Spotify Is (Finally) Ready to Launch Those Videos: Product VP Shiva Rajaraman on What to Expect

BY ANDREW FLANAGAN

Last May, Spotify announced — along with several other new features — that it would be moving into the world of bite-sized video as a way to broaden its platform’s appeal and offer users a new way of considering the service. As the year shifted from spring to summer, fall to winter, those snack-sized videos never appeared, leaving many wondering what exactly happened to the promising new “vertical” within the world’s largest on-demand music service.

Spotify was simply taking a page from Google’s book, putting the new gambit through the paces of extended beta test. The video features are now set to launch this week for those on Android phones, followed closely by iOS next week.

Speaking to Billboard from Iceland, Spotify’s vp of product Shiva Rajaraman says his team has been “slowly testing different variants” of the video feature, “to get a sense of how we can program and present this, and how core it will be to our experience.” Rajaraman says slivers of the company’s audience were selected as beta testers in the U.S., U.K., Germany and Sweden (the video feature’s four launch countries). The news was first reported this morning (Jan. 25) by the Wall Street Journal.

From there, the “next wave is learning how to program this content effectively,” says Rajaraman. In practical terms, Spotify must make its (expensive) new video content not only easy to find from a design standpoint, but also center stage curation around that content in a new, less frictional experience. On those two points, Rajaraman says that “it’s important to tighten up [Spotify’s] overall navigation... as well as betting more on curation. If it’s [a piece of video] that inspires you around science, we might have a few podcasts lined up to follow that, for example.”

In case you missed that — in addition to the videos, Spotify will launch with podcasts from the likes of Radiolab, American Public Media and WNYC.

Rajaraman also confirmed that Spotify’s two most recent purchases — of “audio-play” company Cord and social music platform Soundwave — were as much acqui-hires as they were a signal towards Spotify becoming something between Google... (continued)
Hangouts and the talking algorithm from Her. “Those acquisitions were about getting great talent to work on variety of things,” he says.

The video content Spotify plans to offer will be free initially, and feature pieces from Viacom, VICE media, Nerdist, NBC, BBC, Slate, Harper Collins and Conan O’Brien’s TeamCoco, among others, including shows from Amy Poehler and Tyler, the Creator.

“Our goal is to learn about demand patterns,” says Rajaraman, “Spotify is a product you can use in the background or foreground. Music — often the background. The other side of that is — when can we use a visual format that allows you to lean in?”

The beginning, middle and end-game of any platform — from Facebook to Netflix to Snapchat to Spotify — is retention. Stay here, there’s plenty for you. As SoundCloud and Pandora prep their own subscription offerings for debuts this year, and as media on the web quickly becomes a pay-to-play proposition (just today The Guardian hinted at an impending paywall amid a dreary economic analysis), Spotify is working towards giving people some reasons to stay... besides 30-plus million songs.

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Sun Records’ Deep Catalog Gets a Spotlight in New Sync Licensing Deal

BY GLENN PEOPLES

Sun Records has one of the most revered catalogs in American music. Now its songs, from the legendary Johnny Cash to forgotten musicians recorded decades ago in Memphis, are going to reach a new generation of fans. Needing a new way to develop its catalog, Sun has partnered with Musicbed to offer 1,100 of its tracks through the Fort Worth-based online licensing platform.

Many of the names need no introduction. Johnny Cash, Carl Perkins, Roy Orbison, Jerry Lee Lewis. Founded in 1952 by Sam Phillips, who famously sold Elvis Presley’s contract to RCA Victor Records, the label captured early rock and roll, blues, rockabilly and other genres from Phillips’ Memphis recording studio.

Sun Records vp Collin Brace calls the partnership “a big leap forward” in the labels efforts to reach licensees. While Musicbed does not have an exclusive on the 1,100 Sun tracks, it is the only place the tracks can be licensed online. The partnership also represents five-year-old Musicbed’s first deal for a partial catalog of a label, according to founder and CEO Daniel McCarthy. “We feel like it has a second life it’s about to walk into.”

Over the last 3 years, Brace has traveled to New York, Los Angeles and Chicago, pitching the label’s catalog to music supervisors, ad agencies and producers. Many artists needed no introduction, but Brace took the opportunity to show Sun has more than familiar Johnny Cash tracks. With the help of agents, Sun songs have recently appeared in episodes of Breaking Bad and Mad Men as well as television commercials and, recently, the trailer for the motion picture "Joy."

Now Brace is hoping Musicbed will help revive parts of Sun’s archives. “The heart of it was to bring back some of the music that’s been sitting on the shelf for a long time,” says Brace. Beyond the stars are many lesser-known artists such as gospel singer Georgie Boy, soul singer Len Wade, and Rockabilly Hall of Fame inductees Alton & Jimmy. Because the label hasn’t invested in mastering its entire 8,000-song catalog, some of the 1,100 songs available through Musicbed can’t even be found at

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Sync licenses total an estimated $900 million annually but also have the ability to breathe life into an artist or song. In an era of Shazam and quick online searches, viewers can easily discover songs licensed for use in television, film and even online.

“If we can get some of these unheard and long lost tracks licensed, maybe it will get some attention back to the artist and we’ll have more incentive to put it on iTunes, Amazon and other places,” says Brace.

But sync licensing is also a world of unknown, off-brand music with made-to-order sounds, moods or styles. The ease of licensing at Musicbed has Brace hoping licensees will pick Sun’s historical music over imitations. “When they wanted that song from ’50s, they had to pay a lot and it was a hassle to get 100 percent of the rights,” he says. “Then they’d turn to catalog places that recreate and re-record to get that sound. We found a way to beat those catalog companies at their own game.”

Musicbed’s McCarthy agrees. He has seen the same demand for music that sounds like it came from the Sun era. “We’re fulfilling pitches on a weekly basis where clients are sending us a Jerry Lee Lewis song and saying, ‘We need something like this.’”

CORRECTION: An earlier version of this article listed Musicbed as being from Dallas. It is actually based in Fort Worth.

Univision Radio Appoints Alejandro Nieto Molina to Lead Strategy and Content: Exclusive

BY LEILA COBO

Univision continues to announce major shifts related to music.

The latest is the appointment of Alejandro Nieto Molina as svp and gm for Univision’s radio division, a new post that will see him overseeing strategy and content efforts for Univision’s radio division, Billboard has learned.

Univision Radio, which has 67 stations, making it the largest Spanish-language radio network in the country, had Jose Valle as president since 2011. When Valle was reassigned last June, Jaime Jimenez was named to head content, but his appointment was short-lived. Jimenez left the company in October, and since then, no replacement had been announced.

Nieto Molina will now come in with a new post, and a new point of view.

A native of Colombia, Nieto Molina started off as a host and DJ in Colombia before going into programming and launching successful pop radio formats (like La Mega and Radioactiva). He was later appointed programming director for Caracol Radio and in 2005 was transferred to Miami as vp programming for Prisa Radio, the Spanish-language radio company with operations in 12 countries. Nieto Molina was most recently CEO of Prisa’s Cadena SER in Spain.

While Univision Radio’s previous leaders were based in Los Angeles, Nieto Molina will be based in Miami and report to John W. Eck, Univision’s chief local media officer and evp of technology, operations and engineering.

“Alejandro has extensive radio industry experience and has a proven track record in content creation and programming as well as management and operations,” said Eck in a statement. “His passion for radio and deep knowledge of diverse music genres make him the ideal candidate to lead our Radio stations.”

Nieto Molina’s appointment follows Univision’s announcement earlier this month of the creation of a new, company-wide music division with Jorge Ferradas as its president.

Beyond Gearheads, Shredders and Rock Stars: NAMM 2016’s Bright Spots

BY ANDY GENSLER

One could be forgiven for mistaking the sprawling 800,000-square-foot Anaheim Convention Center this past weekend for the cantina scene from Star Wars — a scene of chaotic pageantry starring all manner of gearhead geeks, goths and withered hessians. Here, too, it would also be easy to get lost in the gaggle of famed instrument-minded musicians who turn up and turn up at the yearly confab to jam, shill and/or shop.

This year’s luminaries included stone-cold legends (Stevie Wonder, Dr. John, Chaka Khan, Graham Nash), a preponderance of aging shredders (Lita Ford, Zakk Wylde, Steve Vai, etc.), turntablism crews (Invisibl Skratch Pcklz, the Beat Junkies), and respected artists (Blue Note head Don Was, the Roots’ Questlove, Cheap Trick’s Rick Nielsen, Eagles of Death Metal’s Jesse Hughes) among many others not easily categorized (white-gloved bell ringers, bouzouki players, Billy Corgan, etc).

Be careful not to fixate (solely) on the Fellini-esque carnival and the...
unique “glamor” of the annual National Association of Music Merchants (NAMM) Show — however, they might miss out on the serious business being conducted among the unwashed (some literally) masses.

Some 1,600 companies representing 5,100 brands trot out their shiny new products before nearly 100,000 attendees, a vast market which the trade association values at at $7 billion in annual stateside sales and $17 billion globally (in 2014, the most recent year for which figures are available). The convention is an essential part of any music product businesses’ marketing and sales strategy.

“It gives us the jumpstart we need that will carry us way into the spring,” says C. F. Martin IV, the CEO and president of Martin Guitars whose great-great-great grandfather founded the storied high-end acoustic guitar company in 1833. “That’s when our new products come out and by then we’re already looking at re-orders.”

Armed then with a spreadsheet from NAMM filled with stats on the biggest music product category gainers over the past five years—which includes recording equipment, percussion, accessories, fretted instruments and portable keyboards—Billboard set out across the massive convention hall to discover if indeed the trade org’s claims bear out.

**RECORDING EQUIPMENT**
“Thanks to things like YouTube, blogging and podcasts, our retailers are getting a wider spread of customers and consumers than ever before” said the sales rep at the booth for Sennheiser and Neumann, which makes microphones, headphones and other audio equipment. “Rather than, primarily, musicians buying a Neumann U87 mic, we’re getting content creators.” That rep’s observations would support NAMM’s own stats, which found that recording equipment sales were up in the U.S. by a staggering 213 percent last year, making it NAMM’s biggest market in the U.S. by a staggering 213 percent last year, to $101 million. NAMM also allows companies like Black Swamp the opportunity to meet with international dealers — NAMM has members from 102 countries — and Church noted he met with reps from Asia, Europe and Central and South American retailers as well as larger U.S. stores.

**PERCUSSION**
“We’ve noticed significant growth over the last several years,” says Tim Church of Michigan’s Black Swamp Percussion, a manufacturer of high-end orchestral percussion instruments. “In 2014 we had 18 percent growth and 10 percent in 2015 — steady, which we believe is partially due to education.” Church noted that schools and universities are attracted to Black Swamp’s offerings, which include tambourines and snare drums (their “bread-and-butter products”), because their percussion instruments have longer life-expectancies. Black Swamp’s sales increase, however, was actually lower statistically than NAMM’s second-biggest category gainer in terms of sales gains, which the trade group estimated grew by nearly 64 percent between 2014 and 2015, to $101 million. NAMM also allows companies like Black Swamp the opportunity to meet with international dealers — NAMM has members from 102 countries — and Church noted he met with reps from Asia, Europe and Central and South American retailers as well as larger U.S. stores.

**ACCESSORIES**
“We’ve been growing at a steady rate since we started in 2003, but it really started growing fast around 2009, and we’ve been looking at growth of almost 25 percent per year, which is an uncomfortable number,” says Nicholas Harris, founder and president of Catalinbread. The Portland-based company makes unique hand-built guitar effect pedals which “harken back to vintage gear that’s been fairly inaccessible to most players.” The U.S accessories market, according to NAMM, grew 6.9 percent last year, to $191 million dollars. That making it the music market’s third-largest gainer in sales. Catalinbread’s biggest seller for the past three years is its Echorec, a pedal molded after a delay unit from the ‘60s and best known for its use on Pink Floyd’s tripped-out Live at Pompeii concert film.

**FRETTED INSTRUMENTS**
“Martin has definitely outperformed the market over the last five years,” says Fred Greene, Martin Guitar’s Chief Product Officer. That’s impressive if you consider that the fretted instrument category, according to NAMM, grew nearly 1.4 percent over the past five years, reaching an impressive $270 million in U.S. revenue last year. Greene says that since the financial meltdown of 2008-09, Martin has seen one record-setting year after another. “Part of it is the security in the brand,” he says. “You’re not really taking a chance with a guitar company with this much history, and where you know what the used or vintage values of our products are. Our instruments are traditional and built with such quality that it’s going to maintain its value.” Martin’s biggest seller, according to CEO Chris Martin, is the Martin D28.

**PORTABLE KEYBOARDS**
“Digital pianos are a big growth area in our industry,” says Joe Castronovo, president of Korg,USA. According to NAMM, portable keyboards grew 3 percent last year to $37 million dollars — growth which may be related to the continuing boom in dance music. According to brand manager James Sajeva, Korg’s biggest sellers include the entry-level B1 piano, the Minilogue, a polyphonic analog synth and the MicroKORG. “There’s a lot more people becoming interested in the keyboard instrument in itself as it’s a very approachable instrument and a lot are increasing the functionality,” says Sajeva. “They’re affordable and they sound great.”

**Spotify Data Reveals Favorite Beatles Songs for Different Age Groups**

**BY JOE LYNCH**
As it turns out, people really like the Beatles — who knew?

OK, the generation-spanning love for
the Fab Four is nothing shocking, but just how popular the Beatles have proven to be in the streaming realm might surprise you. In less than a month, the Beatles racked up over 250 million streams on Spotify. But among those quarter-of-a-million plays, who is listening to what?

Today, Spotify helpfully shared an assortment of data pertaining to the Beatles and Spotify listeners. According to the premier music streaming service, 79 percent of listeners were born after the band broke up in 1970.

As previously reported, “Come Together” is the most-streamed Beatles song, but the new data dump also shares some fascinating lists breaking down which Beatles songs different age groups are gravitating toward.

Before we share the lists, a few random observations:

“Here Comes the Sun” is the No. 1 choice for listeners 17 and under, and the No. 2 choice for the 18-24 crowd — yet appears on no other age group’s top 10. Perhaps listeners get tired of acoustic optimism as they age? I’ll readily admit I loved it as a child but would almost never seek out that particular song today.

Listeners in the 55+ crowd — people who can remember when the Beatles were around — stream “Rock and Roll Music” the most. Odd that those who were around during Beatlemania would favor a song the group didn’t even write.

Another oddity among older listeners: “Long Long Long” is their eighth favorite Beatles track. The George Harrison tune is a surprisingly quiet, hushed acoustic song with no pop melody to speak of, and it ends on a high-pitched wail that many find unsettling. Seems the O.G. Beatles fans dig it, though.

In terms of primary songwriting, Paul McCartney and John Lennon compositions are spread fairly evenly throughout, with “Come Together” being Lennon’s most popular and “Let It Be” ranking as McCartney’s most streamed. Harrison’s “Here Comes the Sun” is his most popular song across age groups on Spotify. As for Ringo Starr, only one song from these lists features his lead vocals: “Yellow Submarine.”

Check out the full lists below, courtesy Spotify Insights.

### 17 & Under
1. Here Comes The Sun
2. Let It Be
3. Hey Jude
4. Come Together
5. Twist And Shout
6. Yellow Submarine
7. Yesterday
8. I Want To Hold Your Hand
9. Love Me Do
10. Penny Lane

### 18-24
1. I Want To Hold Your Hand
2. Here Comes The Sun
3. Come Together
4. Penny Lane
5. You Never Give Me Your Money
6. With A Little Help From My Friends
7. Twist And Shout
8. Hey Jude
9. Let It Be
10. Yellow Submarine

### 25-29
1. I Want To Hold Your Hand
2. Penny Lane
3. You Never Give Me Your Money
4. Norwegian Wood (This Bird Has Flown)
5. Love Me Do
6. From Me To You
7. A Hard Day’s Night
8. Something
9. Can’t Buy Me Love
10. Get Back

### 30-34
1. She Loves You
2. Paperback Writer
3. Ticket To Ride
4. The Long And Winding Road
5. Sgt. Pepper’s Lonely Hearts Club Band
6. Hello, Goodbye
7. Ob-La-Di, Ob-La-Da
8. Day Tripper
9. Can’t Buy Me Love
10. Blackbird

### 35-44
1. We Can Work It Out
2. A Day In The Life
3. Ticket To Ride
4. The Long And Winding Road
5. She Loves You
6. Paperback Writer
7. Back In The U.S.S.R.
8. Sgt. Pepper’s Lonely Hearts Club Band
9. Please Please Me
10. Something

### 45-54
1. Back In The U.S.S.R.
2. We Can Work It Out
3. Ticket To Ride
4. A Day In The Life
5. Yesterday
6. Let It Be
7. Got To Get You Into My Life
8. I Feel Fine
9. She Loves You
10. Help!

### 55+
1. Rock And Roll Music
2. Back In The U.S.S.R.
3. Mean Mr Mustard
4. Nowhere Man
5. Drive My Car
6. Glass Onion
7. We Can Work It Out
8. Long, Long, Long
9. Do You Want To Know A Secret
10. A Day In The Life

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**Rags-to-Riches Drug Lords, Corridos & Television: ‘Narconovelas’ Have Become the Modern Western**

**BY LEILA COBO**

“Narconovelas” — that’s what television pundits are calling the growing number of television series based on drug dealers and...
their exploits.

“I think narconovelas are the Westerns of today,” said Luis Balaguer, CEO of Latin World Entertainment, the management agency he co-founded with Sofia Vergara.

The “narconovelas” concept dominated much of the conversation during a panel, titled “Latin America TV Trends” and led by CAA agent Bruno del Granado, that dealt with Latin programming’s growing influence on mainstream U.S. productions. The panel took place earlier this month at the National Association of Television Program Executives conference in Miami.

“We were always waiting to see which were the biggest formats coming from the mainstream,” Balaguer said. “I now feel that any executive at any network is sending its executives here to see what’s happening in Latin America.”

Many of Latin America’s most successful productions in recent years, particularly those coming from Colombia and Mexico, have been narconovelas.

Among them: Pablo Escobar: El Patrón del Mal, the excellent precursor to Netflix’s current Narcos, and Telemundo’s well-executed La Reina del Sur, behind USA Network’s soon-to-be premiered The Queen of the South, based on the bestselling novel by Spanish author Arturo Perez Reverte which tells the tale of Teresa Mendoza, international drug queen.

In a twist, Perez Reverte’s novel is based on Camelia la Tejana (“Camelia, The Texan”), a corrido performed by norteno band Los Tigres del Norte. Los Tigres are mentioned often in Perez Reverte’s book, and they’ve returned the favor, naming their 2003 album La Reina del Sur.

That musical connection isn’t an isolated instance, either.

Music, in the form of narcocorridos — the tales of drug dealers and their exploits sung most commonly by Mexican norteño acts — has long been associated with drug exploits, and now, by extension, with narconovelas, which all feature narcocorridos.

The musical element extends beyond the Latin realm.

Breaking Bad, which could ostensibly be described as the first mainstream narconovela (or the first narcoseries), had its own narcocorrido, “Negro y azul: The Ballad of Heisenberg.” Performed by Los Cuates de Sinaloa, it told the story of a gringo boss named Heisenberg and his powerful blue meth.

Narcocorridos have long been part of the Latin musical landscape, particularly in Mexico, where the subgenre originates. The songs are controversial — many of them glorify drug lords (El Chapo has dozens of corridos written about him), and for years, they were hardly played on U.S. radio. But in recent years, narcocorridos have become increasingly common and are now regularly played on radio and TV. That all Latin narconovelas use the songs has no doubt factored into their acceptance.

Set to the accordion-based norteño beat, narcocorridos are extremely regional — not your standard crossover pop fare. But with the advent of narconovelas and narcoseries for the mainstream, their appeal could grow.

“Latinos are changing the landscape of mainstream TV,” says Marcelo Coltro, evp of content distribution for Cisneros Media. “The mainstream market is getting acquainted with stories from our markets. [Mainstream TV] is not only trying to give something to Hispanics, but [is also producing] Hispanic stories that can be watched by the mainstream market.”

And without a doubt, whether they be Italian, Mexican, Colombian or American, drug dealers have broad appeal.

“Real-life stories have been very powerful for us,” says Andres Mendoza, vp programming and strategy for Univision’s UniMas, referring specifically to content based on real-life drug stores. “Here in the U.S., it looks like narcotics are staying for a while.”

Twitter CEO Announces Departure of Four Execs

BY ASSOCIATED PRESS

Twitter says that four executives are leaving the company. Its stock fell more than 4 percent in premarket trading.

CEO Jack Dorsey posted a statement to the microblogging service saying that Alex Roetter, Skip Schipper, Katie Stanton and Kevin Weil are exiting the company. Dorsey said he wanted to address employees later this week, but issued a statement due to ‘inaccurate press rumors’ about the departures.

Roetter served as senior vice president of engineering, Schipper was vice president of human resources, Stanton was vice president of social media and Weil was senior vice president of product.

Dorsey said that Chief Operating Officer Adam Bain would be taking on some additional responsibilities on an interim basis. Chief Technology Officer Adam Messinger will also be assuming some responsibilities.

After a long streak of robust growth that turned it into one of the Internet’s hottest companies, Twitter’s growth has slowed dramatically during the past year-and-half to leave the San Francisco-based company scrambling to catch up with social networking leader Facebook and its 1.5 billion users.

Twitter Inc.’s malaise resulted in the departure of Dick Costolo as the company’s CEO last July and ushered in the return of Dorsey, who had been ousted as the company’s leader in 2008.

Dorsey helped invent Twitter in 2006 and imposed a 140-character limit on messages so the service would be easy to use on cellphones that had 160-character limits on texts at that time. Those texting limits on phones faded away several years ago as the advent of smartphones enabled
people to use other Internet messaging services. Twitter may be looking to expand beyond its 140 character tweets in a bid to make its service more appealing to wider audience.

Chris Brown Signs With UTA in All Areas: Exclusive

BY ANDY GENSLER

Chris Brown has signed with United Talent Agency for representation in all areas, including film, television, digital, licensing and endorsements, among others, Billboard has learned. He was previously represented by ICM Partners.

Brown, 28, has sold 6.8 million albums in the U.S., according to Nielsen Music with his most recent album Royalty going to No. 1 on the R&B/Hiop-Hop Albums charts and hitting No. 3 on the Billboard 200, which marked the eighth time he had top 10 albums on the Billboard 200. Two of Brown’s albums have hit No. 1: F.A.M.E. and Fortune. His current single “Back to Sleep” is at No. 7 on the Hot R&B songs chart.

Brown first came to fame some nine years ago as a 16-year-old with his hit “Run It!” which topped the Hot 100 in November of 2005 and held the top spot for five weeks. He reached No. 1 again in 2007 with “Kiss Kiss” featuring T-Pain and which spent three weeks atop the chart. On the Hot R&B/Hiop-Hop Songs chart, Brown has five No. 1s and 35 top 10s. His current single “Back to Sleep” is at No. 7 on the Hot R&B songs chart.

Brown is also tied with Usher for the third-most No. 1s on the Mainstream R&B/Hip-Hop airplay chart (15) – bested only by Drake (23 No. 1s) and Lil Wayne (18).

The R&B crooner’s acting credits include 2013’s Battle of the Year as well as appearances on The O.C. and Stomp the Yard in 2007.

Since acquiring The Agency Group last August, UTA has been ramping up its music roster most recently adding DJ Khaled last week as well as Kanye West and Mariah Carey earlier in the year. As part of the deal the Agency Group, the UTA also landed Guns ‘N’ Roses and Muse along with 2,000 new artists.

Ariana Grande Joins Madonna Onstage in Miami — And Gets Spanked

BY LINDSEY SULLIVAN

On Sunday night in Miami, dreams came true for proud Madonna groupie Ariana Grande when she joined the Queen of Pop onstage during her Rebel Heart Tour. Following in the footsteps of Amy Schumer, Anderson Cooper and Idris Elba, Grande danced alongside Madge for “Unapologetic Bitch.”

Of course, Grande (understandably) fangirled out about joining Madonna onstage via Instagram and luckily, the feeling was totally mutual. Madonna even spanked Grande and gave her a plastic banana, declaring her the “Kewtest Unapologetic Bitch Ever!”

Jean-Michel Jarre, James Blake, Flume Added to Sónar Lineup

BY JUDY CANTOR-NAVAS

French electronica pioneer Jean Michel Jarre, U.K. producer and musician James Blake and Australia’s Flume have been added to the line-up of Sónar 2016 in Barcelona.

Rising Ethiopian-American singer Kelela, British MC Roots Manuva, U.K. grime sensation Stormzy and Nozinja, representing new electro sounds emerging from Johannesburg, have also been added to the list of acts performing at the June 16-18 festival.

Boys Noize, John Talabot, Jackmaster and the Martinez Brothers are among DJs newly announced for Sónar. Four Tet and Laurent Garnier will play seven hour sets at a newly designed clubbing space.

Jarre, known for his groundbreaking monumental outdoor performances featuring fireworks and a laser harp, will premiere his new show in Barcelona on June 17.

“For me, Sónar, has become everything a modern festival should aspire to be,” the synthesizer pioneer stated in an announcement from the festival. “This is why I chose them to mark my return to the stage and I’m very much looking forward to bringing my new show to the people of Sónar.”

Blake is expected to perform tracks from his much anticipated third album Radio Silence, which reportedly features Kanye West among its guests. Flume will present his new album Skin.

New Order, John Grant, Fatboy Slim, and Antony Hegarty from Antony and the Johnsons are among artists previously announced for Sónar 2016.
Panic! at the Disco Earns First No. 1 Album on Billboard 200 Chart

BY KEITH CAULFIELD

Panic! at the Disco scores its first No. 1 album on the Billboard 200 chart with Death of a Bachelor. The set, which was released on Jan. 15 through DCD2/Fueled By Ramen, debuts atop the chart with 190,000 equivalent album units earned in the week ending Jan. 22, according to Nielsen Music.

The Billboard 200 chart ranks the most popular albums of the week based on multi-metric consumption, which includes traditional album sales, track equivalent albums (TEA) and streaming equivalent albums (SEA). The new Feb. 6, 2016-dated chart (where Panic! debuts at No. 1) will be posted in full to Billboard’s websites on Tuesday, Jan. 26.

Death of a Bachelor also earns Panic! at the Disco its best sales week yet for an album, as it sold 169,000 in pure album sales. It surpasses the act’s previous high, logged when Pretty. Odd. bowed at No. 2 with 139,000 sold in the week ending March 30, 2008.

Death of a Bachelor is Panic! at the Disco’s fifth charting album, and follows Too Weird To Live, Too Rare To Die! (No. 2 debut and peak in 2013), Vices & Virtues (No. 7 in 2011), Pretty. Odd., and their debut, A Fever You Can’t Sweat Out (No. 13 peak in 2006 after debuting at No. 112 in 2005).

Panic! at the Disco’s first No. 1 album comes a little more than 10 years after the act made its chart debut with A Fever You Can’t Sweat Out on the list dated Oct. 15, 2005.

Notably, Death’s sales start greatly outpaces the launch of Panic!’s last album, Too Weird To Live, Too Rare To Die! The latter started with 84,000, and has so far sold 407,000.

The new album has already logged five top 15-charting hits on the Hot Rock Songs chart: “Hallelujah” (which peaked at No. 3 way back in May of 2015), “Victorious” (No. 7) and “Emperor’s New Clothes” (No. 5), “LA Devotee” (No. 15) and “Don’t Threaten Me With a Good Time” (No. 10).

Below Death of a Bachelor, Adele’s 25 stays steady at No. 2 with 147,000 units (up 3 percent), while Justin Bieber’s Purpose is also a non-mover at No. 3 with 91,000 units (down 12 percent). David Bowie’s Blackstar slips 1-4 with 90,000 units (down 50 percent) in its second week. And Twenty One Pilots’ Blurryface is stationary at No. 5 with 45,000 units (up 5 percent).

The latest Kidz Bop Kids album, Kidz Bop 31, bows at No. 6 with 45,000 units (mostly from pure album sales: 43,000). It’s the 24th top 10 album for the series, and clocks the best sales week for the series in year. The last Kidz Bop album to collect a larger sales frame was Kidz Bop 27, which entered with 78,000 sold in January 2015. Following that album, Kidz Bop 28, 29 and 30 launched with 39,000; 36,000 and 27,000; respectively.

Rounding out the top 10 are Bowie’s Best of Bowie (4-7 with 43,000 units; down 54 percent), Chris Stapleton’s Traveller (7-8 with 41,000 units; up 25 percent thanks to exposure from his performances on the Jan. 16 edition of NBC’s Saturday Night Live), The Weeknd’s Beauty Behind the Madness (6-9 with 14,000 units; down 13 percent) and Bryson Tiller’s Trap soul (8-10 with 31,000 units; down 5 percent).

Justin Bieber Nos. 1 & 2 on Hot 100, The Chainsmokers Hit Top 10

BY GARY TRUST

Justin Bieber monopolizes the top two spots on the Billboard Hot 100 (dated Feb. 6), as “Sorry” spends a third week at No. 1 and “Love Yourself” lifts 3-2. Plus, Alessia Cara’s “Here” hits the top five and the Chainsmokers’ “Roses,” featuring Rozes, rises to the top 10.

Like every Monday, we’re here to run down the Hot 100’s top 10, and beyond. Highlights of the airplay/sales/streaming-based Hot 100 post on Billboard.com each Monday, with all charts updated each Tuesday.

With three weeks at No. 1, “Sorry” released on SchoolBoy/Raymond Braun/Def Jam, extends Bieber’s longest Hot 100 reign of his two No. 1s so far. His prior single, and first Hot 100 leader, “What Do You Mean?,” debuted at No. 1 on the Sept. 19 chart, representing its sole week at the summit. (More on “Mean” in a moment …)

“Sorry” logs a sixth week at No. 1 on the Streaming Songs chart with 20 million U.S. streams, down 2 percent, according to Nielsen Music. It holds at its No. 2 high (for a seventh week) on Radio Songs (144 million audience impressions, down 3 percent), while slipping 4-5 on Digital Songs (81,000 downloads sold, down 12 percent, in the week ending Jan. 21); it led the sales chart for a week in December.

Bieber additionally rises 3-2 on the Hot 100 with “Sorry” follow-up “Love Yourself,” which hits a new peak. It notches a third week atop Digital Songs (139,000, down 5 percent), tying “Mean” for his longest reign (of four No. 1s). It keeps at its No. 2 high on Streaming Songs (16.7 million, essentially even from last week) and jumps 6-4 on Radio Songs (117 million, up 17 percent), earning the Hot 100’s top Airplay Gainer award for a third week. It also takes over atop the subscription services-based On-Demand Songs chart (8.4 million on-demand streams, down 5 percent).

Bieber becomes the 17th act in the Hot 100’s history (which dates to Aug. 4, 1958) to rank at Nos. 1 and 2 simultaneously. Even more impressively, he’s just the 11th act to hold the Hot 100’s top two as a lead artist on both songs. The last to do so? The Weeknd, just more than four months ago, with “Can’t Feel My Face” and “The Hills” (Sept. 26). The
other nine acts to earn the achievement as leads at Nos. 1 and 2 in the same week: the Black Eyed Peas (2009); T.I. (2008); Akon (2006), Mariah Carey (2005), Usher (2004), OutKast (2004), Nelly (2002), Bee Gees (1978) and the Beatles (1964). (The Fab Four controlled the top two for a record 10 weeks that year; on the April 4, 1964 chart, they ranked at Nos. 1-5, a top five dominance that no act has equaled.)

Looking ahead to next week, could Bieber dethrone himself? With “Sorry” down by 4 percent in overall activity and “Love Yourself” up by 2 percent, and this week’s race tight, it’s possible that Bieber could replace himself at No. 1. We’ll find out a week from today.

One more Bieber note: “Mean” holds at No. 10 on the Hot 100 and has now spent its first 21 weeks on the chart in the top 10. With its latest frame, it ties the mark for the most weeks a song has logged in the Hot 100’s top 10 from its debut. “Mean” matches two other songs that each spent their first 21 frames in the region: Nicki Minaj’s “Starships” (2012) and Maroon 5’s “Sugar” (2015). With another week in the region, “Mean” would own the mark all by itself. (So, another potential honor for Bieber to keep an eye on for next week.)

As Bieber takes the Hot 100’s top two (and No. 10), Adele’s “Hello” descends 2-3 after logging its first 10 weeks at No. 1. Still, it tallies an 11th week at No. 1 on Radio Songs (151 million, down 6 percent). That’s the longest rule atop the airplay chart since Mark Ronson’s “Uptown Funk!” (featuring Bruno Mars) totaled 12 weeks, beginning on the chart dated a year ago this week (Feb. 7, 2015). “Hello” keeps at No. 3 on Streaming Songs (14.9 million, down 8 percent) and dips 3-4 on Digital Songs (84,000, down 9 percent) after previously leading the charts for seven weeks each.

Meanwhile, “Hello” follow-up “When We Were Young” re-enters the Hot 100’s top 40 (41-35), marking its first week in the region since it debuted at No. 22 eight weeks ago (when parent album 25 blasted in atop the Billboard 200).

**Twenty One Pilots hold at their No. 4 high on the Hot 100 with “Stressed Out.”** The single stays at No. 2 on Digital Songs (127,000 sold, up 5 percent) and keeps climbing on Streaming Songs (9-5; 11.8 million, up 18 percent), adding top Streaming Gainer honors on the Hot 100 for a second week, and Radio Songs (7-6; 106 million, up 15 percent). The duo’s first top five Hot 100 hit concurrently leads Billboard’s Hot Rock Songs chart for a fifth week.

**Alessia Cara’s debut hit “Here” reaches the Hot 100’s top five (6-5), while posting a second week at No. 1 on Hot R&B/Hi-Hop Songs and, as previously reported, rising 3-1 on the Pop Songs radio airplay chart.** It holds at its No. 3 peak on Radio Songs (120 million, down 3 percent); elevates 20-16 on Digital Songs (39,000, down 3 percent); and, descends 20-22 on Streaming Songs (7 million, down 3 percent).

Notably, Cara is the first solo female to send a debut Hot 100 hit to the top five in more than a year, since Tove Lo’s “Habits (Stay High)” reached No. 3 in November 2014.

Shawn Mendes’ “Stitches” rebounds 8-6 on the Hot 100, after peaking at No. 4, and crowns the Adult Pop Songs airplay chart (2-1); and Selena Gomez’s “Same Old Love” drops to No. 7 after reaching No. 5 last week, tying her best rank. She first reached No. 5 with prior single “Good for You” (featuring A$AP Rocky) in October. (More on Gomez ahead…)

**The Chainsmokers land the week’s lone new Hot 100 top 10, as “Roses,” featuring ROZES, rises 11-8.** It also rules the Hot Dance/Electronic Songs chart for a fifth week. The track bullets at No. 6 on Digital Songs (72,000, up 1 percent) and advances 14-13 on Radio Songs (68 million, up 10 million) and 17-15 on Streaming Songs (8.1 million, up 5 percent).

The New York duo of Andrew Taggart and Alex Pall celebrates its first Hot 100 top 10, after breakthrough hit “#SELFIE” reached No. 16 nearly two years ago. As previously reported, the Chainsmokers played [Billboard Winterfest](https://www.billboard.com/winterfest) at Park City (Utah) Live Thursday night (Jan. 21), opening with an acoustic version of “Roses.” Their subsequent full performance of the song morphed into a mash-up with Bieber’s “Love Yourself,” as Bieber has for months shown his support for “Roses.”

(Flow power: The Chainsmokers now boast the highest-charting Hot 100 hit called “Roses,” between two: OutKast’s “Roses” reached No. 9 in 2004.)

Rounding out the Hot 100’s top 10 (above Bieber’s “Mean” at No. 10), Drake’s “Hotline Bling” slides 7-9, after reaching No. 2, while leading Billboard’s Hot Rap Songs chart for an 18th frame.

Meanwhile, among noteworthy action outside the Hot 100’s top 10 this week, Flo Rida’s “My House” roars 23-12 (following his performances of the song on NBC’s *The Tonight Show Starring Jimmy Fallon* Jan. 14 and at halftime of the Arizona Cardinals and Green Bay Packers NFL playoff game Jan. 16); G-Eazy and Bebe Rexha’s “Me, Myself & I” pushes 19-16; and Gomez’s follow-up to “Same Old Love,” “Hands to Myself,” zooms 37-21.

Find out more noteworthy news throughout the chart in the weekly “Hot 100 Chart Moves” column to post later this week. And, visit Billboard.com tomorrow (Jan. 26), when all rankings, including the Hot 100 in its entirety, will refresh, as they do each Tuesday. The Hot 100 and other charts will also appear in the next issue of Billboard magazine, on sale Friday (Jan. 29).
26 weeks. It passes two songs that each took 25 weeks: Cee Lo Green’s “F**k You! (Forget You)” (2011) and Demi Lovato’s “Give Your Heart a Break” (2012).

Cara is also the first solo female to lead Pop Songs with a maiden entry in more than a year, since Tove Lo’s “Habits (Stay High)” ruled for two weeks in November 2014.

The Pop Songs coronation of “Here” marks the latest honor for the anti-partying anthem, which last week took over atop the Hot R&B/Hip-Hop Songs chart and has so far risen to No. 6 on the Billboard Hot 100.

As Cara tops Pop Songs, she also helps parent label Def Jam celebrate a key honor: with Justin Bieber’s “Love Yourself” rising 4-2 and his “Sorry” slipping 2-3, the label monopolizes the top three. Def Jam is just the sixth label to control the top three in the Pop Songs chart’s history; Republic had last hit such a triple for three weeks in November, thanks to tracks by Taylor Swift, Shawn Mendes, The Weekend and Drake.

Meanwhile, Def Jam has announced that “Wild Things” is Cara’s next single. That song and “Here” are both from Cara’s debut full-length Know-It-All, which debuted at No. 9 on the Billboard 200 in December.

Check back on Billboard.com later today to see if “Here” can ascend to the Hot 100’s top five, and if “Sorry” can score a third week at No. 1. All charts will update tomorrow (Jan. 26) on Billboard.com.

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**Shawn Mendes’ “Stitches” Hits No. 1 on Adult Pop Songs Chart**

**BY GARY TRUST**

Shawn Mendes earns his first No. 1 on Billboard’s Adult Pop Songs radio airplay chart (dated Feb. 6), as “Stitches” lifts 2-1. The track tops its second airplay tally; it first ruled Pop Songs for two weeks in November.

Mendes’ new leader (and first entry) on the Nielsen Music-measured Adult Pop Songs chart is from his debut full-length album, Handwritten, which debuted atop the Billboard 200 last May and has sold 342,000 copies to date in the U.S. “Stitches” has sold 2.1 million downloads. Mendes first arrived with 2014’s The Shawn Mendes EP, which debuted and peaked at No. 5 on the Billboard 200 and has sold 103,000.

Meanwhile, Mendes bookends Adult Pop Songs, as “Stitches” follow-up “I Know What You Did Last Summer,” with Fifth Harmony’s Camila Cabello, debuts at No. 40.

Mendes’ list of achievements, thus, grows upon crowning Adult Pop Songs. Since first building his audience by posting videos on Vine, the 17-year-old has also

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**Justin Bieber Extends Reign Over Australia’s Singles Chart, Adele’s ‘25’ Dethrones David Bowie’s ‘Blackstar’**

**BY LARS BRANDLE**

Justin Bieber’s “Love Yourself” (Def Jam/Universal) starts a seventh straight week at No. 1 on Australia’s singles chart, while Adele’s 25 returns to summit of the national albums survey.

David Bowie’s catalog, meanwhile, continues to swamp the Top 100. The Thin White Duke sets another new record by having 18 albums within the Top 100, eclipsing his 17 from last week.

Adele’s third album is eight-times platinum certified with eight non-successive weeks atop the ARIA Albums Chart. The British pop star’s 25 and her sophomore album 21 have now amassed an impressive combined 40 weeks at No. 1. 25 dropped to No. 2 last week when Bowie’s final studio album Blackstar debuted in the top spot. The late legend’s gold-certified Blackstar slips to No. 2 on the latest list, though it’s the best-selling physical album of the chart week, according to ARIA (25 sold more digital copies). Blackstar holds off Panic! At The Disco’s Death Of A Bachelor, which opens at No. 3; Bieber’s Purpose, which is unchanged at No. 4 and the Nothing Has Changed best-of (Parlophone/Warner Music), which is down 3-5 and is one of three Bowie albums in the top 10 (his 1990 Best Of release rises 9-6, a new peak).

Panic! At The Disco’s Billboard 200-chart topping fifth studio album is the alternative rock group’s third to crack the top ten Down Under. The band had an Australian No. 1 back in April 2008 with Pretty. Odd. Glenn Frey’s Jan. 18 death has ignited sales surges for The Eagles: The Complete Greatest Hits, which reenters the chart at No. 14, and the compilation Selected Works: 1972-1999, which returns to the chart at No. 35.

On the singles survey, Bieber’s hot streak with “Love Yourself” is the longest by any artist since Justice Crew’s “Que Sera” spent nine consecutive weeks at the top a year-and-a-half ago (“Que Sera” was a record-setter for a homegrown song). The double-platinum “Love Yourself” is also the top track on ARIA’s Streaming Tracks chart.

The top five on the ARIA Singles Chart is rounded out by Jonas Blue feat. Dakota’s “Fast Car” (Virgin/EMI), unchanged at No. 2; Snakehips feat. Tinashe & Chance The Rapper’s “All Night” (Selena Gomez) continues its climb to No. 3.

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**Glenn Frey**
Rapper's “All My Friends” (Sony), which is again at No. 3; Zara Larsson’s “Lush Life” (Epic/Sony), which improves 8-4 and Elle King’s “Ex’s and Oh’s” (Epic/Sony), up 7-5.

Sydney-raised electronic music producer Flume has the top debut this week with “Never Be Like You” (featuring Kai), which starts at No. 10. The track will appear on the ARIA Award-winning producer’s forthcoming second album Skin.