>	Third Day	Essential/PLG
16	<b>THERAPY SESSION</b>	NF	Capitol CMG
17	<b>HERE AS IN HEAVEN</b>	Elevation Worship	Elevation Church/Essential Worship/PLG
18	<b>THRIVE</b>	Casting Crowns	Beach Street/Reunion/PLG
19	<b>WELCOME TO THE NEW</b>	MercyMe	Fair Trade/PLG
20	<b>LET IT ECHO</b>	Jesus Culture	Jesus Culture/Sparrow/Capitol CMG
21	<b>LOVERAN RED</b>	Chris Tomlin	sixsteps/Sparrow/Capitol CMG
22	<b>THE VERY NEXT THING</b>	Casting Crowns	Beach Street/Reunion/PLG
23	<b>LIVE FOREVER</b>	Matthew West	Sparrow/Capitol CMG
24	<b>SALVATION'S TIDE IS RISING</b>	Passion	sixsteps/Sparrow/Capitol CMG
25	<b>HOPE IN FRONT OF ME</b>	Danny Gokey	BMG/PLG

# TOP GOSPEL LABELS

POS / LABEL

1	RCA
2	EONE
3	CAPITOL CHRISTIAN MUSIC GROUP
4	TYSCOT
5	TASEIS
6	TILLYMANN
7	LUNJEAL
8	LIGHT
9	WORLDWIDE
10	INSPIRED PEOPLE

Kirk Franklin is 2016's top gospel artist, powered by his "Wanna Be Happy?," the Hot Gospel Songs year-end No. 1.



Tasha Cobbs repeats as female gospel artist of the year.

# TOP GOSPEL ARTISTS

POS / ARTIST / LABEL

1	<b>KIRK FRANKLIN</b>	Fo Yo Soul/RCA
2	<b>TRAVIS GREENE</b>	RCA Inspiration/RCA
3	<b>ANTHONY BROWN &amp; GROUP THERAPY</b>	Key Of A/Vman/Tyscot/Taseis
4	<b>TASHA COBBS</b>	Motown Gospel/Capitol CMG
5	<b>HEZEKIAH WALKER</b>	Azusa/eOne
6	<b>WILLIAM MCDOWELL</b>	Delivery Room/eOne
7	<b>TAMELA MANN</b>	TillyMann
8	<b>JEKALYN CARR</b>	Lunjeal/eOne
9	<b>TODD DULANEY</b>	eOne Worship/eOne
10	<b>MARVIN SAPP</b>	RCA Inspiration/RCA
11	<b>DETRICK HADDON</b>	Releve/DHVisions/eOne
12	<b>CASEY J</b>	Marquis Boone/Tyscot/Taseis
13	<b>BRIAN COURTNEY WILSON</b>	Motown Gospel/Capitol CMG
14	<b>CHARLES JENKINS &amp; FELLOWSHIP CHICAGO</b>	Inspired People/Motown Gospel/Capitol CMG
15	<b>DONNIE MCCLURKIN</b>	RCA Inspiration/RCA
16	<b>TIM BOWMAN JR.</b>	Lifestyle Music Group/Motown Gospel/Capitol CMG
17	<b>SHIRLEY CAESAR</b>	Light/eOne
18	<b>J.J. HAIRSTON &amp; YOUTHFUL PRAISE</b>	JamesTown/eOne
19	<b>WILLIAM MURPHY</b>	RCA Inspiration/RCA
20	<b>JERMAINE DOLLY</b>	By Any Means Necessary
21	<b>KIERRA SHEARD</b>	Karew/eOne
22	<b>ERICA CAMPBELL</b>	My Block/eOne
23	<b>BRI (BRIANA BABINEAUX)</b>	Marquis Boone/Tyscot/Taseis
24	<b>JONATHAN MCREYNOLDS</b>	Tehillah/Light/eOne
25	<b>ZACARDI CORTEZ</b>	Blacksmoke/WorldWide

NO. 1 CHRISTIAN AIRPLAY SONG

**"Trust in You,"**  
**Lauren Daigle**

# HOT GOSPEL SONGS

POS / TITLE / ARTIST / LABEL

1	<b>WANNA BE HAPPY?</b>	Kirk Franklin	Fo Yo Soul/RCA/RCA Inspiration
2	<b>PUT A PRAISE ON IT</b>	Tasha Cobbs Featuring Kierra Sheard	Motown Gospel
3	<b>WORTH</b>	Anthony Brown & group therAPY	Key Of A/Vman/Tyscot
4	<b>MADE A WAY</b>	Travis Greene	RCA Inspiration
5	<b>123 VICTORY</b>	Kirk Franklin Featuring Pharrell Williams	Fo Yo Soul/RCA/RCA Inspiration
6	<b>INTENTIONAL</b>	Travis Greene	RCA Inspiration
7	<b>BETTER</b>	Hezekiah Walker	Azusa/eOne
8	<b>YOU'RE BIGGER</b>	Jekalyn Carr	Lunjeal
9	<b>SPIRIT BREAK OUT</b>	William McDowell Featuring Trinity Anderson	Delivery Room/eOne
10	<b>THE ANTHEM</b>	Todd Dulaney	eOne Worship/eOne
11	<b>I'M YOURS</b>	Casey J	Marquis Boone/Tyscot
12	<b>I'M GOOD</b>	Tim Bowman Jr.	Lifestyle Music Group/Motown Gospel
13	<b>YOU</b>	Jermaine Dolly	By Any Means Necessary
14	<b>IT'S ALRIGHT, IT'S OK</b>	Shirley Caesar Featuring Anthony Hamilton	Light
15	<b>I NEED YOU</b>	Donnie McClurkin	RCA Inspiration
16	<b>#YDIA</b>	Zacardi Cortez	Blacksmoke/WorldWide
17	<b>ILUH GOD</b>	Erica Campbell Featuring Big Shizz	My Block/eOne
18	<b>LIVE</b>	Marvin Sapp	RCA Inspiration
19	<b>BELIKE JESUS</b>	Deitrick Haddon	Releve/DHVisions/eOne
20	<b>I WON'T BE DEFEATED</b>	Damon Little	Little World/Blacksmoke/WorldWide
21	<b>WORTH FIGHTING FOR</b>	Brian Courtney Wilson	Motown Gospel
22	<b>I'LL JUST SAY YES</b>	Brian Courtney Wilson	Motown Gospel
23	<b>YOU'RE MIGHTY</b>	J.J. Hairston & Youthful Praise	Light
24	<b>IT WILL BE ALRIGHT</b>	Alexis Spight	Uncle G
25	<b>YES YOU CAN</b>	Marvin Sapp	RCA Inspiration

# TOP GOSPEL ALBUMS

POS / TITLE / ARTIST / LABEL

1	<b>LOSING MY RELIGION</b>	Kirk Franklin	Fo Yo Soul/RCA
2	<b>WOW GOSPEL 2016</b>	Various Artists	Motown Gospel/Word-Curb/RCA Inspiration/RCA
3	<b>ONE PLACE: LIVE</b>	Tasha Cobbs	Motown Gospel/Capitol CMG
4	<b>EVERYDAY JESUS</b>	Anthony Brown & group therAPY	Key Of A/Vman/Tyscot/Taseis
5	<b>THE HILL</b>	Travis Greene	RCA Inspiration/RCA
6	<b>SOUNDS OF REVIVAL: LIVE</b>	William McDowell	Delivery Room/eOne
7	<b>ONE WAY</b>	Tamela Mann	TillyMann
8	<b>MASTERPIECE</b>	Deitrick Haddon	Releve/DHVisions/eOne
9	<b>WOW GOSPEL 2015</b>	Various Artists	Motown Gospel/Word-Curb/RCA Inspiration/RCA
10	<b>BETTER: AZUSA - THE NEXT GENERATION 2</b>	Hezekiah Walker	Azusa/aOne
11	<b>MARANATHA! MUSIC: TOP 15 GOSPEL PRAISE HITS</b>	Various Artists	Maranatha!/Capitol CMG
12	<b>A WORSHIPPERS HEART</b>	Todd Dulaney	eOne Worship/eOne
13	<b>YOU SHALL LIVE</b>	Marvin Sapp	RCA Inspiration/RCA
14	<b>LIFE MUSIC: STAGETWO</b>	Jonathan McReynolds	Tehillah/Light/eOne
15	<b>DEMONSTRATE</b>	William Murphy	RCA Inspiration/RCA
16	<b>FILL THIS HOUSE</b>	Shirley Caesar	Light/eOne
17	<b>FEARLESS</b>	Jonathan Nelson	Tehillah/Light/eOne
18	<b>KEYS TO MY HEART</b>	Bri (Briana Babineaux)	Marquis Boone/Tyscot/Taseis
19	<b>THE JOURNEY (LIVE)</b>	Donnie McClurkin	RCA Inspiration/RCA
20	<b>THE TRUTH</b>	Casey J	Marquis Boone/Tyscot/Taseis
21	<b>ANY GIVEN SUNDAY</b>	Charles Jenkins & Fellowship Chicago	Inspired People/Motown Gospel/Capitol CMG
22	<b>HELP 2.0</b>	Erica Campbell	My Block/eOne
23	<b>WORSHIP JOURNAL: LIVE</b>	Fred Hammond	F Hammond/RCA Inspiration/RCA
24	<b>GFG: RELOAD</b>	J Moss	PAJAM
25	<b>WORTH FIGHTING FOR</b>	Brian Courtney Wilson	Motown Gospel/Capitol CMG

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# TOP DANCE/ ELECTRONIC ARTISTS

**No.1**

## The Chainsmokers

Disruptor/Columbia



**POS / ARTIST / LABEL**

- 2 CALVIN HARRIS Fly Eye/Columbia
- 3 MAJOR LAZER Mad Decent
- 4 DJ SNAKE DJ Snake/Interscope/IGA
- 5 FLUME Future Classic/Mom + Pop
- 6 LINDSEY STIRLING Lindsey Stomp
- 7 KYGO Ultra/RCA
- 8 ZARA LARSSON Record Company TEN/Epic
- 9 MNEK Everything To Everyone/Virgin/Capitol
- 10 SKRILLEX Big Beat/OWSLA/Atlantic/AG
- 11 ALINA BARAZ & GAUMATIAS Ultra/Mom + Pop
- 12 DISCLOSURE Method/PMR/Capitol
- 13 MO Chess Club/RCA Victor/RCA
- 14 DIPLO Mad Decent
- 15 GALANTIS Big Beat/Atlantic/AG
- 16 ROZES Lost Colony
- 17 DAVID GUETTA Jack Bear/What A Music/Parlophone/Atlantic/AG
- 18 ALAN WALKER MER Musikk/RCA
- 19 JONAS BLUE Jonas Blue/Capitol
- 20 ROBIN SCHULZ Tonspiel/Atlantic/AG
- 21 KAI Warner Bros.
- 22 BIPOLAR SUNSHINE Darkroom/Interscope/IGA
- 23 MADONNA Live Nation/Interscope/IGA
- 24 JAMES BLAKE Polydor/Republic
- 25 PET SHOP BOYS x2/Kobalt

# TOP DANCE/ ELECTRONIC LABELS

**POS / LABEL**

- 1 COLUMBIA
- 2 ATLANTIC GROUP
- 3 INTERSCOPE GEFEN A&M
- 4 MAD DECENT
- 5 MOM + POP
- 6 UNIVERSAL MUSIC ENTERPRISES
- 7 RCA
- 8 LINDSEY STOMP
- 9 REPUBLIC
- 10 DEF JAM



Flume (Australian DJ Harley Streten) finishes 2016 as the No. 1 new dance/electronic artist.

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Calvin Harris' "This Is What You Came For," co-written with Taylor Swift and featuring Rihanna, is the 2016 No. 1 on Dance Club Songs and Dance/Mix Show Airplay.

# TOP DANCE/ELECTRONIC ALBUMS

POS / TITLE / ARTIST / LABEL

- 1 **NOW THAT'S WHAT I CALLA WORKOUT 2016** Various Artists  
Sony Music/Universal/UMe
- 2 **BRAVE ENOUGH** Lindsey Stirling  
Lindseystomp
- 3 **BOUQUET (EP)** The Chainsmokers  
Disruptor/Columbia
- 4 **SKIN** Flume  
Future Classic/Mom + Pop
- 5 **URBAN FLORA (EP)** Alina Baraz & Galimatias  
Ultra/Mom + Pop
- 6 **CLOUD NINE** Kygo  
Ultra/RCA
- 7 **SKRILLEX AND DIPLO PRESENT JACK U** Skrillex & Diplo  
Mad Decent/OWSLA/AG
- 8 **PEACE IS THE MISSION** Major Lazer  
Mad Decent
- 9 **CARACAL** Disclosure/Method/PMR/Capitol
- 10 **THE COLOUR IN ANYTHING** James Blake  
Polydor/Republic
- 11 **99.90%** Kaytranada  
XL
- 12 **UNLIMITED** Bassnectar  
Amorphous
- 13 **ENCORE** DJ Snake  
DJ Snake/Interscope/IGA
- 14 **SUPER** Pet Shop Boys  
x2/Kobalt
- 15 **IN COLOUR** Jamie xx  
Young Turks
- 16 **IN RETURN** ODESZA  
Foreign Family Collective/Counter
- 17 **MOUNT NINJI AND DA NICE TIME KID** Die Antwoord  
Zef Recordz/Kobalt
- 18 **THE MOUNTAIN WILL FALL** DJ Shadow  
Liquid Amber/Mass Appeal
- 19 **II** Capital  
Kings/Gotee/PLG
- 20 **ANOTHER ETERNITY** Purity Ring  
4AD
- 21 **AIM** M.I.A.  
Interscope/IGA
- 22 **TRUE COLORS** Zedd  
Interscope/IGA
- 23 **COLLAGE (EP)** The Chainsmokers  
Disruptor/Columbia
- 24 **PHARMACY** Galantis  
Big Beat/Atlantic/AG
- 25 **TWO VINES** Empire Of The Sun  
The Sleepy Jackson/Astralwerks

# HOT DANCE/ELECTRONIC SONGS

POS / TITLE / ARTIST / LABEL

- |  |  |
|--|--|
| <ol style="list-style-type: none"> <li>1 <b>DON'T LET ME DOWN</b> The Chainsmokers Featuring Daya<br/>Disruptor/Columbia</li> <li>2 <b>CLOSER</b> The Chainsmokers Featuring Halsey<br/>Disruptor/Columbia</li> <li>3 <b>THIS IS WHAT YOU CAME FOR</b> Calvin Harris Featuring Rihanna<br/>Westbury Road/Roc Nation/Fly Eye/Columbia</li> <li>4 <b>COLD WATER</b> Major Lazer Featuring Justin Bieber &amp; MO<br/>Mad Decent/Def Jam</li> <li>5 <b>ROSES</b> The Chainsmokers Featuring Rozes<br/>Disruptor/Columbia</li> <li>6 <b>NEVER FORGET YOU</b> Zara Larsson &amp; MNEK<br/>Record Company TEN/Epic</li> <li>7 <b>LET ME LOVE YOU</b> DJ Snake Featuring Justin Bieber<br/>DJ Snake/Interscope</li> <li>8 <b>NEVER BELIKE YOU</b> Flume Featuring Kai<br/>Future Classic/Mom + Pop</li> <li>9 <b>MIDDLE</b> DJ Snake Featuring Bipolar Sunshine<br/>DJ Snake/Interscope</li> <li>10 <b>LEAN ON</b> Major Lazer &amp; DJ Snake Featuring MO<br/>Mad Decent</li> <li>11 <b>THIS GIRL</b> Kungs vs Cookin' On 3 Burners<br/>Kungs/Sound Of Barclay/Barclay/Casablanca/Republic</li> <li>12 <b>SUGAR</b> Robin Schulz Featuring Francesco Yates<br/>Tonspiel/Atlantic</li> <li>13 <b>LIGHT IT UP</b> Major Lazer Featuring Nyla &amp; Fuse ODG<br/>Mad Decent</li> <li>14 <b>WHERE ARE YOU NOW</b> Skrillex &amp; Diplo With Justin Bieber<br/>Mad Decent/OWSLA/Atlantic</li> <li>15 <b>IN THE NAME OF LOVE</b> Martin Garrix &amp; Bebe Rexha<br/>STMPD RCRDS/RCA</li> <li>16 <b>FADED</b> Alan Walker<br/>NoCopyrightSounds/MER Musikk/Ultra/RCA</li> <li>17 <b>HOW DEEP IS YOUR LOVE</b> Calvin Harris &amp; Disciples<br/>Fly Eye/Columbia</li> <li>18 <b>FAST CAR</b> Jonas Blue Featuring Dakota<br/>Jonas Blue/Capitol</li> <li>19 <b>MY WAY</b> Calvin Harris<br/>Fly Eye/Columbia</li> <li>20 <b>PURPLE LAMBORGHINI</b> Skrillex &amp; Rick Ross<br/>DC/Atlas/WaterTower/Atlantic/RRP</li> <li>21 <b>NO MONEY</b> Galantis<br/>Big Beat/Atlantic/RRP</li> <li>22 <b>DESSERT</b> Dawin<br/>Casablanca/Republic</li> <li>23 <b>STAY</b> Kygo Featuring Maty Noyes<br/>Ultra/RCA</li> <li>24 <b>BANG MY HEAD</b> David Guetta Featuring Sia &amp; Fetty Wap<br/>What A Music/Parlophone/Atlantic</li> <li>25 <b>THE OCEAN</b> Mike Perry Featuring Shy Martin<br/>DF/Columbia</li> <li>26 <b>ALONE</b> Marshmello<br/>Monstercat</li> </ol> | <ol style="list-style-type: none"> <li>27 <b>PERFECT STRANGERS</b> Jonas Blue Featuring JP Cooper<br/>Jonas Blue/Capitol</li> <li>28 <b>SEX</b> Cheat Codes x Kris Kross Amsterdam<br/>Spinnin'/Casablanca/Republic</li> <li>29 <b>MAGNETS</b> Disclosure Featuring Lorde<br/>Method/PMR/Capitol</li> <li>30 <b>LET ME HOLD YOU (TURN ME ON)</b> Cheat Codes &amp; Dante Klein<br/>Spinnin'</li> <li>31 <b>IN MY ROOM</b> Yellow Claw &amp; DJ Mustard Featuring Ty Dolla \$ign &amp; Tyga<br/>Mad Decent</li> <li>32 <b>BE RIGHT THERE</b> Diplo &amp; Sleepy Tom<br/>Mad Decent</li> <li>33 <b>THIS ONE'S FOR YOU</b> David Guetta Featuring Zara Larsson<br/>What A Music/Parlophone/Atlantic</li> <li>34 <b>RUNNING OUT</b> Matoma &amp; Astrid S<br/>FFRR/Parlophone/Warner Bros.</li> <li>35 <b>CANDYMAN</b> Zedd &amp; Aloe Blacc<br/>Interscope</li> <li>36 <b>DADDY PSY</b> Featuring CL<br/>YG</li> <li>37 <b>INSIDE OUT</b> The Chainsmokers Featuring Charlee<br/>Disruptor/Columbia</li> <li>38 <b>COMING OVER</b> Dillon Francis &amp; Kygo Featuring James Hersey<br/>Mad Decent/Columbia</li> <li>39 <b>HOLD MY HAND</b> Jess Glynne<br/>Atlantic</li> <li>40 <b>BAILAR</b> Deorro Featuring Pitbull &amp; Elvis Crespo<br/>Ultra</li> <li>41 <b>THE BUZZ</b> Hermitude Featuring Big K.R.I.T., Mataya &amp; Young Tapz<br/>Elefant Traks/Nettwerk</li> <li>42 <b>BONBON</b> Era Istrefi<br/>B1/Ultra/RCA</li> <li>43 <b>WORKING FOR IT</b> ZHU x Skrillex x THE Ymind Of A Genius<br/>Columbia</li> <li>44 <b>I WANNA KNOW</b> Alesso Featuring Nico &amp; Vinz<br/>Alefune/Def Jam</li> <li>45 <b>FALSE ALARM</b> Matoma &amp; Becky Hill<br/>FFRR/Parlophone/Atlantic</li> <li>46 <b>TEARS</b> Clean Bandit Featuring Louisa Johnson<br/>Atlantic</li> <li>47 <b>HEY MAMA</b> David Guetta Featuring Nicki Minaj, Bebe Rexha &amp; Afrojack<br/>What A Music/Parlophone/Atlantic</li> <li>48 <b>GYAL YOU A PARTY ANIMAL</b> Charly Black<br/>Techniques/Jamber Chem Empire/Allezgo/After Cluv/Casablanca/Republic</li> <li>49 <b>SING ME TO SLEEP</b> Alan Walker<br/>MER Musikk/RCA</li> <li>50 <b>KINGS OF SUMMER</b> ayokay Featuring Quinn XCII<br/>ayokay</li> </ol> |
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## NO. 1 DANCE/ELECTRONIC DIGITAL SONG SALES

**“Closer,”  
The Chainsmokers  
feat. Halsey**



Sweden's Zara Larsson is the year's No. 1 new female dance/electronic artist. Her "Never Forget You" (with MNEK) places at No. 6 on Hot Dance/Electronic Songs.

SEE MORE YEAR-END CHARTS ON [BILLBOARD.COM/CHARTS2016](http://BILLBOARD.COM/CHARTS2016)

# THE QUEEN (AND KINGS) OF TOURING

The concert business continued its bull run, as millennials and boomers alike flocked to festivals and the \$25 billion live biz soared on the strength of continued global growth, must-see artists like Beyoncé and — yes — streaming

BY RAY WADDELL



ON AN OCTOBER EVENING in 2016, some 80,000 enthralled concertgoers at Indio, Calif.'s Empire Polo Grounds gazed

upward. As Roger Waters churned through "Pigs (Three Different Ones)" onstage, a giant, inflatable swine floated over the crowd. Waters' performance was an anti-Trump declaration — one he has said he may incorporate into his 2017 Us + Them Tour. But there was another way to look at the scene at the Desert Trip festival: as a fitting summation of the global concert industry in 2016, a business rising high above uncertainty on the ground, with fans (many of them still hungry for classic rock) more than willing to pay for memorable music and theatrics.

"Live music continues to be the engine driving the business, across all genres, demos and venues," says Rob Light, managing partner for Creative Artists Agency. And though the post-recession years remain a fresh memory — necessitating refined marketing, creative booking and constant re-examinations of pricing dynamics — the global industry (estimated at \$25 billion in 2016) is up by nearly every metric, powered by an economic tail wind, a consumer trend toward "experiences" (like Desert Trip) and some of its most popular stars, from Beyoncé to Bruce Springsteen, on the road.

Live Nation's Bob Roux says that the promoter is "very pleased" with its banner year, which included a top-selling tour from Beyoncé.



Billboard's year-end touring charts are based on Billboard Boxscore data that reflects the charts dated Nov. 28, 2015, through Nov. 19, 2016.

# TOP 25 BOXSCORES

	ARTIST(S) VENUE/DATE	GROSS TICKET PRICES	TOTAL ATTENDEES NO. OF SHOWS	PROMOTER(S)
1	<b>COLDPLAY, LIANNE LA HAVAS, ALESSIA CARA, REEF</b> Wembley Stadium, London June 15-16, 18-19	<b>\$28,810,200</b> (\$20,348,195) \$120.35/\$63.71	303,985 4	SJM Concerts
2	<b>BILLY JOEL</b> Madison Square Garden, New York Nov. 19, Dec. 17, 2015, Jan. 7, Feb. 13, March 15, April 15, May 27, June 17, July 20, Aug. 9, Oct. 28	<b>\$22,609,199</b> \$123.50/\$99.50/\$59.50	206,223 11	MSG Entertainment
3	<b>THE STONE ROSES, PUBLIC ENEMY</b> Etihad Stadium, Manchester, England June 15, 17-19	<b>\$19,358,100</b> (\$13,672,317) \$91.89	227,921 4	SJM Concerts
4	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Croke Park, Dublin May 27, 29	<b>\$19,228,100</b> (\$17,202,525) \$139.72/\$67.07	160,188 2	Aiken Promotions
5	<b>CELINE DION, ANDRÉ-PHILIPPE GAGNON</b> AccorHotels Arena, Paris June 24-25, 28-29, July 2-3, 6-7, 9	<b>\$18,428,543</b> (\$16,388,503) \$233.97/\$75.37	110,052 9	Concerts West/AEG Live, Inter Concerts
6	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> MetLife Stadium, East Rutherford, N.J. Aug. 23, 25, 30	<b>\$18,239,039</b> \$150/\$105/\$75/\$45	153,930 3	New Meadowlands Stadium
7	<b>THE ROLLING STONES, LA BERISO, CIRO</b> Estadio Unico Ciudad de la Plata, Buenos Aires Feb. 7, 10, 13	<b>\$17,637,161</b> (258,299,750 pesos) \$204.85/\$85.35	155,184 3	Concerts West/AEG Live, T4F-Time for Fun
8	<b>CELINE DION</b> Bell Centre, Montreal July 31, Aug. 1, 4-5, 8-9, 12-13, 16-17	<b>\$16,121,027</b> (\$21,727,920 Canadian) \$146.72/\$48.23	138,164 10	Concerts West/AEG Live, Evenko
9	<b>BEYONCÉ, DJ MAGNUM</b> Wembley Stadium, London July 2-3	<b>\$15,301,688</b> (\$11,531,505) \$163.88/\$57.72	142,500 2	Live Nation
10	<b>ADELE</b> O2 Arena, London March 15-16, 18-19, 21-22, April 4-5	<b>\$14,759,300</b> (\$10,282,965) \$136.36/\$50.24	126,043 8	ITB
11	<b>ADELE</b> Staples Center, Los Angeles Aug. 5-6, 9-10, 12-13, 20-21	<b>\$13,821,741</b> \$149.50/\$99.50 \$89.50/\$39.95	118,149 8	Goldenvoice/AEG Live
12	<b>THE ROLLING STONES, LITTLE JESUS</b> Foro Sol, Mexico City March 14, 17	<b>\$13,213,298</b> (231,919,798 pesos) \$569.74/\$18.23	117,567 2	Concerts West/AEG Live, OCESA-CIE
13	<b>THE ROLLING STONES, TITUS</b> Estadio do Morumbi, São Paulo Feb. 24, 27	<b>\$12,255,726</b> (48,695,065 reais) \$226.51/\$70.47	135,656 2	Concerts West/AEG Live, T4F-Time for Fun
14	<b>PAUL MCCARTNEY</b> Estadio Unico Ciudad de la Plata, Buenos Aires May 17, 19	<b>\$11,809,700</b> (167,195,095 pesos) \$247.22/\$70.63	97,721 2	T4F-Time for Fun
15	<b>COLDPLAY, FOXES, LIANNE LA HAVAS, LEA LU, ALESSIA CARA</b> Stadion Letzigrund, Zurich June 11-12	<b>\$11,808,300</b> (11,384,955 francs) \$186.69/\$108.90	89,254 2	Live Nation
16	<b>GUNS N' ROSES, LENNY KRAVITZ</b> MetLife Stadium, East Rutherford, N.J. July 23-24	<b>\$11,687,391</b> \$280/\$45.50	100,177 2	Live Nation
17	<b>JENNIFER LOPEZ</b> The Axis at Planet Hollywood, Las Vegas May 22, 25, 27-29, June 1, 3-4, 8, 10-12	<b>\$11,518,415</b> \$412/\$214/\$164/\$54	52,488 12	Caesars Entertainment, Live Nation
18	<b>BEYONCÉ, DJ KHALED</b> Citi Field, Flushing, N.Y. June 7-8	<b>\$11,461,340</b> \$355/\$45	73,486 2	Live Nation
19	<b>KENNY CHESNEY, MIRANDA LAMBERT, OLD DOMINION, SAM HUNT</b> Gillette Stadium, Foxborough, Mass. Aug. 26-27	<b>\$11,455,368</b> \$275/\$69.50	121,399 2	Messina Touring Group/ AEG Live
20	<b>BEYONCÉ, RAE SREMMURD, DJ SCRATCH</b> Soldier Field, Chicago May 27-28	<b>\$11,279,890</b> \$305/\$45	89,270 2	Live Nation
21	<b>COLDPLAY, LIANNE LA HAVAS, XIMENA SARIÑANA</b> Foro Sol, Mexico City April 15-17	<b>\$11,231,300</b> (196,097,708 pesos) \$113.86/\$21.76	195,192 3	Live Nation, OCESA-CIE
22	<b>COLDPLAY, STARGATE, ALESSIA CARA, BISHOP BRIGGS, A-SIDE</b> Rose Bowl, Pasadena, Calif. Aug. 20-21	<b>\$10,914,898</b> \$179.50/\$29.50	120,062 2	Live Nation
23	<b>COLDPLAY, ALESSIA CARA, FOXES</b> MetLife Stadium, East Rutherford, N.J. July 16-17	<b>\$10,749,394</b> \$179.50/\$29.50	100,763 2	Live Nation
24	<b>COLDPLAY, LIANNE LA HAVAS, ALESSIA CARA</b> Etihad Stadium, Manchester, England June 4-5	<b>\$10,676,300</b> (\$7,386,985) \$122.85/\$65.04	109,492 2	SJM Concerts
25	<b>TAYLOR SWIFT, VANCE JOY</b> AAMI Park, Melbourne, Australia Dec. 10-12, 2015	<b>\$10,421,553</b> (\$14,369,323 Australian) \$161.30/\$83.30	98,136 3	Messina Touring Group/ AEG Live



KEVIN MAZUR/WIREIMAGE



“In general, the market has been stronger than the economy,” says Rich Tullo, who tracks live entertainment as director of research for stock market analysts Albert Fried & Co. “There have been a number of studies that show consumers, especially younger consumers, prefer to spend money on experiences rather than products.”

And as the economy improves, both aging boomers (willing to shell out \$1,600 for reserved seats at Desert Trip) and more cost-conscious millennials (who helped sell out Coachella before the lineup was even announced) are driving a festival boom that began pre-recession and, increasingly, proves that rock artists still sell: They accounted for more than half of the top 25 tours in 2016.

“I hear ‘Rock n’ roll is dead’ and it drives me crazy,” says rock fest producer Danny Wimmer. “Maybe it’s just that rock had to become uncool to become cool again.” Light agrees: “Artists who have been around 30-plus years are selling better than ever and drawing in younger fans along with their core audience.”

Both gross box-office revenue and attendance figures reported to Billboard Boxscore increased by more than 30 percent globally in 2016, exceeding \$5.5 billion and

Springsteen lost out to Beyoncé for the No. 1 touring spot by just \$1 million — but his worldwide ticket sales during the past decade now top \$1 billion.



## TOP 25 TOURS

	ARTIST(S)	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	BEYONCÉ	\$256,084,556	2,242,099	49
2	BRUCE SPRINGSTEEN & THE E STREET BAND	\$255,364,196	2,278,038	73
3	COLDPLAY	\$221,140,675	2,438,483	53
4	ADELE	\$159,262,136	1,474,323	102
5	JUSTIN BIEBER	\$139,029,288	1,518,951	96
6	GUNS N’ ROSES	\$133,303,828	1,208,664	29
7	MADONNA	\$123,904,358	740,544	58
8	THE ROLLING STONES	\$90,941,371	743,425	14
9	BILLY JOEL	\$71,654,982	661,950	25
10	DRAKE & FUTURE	\$71,318,046	637,430	46
11	LUKE BRYAN	\$70,617,781	1,170,109	67
12	KENNY CHESNEY	\$69,883,735	918,673	30
13	PAUL MCCARTNEY	\$64,493,965	487,981	19
14	IRON MAIDEN	\$54,525,853	817,078	47
15	DIXIE CHICKS	\$50,663,056	737,933	59
16	CARRIE UNDERWOOD	\$49,762,645	731,266	68
17	CELINE DION	\$47,861,258	347,332	26
18	PEARL JAM	\$42,555,373	637,477	24
19	DAVID GILMOUR	\$42,329,992	398,809	17
20	DEAD & COMPANY	\$42,210,257	540,014	33
21	MAROON 5	\$41,498,025	593,880	25
22	DAVE MATTHEWS BAND	\$41,128,114	697,198	48
23	ANDRÉ RIEU	\$40,169,471	438,398	71
24	PHISH	\$39,428,116	647,425	40
25	5 SECONDS OF SUMMER	\$38,644,896	743,906	102

## TOP 25 PROMOTERS

	PROMOTER	TOTAL GROSS ALL PROMOTIONS	TOTAL ATTENDEES	NO. OF SHOWS
1	LIVE NATION	\$3,028,024,620	39,632,967	5,703
2	AEG LIVE	\$1,084,615,079	12,090,182	2,507
3	CAESARS ENTERTAINMENT	\$173,822,616	1,450,111	734
4	T4F-TIME FOR FUN	\$171,696,386	2,689,533	622
5	SJM CONCERTS	\$137,229,111	1,722,441	130
6	OCESA-CIE	\$130,927,640	2,336,343	565
7	ANOTHER PLANET ENTERTAINMENT	\$92,180,890	1,339,652	380
8	EVENKO	\$88,256,537	1,451,702	705
9	JAM PRODUCTIONS	\$57,701,127	871,288	350
10	FRANK PRODUCTIONS	\$49,527,869	817,787	249
11	CARDENAS MARKETING NETWORK	\$41,213,751	388,199	53
12	MOVE CONCERTS	\$41,125,033	609,311	65
13	NS2	\$38,836,301	684,954	220
14	FKP SCORPIO KONZERTPRODUKTIONEN	\$31,702,402	690,159	488
15	3A ENTERTAINMENT	\$28,111,453	514,754	201
16	BEAVER PRODUCTIONS	\$27,857,885	360,424	57
17	CMOORE LIVE	\$27,200,333	489,910	94
18	S2BN ENTERTAINMENT	\$26,779,560	104,315	8
19	AIKEN PROMOTIONS	\$26,557,379	261,566	12
20	MERCURY CONCERTS	\$25,727,470	257,145	6
21	ABC PRODUCTION	\$24,532,851	265,167	30
22	CHUGG ENTERTAINMENT	\$24,157,088	312,693	174
23	DF CONCERTS	\$22,830,077	344,649	46
24	THE BOWERY PRESENTS	\$20,356,992	302,602	47
25	FRONTIER TOURING	\$18,882,607	361,563	125

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# LEGACY

## A R E N A

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Guns N' Roses' Coachella appearance preceded the reunited band's summer stadium trek.

nearly 74 million, respectively. Those numbers hold up in all areas: Per-show average grosses, a telling barometer for how the business is performing on a nightly basis, are up 25 percent worldwide (43 percent in North America), with average per-show attendance up 30 percent globally (39 percent in North America).

“Against the backdrop of the continuing global demand for live events, Live Nation achieved strong performance across all lines of business,” says Bob Roux, co-president of North American concerts for Live Nation Entertainment, the world’s largest promoter. “Overall, 48 million fans are attending our events in North America, up from 44 million in 2015, and globally, we will reach 70 million fans this year.”

The business is bigger than Live Nation; Marc Geiger, who leads William Morris Endeavor’s music division and calls the current live market “super healthy,” predicts that the market as a whole is set to grow another 50 percent worldwide “at a minimum” from this point onward. Even so, the live sector wasn’t immune to some signs of softness. A half-dozen country music festivals were canceled or never launched, and a few established events, including Bonnaroo in Manchester, Tenn., experienced declines in attendance.

Event producers must remember, warns Light, “that all of the success is driven by the artist-fan connection, and it’s the industry’s job to make tickets accessible, price them correctly, make the experience in the venue

## TOP TOURS BY GENRE

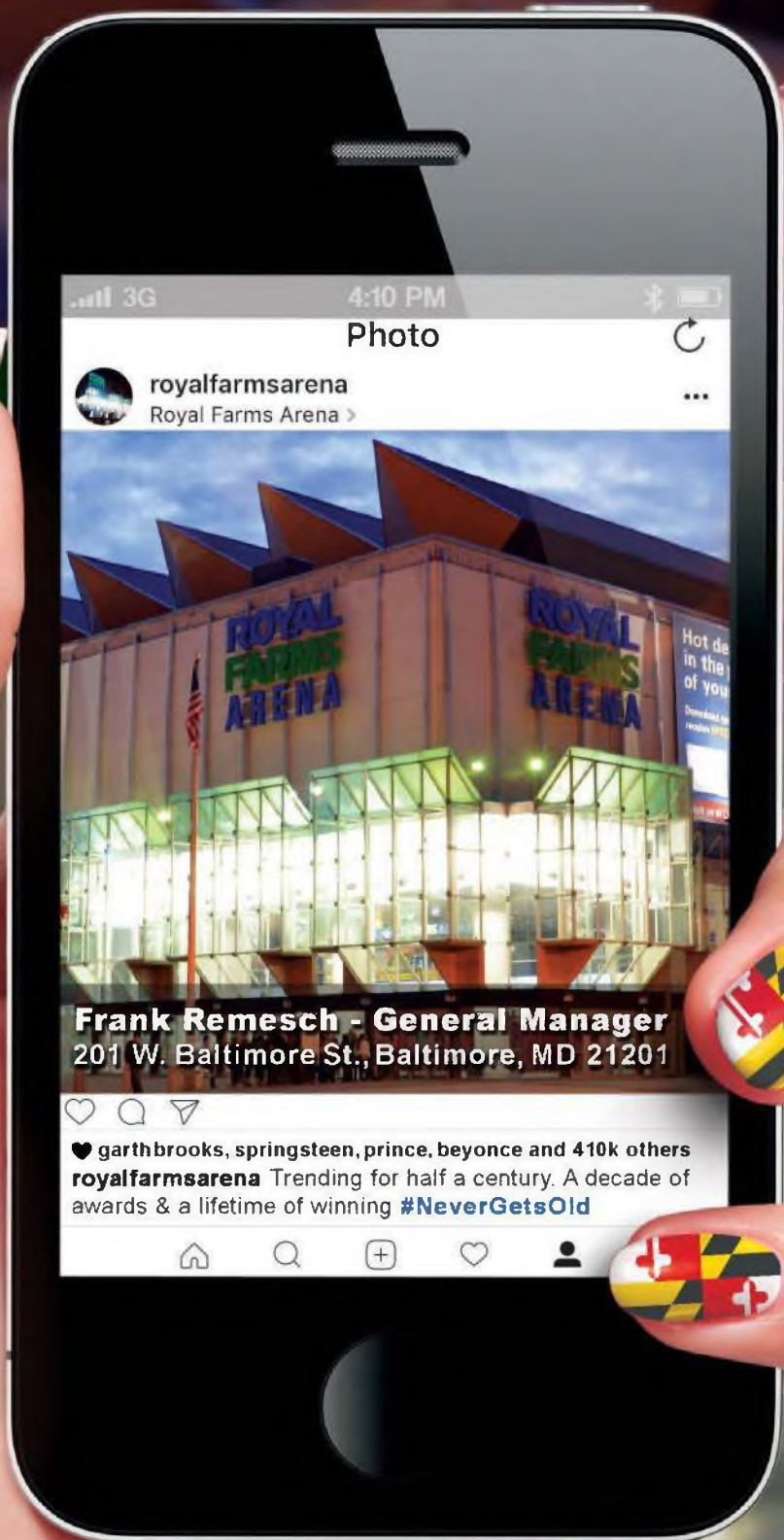
	GENRE	ACT	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	ROCK	BRUCE SPRINGSTEEN & THE E STREET BAND	\$255,364,196	2,278,038	73
2	POP	ADELE	\$159,262,136	1,474,323	102
3	COUNTRY	LUKE BRYAN	\$70,617,781	1,170,109	67
4	R&B/HIP-HOP	BEYONCÉ	\$256,084,556	2,242,099	49
5	LATIN	MARC ANTHONY	\$21,807,839	186,734	24

## TOP 10 STADIUMS

	VENUE LOCATION	CAPACITY	GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	METLIFE STADIUM East Rutherford, N.J.	82,500	\$123,421,040	1,288,494	39
2	WEMBLEY STADIUM London	90,000	\$59,312,375	578,560	8
3	FORO SOL Mexico City	55,000	\$49,165,228	722,118	12
4	GILLETTE STADIUM Foxborough, Mass.	68,000	\$45,247,958	414,901	9
5	ESTADIO UNICO CIUDAD DE LA PLATA Buenos Aires	53,000	\$39,282,531	384,894	8
6	ETIHAD STADIUM Manchester, England	60,000	\$35,819,557	386,027	7
7	FENWAY PARK Boston	40,000	\$31,260,012	339,773	10
8	SOLDIER FIELD Chicago	61,500	\$30,339,146	266,765	6
9	CROKE PARK Dublin	82,300	\$26,678,042	228,763	3
10	CAMPING WORLD STADIUM Orlando	70,000	\$26,325,930	339,587	18

## TOP 10 FESTIVALS

	ARTIST/EVENT VENUE/DATE	TOTAL GROSS TICKET PRICES	TOTAL ATTENDEES	DAYS	PROMOTER
1	COACHELLA VALLEY MUSIC AND ARTS FESTIVAL Empire Polo Field, Indio, Calif. April 15-17, 22-24	\$94,218,000 \$899/\$399	198,000	6	Goldenvoice Presents
2	OUTSIDE LANDS MUSIC AND ARTS FESTIVAL Golden Gate Park, San Francisco Aug. 5-7	\$25,838,610 \$765/\$145	210,258	3	Another Planet Entertainment, Superfly Presents, Starr Hill Presents
3	STAGECOACH: CALIFORNIA'S COUNTRY MUSIC FESTIVAL Empire Polo Field, Indio, Calif. April 29-May 1	\$25,385,000 \$899/\$269	72,000	3	Goldenvoice Presents
4	GOVERNORS BALL MUSIC FESTIVAL Randall's Island, New York June 3-5	\$15,836,622 \$600/\$275	142,743	3	Live Nation
5	BONNAROO MUSIC FESTIVAL Festival Grounds, Manchester, Tenn. June 9-12	\$12,830,893 \$1,650/\$350	160,000	4	Live Nation
6	OSHEAGA MUSIC & ARTS FESTIVAL Parc Jean-Drapeau, Montreal July 29-31	\$10,717,500 (\$14,099,987 Canadian) \$703.10/\$87.41	136,760	3	Evenko
7	LIFE IS BEAUTIFUL FESTIVAL Downtown, Las Vegas Sept. 23-25	\$9,972,111 \$713.95/\$115	103,374	3	Another Planet Entertainment, Wendoh Media
8	BYRON BAY BLUESFEST Tyagarah Tea Tree Farm, Byron Bay, Australia March 24-28	\$9,292,330 (\$12,248,986 Australian) \$451.38/\$147.93	100,227	5	Bluesfest
9	MUSIC MIDTOWN FESTIVAL Piedmont Park, Atlanta Sept. 17-18	\$8,623,068 \$600/\$135	129,048	2	Live Nation
10	LOLLAPALOOZA BRASIL Autódromo de Interlagos, São Paulo March 12-13	\$8,441,340 (30,543,295 reais) \$124.37/\$31.09	132,265	2	C3 Presents, T4F-Time for Fun



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first class and not block the ability for the fan and artist to interact.” With the deaths of so many superstar touring acts in 2016, he says, “the industry chain must work to stay focused on building great new artists” who have those kinds of careers.

Still, most observers look at the year’s successes as evidence of more to come. The top three tours — Beyoncé (\$256 million), Bruce Springsteen & The E Street Band (\$255 million) and Coldplay (\$221 million) — each easily surpassed 2 million attendees. Adele’s first full-blown arena run became one of the hottest of 2016, raking in \$159.2 million. The reunited Guns N’ Roses exceeded expectations, grossing \$133.3 million. And Desert Trip itself (a Goldenvoice/AEG Live product) bet on boomer favorites like The Rolling Stones, Paul McCartney and Waters with an estimated \$90 million production investment.

“It definitely seems like there is a runway for growth,” says Tullo, noting that Geiger’s prediction of 50 percent growth feels realistic. “It’s not going to happen over the next two years, but over the next 10 years, 5 percent a year, I can see that.”

“The shared live experience is so ingrained in who we are,” says Light. “And new opportunities, like Desert Trip, help to inspire new creativity.”

Ironically, social and digital media now look like driving forces behind ticket sales in the ongoing boom market, enhancing the way live music is experienced. “Streaming music worldwide [is] fueling music consumption,” says Geiger, who has long touted digital growth’s potential to benefit the live sector, “and, in a trickle down, ticket sales.” As Light notes, streaming makes finding new artists — and, especially, rediscovering old ones — easier. “Then,” he says, “seeing them live becomes part of everyone’s communal need.”

## TOP 10 VENUES 15,001-PLUS

	VENUE LOCATION	CAPACITY	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	<b>O2 ARENA</b> London	21,000	<b>\$143,304,485</b>	1,788,948	175
2	<b>MADISON SQUARE GARDEN</b> New York	20,697	<b>\$136,003,958</b>	1,716,146	124
3	<b>T-MOBILE ARENA</b> Las Vegas	20,000	<b>\$89,616,084</b>	553,471	44
4	<b>BARCLAYS CENTER</b> Brooklyn	19,000	<b>\$75,117,892</b>	1,054,477	127
5	<b>THE FORUM</b> Inglewood, Calif.	17,800	<b>\$65,906,915</b>	849,602	78
6	<b>STAPLES CENTER</b> Los Angeles	20,000	<b>\$57,340,833</b>	737,235	70
7	<b>MANCHESTER ARENA</b> Manchester, England	21,000	<b>\$55,011,850</b>	802,015	90
8	<b>AIR CANADA CENTRE</b> Toronto	19,800	<b>\$52,652,375</b>	688,975	57
9	<b>BELL CENTRE</b> Montreal	21,242	<b>\$49,890,440</b>	650,697	85
10	<b>WELLS FARGO CENTER</b> Philadelphia	21,000	<b>\$45,415,875</b>	669,660	73

## TOP 10 AMPHITHEATERS

	VENUE LOCATION	CAPACITY	TOTAL GROSS	TOTAL ATTENDEES NO. OF SHOWS
1	<b>HOLLYWOOD BOWL</b> Los Angeles	17,950	<b>\$26,286,415</b>	282,320 18
2	<b>BB&amp;T PAVILION</b> Camden, N.J.	25,000	<b>\$21,820,928</b>	421,773 43
3	<b>THE GORGE</b> George, Wash.	23,000	<b>\$21,597,750</b>	282,973 19
4	<b>KLIPSCH MUSIC CENTER</b> Noblesville, Ind.	24,000	<b>\$19,780,588</b>	551,099 35
5	<b>XFINITY CENTER</b> Mansfield, Mass.	19,900	<b>\$18,191,420</b>	276,257 30
6	<b>DTE ENERGY MUSIC THEATRE</b> Clarkston, Mich.	15,274	<b>\$17,443,943</b>	456,629 39
7	<b>JIFFY LUBE LIVE</b> Bristow, Va.	22,500	<b>\$16,831,868</b>	269,556 27
8	<b>NIKON AT JONES BEACH THEATER</b> Wantagh, N.Y.	14,000	<b>\$16,830,922</b>	232,611 31
9	<b>IRVINE MEADOWS AMPHITHEATRE</b> Irvine, Calif.	15,000	<b>\$16,548,478</b>	222,922 28
10	<b>CYNTHIA WOODS MITCHELL PAVILION</b> The Woodlands, Texas	19,500	<b>\$15,452,253</b>	307,517 41

## TOP 10 VENUES 10,001-15,000

	VENUE LOCATION	CAPACITY	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	<b>SSE HYDRO</b> Glasgow	13,000	<b>\$53,246,780</b>	829,824	104
2	<b>HALLENSTADION</b> Zurich	14,000	<b>\$49,189,307</b>	610,257	86
3	<b>MGM GRAND GARDEN</b> Las Vegas	14,500	<b>\$48,203,228</b>	315,762	30
4	<b>BARCLAYCARD ARENA</b> Hamburg	15,000	<b>\$32,197,747</b>	606,419	100
5	<b>BRISBANE ENTERTAINMENT CENTRE</b> Brisbane, Australia	13,500	<b>\$25,575,292</b>	337,781	52
6	<b>ROYAL FARMS ARENA</b> Baltimore	14,000	<b>\$23,224,968</b>	472,287	106
7	<b>PERTH ARENA</b> Perth, Australia	15,000	<b>\$20,743,206</b>	313,877	35
8	<b>VAN ANDEL ARENA</b> Grand Rapids, Mich.	12,864	<b>\$20,681,865</b>	401,112	65
9	<b>MANDALAY BAY EVENTS CENTER</b> Las Vegas	12,200	<b>\$12,632,197</b>	158,829	23
10	<b>INTRUST BANK ARENA</b> Wichita, Kan.	15,000	<b>\$12,616,266</b>	255,604	53



The Dixie Chicks made a triumphant return to arena touring after a 10-year absence with their DCX MMXVI outing.

KEVIN MAZUR/GETTY IMAGES



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## TOP 10 VENUES 5,001-10,000

	VENUE LOCATION	CAPACITY	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	RADIO CITY MUSIC HALL New York	5,901	\$99,002,732	1,280,417	242
2	THE AXIS AT PLANET HOLLYWOOD Las Vegas	7,000	\$75,671,531	478,631	124
3	AUDITORIO NACIONAL Mexico City	9,683	\$47,640,410	1,257,542	141
4	MOHEGAN SUN ARENA Uncasville, Conn.	10,000	\$29,810,753	442,478	73
5	MICROSOFT THEATER Los Angeles	7,100	\$26,755,189	357,475	82
6	THE THEATER AT MADISON SQUARE GARDEN New York	5,610	\$19,404,282	308,355	79
7	BILL GRAHAM CIVIC AUDITORIUM San Francisco	7,000	\$17,946,341	323,652	42
8	ROYAL ALBERT HALL London	5,272	\$17,423,251	225,281	74
9	LOTTO ARENA Antwerp, Belgium	8,000	\$11,787,094	317,883	68
10	CITIBANK HALL São Paulo	6,938	\$10,924,866	247,325	74

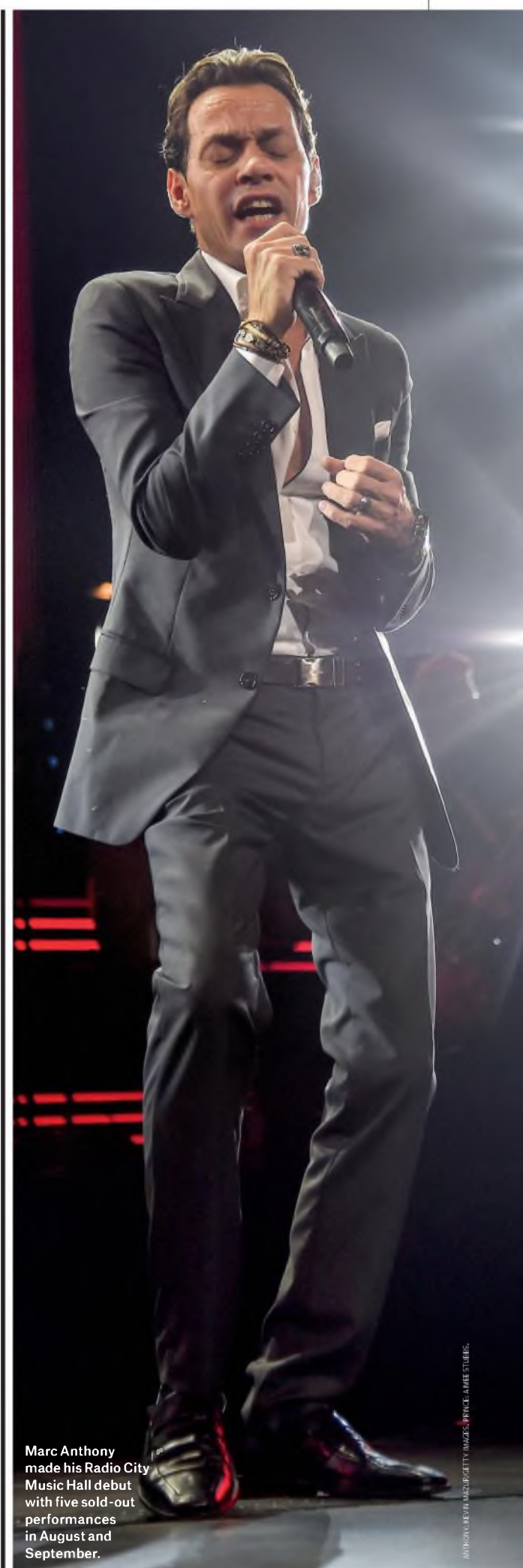


Prince played his final two concerts at Atlanta's Fox Theatre on April 14, just one week before his passing.

## TOP 10 VENUES 5,000 OR LESS

	VENUE LOCATION	CAPACITY	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	THE COLOSSEUM AT CAESARS PALACE Las Vegas	4,000	\$80,017,955	538,577	136
2	FOX THEATRE Atlanta	4,600	\$30,310,391	471,972	158
3	BEACON THEATRE New York	2,900	\$29,785,660	401,859	157
4	DURHAM PERFORMING ARTS CENTER Durham, N.C.	2,712	\$27,555,962	467,229	217
5	ORPHEUM THEATRE Minneapolis	2,618	\$22,559,623	304,923	145
6	EVENTIM APOLLO London	5,000	\$21,924,191	447,592	147
7	ADRIENNE ARSHT CENTER FOR THE PERFORMING ARTS Miami	2,400	\$18,103,842	240,821	280
8	DAVID A. STRAZ JR. CENTER FOR THE PERFORMING ARTS Tampa	2,610	\$18,093,469	297,588	363
9	CITI WANG THEATRE Boston	3,561	\$17,133,149	243,975	96
10	BROWARD CENTER FOR THE PERFORMING ARTS Fort Lauderdale, Fla.	2,700	\$17,027,396	242,408	197

SEE MORE YEAR-END CHARTS ON [BILLBOARD.COM/CHARTS2016](http://BILLBOARD.COM/CHARTS2016)



Marc Anthony made his Radio City Music Hall debut with five sold-out performances in August and September.

PHOTO: GETTY IMAGES/PRINCE AMRE STUDIOS

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This fall, *Billboard* hosted the 13th annual Touring Conference & Awards. Held at the SLS Beverly Hills in California, the two-day conference gathered leaders of the live business for a program of pressing topics and discussions. The Billboard Touring Awards were hosted by Brian Dunkleman and honored rock band Bon Jovi as the Legend of Live and presented Scooter Braun with the Humanitarian Award.

2016 sponsors included Southwest Airlines, Ticketmaster, Live Nation, Nielsen Music, Hilton, Confirmed 360, Oracle Arena, Spokane Arena, Golden 1 Center, Nassau Coliseum, Pioneer Coach, iWireless Center, Chesapeake Energy Arena, CAPS, Nederlander, KOCCA, Sound Royalties, Stephen C. O’Connell Center, Air Canada Centre, Verizon Arena, Oak View Group and more.



1. Jon Bon Jovi received the Legend of Live honor at the Billboard Touring Awards, presented by Ticketmaster.
2. Michelle Agnew of Southwest Airlines introduced Raury’s performance at the awards, as part of their Live at 35 program.
3. Guests networked during the Live Nation pre-awards reception.
4. Drinks were compliments of Air Canada Center after the Agency Forum.
5. After sponsoring lunch on the second day of the conference, Oak View Group CEO Tim Leiweke joined *Billboard* senior editor Jem Aswad onstage for the “10 Questions With...” panel..



6

6. Matthew Yazge director of brand partnerships for Nielsen Music, provided opening remarks for the panel "Building the Perfect Partnership: How Bands, Brands & Events Can Make Alliances Work for Everybody," presented by Nielsen Music.
7. Everyone stayed connected thanks to Golden 1 Center providing the conference and awards with Wi-Fi.
8. Attendees were given gift bags provided by Chesapeake Energy Arena.
9. A peek inside the Southwest Airlines Green Room attended by conference panelists and VIPs.
10. This year's Artist Development Case Study presented by Hilton featured Halsey.
11. Custom cappuccinos were served at the networking lounge, along with virtual reality and merchandise compliments of Confirmed 360.
12. The move to L.A. resulted in all smiles with a sold-out conference and awards. Verizon Arena and iWireless Center were two of the many partners that contributed to the success of the conference.



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12

# 38 Years Ago THE EAGLES FOUND A 'HOME' FOR THE HOLIDAYS

The California rockers bridged their smash LPs *Hotel California* and *The Long Run* with a cover of Charles Brown's Christmas classic

BY 1978, THE EAGLES HAD SOLIDIFIED their dominance among American rock bands, having earned four No. 1 singles on the Billboard Hot 100 — among them, the title song to their 1977 album, *Hotel California*, which was on its way to becoming the Los Angeles-based group's signature song.

Before recording their follow-up, *The Long Run*, the Eagles — then consisting of Glenn Frey, 30; Don Henley, Don Felder, Joe Walsh and newest member Timothy B. Schmit, all 31 — decided to serve up a little holiday cheer: a cover

of Charles Brown's 1960 carol "Please Come Home for Christmas." Released with the B-side "Funky New Year," the songs were the first that Schmit recorded with the band. "I was quite happy with how smoothly it all went," he recalls. "It probably only took us about a week to finish both sides."

"Please Come Home for Christmas" debuted at No. 78 on Dec. 9, 1978; soared from No. 45 to No. 20 in its third week (Dec. 23); and peaked at No. 18. Nearly a year later, *The Long Run* arrived, and its first single, "Heartache Tonight,"

became the Eagles' fifth and final Hot 100 No. 1. The band split in 1980 but reunited in 1994 for its *Hell Freezes Over* album and tour.

The Eagles released *Long Road Out of Eden*, their sixth No. 1 on the Billboard 200, in 2007 and remained a touring force until Frey's death on Jan. 18 at the age of 67 due to complications from rheumatoid arthritis, acute ulcerative colitis and pneumonia. In November, on the eve of the band receiving Kennedy Center Honors, Henley reiterated that the Eagles would not continue without Frey. But the band's iconic catalog lives on, with *Their Greatest Hits 1971-1975* certified 29-times platinum by the RIAA — the second-best total of all time — and "Please Come Home for Christmas" a staple of yuletide programming. Schmit says he still enjoys hearing the song "floating out of a department store, or on the radio, every season. It's pretty sweet." —GARY TRUST

REWINDING  
THE  
CHARTS

The Eagles in 1978.  
From left: Schmit, Walsh,  
Henley, Felder and Frey.



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