HALSEY AT THE SPEED OF SOUND

Inside the meteoric rise of the 21-year-old whose 24-7 social media presence, Bernie Sanders support and genre-bending talent has made her the mouthpiece of a millennial audience: ‘I talk to them like real f—ing human beings’
JUST WHEN YOU THINK
FIRST CLASS IS AS
GOOD AS IT GETS.

Enjoy our exclusive door-to-door experience at LAX.
CONGRATULATIONS
STEW HEATHCOTE
BILLBOARD BRANDING POWER PLAYER

Your creative vision is an inspiration.
Your friends and colleagues at AEG
Kelly Clarkson’s ‘Piece’ Proves Idol’s Still Got It

Even in its 15th and final season, Fox TV’s American Idol can still make an impact on the charts. The show’s first-season queen, Kelly Clarkson, soars onto the Billboard Hot 100 at No. 8 with “Piece by Piece” after her emotional performance of the song on the Feb. 25 episode. The title track from her 2015 album skyrockets 35-1 on Digital Songs (marking her third No. 1 on the list) with 210,000 downloads sold in the week ending March 3, up 852 percent, according to Nielsen Music.

Clarkson sang the moving song about her father and husband (originally recorded as a midtempo track) as a ballad on Idol, bringing her and judge Keith Urban to tears. On Feb. 29, she released the slowed-down “Idol Version”; on March 4, it was added to the deluxe digital version of the album and released as part of her new Piece by Piece Remixed. Piece by Piece vaults 120-6 on the Billboard 200, up 682 percent to 44,000 equivalent units. Though sales account for 88 percent of the song’s Hot 100 chart points, “Piece” also drew 3.1 million U.S. streams (up 969 percent) and increased airplay of both the original and “Idol Version.” The track debuts at No. 23 on Adult Contemporary and re-enters Adult Top 40 at No. 33.

—Gary Trust

Clarkson’s “Piece by Piece” leaps onto the Hot 100 following the Idol album’s tearful return to the show.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week 1</th>
<th>Week 7</th>
<th>Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hello</td>
<td>Adele</td>
<td>11</td>
<td>11</td>
<td>10</td>
</tr>
<tr>
<td>Work From Home</td>
<td>Fifth Harmony feat. Tiwa Savage</td>
<td>12</td>
<td>12</td>
<td>1</td>
</tr>
<tr>
<td>Roses</td>
<td>The Chainsmokers feat. Rozes</td>
<td>6</td>
<td>6</td>
<td>20</td>
</tr>
<tr>
<td>I Took A Pill In Ibiza</td>
<td>Mike Posner</td>
<td>14</td>
<td>13</td>
<td>17</td>
</tr>
<tr>
<td>Hands To Myself</td>
<td>Selena Gomez</td>
<td>13</td>
<td>14</td>
<td>15</td>
</tr>
<tr>
<td>One Call Away</td>
<td>Charlie Puth</td>
<td>14</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>Stitches</td>
<td>Shawn Mendes</td>
<td>15</td>
<td>15</td>
<td>14</td>
</tr>
<tr>
<td>Down In The DM</td>
<td>Yo Gotti feat. Nicki Minaj</td>
<td>13</td>
<td>15</td>
<td>14</td>
</tr>
<tr>
<td>Don't</td>
<td>Bryson Tiller</td>
<td>23</td>
<td>24</td>
<td>20</td>
</tr>
<tr>
<td>Back To Sleep</td>
<td>Chris Brown</td>
<td>20</td>
<td>20</td>
<td>12</td>
</tr>
</tbody>
</table>

What was it like working with MNEK?

LARSSON: The song was done in two hours — it felt like it wrote itself. We had a great flow. It was supposed to be my song — it was my session — but when we sent it to all the labels and they loved it, he was like, “Well, I kind of want this song.” And I was like, “No, I want the song.” We ended up making it a duet, which is a win-win.

The song first hit overseas; it took a while to pick up steam here. Did you ever lose hope that you would break stateside?

For some time, I did. But then I remembered the U.S. is actually very slow when it comes to everything. You just have to be patient and trust the marketing team, because America is so huge. It takes some time to break a record. [In Europe], you can release a song on Monday and it can be No. 1 on Friday.

Your career has had some starts and stops — you won the Swedish version of Got Talent at age 10 and released an EP five years later. Do you ever get impatient?

I’m not patient, but I keep myself busy doing other things: social media, blogging, podcasting… I feel like it took forever for me to get where I’m at, and I’m not even where I want to be.

—STEVEN J. HORDOWITZ
**SALES, AIRPLAY & STREAMING**

The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music.

Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales ... for complete rules and explanations. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

**DATA FOR WEEK OF 03.19.2016**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Peaked</th>
<th>NWR</th>
<th>POS.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Best Friend</td>
<td>Young Thug</td>
<td>15</td>
<td>38</td>
<td>51</td>
</tr>
<tr>
<td>Let It Go</td>
<td>James Bay</td>
<td>6</td>
<td>16</td>
<td>52</td>
</tr>
<tr>
<td>Something In The Way You Move</td>
<td>Elie Golding</td>
<td>1</td>
<td>43</td>
<td>53</td>
</tr>
<tr>
<td>Drunk On Your Love</td>
<td>Brett Eldridge</td>
<td>8</td>
<td>52</td>
<td>56</td>
</tr>
<tr>
<td>My Church</td>
<td>Maren Morris</td>
<td>6</td>
<td>55</td>
<td>56</td>
</tr>
<tr>
<td>Low Life</td>
<td>Future &amp; The Weeknd</td>
<td>4</td>
<td>52</td>
<td>57</td>
</tr>
<tr>
<td>Beautiful Drug</td>
<td>Zac Brown Band</td>
<td>5</td>
<td>57</td>
<td>57</td>
</tr>
<tr>
<td>Youth</td>
<td>Troye Sivan</td>
<td>1</td>
<td>58</td>
<td>59</td>
</tr>
<tr>
<td>We Went</td>
<td>Randy Houser</td>
<td>1</td>
<td>59</td>
<td>61</td>
</tr>
<tr>
<td>I Can't Wake Up</td>
<td>Little Mix</td>
<td>16</td>
<td>10</td>
<td>61</td>
</tr>
<tr>
<td>Confession</td>
<td>Florida Georgia Line</td>
<td>10</td>
<td>62</td>
<td>62</td>
</tr>
<tr>
<td>Home Alone Tonight</td>
<td>Luke Bryan</td>
<td>15</td>
<td>86</td>
<td>63</td>
</tr>
<tr>
<td>I Don't Mind</td>
<td>Chris Brown</td>
<td>1</td>
<td>67</td>
<td>63</td>
</tr>
<tr>
<td>Break On Me</td>
<td>Keith Urban</td>
<td>1</td>
<td>68</td>
<td>64</td>
</tr>
<tr>
<td>Needed Me</td>
<td>Rihanna</td>
<td>8</td>
<td>69</td>
<td>64</td>
</tr>
<tr>
<td>Humble And Kind</td>
<td>Tim McGraw</td>
<td>4</td>
<td>70</td>
<td>67</td>
</tr>
<tr>
<td>Somewhere On A Beach</td>
<td>Dierks Bentley</td>
<td>15</td>
<td>88</td>
<td>69</td>
</tr>
<tr>
<td>Think Of You</td>
<td>Chris Young feat. Cassadee Pope</td>
<td>3</td>
<td>71</td>
<td>69</td>
</tr>
<tr>
<td>Snapback</td>
<td>Old Dominion</td>
<td>1</td>
<td>72</td>
<td>69</td>
</tr>
<tr>
<td>Backroad Song</td>
<td>Granger Smith</td>
<td>13</td>
<td>93</td>
<td>70</td>
</tr>
<tr>
<td>I Like The Sound Of That</td>
<td>Rascal Flatts</td>
<td>6</td>
<td>72</td>
<td>69</td>
</tr>
<tr>
<td>Jimmy Choo</td>
<td>Fetty Wap</td>
<td>1</td>
<td>73</td>
<td>70</td>
</tr>
<tr>
<td>Nobody To Blame</td>
<td>Chris Stapleton</td>
<td>1</td>
<td>74</td>
<td>70</td>
</tr>
<tr>
<td>Acquainted</td>
<td>The Weeknd</td>
<td>10</td>
<td>76</td>
<td>70</td>
</tr>
<tr>
<td>Don't Let Me Down</td>
<td>The Chainsmokers feat. Halsey</td>
<td>6</td>
<td>73</td>
<td>70</td>
</tr>
<tr>
<td>Get Ugly</td>
<td>Jason Derulo</td>
<td>2</td>
<td>76</td>
<td>70</td>
</tr>
<tr>
<td>Might Be</td>
<td>Luke Nasty</td>
<td>1</td>
<td>78</td>
<td>70</td>
</tr>
<tr>
<td>Hello Friday</td>
<td>Flo Rida feat. Jason Derulo</td>
<td>1</td>
<td>79</td>
<td>70</td>
</tr>
<tr>
<td>Wild Things</td>
<td>Alesso</td>
<td>2</td>
<td>80</td>
<td>70</td>
</tr>
<tr>
<td>Back Home</td>
<td>Maren Morris</td>
<td>3</td>
<td>81</td>
<td>70</td>
</tr>
<tr>
<td>Mind Reader</td>
<td>Dustin Lynch</td>
<td>1</td>
<td>82</td>
<td>70</td>
</tr>
<tr>
<td>Midnight</td>
<td>The Weeknd</td>
<td>5</td>
<td>83</td>
<td>70</td>
</tr>
<tr>
<td>Sober</td>
<td>Ty Dolla $ign ft. Future</td>
<td>2</td>
<td>84</td>
<td>70</td>
</tr>
<tr>
<td>Spilin'</td>
<td>Future</td>
<td>2</td>
<td>85</td>
<td>70</td>
</tr>
<tr>
<td>Room 101</td>
<td>OneRepublic</td>
<td>9</td>
<td>86</td>
<td>70</td>
</tr>
<tr>
<td>Ooh La</td>
<td>5SOS</td>
<td>1</td>
<td>88</td>
<td>70</td>
</tr>
<tr>
<td>Simple Things</td>
<td>Needtobreathe feat. Thompson Square</td>
<td>11</td>
<td>10</td>
<td>70</td>
</tr>
<tr>
<td>Slow It Down</td>
<td>OneRepublic</td>
<td>1</td>
<td>90</td>
<td>70</td>
</tr>
<tr>
<td>Don't You Know</td>
<td>The Weeknd</td>
<td>10</td>
<td>91</td>
<td>70</td>
</tr>
<tr>
<td>Owning It</td>
<td>Seven Lions &amp; Yuna</td>
<td>1</td>
<td>92</td>
<td>70</td>
</tr>
<tr>
<td>Letter</td>
<td>Zedd</td>
<td>1</td>
<td>94</td>
<td>70</td>
</tr>
<tr>
<td>Tear You Down</td>
<td>Niall Horan</td>
<td>5</td>
<td>89</td>
<td>70</td>
</tr>
<tr>
<td>Geometric Shapes</td>
<td>DNCE</td>
<td>2</td>
<td>90</td>
<td>70</td>
</tr>
<tr>
<td>Right Here</td>
<td>Flo Rida feat. G-Eazy</td>
<td>2</td>
<td>91</td>
<td>70</td>
</tr>
<tr>
<td>Back Off</td>
<td>Jason Derulo</td>
<td>1</td>
<td>92</td>
<td>70</td>
</tr>
<tr>
<td>Don't Mind</td>
<td>Ty Dolla $ign ft. Future</td>
<td>2</td>
<td>93</td>
<td>70</td>
</tr>
<tr>
<td>Spilin'</td>
<td>Future</td>
<td>2</td>
<td>94</td>
<td>70</td>
</tr>
<tr>
<td>Room 101</td>
<td>OneRepublic</td>
<td>9</td>
<td>86</td>
<td>70</td>
</tr>
<tr>
<td>Ooh La</td>
<td>5SOS</td>
<td>1</td>
<td>88</td>
<td>70</td>
</tr>
<tr>
<td>Simple Things</td>
<td>Needtobreathe feat. Thompson Square</td>
<td>11</td>
<td>10</td>
<td>70</td>
</tr>
<tr>
<td>Slow It Down</td>
<td>OneRepublic</td>
<td>1</td>
<td>90</td>
<td>70</td>
</tr>
<tr>
<td>Don't You Know</td>
<td>The Weeknd</td>
<td>10</td>
<td>91</td>
<td>70</td>
</tr>
<tr>
<td>Owning It</td>
<td>Seven Lions &amp; Yuna</td>
<td>1</td>
<td>92</td>
<td>70</td>
</tr>
<tr>
<td>Letter</td>
<td>Zedd</td>
<td>1</td>
<td>94</td>
<td>70</td>
</tr>
<tr>
<td>Tear You Down</td>
<td>Niall Horan</td>
<td>5</td>
<td>89</td>
<td>70</td>
</tr>
<tr>
<td>Right Here</td>
<td>Flo Rida feat. G-Eazy</td>
<td>2</td>
<td>93</td>
<td>70</td>
</tr>
<tr>
<td>Back Off</td>
<td>Jason Derulo</td>
<td>1</td>
<td>92</td>
<td>70</td>
</tr>
<tr>
<td>Don't Mind</td>
<td>Ty Dolla $ign ft. Future</td>
<td>2</td>
<td>94</td>
<td>70</td>
</tr>
</tbody>
</table>

**FIFTH HARMONY FEATURING TY DOLLA SIGN**

**Work From Home**

Fifth Harmony’s “Work From Home” (featuring Ty Dolla Sign) debuts at No. 12 on the Billboard Hot 100, marking the quintet’s highest debut and matching its best rank on the chart, “Worth It” (featuring Kid Ink), which rose to No. 12 in August 2015. The group’s new single opens at No. 5 on the Digital Songs tally (88,000 sold) and No. 13 on Streaming Songs (10 million U.S. streams), while also adding 20 million airplay impressions, according to Nielsen Music. “Work” previews 5H’s second full-length album, 7/27, expected May 20. —G.T.
FEATURES
40 Generation Halsey
The 21-year-old has a hit album and a sold-out show at Madison Square Garden, but that hasn't kept her from revealing every detail of her life to her passionate fans.

48 The Millennial Survey
Twenty-one young artists, influencers and industry pros explain why their generation is so widely misunderstood. Plus: Super-manager Scooter Braun on the ups and downs of "oversharing."

50 A Trip To Hell
Kesha’s mother Pebe Sebert speaks exclusively to Billboard about the explosive allegations leveled against her daughter's famed producer, Dr. Luke, and the 10 years the singer spent as a "prisoner."

TOPLINE
13 George Martin, 1926-2016: The legendary Beatles producer is remembered by those who knew him best.
16 South by Southwest founder Roland Swenson on how he scored keynotes with President and Mrs. Obama.

7 DAYS ON THE SCENE
24 Parties
Paris Fashion Week, BMI Latin Awards, Okeechobee

THE BEAT
29 Behind the scenes of Fox’s live musical The Passion, which is bringing the Bible to 2016 by swapping robes and sandals with “Jordans and jeans.”
32 “My emotions are explosive,” says Norse alt-pop import (and Katy Perry fave) Aurora.

STYLE
35 Hip mini-me kicks are the hottest accessory for music stars' tots.
36 How do you get Flo Rida to play your bat mitzvah?
38 Archivist David Casavant is Rihanna’s go-to for vintage Raf Simons.
39 Travel: A Week(e)nd in Toronto.

CHARTS
68 The 1975 scores its first No. 1 album.

CODA
84 In 1988, Rick Astley hit the top with his first single, “Never Gonna Give You Up.”

CORRECTION
In the March 12 issue, Billboard misstated that Erica Rose had been an employee of Maverick. She is, however, Alicia Keys’ sole manager.
Success. You wear it well.

Congratulations to Mike Tunnicliffe, Kate Denton, Tom Eaton and all of UMG’s Branding Power Players.
MARTIN BANDIER AND EVERYONE AT SONY/ATV MUSIC PUBLISHING CONGRATULATE BRIAN MONACO ON BEING NAMED ONE OF BILLBOARD'S BRANDING POWER PLAYERS
ADVERTISING & SPONSORSHIP
VICE PRESIDENT, TELEVISION AND MEDIA Elisabeth Deutschman
VICE PRESIDENT, ENTERTAINMENT Victoria Gold
MANAGING DIRECTOR, FASHION AND BEAUTY Tyler Moss Del Vento
EXECUTIVE DIRECTORS, BRAND PARTNERSHIPS Hillary Gilmore, Tim Malone (East Coast), William Corvalan (West Coast)
EXECUTIVE DIRECTORS, TELEVISION AND FILM Bellinda Alvarado, Scott Perry
EXECUTIVE DIRECTOR, BRAND PARTNERSHIPS Randi Windt
ACCOUNT DIRECTORS, BRAND PARTNERSHIPS Karbis Dokunyan, Amy Jo Lagemanne
Brittany Strametz, Robert Zayas
EXECUTIVE DIRECTOR, FILM AND TALENT Debra Pink • SENIOR ACCOUNT DIRECTOR Lori Copeland
DIRECTOR, FASHION, BEAUTY AND RETAIL Meredith Davis
EXECUTIVE DIRECTOR OF ENTERTAINMENT Aki Kaneko
DIRECTOR, EAST COAST SALES Joe Mainone • NASHVILLE Cynthia Mellow (Touring), Lee Ann Photoglo (Labels)
EUROPE Frederic Fenucci • MANAGING DIRECTOR, LATIN Gene Smith
LATIN AMERICA/Miami Marcia Olivol • ASIA PACIFIC/AUSTRALIA Linda Macich
CLASSIFIEDS/PRO SMALL SPACE SALES Jeffrey Serrette • SALES COORDINATOR Sara Atkin
DIRECTOR, BUSINESS DEVELOPMENT Cathy Field

MARKETING
VICE PRESIDENT, MARKETING Kyle Konkoski
EXECUTIVE DIRECTOR, INTEGRATED MARKETING Kellie Peas • CREATIVE DIRECTOR Liz Welchman
DIRECTOR, INTEGRATED MARKETING Laura Lorenz • ASSOCIATE DIRECTOR, MARKETING Erika Cospedes
SENIOR INTEGRATED MARKETING MANAGERS Jessica Bernstein, Lisa DiMatteo
SENIOR DESIGNER Taryn Espinosa • MARKETING DESIGN MANAGER Kim Geasing
INTEGRATED MARKETING MANAGER Tara Broughton • MARKETING MANAGER Ashley Rix • DESIGNER Michael Diaz
MARKETING COORDINATOR Jonathan Holguin
EXECUTIVE ASSISTANT/MARKETING COORDINATOR Mary Rooney

EVENTS & CONFERENCES
DIRECTOR, EVENTS AND SPECIAL PROJECTS Liz Morley Ehrlich
MANAGER, EVENTS AND CONFERENCES Taylor Johnson
EVENT MARKETING COORDINATOR Joshua Bracken

LICENSING
VICE PRESIDENT, BUSINESS DEVELOPMENT AND LICENSING Andrew Min
MANAGER, INTERNATIONAL LICENSING AND SALES Angeline Biesheuvel
MAGAZINE REPRINTS Wright’s Media (Call 877-652-5295 or email pgm@wrightsmedia.com)

PRODUCTION & CIRCULATION
EXECUTIVE DIRECTOR, GROUP PRODUCTION Kelly Jones
EXECUTIVE DIRECTOR, AUDIENCE DEVELOPMENT AND CIRCULATION Katie Fillingame
PRODUCTION DIRECTOR Edson Atwood • ASSOCIATE PRODUCTION DIRECTOR Anthony Y. Stallings
ADVERTISING PRODUCTION MANAGER Rodger Leonard • ASSOCIATE CIRCULATION MANAGER Meredith Kahn
Subscriptions: Call 800-684-1873 (U.S. toll-free) or 845-267-3007 (International), or email subscriptions@billboard.com

OPERATIONS
GROUP FINANCE DIRECTOR David Aimone
MANAGER, SALES ANALYTICS Mirna Gomez • PROCUREMENT MANAGER Linda Lam
SALES ASSOCIATE Chamely Colon • IMAGING MANAGER Brian Gaughen

ENTERTAINMENT GROUP
Janice Min
PRESIDENT/CHIEF CREATIVE OFFICER
John Armato
PRESIDENT

Gary Bannett
CHIEF FINANCIAL OFFICER
Allan Johnston
CHIEF OF STAFF
Jim Jansiecki
SENIOR VICE PRESIDENT, TECHNOLOGY
Dana Miller
EXECUTIVE VICE PRESIDENT, MARKETING AND BRAND DEVELOPMENT
Barbara Grieninger
VICE PRESIDENT, FINANCE
Angela Vitacco
VICE PRESIDENT, HUMAN RESOURCES
Duadi Titus
CONTROLLER
Michele Singer
GENERAL COUNSEL
Alexandra Aguilar
HUMAN RESOURCES DIRECTOR
“If there is any one secret of success, it lies in the ability to get the other person’s point of view and see things from that person’s angle as well as from your own.” Henry Ford

RICH LEHRFELD

Congratulations on being Billboard’s 2016 Branding Power Player
OUR POWER IS IN OUR PLAYERS

At GreenLight, our team is focused on finding authentic places for brands to play in music culture, bringing together creativity and strategy to drive powerful entertainment ideas.

WWW.GREENLIGHTMM.COM
"When I first started in the music business, the ultimate aim was to try and re-create, on record, a live performance as accurately as possible," George Martin recalled in Kenneth Womack’s 2007 book Long and Winding Roads. "But then we realized that we could do something other than that."

During the course of his 60-year career, the legendary producer — who died of undisclosed causes at home in England on March 8 at the age of 90 — and his willingness to experiment helped pave the way for some of the most memorable music of the 20th century. He holds the record as the producer with the most No. 1 songs (23) on the Billboard Hot 100. Surviving Beatles Paul McCartney and Ringo Starr tweeted condolences to Martin’s family. "If anyone earned the title of the Fifth Beatle, it was George," wrote McCartney.

Martin’s indelible association with The Beatles began in 1962, when Brian Epstein introduced him to four fresh-faced Liverpudlians who had been rejected by every major record label in the United Kingdom. "They weren’t very good,” Martin later recalled to the BBC, but still he saw something special in them and offered the group (minus original drummer Pete Best) a deal with Parlophone — the little-known EMI imprint he headed.

Until then, much of Martin’s studio work had been producing jazz bands, choral recordings and comedy LPs by Peter Sellers, Peter Ustinov and Spike Milligan. The Beatles’ love of Milligan and his Goons troupe helped build the foundation for what would become one of the most fruitful and influential partnerships in music history.

That background with comedy, which gave him experience and patience with harnessing unorthodox ideas, combined with his classical training, which helped him translate those ideas and bring them to fruition, made him a perfect shepherd for the group’s raw, youthful talent. During the next seven years, Martin produced every Beatles album except one (the Phil Spector-helmed Let It Be) and in the process helped redefine the role of music producer.

“He was the guy who invented the job. He’s the spiritual godfather of recorded music,” says Grammy Award-winning English producer...
Nigel Godrich, best-known for his work with Radiohead and Beck. And while his fingerprints are all over The Beatles’ recordings — that’s him playing the piano solo on John Lennon’s “In My Life”, he prevailed upon McCartney to record “Eleanor Rigby” with a string quartet — his self-effacing, quintessentially British nature led him to shy away from not only the limelight that he could have commanded but also the financial windfall that would have come with taking a percentage of The Beatles’ record sales, electing to take just his producer’s fee.

“He set the standard for humility by refusing to leave a musical thumbprint on the forehead of the artist,” says Blue Note Records president Don Was, who has produced albums by Bonnie Raitt and The Rolling Stones. “He didn’t try to take credit for creating The Beatles.”


He produced many successful records in his post-Beatles years — with Jeff Beck, America, The Mahavishnu Orchestra, Sting and others — and expanded the Associated Independent Recording production company he had founded after leaving EMI in 1966 into studios in England and Montserrat. He also worked with McCartney on several occasions, including the 1973 James Bond theme song “Live and Let Die” and his acclaimed 1982 album, Tug of War.

Yet he never escaped the shadow of his work with The Beatles, and he embraced it. Asked about Martin’s contribution to the group’s timelessness, Was says, “If you really break down Beatles records and analyze the way the parts are arranged, they adhere to the way you’d voice a string quartet. They’re built on a foundation that goes back hundreds of years.” He regrouped with the surviving members to work on their mid-1990s Anthology series and was knighted by Queen Elizabeth in 1996. Martin’s 50th U.K. No. 1 came in 1997 with “Candle in the Wind,” Elton John’s tribute to Princess Diana. Citing poor hearing, he announced his retirement in 1999. He subsequently advised his son Giles on Beatles projects, including Broadway musical Love and the recent +1 video collection.

“From the day that he gave The Beatles our first recording contract to the last time I saw him,” McCartney said on March 9 — perhaps unintentionally echoing himself on “Penny Lane” — “he was the most generous, intelligent and musical person I’ve ever had the pleasure to know.”

Rolling The Stones Into Cuba
Staging the group’s March 25 free concert in Havana is no easy task

BY RAY WADDELL

Cuba is a long way from becoming the next red-hot touring market, but when The Rolling Stones bring their massive production into Havana on March 25, it will mark a major milestone in the cultural emergence of this Caribbean — and Communist — frontier, ushered in by a group that for decades was considered the epitome of Western decadence.

The 14th and final date on the band’s Latin American tour will be free and is expected to pack 500,000 people into the city’s Ciudad Deportiva de la Habana (with possibly hundreds of thousands more in the surrounding streets). “We are witnessing a historic embrace between the Cuban people and the international music community,” says Adam Wilkes, senior vp at AEG Live, which is overseeing the show with AEG’s Concerts West division.

The idea to play Havana came from the band, but the legwork was done by Rolling Stones manager Joyce Smyth, who teamed with AEG Asia and Concerts West to secure the date with the Cuban government. The parties declined to comment on negotiations, but the political and physical logistics of staging a stadium-sized show in such relatively virgin territory cannot be underestimated: On March 6, Diplo’s group Major Lazer played a free, light-production outdoor concert in Havana that drew a reported 450,000 people. “Relations have warmed, but there are still a tremendous number of restrictions,” says Major Lazer’s agent Sam Hunt of The Windish Agency.

While the Stones show’s free status simplified some matters — neither the band, which has grossed around $400 million in touring since 2012, nor AEG is taking a profit — the issue remained of how to pay for it. The group will be bringing 61 sea containers and a 747 freighter full of gear, as well as a 350-strong crew. “We have to bring in literally everything,” says Concerts West co-president John Meglen.

Ultimately, Smyth secured the majority of the funding — estimated at more than $7 million — from Fundashon Bon Intenshon on behalf of the Island of Curacao, which initiates and supports international charitable projects. (The concert will be filmed, which could bring in additional revenue later on.)

And in this case, Meglen emphasizes, free really means free. “We’re not doing VIP packages or any of that type of stuff,” he says. “The band wanted this for the people of Cuba, and if you’re in Cuba, you can go.”

While two free concerts do not constitute a new live-music industry, the Stones show is in many ways a jumping-off point for a new era in Cuba. “It will be a slow road,” says AEG’s Wilkes, “but The Rolling Stones are the catalyst for exciting times to come.”
CONGRATULATIONS

JENNIFER BREITHAUPT
Managing Director of Media, Advertising, & Global Entertainment, Citi

RICARDO DIAS
Global VP, Consumer Connections, Anheuser-Busch InBev

ADAM HARTER
VP Marketing & Cultural Connections, Pepsi Beverages North America

RICH LEHRFELD
Senior VP Global Brand Marketing & Communications, American Express

BRIAN PERKINS
Global VP, Budweiser, Anheuser-Busch InBev

EMMA QUIGLEY
Head of Music, Pepsi Beverages North America

Congratulations on your continued leadership within the music industry and for setting the standard for branded entertainment.

We appreciate all you do for music fans!

FROM YOUR FRIENDS AT

ticketmaster®
South By’s Big Birthday (With The Obamas)

BY DAN RYS

Roland Swenson, co-founder of music’s marquee event, recalls 30 years as he welcomes the president and first lady

SOUTH BY SOUTHWEST’S ANNUAL music, film and interactive festival will celebrate its 30th anniversary in Austin when it begins March 11, but three decades of assembling one of the music industry’s premiere events hasn’t made the process any easier. “It gets harder every year,” says festival co-premiere events hasn’t made the process any
decades of assembling one of the music industry’s

Before its 30th edition, Swenson spoke about the

host 72,000 registrants, more than 2,000 artists

and Michelle Obama will
deliver keynote speeches — and the festival will

Barack

first lady —

will

Michelle Obama

with the first appearance by a sitting president and

the city in 2015. This year, the hard work will pay off

whose event brought an estimated $317 million to

the company, and his artists generated hundreds of millions of box-office dollars

South By’s Big Birthday (With The Obamas)

BY DAN RYS

Roland Swenson, co-founder of music’s marquee event, recalls 30 years as he welcomes the president and first lady

SOUTH BY SOUTHWEST’S ANNUAL music, film and interactive festival will celebrate its 30th anniversary in Austin when it begins March 11, but three decades of assembling one of the music industry’s premiere events hasn’t made the process any easier. “It gets harder every year,” says festival co-premiere events hasn’t made the process any
decades of assembling one of the music industry’s

Before its 30th edition, Swenson spoke about the

host 72,000 registrants, more than 2,000 artists

and Michelle Obama will
deliver keynote speeches — and the festival will

Barack

first lady —

will

Michelle Obama

with the first appearance by a sitting president and

the city in 2015. This year, the hard work will pay off

whose event brought an estimated $317 million to

the company, and his artists generated hundreds of millions of box-office dollars

What made the Obamas want to come?

I’m not sure. We’ve been talking to them for years about making an appearance here and got close a couple of times. I expect it was on their
to-do list and they looked up and thought, “Hey, we’re out of here next year; maybe we should do this now.” I know they want to get in front of all

those young, creative, energetic people who will be

at SXSW.

What else is new this year?

We’ve developed this recommendation software that is part of our phone app, so you go in and check off the acts that you want to go see, and based on those acts it will automatically recommend other acts [performing] nearby. We started working with what they call beacons — little disc-like devices

— and we’re going to install 5,000 of

them all around. So if you have your app open and you have Bluetooth on, as you walk by certain areas you’ll get messages about what’s going on nearby. We work with this company from Vancouver, EventBase, and they’ve helped us develop this new technology.

SXSW has been criticized for too much brand involvement. Is that fair?

Every February we have these meetings for the

staff, and I hold up a headline that reads “SXSW: How Big Is Too Big?” Then I say, “This is from 1991.” We’ve never shed away from sponsorships or working with brands: We think that’s just part of the deal for creative people. It has become an important income stream for musical artists, film, TV. It’s the business we’ve chosen to be in.

‘He Was A Force Of Nature’

Paradigm music chief Chip Hooper, who died March 5, played a huge role in building the company, and his artists generated hundreds of millions of box-office dollars

BY RAY WADDELL

The March 5 death of Chip Hooper at 53 after a long battle with cancer dealt a huge blow to not only Paradigm Talent, where Hooper was worldwide head of music, but also the live music industry at large.

He was considered one of the most creative executives in the business, influencing many artists and agents during a 30-year career.

A perenial on Billboard’s Power 100 list, Hooper was the personal agent for Dave Matthews Band and Phish — which have generated hundreds of millions of dollars at the box office — among others, and oversaw Paradigm’s 115-agent team. Hooper played a key role in building Paradigm’s music division into one of the world’s largest, with a roster of more than 2,000 artists.

Hooper began his career at the Good Music Agency, and in 1988 convinced Monterey Peninsula founders Dan Weiner and Fred Bohlander to take a shot on him. He would spend the next 28 years in their office.

“Chip hired us,” says Weiner. “He made it very clear he wanted to work here. It changed our lives.”

A fierce negotiator, Hooper was “a force of nature and always on a mission for his clients,” says Live Nation’s Rick Franks. “He would pound you for the toughest of deals, but you knew he had great soul and would have your back.”

Hooper was integral not only
to Paradigm’s 2004 move into live entertainment, but also in its acquisition of New York-based Little Big Man and other key agencies, including Ellis Industries, Third Coast, EDM powerhouse AM Only and indie firm The Windish Agency. The move to Paradigm, and growth that followed, “would not have happened without him,” says Weiner. “He put that puzzle together.”

The devoted father of Max, 24, and Valerie, 21, made a special trip just days before his death to see Max play basketball for Oakland University.

Says Paradigm chairman/CEO Sam Gores: “His standards were very high, and we will honor his legacy by continuing to maintain those standards.”
IT TAKES A BIG MACHINE TO OUTNUMBER HUNGER®
HELP FEED LOCAL FAMILIES

CELEBRATING
5 YEARS OF PARTNERSHIP + AND + 40 MILLION MEALS SECURED FOR FEEDING AMERICA!!!

THIS YEAR’S LEAD ARTIST & PACKAGING UNVEILED APRIL 2016
Perhaps the biggest challenge when creating a From the Desk Of feature on Sonos CEO John MacFarlane is the fact that he doesn’t really have one. His “office” is anywhere in the company’s 12 global offices he sets up his laptop. “I would go to our Amsterdam office for two weeks, work out of the kitchen and run into everybody,” explains the 50-year-old married father of two. “I would do the same in Boston and realized I got to know everybody in those locations so much better than in Santa Barbara, where I’d sit in my office. So last year I just got rid of it.”

MacFarlane’s unorthodox approach to work space—which in Santa Barbara includes free pilsner on tap, mustard greens from the office’s tower garden and an office-wide, staff-curated
Congratulations Jennifer Breithaupt

Managing Director – Advertising, Media and Global Entertainment

on being named a

billboard

BRANDING POWER PLAYER

You're a Rock Star. Play On.
soundtrack — reflects a freewheeling approach to business that he has honed through the decades.

In 1989, the Denver native matriculated at the University of California, Santa Barbara for graduate studies in engineering and by 1992 had launched an Internet email system called Software.com, long before most people had heard of the Internet and before he knew “the difference between a P&L and a balance sheet.” He figured it out soon enough: Within a decade, Software.com merged with Phone.com in a deal valued at $6.4 billion.

Since its 2002 launch, Sonos — which specializes in “smart speakers,” controlled from an iPad or iPhone, that can stream music in multiple locations in a house or office — has grown from MacFarlane and his three fellow co-founders to 1,400 staffers today, with a dozen offices spread across the United States, Europe and China. The company had its best year to date in 2015, hitting nearly $1 billion in sales, according to MacFarlane, and unveiling its Trueplay technology (which allows users to “tune” speakers to a room’s dimensions) and Play:3, a compact yet sonically sophisticated speaker jammed with midwoofers and tweeters. In February, the company announced a partnership with Apple Music (which was criticized for undergone a lot of compression before it hit the market), which led us to Trueplay.

He said it had changed his relationship with music and that he finally “understood” streaming services because of Sonos. He gave us our North Star, which is to — as closely as possible — deliver the artist’s intent in whatever room you are in, which is what led us to Trueplay.

Did that experience inform the “Music Makes It Home” campaign? We’ve all had our own epiphanies!

Apart from the day-to-day running of the company, what is your biggest task right now? I have 10 people on our management team going on a two-day off-site [meeting] in Los Angeles to refocus our company strategy onto paid music subscribers. During the first 10 years of Sonos, [most users were] people who had ripped or purchased digital music collections and then added a subscription service if they wanted one. With the launch of Apple Music last year, and on Sonos [on Feb. 10], the whole industry is leaning into streaming music, so we’re re-targeting the company at streaming-music users.

What is most challenging about this change? If you looked at the Sonos market a year ago and added up all the people who had [downloaded] digital music collections, it would be around 300 million for our market. If you add up Spotify’s 28 million people and Apple Music’s 11 million, you now have a target of 39 million — that’s roughly a tenfold drop. It’s a big change to lead everybody through, and it’s all just starting.

Is getting more people to convert to streaming one of your goals? A lot of that is being done by streaming services. Our mission is to fill your home with music. That [“Music Makes It Home”] campaign with Apple was fun because it’s true: People quantitatively listen to a lot more music when they can play virtually anything ever made, rather than their own collections.

You rarely see Rick Rubin cosign an audio product, yet he’s featured prominently in Sonos’ latest ad campaign. How did you connect? We saw him talking about Sonos in a magazine. He said it had changed his relationship with music and that he finally understood streaming services because of Sonos. He gave us our North Star, which is to — as closely as possible — deliver the artist’s intent in whatever room you are in, which is what led us to Trueplay.

What role does Giles Martin [son of late Beatles producer George] play at Sonos?

There’s almost no tech company that understands the creative process.”

He leads our sound experience team. He’s an accomplished producer and recording engineer and worked on Play5 a lot, so when we released it [in November], it was in the homes of [advisory board members] Rick Rubin, Hans Zimmer and Q-Tip, and we made sure it sounded like they wanted it to. It’s triple-oriented, so you can put it vertical or horizontal, or you can use two and pair them. I would say a pair of Play:5s can’t be beat for less than $40,000, and they’re $500 each.

What’s the criteria for selecting the artists Sonos uses in its campaigns? We won’t work with an artist if it’s just a commercial transaction and he or she is not passionate about Sonos.

Who are your music-business mentors? [Universal Music Group chairman/CEO] Lucian Grainge. I met him when he was at Universal in the U.K. We have lunch every couple of months. There’s almost no tech company that understands the creative process, and Lucian is an A&R guy who values the artist’s side. He taught me that, and hopefully I’ve taught him a bit about the tech side. They are very different cultures and don’t overlap very well, which is why the music business and the tech business have been so estranged.

Isn’t that changing? It’s at a turning point — the light is appearing at the end of the tunnel. Streaming revenue is growing faster than physical. It has been fun watching Lucian pilot this because the whole industry underwent a lot of compression before it turned the corner, and digital streaming has grown. Digital downloads never had an effect like this. I’ll bet the best days are ahead of us and the business will be larger than even in the peak days of the CD.

1 Sonos’ Anechoic chamber is one of the largest of its kind (a similar model resides in Sonos’ Boston office). Says MacFarlane: “It’s where we test the sound output from a single speaker [in] a completely dead space.” 2 A still of a Sonos/Apple Music commercial featuring St. Vincent. 3 An ad starring Matt Berninger of The National with his daughter.
THANK YOU CAMILLE, LORI, AND JONATHAN FOR MAKING THE MAGIC HAPPEN.

From your Warner Music Group family
Singer-songwriter Joey Martin Feek, one half of country duo Joey & Rory alongside her husband, Rory Feek, died following a battle with cancer. She was 40.

Rapper Bubba Sparxxx announced his engagement to Katie Connors, formerly Miss Iowa 2010.

21st Century Fox and News Corp executive chairman Rupert Murdoch wed model-actress Jerry Hall at St. Bride’s in London.

Lana Rae Meisner, the wife of Eagles co-founder and former bassist Randy Meisner, was shot dead in the couple’s Los Angeles home, in what police determined was an accidental shooting. She was 63.

SoundCloud named Alison Moore chief revenue officer.

Big Deal Music signed jazz artist Kamasi Washington to a publishing deal.

Producer Ricky Reed launched Nice Life Recording, a new label under Atlantic Records.

Rogers & Cowan elevated Jeff Raymond to senior vp, entertainment and appointed Raymond and Lindsay Galin to the newly created positions of co-managers of the company’s talent division.

John Morthland, author of the influential Best of Country Music and an early staffer at Rolling Stone and Creem, died of undisclosed causes.

Singer-songwriter Ben Harper signed with William Morris Endeavor to represent him in all areas.

Warner Music Group appointed Heath Kudler to the newly created position of executive vp, global repertoire acquisition.

Rapper Bankroll Fresh (real name Trentavious White), best known for his single “Hot Boy,” was shot and killed at Street Execs Studios in Atlanta. The investigation was still ongoing at press time. He was 28.

Producer Simon Vazick-Levinson joined MTV News as deputy editor, music.

Mary J. Blige signed with ICM Partners’ concerts department. She remains with Creative Artists Agency for film and TV.

Jennifer Lopez inked a new long-term contract with Epic Records that will reunite her with chairman/CEO Antonio “L.A.” Reid, with whom she worked at Island Def Jam.

Prince Royce joined the cast of Hulu series East Los High for its fourth season.

Mike Cicicato joined The Orchard as associate producer, focused on soundtrack and compilation albums and playlists.

Australian singer and The Voice Australia judge Delta Goodrem listed her five-bedroom Hollywood Hills home for $5.8 million.

Cuban duo Gente de Zona signed an exclusive deal with Cardenas Marketing Network for worldwide booking.

Concord Music Group named Jim Shelby GM.
As CEO of Brooklyn Sports & Entertainment, Brett Yormark has built a dynamic programming and marketing platform, enhancing the recognition of our partners and artists.

Thank you Brett, for your vision and leadership.
Diplo performed with his electronic group Major Lazer at the Jose Marti Anti-Imperialist monument in Havana on March 6. The event, with an estimated 450,000 in attendance, was the first concert by a major American pop act since the reinstatement of diplomatic relations between Cuba and the United States in 2014.
1. After postponing tour dates in September 2015 due to meningitis, The Who's Roger Daltrey (left) and Pete Townshend resumed their The Who Hits 50! Tour at New York’s Madison Square Garden on March 3. 2. Atlantic Records Group chairman/COO Julie Greenwald (left) with K. Michelle at the artist's listening party held March 3 in New York. 3. From left: Martin Doherty, Lauren Mayberry and Iain Cook of Chvrches on the Parahoy! cruise on March 6. “I want to see a—ing shark so badly,” joked Doherty to Billboard. “They are just swimming around. I figured that was a possibility.” 4. Tinashe performed at St. Andrew’s Hall in Detroit on March 3 as part of her Joyride World Tour. 5. Lady Gaga jumped into a freezing-cold Lake Michigan for The Polar Plunge on March 6 to help raise money for the Special Olympics in Chicago.

“Thank you to the people and the country of Cuba. We have been humbled by your love,” tweeted Diplo, who posed with fans at Armo Square while in Havana.
Paris Fashion Week
PARIS, MARCH 1-9

There was one name on the tip of everyone’s tongue during Paris Fashion Week: Demna Gvasalia. As the future of legendary fashion houses like Lanvin and Dior remained uncertain (creative directors Alber Elbaz and Raf Simons departed last season and have yet to be replaced), Gvasalia breathed new life into Balenciaga with his debut collection for the label. A year ago, the virtually unknown designer from Georgia (the country formerly occupied by the Soviet Union) erupted onto the scene with Vetements, an underground streetwear brand whose show Kanye West attended on March 5. West also turned out for friend Olivier Rousteing’s Balmain show, which was doused in beading and sequins but featured wigs (Gigi Hadid became a brunette, Kendall Jenner a blonde) that sent Instagram into a frenzy. Other music attendees included Paul McCartney, who showed support for daughter Stella at her show; Flo Morrissey and Christine & The Queens’ Heloise Letissier at Chloe; and Janet Jackson at Haider Ackermann. Though Ciara was at Givenchy, Lanvin and H&M, it was ultimately Kelly Rowland who won the marathon: During the span of a few days she hit Akris, Chloe, John Galliano, Haider Ackermann, Emanuel Ungaro, Lanvin and Balmain, with a new look for each occasion.
Okeechobee Music & Arts Festival
OKEECHOBEE, FLA., MARCH 4-6

1 Kendrick Lamar at the sold-out inaugural event, held at Sunshine Grove, on March 5. 2 “You know there’s nothing but legends on this stage — minus me,” said a grinning Miguel (left), who performed with Skrillex during the all-star PoWoa, the festival’s answer to Bonnaroo’s Superjam, on March 5. The group — which also featured Arcade Fire’s Win Butler, John Oates, Marcus Mumford, the Preservation Hall Jazz Band, Kamasi Washington, Sh扑ive’s Eric Krasno and more — performed covers including David Bowie’s “Fame,” Drake’s “Hotline Bling” and an encore of Earth, Wind & Fire’s “Let’s Groove.” 3 Members of the Preservation Hall Jazz Band with Miguel, Krasno and Washington on March 6. 4 Big Grams’ Sarah Barthel on March 6. 5 Mumford on March 6. 6 Grace Potter on March 4. 7 Future on March 6.
A True Legend

We’ll miss you, Sir George
WHEN TYLER PERRY heard that Fox was throwing its very own Easter pageant — The Passion, a live musical depicting Jesus Christ’s last mortal days airing 8 p.m. ET on March 20, Palm Sunday — he knew, without question, what he had to do. “There’s so much negativity on TV and film,” says the entertainment mogul, 46, who will host and narrate the show. “So much weighing us down when we watch the news. I thought, ‘If somebody’s going to use this broadcast system to encourage and uplift, I have to be a part of it.’ And I don’t think there’s a better story for that.”

Fox is banking on viewers to have that same enthusiasm for The Passion, its newest entry in the growing field of real-time TV musicals. January’s Grease: Live pulled in 12.2 million viewers (according to Nielsen), scoring Fox’s highest ratings since Empire’s second-season premiere (16.2 million), and handily besting NBC’s The Wiz.
The Passion of the Christ, portrays Christ. Gospel great Jencarlos Canela portrays Peter. Royce does Peter, and Latin music/telenovela star and I was still moved. I was like, ‘If we can do this in the States, which is obviously a lot more religious, I can’t imagine how big it could be.”

In short: massive. History’s The Bible miniseries averaged 12.7 million pairs of eyes per episode, and that was on cable, where ratings usually top out in the single digits. Still, most of the songs chosen and reworked by Anders and co-producer Adam Anders, 40, who also headed up the music for Fox smash Glee and has produced songs for Demi Lovato and Miley Cyrus. (Disclosure: Billboard is an affiliate company of one of The Passion’s co-producers, Dick Clark Productions.) “I didn’t understand a single word, and I was still moved. I was like, ‘If we can do this in the States, which is obviously a lot more religious, I can’t imagine how big it could be.’”

As Daughtry — whose chart-topping rock albums have often featured subtle religious themes — points out: “Most Christians don’t even listen to straight-up Christian music. These songs you’ve heard so many times are, at their core, moving songs.” (A soundtrack arrives March 18 on Anders’ Deep Well imprint, which signed a deal with Virgin in 2015.)

Still, Anders admits that some musicians passed on having their work included in The Passion: “Until they’ve seen it, it’s hard to explain to people: ‘Hey, I want Jesus to sing your song.’ It’s like, ‘What?’”

Another initial nonbeliever: the guy playing Judas. “When I first was approached, I wasn’t interested,” says Daughtry, 36. Was it the role? “No. I don’t know if Anders thought I look like an asshole who would betray his best friend, but it’s exciting to play a bad guy — that was a selling point. I just wasn’t into doing a religious project. I didn’t want to be in a robe or in an overly preachy situation. Let’s just say there are a lot of examples out there that give this kind of thing a really bad name.”

But Canela, who co-stars with Eva Longoria on NBC’s Telenovela and recently wrapped an America-spanning tour for his 2014 album Jen, says the positive energy on this set is like nothing he has experienced before. “Chris became like a brother to me,” recalls the 27-year-old Miami native. “One day we were like, ‘Let’s go to Bourbon Street and get to know this city.’ We’re at a restaurant when a crew guy walks in with one of the producers, and they’re like, ‘Who would’ve thought? Jesus and Judas just chilling together, after everything.’”

Key for Canela in taking on such a monumental role is bringing it back down to earth. “My generation pictures this Jesus that’s so judgmental — we forget he was flesh and bone,” says Canela, whose “gentle eyes” clinched the role for him, according to Anders. “Jesus knew what it was to work his butt off,” continues Canela. “He felt anger; he felt the deepest fear anyone could feel. I want to portray him as more human than we’ve ever seen.”

Still, a little miracle-working couldn’t hurt from where Anders is sitting. “The dream is to come back next year and do it again,” he says. “Jesus needs to get good ratings.”

---

**WHAT’S YOUR HANGOVER CURE?**

St. Patrick’s Day is coming up, which means lots of beer, lots of whiskey — and lots of headaches the next morning. Luckily, no one knows how to recover from the night before better than a musician.

**Dustin Lynch**

“Have you to bite the snake. If the night before lingers past lunch, call the Captain. A few shots with a Coca-Cola Classic and you’ll be good to go.”

**French Montana**

“I take B12 shots in the morning and then honestly just keep going. After my birthday, I used an IV!”

**The Lumineers’ Neyla Pekarek**

“A gallon of kombucha and a Catfish marathon usually does the trick for me.”

**Ty Dolla Sign**

“The best hangover cure is some good natural green herbs — and sleep.”

**Meghan Trainor**

“When you’re done drinking, drink two Pedialytes. I get the flavored kind —strawberry. I wake up feeling great!”
OLIVIA WILDE: THE NEXT HYPE WILLIAMS?

Armed with an iPhone 6, the *Vinyl* actress makes directorial debut with a video for Edward Sharpe & The Magnetic Zeros

**BY ALEX MORRIS**

On the HBO series *Vinyl*, Olivia Wilde’s character Devon mourns her glory days as a member of Andy Warhol’s Factory and watches as her husband runs his record label into the ground. But in real life, the actress isn’t sitting on the sidelines of the music business. She recently pitched Alex Ebert, frontman for Edward Sharpe & The Magnetic Zeros, with a concept for a music video, shot entirely on iPhone 6—”this idea that he would stumble upon his own funeral,” she says. In February, the first-time director decamped to New Orleans with a film crew. The resulting, just-released video for “No Love Like Yours, from the alt-rock band’s fourth LP, *Persona* (April 15, Community Music), is a Southern gothic eulogy featuring choreography by Kristin Sudeikis, Wilde’s “sister-in-law” (she’s engaged to actor Jason Sudeikis; they had a son in 2014). “Olivia is awesome,” says Ebert. “I expect to see her directing things from here on out.”

**What made you want to direct a music video?**

I grew up in the MTV generation. I spent hours watching videos as a kid. Hours! [Video directors] like Mark Romanek and Spike Jonze really affected my taste, in film as well as music. And I’m a fan of the band. We’ve been friends for a while, and over the years, I’ve said to them, “I really want to make something for you guys.” I heard a rough version of the album and was blown away — there’s something very brave about it. I thought, “This is the one.”

**How collaborative was making the video?**

The crazy thing was how I could come up with these nutty ideas and people would understand how to make them come true. I said to our production designer, “I would like his head to be smoking.” And she said, “No problem!” She figured out a way to make dry ice go through a vaporizer and make Alex’s head look like it was on fire. And I was lucky enough to have a brilliant choreographer as my sister-in-law, Kristin. She’s not only family — she’s an inspiration. We listened to the song about 60 times alone together in a room.

**Why did you shoot it in New Orleans?**

Alex lives there, and I was inspired by the idea of using the city that inspired the album. [We shot it] partially in his home, which is a historic music studio, Piety Studios. It’s an amazing space — like a cathedral. The best music videos are pretty personal, even if they’re surreal. Not to sound too corny, but the vibe was kind of extraordinary — I think New Orleans does that to you.

**You have appeared in videos before, for 30 Seconds to Mars, Dashboard Confessional and Daft Punk. Did that inform your work here?**

I was so inspired in terms of how experimental videos are allowed to be. I think they’re the only medium that’s widely viewed but allowed to be that way. And obviously working with Daft Punk was awesome.

**You got to see their faces!**

Yeah, I’ve seen them! I know what they look like.

**On *Vinyl*, your character’s arc, from a member of Warhol’s Factory to bitter housewife threatening divorce, has gotten really dark.**

It gets darker. It’s interesting because I think there was an executive decision to slow down Devon’s arc a little so that it would be more subtle of an evolution. And that forces me to feel, as the character, deep frustration. Which is kind of fascinating to play. As an actor, you empathize with your character in a different way because you’re living with her. It becomes your other life.
RUPAUL: HOW TO SLAY EVERY DAY

The world’s most famous drag queen, RuPaul, has been espousing the motto “If you can’t love yourself, how in the hell are you going to love somebody else?” for decades. It’s even the mantra at the end of each episode of his long-running Logo reality competition, RuPaul’s Drag Race. The show has contestants performing, designing outfits and walking the runway, but RuPaul says that to truly slay — to be as fierce as he is, day in and day out — is a metaphysical quest: “You have to think about it as a triad: mind, body and spirit.” The 55-year-old — whose self-released 13th studio album, Butch Queen, dropped March 7 — tells Billboard how to up its day-to-day slay.

PRO TIPS

Find your frequency.
"You have an energy force field, and you have to find out what it is. With clothes, it’s finding what works with you — what colors, proportions. It’s knowing what your body is telling you."

Meditate — and stretch.
"After your morning stretch — which everyone should do — meditate. You don’t need to be able to levitate. You can just do it for 30 seconds. I leave my body and look at myself, like, ‘Ru, what do you want to do today?’ And I say, ‘Let’s do something.’"

Let haters hate.
"Other people are going to talk shit about you. But what other people have to say about you ain’t none of your goddamn business."

Forget labels.
"[Drag queens] take the piss out of the idea of identity. Just because it says something on my driver’s license, does that mean I have to stick to it? That’s why drag is so punk rock. Society says, ‘Boys over here, girls over here; white, there; black, there.’ What if you could squeeze other identities in? A pirate or a yogi or a glamourpuss? It’s fabulous! When you’re a shape-shifter, you understand that your true self is actually God in drag." —CLAIRE LOBENFELD

SPOTLIGHT

KATY PERRY’S EMO ‘ANGEL’

Glassnote’s Norse alt-pop import Aurora has an A-list fan and already rules the U.K.

BY NICK DUERDEN

There are few descriptions in music as reductive as “sensitive female singer-songwriter,” a phrase endlessly deployed to describe any woman who sings in a less combustible manner than, say, Katy Perry. That said, Aurora, a 19-year-old from Norway about to release her debut album, All My Demons Greeting Me As A Friend, due March 11 on Glassnote, really is sensitive — and more so than most.

“Oh, I’ve always been very... emotional,” she says in perfect English one wet March morning in a London hotel. “‘Hypersensitive’ is what they call it, I think.”

Last December, her impossibly delicate version of Oasis’ “Half the World Away” soundtracked a high-profile British TV ad (for John Lewis department stores) and became a big U.K. hit. Now, with new single “Conqueror,” which rose to No. 2 on Billboard’s Emerging Artists chart, she’s blowing up internationally — thanks in part to the aforementioned Perry, who called Aurora an “angel” on Twitter after she saw her play. “Finally. New music,” wrote Perry.

In person, Aurora’s makeup-free face is framed by short hair so pale it’s hard to tell whether it’s silver or blond. Curled up in a chair, she slowly strokes the tips of her fingers over her eyes. At 16, inspired by Bob Dylan’s “This was never my goal, you know?”

She’s a childhood science buff who wrote songs privately, “to help me deal with emotions. At 16, inspired by Bob Dylan, she wrote and sang a plea for world peace at a school concert. A Friend uploaded it to Facebook, catching the ear of Norway’s Petroleum Records. Local hits followed, and then a deal with Glassnote for North America, where she’ll launch a 14-date tour in April.

She is now being hailed as one of 2016’s most promising rookies — and no one, she insists, is as surprised as she. “This was never my goal, you know?”

Her songs are eerie fairy tales that pulse with electronic beats, and much like her fellow Scandinavian Bjork, she doesn’t so much sing them as appear possessed by them.

“My emotions are explosive — they have to come out.”

During live performances, her fingers contort and eyes pop; frequently, she falls into a trance. “My body is quite tiny, but a lot of the emotions I feel are pretty explosive,” says Perry. “They have to come out.”

"Murder Song (5, 4, 3, 2, 1)” is written from the victim’s perspective: “He holds the gun against my head/I close my eyes, then bang! I’m dead.”

“I’m just training myself to survive in this world,” she says. “If you try to protect yourself from pain, it becomes a stone in your heart.” She frowns, a V for victory on her cleft chin. “I’m easily affected by horrible events, you see.” And not just the horrible events of modern news, either. “After watching Titanic, I cried for a month. It just broke me down.”

Raised in Os, a small Norwegian town, she was a childhood science buff who wrote songs privately, to deal with emotions. At 16, inspired by Bob Dylan, she wrote and sang a plea for world peace at a school concert. A Friend uploaded it to Facebook, catching the ear of Norway’s Petroleum Records. Local hits followed, and then a deal with Glassnote for North America, where she’ll launch a 14-date tour in April.
“You are my favorite star. Your self-determination, wit and temperament and sense of justice have always appealed to me.”

—BOB DYLAN
The legend in a 1978 note to Barbra Streisand, which she shared recently with The New York Times.

“No, you can’t say any of the n-words — even when you’re alone.”

—FUTURE
The rapper to Jonah Hill, just before the actor helped him perform “Jumpman” during the opening monologue of Saturday Night Live.

“It’s true — there’s no love stronger than a mother for her son.”

—MADONNA
The pop icon alluding to losing her custody battle over son Rocco before crying onstage in New Zealand.

“I ended up getting the tattoo because it was what they said to me that made me feel like the pain was lessening.”

—LADY GAGA
The star telling SiriusXM’s Morning Mashup why she and many of the sexual-assault survivors who appeared with her at the Oscars got matching tattoos.

“Unfortunately, she’s being attacked when she’s not responsible for any of the writing or the lies.”

—NINA SIMONE KELLY
Nina Simone’s daughter defending Zoe Saldana, star of the controversial upcoming biopic Nina, which Kelly claims is filled with inaccuracies.

“For the millionth time, we’re not breaking up.”

—FOO FIGHTERS
The band providing a punchline at the end of its “Official Band Announcement” video, which teased fans with a mock dissolution.

“I want to be empowering my fans.”

—ARIANA GRANDE
The diminutive diva explaining why she changed the title of her upcoming album from Moonlight to Dangerous Woman during an online live video chat.

HEAR SAY
A LOOK AT WHO’S SAYING WHAT IN MUSIC
COMPILED BY NATALIE WEINER

J BALVIN MAKES HISTORY
The Colombian singer talks record-breaking hit “Ginza”

Bolvin has yet to embark on a major arena tour or drop a top-charting album, but that’s not stopping 2016’s hottest reggaetonero. His single “Ginza” is the longest-running No. 1 on Hot Latin Songs by one artist (sans featured guests), at 22 weeks. Now the Colombia native, 30, is eying pop, hitting the studio with Pharrell Williams and Justin Bieber for his next LP, due in May on Capitol Latin.

Why do you think “Ginza” has been so successful? It’s a party track — a party for reggaetoneros to come out of the closet. We made reggaeton cool again. On Shazam, we’re No. 1 in India, Turkey, Nigeria — all countries where there were no big Latin hits.

How did you come up with the song’s name? To tell you the truth, I used an Instagram filter called Ginza to share a snippet of the song — I simply left the name in the caption in case anyone wanted to use the same filter. But everyone started calling the song “Ginza.” And when I realized it was also the name of a district in Tokyo that’s all about entertainment, I thought it was meant to be.

How’s recording with Pharrell and Bieber? Everything has been very organic, everyone very respectful toward our music. These collaborations didn’t come from some grand record label plan. With Pharrell, we’re working on several songs; we’ve done two already. I’ll see Justin soon, God willing, and we’re going to make history. There’s new blood in Latin music!

—LEILA COBO
MATT RINGEL

Congratulations on being named a Billboard Branding Power Player

FROM YOUR FRIENDS AT

RED LIGHT MANAGEMENT

NEW YORK - CHARLOTTESVILLE - NASHVILLE - LOS ANGELES
LONDON - BRISTOL - ATLANTA - SEATTLE
Pumped Up Kids
The hottest accessory on music stars' tots? Hip kicks, natch. From high tops to checkerboards, there's a mini-me version for all tastes.

1. JORDAN AJ 1 high top, $50; kidsfootlocker.com
2. AKID Knight embossed lace-up, $80; akidbrand.com
3. TIMBERLAND waterproof boot, $75; kidsfootlocker.com
4. AKID Anthony sneaker, $65; JORDAN 1 Flight 3, $45; kidsfootlocker.com
5. ADIDAS ORIGINALS Stan Smith, $45; kidsfootlocker.com
6. ADIDAS ORIGINALS Superstar, $55; kidsfootlocker.com
7. VANS Authentic Checkerboard lace-up, $35; vans.com
8. VANS Authentic Checkerboard lace-up, $35; vans.com
9. AKID Jasper boot, $80; kidsfootlocker.com
10. ADIDAS ORIGINALS Stan Smith, $45; kidsfootlocker.com
11. ADIDAS ORIGINALS Superstar, $55; kidsfootlocker.com
12. SUPRA Skytop metallic sneaker, $48; bloomingdales.com
13. BUSCEMI 100mm baby shoe, $250; buscemi.com
14. NIKE Air Force 1, $48; kidsfootlocker.com

By Shannon Adducci • Photographed by Jonathon Kambouris
How To Get Flo Rida To Play Your Bat Mitzvah

When kids don’t want to settle for a luncheon at the synagogue, they have their parents call Ryan Schinman

BY CARSON GRIFFITH

Drake taking the stage to perform “Hotline Bling” at a New York bat mitzvah on Feb. 20 had the Internet ablaze, but kids competing for the most talked-about affair isn’t anything new: In October 1972, then-CBS Records president Clive Davis threw a reported $20,000 bar mitzvah for his son Fred (the scenario supposedly inspired HBO’s second episode of Vinyl and would have roughly amounted to $111,000 today). Having the best post-haftorah party often includes booking a flashy headliner better fit for a concert hall than a country club — but how do those with a hefty budget even make it happen?

They call Ryan Schinman, founder/chief executive of Platinum Rye Entertainment and founder of RBS Celebrity Bookings. Schinman, 44, founded his company in the early 1990s to broker talent with such corporations as Microsoft and DirecTV; in 1999, he founded RBS Celebrity Bookings to bring his same unique services to the high-end private sector, including weddings, birthday parties and bar and bat mitzvahs. “We’ve booked everyone from LMFAO to Chicago to Drake,” says Schinman, who is based in New York. Among his favorite events: “We did Rod Stewart in Italy for 30 individuals, and we had seven staffers present; we were 20 percent of the party.”

According to Schinman, The Weeknd and Ariana Grande are the hottest requests for bar and bat mitzvahs. Flo Rida, he adds, “is one of the best because he has had hit after hit after hit. There are a lot of requests for DJ Khaled, too.”

As for cost? “Sometimes it’s a $2 million bar mitzvah and the parents spend $50,000 on the talent. When done right it makes the party, but you don’t want to take away from the child and have the sole focus be on the talent.”

Rachel Dalton, president of Premier Parties — who has booked Austin Mahone, Sean Kingston and Jason Derulo for bar and bat mitzvahs — is a New York-based attorney who handles the contractual side of booking entertainment for her clients. In her 15 years of experience, she has learned that celebrities aren’t the only ones kids go wild for. “One of the most surprising hits was when YouTube comedian GloZell made her entrance at a bat mitzvah: The kids went absolutely wild! It was as if Taylor Swift had shown up — that kind of craziness.”

Baby Shower Bingo? Not In Hollywood

Music stars enlist Sharon Sacks for ultra-chic mom-to-be soirees

When Kim Kardashian sent out engraved music boxes that played Kanye West’s “Hey Mama” for daughter North West’s baby-shower invitations, go-to celebrity event planner Sharon Sacks was behind the scenes, attending to every detail. Gwen Stefani also had Sacks onboard for her third son’s shower, hosted by Shelli Azoff at the Hotel Bel-Air. For Los Angeles music-world A-listers, baby showers are a serious undertaking that can cost up to $100,000, and experts like Sacks are an essential part of making sure every detail is meticulously orchestrated. Despite the money involved, the key is often to attain a laid-back feel. With flower crowns and flowing garments in abundance, Kardashian’s backyard shindig was in keeping with what Sacks has noticed trending. “Sensitive elements are brought into it, spiritual, vegan,” she explains.

“You’re wearing casual clothing, and the afternoon is about blankets on the ground and gorgeous foods. It’s not about how much you spend but how you can be different.”

One of Sacks’ signatures is a garden labyrinth. “You walk through it and when you get to the center, in place of a guest book may be a stuffed animal who has a beautiful halo. You’ll write a note and then slip it into the halo on the stuffed animal, and then the child will have that in their room,” she says. “The important thing is to hear what my clients want to accomplish and then take it to the next level.”

—ADRIENNE GAFFNEY
THANK YOU TO ALL OF THE ARTISTS, MANAGERS, AGENTS AND LABELS FOR HELPING TO MAKE COUNTRY TO COUNTRY AT THE O2 IN LONDON, GLASGOW, DUBLIN, OSLO AND STOCKHOLM SUCH A SUCCESS.

THANKS ALSO TO OUR KEY EVENT PARTNERS BBC RADIO 2 AND THE COUNTRY MUSIC ASSOCIATION.

LOOKING FORWARD TO NEXT YEAR WITH YOUR SUPPORT AND ENTHUSIASM.

AEG AND SJM CONCERTS

ANDREW COMBS
ASHLEY MONROE
BRAD PAISLEY
BRANDY CLARK
BRANTLEY GILBERT
CARRIE UNDERWOOD
CHRIS STAPLETON
CHRIS YOUNG
DARIUS RUCKER
DIERKS BENTLEY
DIXIE CHICKS
DOUG SEEGERS
DWIGHT YOAKAM
ERIC CHURCH
FLORIDA GEORGIA LINE
JASON ALDEAN
JILL JOHNSON
KACEY MUSGRAVES
KIP MOORE
KRISTIAN BUSH
LADY ANTEBELLUM
LAUREN ALAINA
LEANN RIMES
LEE ANN WOMACK
LITTLE BIG TOWN
LUKE BRYAN
MADDIE AND TAE
MARTINA McBRIEDE
MIRANDA LAMBERT
RASCAL FLATTS
SAM HUNT
THE BAND PERRY
THOMAS RHETT
TIM McGRRAW
VINCE GILL
ZAC BROWN BAND
DAVID CASAVANT, 25, is a stylist with an eye, an education (Central St. Martins, though he dropped out to work for Carine Roitfeld) and a secret weapon: an archive of vintage Helmut Lang and Raf Simons, sought by Kanye West, Travis Scott and Rihanna: “She borrowed a 2001 Raf camo bomber just to wear for fun, like, down the street,” he says, adding that he charges up to $1,000 per week per item.

Raised in a Tennessee mountain town, Casavant began collecting clothing at 14. After assisting Roitfeld, he worked for Mel Ottenberg, Rihanna’s stylist, as well as Love magazine editor Katie Grand. While these connections helped, they didn’t build his collection for him.

“It became a business through hard work,” he says. “I woke up every day and looked on eBay, built a contact list of sellers who would come to me first. I didn’t just throw money at it. I learned all the tricks.”

You’re a stylist but an anthropologist. Your process speaks to more than trend. My viewpoint of what styling is has expanded a lot. Fashion is changing. Models aren’t models anymore; they’re supposed to be personalities. Magazines have to be an art form, because people go online for their information. People come to me [for] these vintage items [because they] add personality.

Would you ever divulge the stores you visit? Yeah, I love Tokyo 7 [in New York]. I go to others, but that’s my favorite.

What do you think the draw of Raf and Helmut is for these high-profile artists? The idea of youth empowerment, rebellion. That’s what Raf’s collections really emphasize. It’s the idea of it being cool to be young, having new ideas.

The most famous people in the world wear hugely expensive clothes on the red carpet. Hard to think of anything less rebellious. I disagree. That’s what’s amazing about it. The prices of the Raf clothes have gone through the roof. The clothes are being valued in the way that art is; they can be in a museum and cost $20,000.

Who are you looking at that might be the next Raf? You can’t compare, but I love Craig Green. I love Grace Wales Bonner. For commercial brands I still love Calvin Klein men’s collection. They mix new materials but keep it masculine.

Is image more important than ever before, less or the same? It’s more. People love a persona. Rihanna will show us her personality through Snapchat and it’s like we can hang out with her. Ten years ago, you wouldn’t imagine celebrities showing us their living rooms and kids.

Stars, they’re just like us. Sort of.
TRAVEL

A Week(e)nd In Toronto

As natives of the Canadian city dominate the charts, check out all their favorite haunts

BY JOHN ORTVED

WHERE DRAKE WINS, DINES AND SOMETIMES SERVES MEALS IN THE 416

As the Toronto International Film Festival closed out for 2015, an unexpected performance took place: Drake played waiter. Last September, the rapper/actor/Toronto ambassador threw an opening party for his new restaurant with sons Kai and Levi Bent Lee. Drake and Drake’s business partner, Angelo Ferraro. “Drake has been a client for some time. We hosted his birthday party last October, and he and Angelo are friends with my kids.”

What to expect? “I’m very open-minded as a chef, but my foundation is the old schools of French and Chinese cuisine,” says Lee. The result is comfort food with elevated touches: a Caesar salad made from kale and lardons; fried chicken with a touch of maple Sriracha. Prices range from $10 to $40; 455 King St. W., 416-979-9696

Traveller

California Sandwiches

✔️ If Toronto has a local delicacy, it’s California’s hot-veal sandwich (breaded veal, deep-fried and served on a Kaiser bun with tomato sauce and hot peppers). Hit up the original frill-less location in Little Italy, a favorite of construction workers — as well as Pup’s Steve Sadowski. 244 Claremont St., 416-603-3317

CAFE

Cold Tea

A secret bar located in an offbeat mall in Kensington Market, this spot is a favorite for rockers (Feist has been spotted there) who have a hankering for dim sum and tall boys of PBR. 60 Kensington Ave., 416-546-4536

CAFE

The Real Jerk

The decor may be a tad overwrought — think Mafia kingpin’s lair crossed with a dictator’s mansion — but that doesn’t stop Drake and The Weeknd from making this waterfront chop shop a regular destination. “Great steaks,” says Boi-Ida, though “my favorite thing is the lamb.” 60 Harbour St., 416-777-2111

LECTED IN AN

COFFEE

Cold Tea

ON BEAV

WHEN DRAKE WINS, DINES AND SOMETIMES SERVES MEALS IN THE 416

As the Toronto International Film Festival closed out for 2015, an unexpected performance took place: Drake played waiter. Last September, the rapper/actor/Toronto ambassador threw an opening party for his new restaurant with sons Kai and Levi Bent Lee. Drake and Drake’s business partner, Angelo Ferraro. “Drake has been a client for some time. We hosted his birthday party last October, and he and Angelo are friends with my kids.”

What to expect? “I’m very open-minded as a chef, but my foundation is the old schools of French and Chinese cuisine,” says Lee. The result is comfort food with elevated touches: a Caesar salad made from kale and lardons; fried chicken with a touch of maple Sriracha. Prices range from $10 to $40; 455 King St. W., 416-979-9696

Drake (left) with Chef Lee. Below: organic salmon crudo with jalapeno ($19).

The Real Jerk

Who would ever say “no” to Rihanna? Edward Pottinger, for one. The owner of The Real Jerk, a Caribbean mainstay that opened more than 30 years ago, twice refused Director X’s request to shoot the pop star’s “Work” video there with Drake before relenting. “They wanted it for a Friday, which is one of your busy days,” he says. Though the kitchen was closed during the shoot, which saw the restaurant’s atmosphere transform into an island bacchanal, Pottinger gave in and prepared Drake (who opts for takeout regularly) his favorite roti. 842 Gerard St. E., 416-463-6055

March 19, 2016 | www.billboard.com 39
The 21-year-old singer/songwriter/social media sensation has an out-of-nowhere hit album and a surprising sold-out show at Madison Square Garden, but that hasn’t kept her from oversharing every detail of her life with her hyperpassionate followers, from her history of mental illness to her love of boy bands and Bernie Sanders: “I talk to them like real f—ing human beings.”

“[You pick up] famous body language,” says Halsey, photographed Feb. 11 at The Love Shack in Brooklyn. It comes from knowing you’re the most successful woman in the room.”


“Millennials And Music: Generation Halsey”

The 21-year-old singer/songwriter/social media sensation has an out-of-nowhere hit album and a surprising sold-out show at Madison Square Garden, but that hasn’t kept her from oversharing every detail of her life with her hyperpassionate followers, from her history of mental illness to her love of boy bands and Bernie Sanders: “I talk to them like real f—ing human beings.”

BY JONATHAN RINGEN

PHOTOGRAPHED BY MILLER MOBLEY

ILLUSTRATIONS BY RYAN SNOOK
Halsey has her face buried in her iPhone, staring at it so intently that the outside world might as well not exist. She’s in the back seat of a black SUV slowly threading its way through Manhattan traffic. Just 15 minutes earlier, the 21-year-old singer — her real name is Ashley Frangipane — abruptly decided she had had enough of Kanye West’s Madison Square Garden fashion show-slash-listening party, where the MC debuted *The Life of Pablo.*

Wearing blingy sunglasses, a torso-baring bandeau and baggy Yeezy-designed pants, her cropped hair pasted against her scalp in cool little swirls, Halsey emerged from the arena’s backstage entrance with her small entourage and headed for the car. She seemed simultaneously relieved and disappointed to discover that no photographers were waiting for her.

Now, in the SUV, Halsey is furiously multitasking — fact-checking the lyrics she had just heard (“Did he say, ‘Every bad bitch in the Equinox, I want to know if you’re a freak or not?’ ”) and dipping into the roiling online conversation her fans maintain about her at all hours. She tweets the Kanye lyric to her 1.2 million Twitter followers and points to her phone, where countless direct messages have accrued. Unlike most stars, she consistently and directly engages with fans — the majority of the 1,000 people she follows on Twitter.

“Conspiracy theorists think I was crafted in a boardroom, because I’m so very topical.”

Halsey is a staunch feminist, an advocate for people with mental illness and a Bernie sis. (Her Twitter handle currently reads “Bernie Sanders Fan.”) She also is an out bisexual woman who rails against heteronormativity. “She’s self-aware enough to know that young women with strong opinions often get slapped with labels like ‘attention-seeking.’ Or, as Halsey puts it, ‘Everyone’s mortal enemy is the girl on the Internet who’s misunderstood.’ ”

Speaking about those things, words tumble out of her mouth in fully formed paragraphs. Ask why she’s voting for Sanders, say, and this is the flood of information you’ll get:

“I’m 21 years old and it’s kind of uncomfortable for me to talk about, but I’m in the 1 percent as far as my income and tax bracket. But now that I’m here, there’s no amount of money you can wave in front of my face that will make me understand depriving people of human rights. While I know people in the industry who want to vote for someone who will protect them financially, I’m looking for a person who will make sure my 17-year-old brother doesn’t get killed someday because he’s half-black. If that means I lose 50 percent of my income every year, so be it.
It’s not just her brother who’s biracial, of course. (She actually has two brothers: the 17-year-old Sevian and Dante, 10.) Halsey is too, although as she notes, she passes as white. Part of the chorus of “New Americana” — “Raised on Biggie and Nirvana/We are the new Americana” — alludes to that. Her parents were just teenagers when they had her; her African-American dad, Chris, who manages a car dealership, was a major hip-hop head, while her Italian-American mom, Nicole, who does security for a hospital, dug alt-rock acts. Her family scraped to get by for most of her childhood, moving around New Jersey before settling in Union County, about 45 minutes outside New York. “My parents were really good at keeping up appearances,” she says. “They didn’t own their first home until last year.”

The night before her Tonight Show gig, Halsey settles into a seat at a hushed cocktail spot hidden behind an unmarked door in a downtown Japanese restaurant. Lately she has been drinking a lot of pinot noir, but she happily accepts a dark and stormy. “I’m 21,” she says, “so I’m still in that stage when if you hand me something alcoholic, I’ll drink it.” With a baseball cap pulled low over her eyes, she has a slight tomboy vibe that calls to mind Ellen Page. She is also small — just 5-foot-4 — making her seem like a pocket-sized version of the imposing, larger-than-life presence she embodies onstage and in photos. She places an order for some sashimi and a few raw-bar oysters. The latter trigger Proustian sense-memories of a formational year she spent in New York after high school. “I was following a boy,” she says with a self-deprecating laugh. “I was 17. He was 23, and he had a really serious heroin addiction.”

It had been a rough couple of years. She loathed her football-obsessed public high school, where her tattoos and half-shaved head left her feeling bullied and misunderstood. She was diagnosed with bipolar disorder and, during her senior year, spent a few weeks in a psychiatric hospital. “I had tried to kill myself,” she says. “I was an adolescent; I didn’t know what I was doing. Because I was 17, I was still in a children’s ward. Which was terrifying. I was in there with 9-year-olds who had tried to kill themselves.”

Despite her real-life troubles, she had a natural aptitude for making her online persona irresistible to other kids. She packed her Tumblr, se7enteenblack, with selfies, poems, diary entries, memes and countless photos of Harry Styles — earning her 10,000 followers and an international network of Internet cool kids (including the Australian dudes who would go on to form 5 Seconds of Summer). Being cut off from that network was the hardest part of being hospitalized. “There was no TV, no music, no nothing,” she says. “The day I got out of the hospital I was in the car and I was listening to imagine Dragons. It was a f—ing moment for me. I don’t think I realized how important music was to me before that.” She shakes her head, and adds, “Three years later, I was opening their U.S. arena tour.”

Halsey sometimes stayed with her boyfriend in New York, but she also bounced around a lot. One night she swung by a party...
Halsey wears a Norma Kamali swimsuit, Michael Ngo robe, Eddie Borgo rings and Chanel earrings and shoes. For exclusive videos, including one of Halsey discussing her views on sexuality, go to Billboard.com or Billboard.com/ipad.

“YOU DON’T KNOW FEAR UNTIL IT’S 7 A.M. ON LIVE TELEVISION AND YOU’RE NOT SURE IF JUSTIN BIEBER IS GOING TO KISS YOU OR NOT.”
at a hotel, hoping to score a room for the night. Outside she met a young dude named Anthony Li, who played in a Warped Tour band called Action Item. He had heard a tongue-in-cheek song called “SOS,” about Styles’ relationship with Taylor Swift, that Halsey had recorded during a brief stint in community college and was shocked to see go viral. “It just blew up for a minute,” she says. “I didn’t even realize I was writing songs — I thought I was just being witty and sarcastic.” (It wasn’t even her only song about their relationship. There also was “The Haylor Song,” with lyrics like, “How could we allow Taylor to get him with her fake smiles.” She’s still a big One Direction fan, tweeting things like, “Don’t ever let anyone make you feel shifty for listening to boy bands.”)

Li suggested that Halsey try her hand at more serious recording at a friend’s studio in New Jersey. “He was like, ‘You can write some songs for synch,’” she recalls. “I just wanted to make a quick couple of hundred dollars writing yogurt commercials.” She took the train out to New Jersey and in an hour knocked out the spare, icy single “Ghost.” Li encouraged her to come up with a name and without a lot of consideration she picked Halsey, both an anagram of Ashley and the name of her boyfriend’s Brooklyn subway stop. They put the song up on iTunes, and something magical happened — stoked by her Internet fan base, the tune shot up the alternative chart overnight. By the following morning, A&R reps from “Republic, Atlantic, Island, RCA — the whole major-label circuit based out of New York” wanted to talk development deals. Li quit his band and became her manager.

During the next few months, “Ghosts” — with its post-Lorde feel — grew, first on blogs and the Hype Machine and eventually through SiriusXM and terrestrial radio. Top label executives came calling, including Astralwerks’ Glenn Mendlinger, with whom she signed for a relatively modest $100,000 because she liked the label’s people best — even though they had never broken a pop act. “I was like, ‘I need you to give me a bigger budget for styling. I’m a female, I need a makeup artist!’” she says. “He didn’t understand because he has only ever dealt with, like, French DJs.”

She recorded an EP, Room 93, and hit the road. Halsey credits hard touring, the most old-fashioned audience-building technique in the business, as being as important as the Internet was in breaking her nationwide. Her first non-showcase gig ever was at Los Angeles’ Wiltern Theatre, opening for The Kooks. Since then, she has set out on a string of nearly universally sold-out solo shows, mixing in intermittent opening stints with top acts like The Weeknd and Imagine Dragons. “Most artists, their 60th show was in front of no one,” she points out. “My first show was in front of 1,200 people. I’ve never had a chance to f— up. I need to be good every night.”

One of the most important people in Halsey’s life is a tall, 23-year-old Norwegian beat-maker named Lido (Peder Losnegard), who is the executive producer of Badlands. They met in the studio — each, unbeknownst to the other, broke off the relationships they were in that night. They began seeing each other soon after. Still, their relationship seems tailor-made for the “it’s complicated” era — even though it has been on and off (it’s currently off), they’ve lived together virtually nonstop since they met, including in the new house in the Los Angeles neighborhood of Sherman Oaks that Halsey recently purchased. “They’re two incredibly talented people who found something that works in terms of how they can create together,” says Jeremy Vuernick, Halsey’s A&R rep and one of her best friends. “That’s one of the most difficult kinds of relationships to find.”

Outside of Halsey’s core crew, her increasing fame has started to leave her feeling a little isolated. “I hate feeling like a prisoner,” she says. “I show up somewhere and I can’t explore the city because there’s like 6,000 to 10,000 people on the lookout for me.” She worries she’s not a good enough friend or family member to people she knew before her new life, about which she has enough ambivalence that it has infected her lingo. “In my camp we have a different F-word and C-word,” she says. “ ‘Fame’ and ‘celebrity.’ I hate them.” (Still, she’s comfortable enough in her new world to have a “camp,” which isn’t a thing that non-F- or C-people have.)

It all leaves her with a deeper understanding of one artist in particular, who perhaps feels even more deeply misunderstood than she does. “I love Kanye West,” she says. “I think he’s a visionary. He’s one of those people for whom I separate his personality from his artistry. But I also sympathize with him in a weird way, because being a musician is tough. If you were asked to talk about yourself for six hours a day you would probably go crazy, too! Which is why I give Kanye the benefit of the doubt. Being him must be exhausting.”

No matter how stressed Halsey gets, there is one huge consolation: the sheer joy she gets from performing. This is fully on display during her Tonight Show performance, where she’s backed by her touring band and augmented with a five-piece string section. “I could be having the worst day of my life, hate my body, think I’m fat, think I suck, and as soon as I hear the first few notes of my intro, that all goes away,” she says. “Everything that I hate about myself goes away when I walk onstage. That’s why I cling to it so much — it keeps me from killing myself.”

Now, though, Halsey has to leave the unmarked bar and get back to rehearsal. Lido and her crew are waiting. Outside, she quickly chain-smokes a couple of Marlboro Lights, pulls out her phone, climbs into another black SUV and drives off into the night.
“You wouldn’t believe the shit [grief] people from high school give me. I had a few friends, but mostly frenemies.” Halsey wears a KTZ dress, Fleet Ilya visor and Eddie Borgo earrings.
ASK A MILLENNIAL...

In a Billboard survey, 21 artists, influencers and industry professionals born between 1980 and 1995 — members of the largest, most diverse generation in the U.S. — share their musical discovery habits, which artists best represent them (Drake! Miley!) and their thoughts on how they’re widely misunderstood. Spoiler alert: “We don’t need the industry as much as it needs us”
"The general online attitude of a lot of young people — nihilistic, nonplussed, complacent — is annoying. I give a F—, and I’m proud to say so.”

— Clayton Blaha, 31

SURVEY PARTICIPANTS
AMRIT, 28, DJ SINGER; SOPHIE ASH, 27, PROJECT MANAGER AT PARKWOOD ENTERTAINMENT; SARAH AYERN, 21, PUBLICIST AT GIRLIE ACTION MEDIA; CLAYTON BLAHA, 31, DIRECTOR OF A&R AT ONXLA PUBLISHING AND ARTIST MANAGER AT BLOODCOMPANY; DICARISMA, 25, ON-AIR TALENT AT KIRIL LOS ANGELES; GABI CHEPURNY, 24, PROSTHETIC RECORDS; LUIS CORONEL, 28, SINGER; MIKE DARLINGTON, 32, CEO OF MONSTERCAT; KOSHDILLLZ, 24, RAPPER; KALYN HEFFERNAN, 21, DIRECTOR OF A&R AT RED LIGHT MANAGEMENT; CLAYTON BLAHA, 29, PRESIDENT/MANAGER AT PARKWOOD ENTERTAINMENT; JAMES SHANI, 27, ARTIST MANAGER; FRANCESCA STABILE, 28, OPERATIONS MANAGER AT SONGKICK; JAKE UDELL, 27, FOUNDER OF THIRD BRAIN.

SOCIAL APPS BY USAGE

<table>
<thead>
<tr>
<th>SOCIAL APPS</th>
<th>USAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>FACEBOOK</td>
<td>15%</td>
</tr>
<tr>
<td>TWITTER</td>
<td>20%</td>
</tr>
<tr>
<td>INSTAGRAM</td>
<td>55%</td>
</tr>
<tr>
<td>SNAPCHAT</td>
<td>10%</td>
</tr>
</tbody>
</table>

WHO’S THE MOST INNOVATIVE 20- TO 35-YEAR-OLD IN MUSIC?

GRIMES, DANIEL EK, SPOTIFY CEO, YOUNG THUG, KEHLANI, KEVIN PARKER OF TAME IMPALA

BEST CANDIDATE FOR PRESIDENT?

11.8% VERMIN SUPREME
58.8% HILLARY CLINTON
17.6% BERNIE SANDERS
5.9% MARCO RUBIO
5.9% TED CRUZ
0% CONRAD TRUMP

BEST INSTAGRAM ACCOUNT

“Father John Misty, master of millennial social commentary.”

— John Meller, 27

WHICH ARTIST BEST REPRESENTS THE MILLENNIAL DEMOGRAPHIC?

Green/Kendrick Lamar
James Shani/Drake
Blaha/The preachings of Lil B represent the purest distillation of millennial values, even though many would consider his music basically unlistening.
Navarra/Britney Spears
Moe Shalizi/The Biebs
Luis Colonel/Leslie Grace
Phil Chance/Rapper feels in line with optimistic millennial spirit.
DJ Carisma/Kehlani, Bryson Tiller, G-Eazy, YG
Meller/Miley Cyrus

WHICH ARTIST LEAST REPRESENTS THE MILLENNIAL DEMOGRAPHIC?

Green/Taylor Swift
Ash/Artists who promote their music in the comment section of celebrity Instagram posts.
Udell/Young Thug
Maloney/Kanye West isn’t technically a millennial, but he’s a major part of our vocabulary and most closely associated with our age bracket. I am a big fan of his music and fully respect him as a creator, but his narcissism isn’t doing our generation any favors.
Kosha Dillz/Justin Bieber
Chepurny/Adam Lambert
Carisma/Artists who built their buzz from Instagram.
Shalizi/I’m not sure. Our demographic is pretty screwed anyway.

Braun (right) with Bieber in 2015.

‘Everyone Is A Self-Promoter’

Super-manager Scooter Braun (Justin Bieber, Tori Kelly) on the ups and downs of oversharing

"Musically speaking, what are the defining characteristics of millennials? Millennials don’t divide by genre; they don’t see music as being simply country or pop or hip-hop. For them, it’s one big melting pot, because that’s the way they’ve grown up. And they’re also the first generation that has been taught as individuals to self-promote. “How many likes can I get? How many comments, how many friends?” Everyone is a self-promoter.

That can be viewed as either empowering or terrifying. The negative side is that they often feel the need to live up to this idealized life they’re projecting through social media. As a manager, [I think] the good part is that the idea of promotion is not a scary thing to them. Also, in previous generations, there were gatekeepers who could limit an artist’s access to their audience. Now artists are their own distributors.

Clearly, some artists, like, say, Halsey, flourish having that 24/7 access to their audience, and some can’t seem to handle it at all.

There’s an art to giving pieces of yourself to your fans and then holding pieces back for yourself. Justin, for instance, has grown up with it, so he generally understands what’s for him and what’s for the world. Then again, sometimes he doesn’t. (Laughs.)

You turn 35 in June. Are there go-to young people at your company, SB Projects, who help you decipher the latest social-media trends?

Yes! My head of social media, who I met when she was a teenager running a fan site, is always finding new stuff. We have something called Tech Tuesdays, where she and one of the other millennials in my office send around an email making us aware of all the things we should be looking at. It’s our weekly Tech Tuesday blast.

Have the decidedly nonmillennial executives who run the major labels come to understand this demographic?

Depends on which executive and which label. There are some really great executives who do understand. And there are others who inadvertently give people like me the opportunity to build a pretty good business. —CRAIG MARKS

MARCH 19, 2016 | WWW.BILLBOARD.COM 49
ON FEB. 19, KErSHA ROSE Sebert sat in Manhattan’s New York State Supreme Court building, tears streaming down her cheeks. Judge Shirley Werner Kornreich had just denied a preliminary injunction that would have allowed Kesha to record music outside her six-album contract with producer Lukasz Sebastian Gottwald, better-known as Dr. Luke — and, according to a lawsuit she brought against him in October 2014, her alleged rapist.

That lawsuit not only described how Dr. Luke, now 42, drugged and raped Kesha, 29. It also claimed that Luke controlled and psychologically abused the singer from the time she moved to Los Angeles to pursue her career in 2005 through her breakthrough in 2010 and beyond. “Dr. Luke has been tyrannical and abusive since our relationship began,” Kesha, who’s represented by the high-profile attorney Mark Geragos, stated in an affidavit from September 2015. “I was too young and naive to even understand what he was doing to me.”

“She was a prisoner,” Kesha’s mother, Rosemary Patricia “Pebe” Sebert, says today. During several hours-long phone calls from Nashville, where she lives, Pebe, 60, a successful songwriter — she can be seen sitting next to a sobbing Kesha in the courtroom photo that ricocheted across news sites and social media in February — spoke exclusively to Billboard about Kesha’s 10-plus-year relationship with the Grammy-nominated producer. (Kesha declined to speak with Billboard.) “It was like someone who beats you every day and hangs you from a chain and then comes in and gives you a piece of bread. Luke would say, ‘You look nice today,’ ” says Pebe, “and send her into hysterics of happiness because she was programmed to expect nothing but abuse.”

Kesha, a platinum-selling artist with 10 top 10 singles on the Billboard Hot 100, hasn’t released any music of her own since her second album, Warrior, in 2012, because she refuses to work with Dr. Luke and his partner, Sony Music. “Kesha’s allowed to work with another producer,” Pebe (pronounced pee-bee) explains (and Sony confirms). “But Luke gets to approve them. He gets to approve of anyone she works with. He has final say over everything.”

Though no court has ruled on the
Kesha outside the New York State Supreme Court in Manhattan on Feb. 19.
veracity of these claims against Dr. Luke, Kesha’s case has hit a raw nerve in music and raised the long-standing problem of sexism and mistreatment of women in the business, an issue for which — compared with Hollywood and other industries — it has remained largely unscrutinized. After the injunction was denied, many of entertainment’s most powerful women — including Adele, Lady Gaga, Demi Lovato, Lorde, Lena Dunham and Ariana Grande — voiced their support for the singer and decried the unfairness of forcing anyone to work with an accused abuser. Kelly Clarkson, whose 2004 hit “Since U Been Gone” was produced by Dr. Luke, called him “demeaning” and “not a good guy.”

On Feb. 22, Taylor Swift donated $250,000 to help Kesha with her legal and financial troubles. “It was really random,” says Pebe, who received an email from Swift’s publicist about the offer. “Kesha was like, ‘Are you sure it’s not some scammer?’ And then she said, ‘I would be honored if she wants to do that.’” (Swift and Kesha later spoke directly.)

Former Runaways bassist Jackie Fuchs, who alleged in July 2015 that she was drugged and raped by then-manager Kim Fowley in 1975, credits Kesha with inspiring her to speak out about her own assault. “She’s making a difference,” Fuchs tells Billboard. “If this hadn’t come out, I wouldn’t have come forward.”

Meanwhile, the support for Kesha has created a PR nightmare for Sony, which maintains that it cannot interfere with Kesha and Luke’s contract. Four pro-Kesha online petitions — including two organized by national women’s advocacy group UltraViolet, one of which demands Sony cut all ties with Luke — have garnered more than 411,000 signatures. A Sony representative tells Billboard, “We have done everything we could to resolve this.” Additionally, Luke’s attorney denied — and Sony would not comment on — a March 9 The Wrap report stating that the company plans to end their relationship with Luke ahead of the expiration of their contract next year.

In a sworn statement in December 2015, Luke responded to the charges from Kesha’s 2014 lawsuit: “All of their horrific allegations of abuse, threats and purported misconduct by me against Kesha are completely untrue and deeply hurtful,” he said. (Dr. Luke declined to comment for this story.) In fact, Kesha and her mother did testify, in an unrelated 2010 lawsuit also involving Luke, that he never made any sexual advances toward her.

According to a statement given to Billboard by Luke’s attorney Christine Lepera, “Kesha’s court filings are and have always been a transparent business ploy to pressure Luke into a more favorable and lucrative contract. Neither Kesha nor her mother have ever sworn under oath that any of the assault allegations have occurred, despite having numerous opportunities to do so. In fact, they swore the opposite in 2011.”

After social media lit up with stars and others declaring their support for Kesha, Dr. Luke responded on Twitter: “Imagine if you or somebody you loved was publicly accused of a rape you knew they didn’t do. It’s sad that [Kesha] would turn a contract negotiation into something so horrendous and untrue. But I feel confident when this is over the lies will be exposed and the truth will prevail.” (A Sony representative tells Billboard that, following an internal investigation, they found no evidence to support Kesha’s allegations of sexual abuse.)

“I wanted Kesha to come forward a long time ago and end this relationship with Dr. Luke immediately after the [alleged] rape,” says Pebe. “But if she wanted to have a shot at the music business, she had no choice but [to work with him].”

T ADE 5, KESHA MOVED FROM California to Nashville with Pebe and an older half-brother, Lagan. Pebe, who says she’s not sure who Kesha’s biological father is, has written hits for artists like Dolly Parton and Johnny Cash. Kesha and Pebe—who calls herself a “sober alcoholic”—even collaborated together, writing several songs Kesha would later record.

Kesha proved to be a talent in her own right. “She’s one of the best co-writers I’ve ever worked with,” says Justin Tranter, a songwriter who also has worked with Selena Gomez and Justin Bieber. “Her instinct for melodies and lyrics is at the highest level.”

When Kesha was 17, her mother sent a demo that the Seberts had made together to Samantha Cox, a writer and publisher at BMI, who passed it along to BMI director of writer/publisher relations Beka Callaway. Callaway, in turn, hooked them up with one of the hottest young producers in the game, a former guitarist in the Saturday Night Live house band with the moniker “Dr. Luke.”

Luke had scored his first hit in April 2005 with Clarkson’s No. 2 Hot 100 single “Since U Been Gone,” written with his super-producer mentor, Max Martin, who would co-produce both of Kesha’s albums with Luke. In August 2005, Kesha dropped out of Brentwood High School in Nashville and moved to Los Angeles. In September, at age 18, she signed her deal with Luke and his company Kasz Money. (The financial terms of the deal, which gave Luke control over many facets of her career, including recording and management, have been redacted in court documents.)

her what he called “sober pills”: GHB, a drug commonly used in sexual assaults. This, the suit alleges, is what allowed him to “bring [her] back to his hotel room alone and rape her while she was unconscious.”

The documents don’t specify a date, but according to Pebe, Luke drugged her at the Hiltons’ party and took her back to his hotel that night. An eyewitness at the party confirms to Billboard that both Luke and Kesha were there (although the source says, “I didn’t see anything weird” between the two of them).

By midafternoon the day after the party, Pebe had grown concerned about calling Kesha multiple times and getting no response. (On an average day, Pebe says, the two spoke by phone every six to eight hours.) Finally, her mother maintains, Kesha returned her call, saying she had woken up naked in what she believed was Dr. Luke’s hotel room. “Mom, I don’t know where I am. I think we had sex.” Kesha returned her call, saying she had “I didn’t see anything weird” between the two of them.)

By midafternoon the day after the party, Pebe had grown concerned about calling Kesha multiple times and getting no response. (On an average day, Pebe says, the two spoke by phone every six to eight hours.) Finally, her mother maintains, Kesha returned her call, saying she had woken up naked in what she believed was Dr. Luke’s hotel room. “Mom, I don’t know where I am. I think we had sex.” Kesha returned her call, saying she had woken up naked in what she believed was Dr. Luke’s hotel room. “Mom, I don’t know where I am. I think we had sex.”

Kesha, according to a lawsuit Sonenberg would file in 2010, fired Sonenberg in September 2008. (Sonenberg declined to comment.) She also signed to Dr. Luke’s publishing company Prescription Songs, which houses dozens of songwriters and producers. In 2008, Luke had an important hit: “I Kissed a Girl,” the first of numerous major Katy Perry singles that he co-wrote and/or co-produced. That year, Kesha came into one of Luke’s studio sessions with Flo Rida. The rapper realized he needed a female voice for his new track, which in early 2009 became the No. 1 Hot 100 smash “Right Round,” and Kesha’s first appearance on a hit single.

In late 2008 or early 2009, Dr. Luke flew with Kesha to New York to shop for a record deal. While there, she would sign to RCA, a division of Sony Music. (In 2011, when Luke formed Kemosabe Records with RCA and Sony, she was moved over to that label.) In the 2014 lawsuit, Kesha claims that before a flight to Los Angeles, Luke forced her to snort “an illicit drug” and made sexual advances on her while she was intoxicated on the plane, where she had started drinking. “I do remember her calling me from the plane telling me that she was so drunk, and [how] Dr. Luke came over and started making out with her and was all over her,” says Pebe. “She told me she felt terrible and was trying to get away from him and then vomited.”

Pebe also claims that Dr. Luke interfered with her personal and professional relationship with her daughter while Kesha was recording her debut album, Animal. He refused to let her work on the music, even though he had promised he would. In 2013, she sent emails, which she has shown to Billboard, to Dr. Luke and his team about the mistreatment Kesha was enduring from Luke inside the studio and out, including the alleged rape. Pebe says he never wrote back.

D R. LUKE, WHO WAS BORN IN Providence, R.I., got his start in the Saturday Night Live band in 1996. He spent his off-nights DJ’ing and working on remixes of


and former American Idol judge Kara DioGuardi. DioGuardi tells Billboard that Warner Bros. and Arthouse Publishing that Kesha for recording and publishing rights,” but that Luke called her to say that he had a pre-existing contract with Kesha. Soon after, DioGuardi says, “we decided to release her from our agreement.”

After the failed deal with Warner Bros., Pebe says, “Kesha would tell me she was going to take her car to Mulholland and drive off the cliff. She was a little dramatic, but I never knew for sure.” One day Pebe says that Kesha reached her on the phone and said, “Dr. Luke just called me and I have 24 hours to fire my lawyer and my managers and go back with him. Anytime I get a contract, he’s going to come forward and basically say he owns me. What do I do?”

Kesha, according to a lawsuit Sonenberg would file in 2010, fired Sonenberg in September 2008. (Sonenberg declined to comment.) She also signed to Dr. Luke’s publishing company Prescription Songs, which houses dozens of songwriters and producers. In 2008, Luke had an important hit: “I Kissed a Girl,” the first of numerous major Katy Perry singles that he co-wrote and/or co-produced. That year, Kesha came into one of Luke’s studio sessions with Flo Rida. The rapper realized he needed a female voice for his new track, which in early 2009 became the No. 1 Hot 100 smash “Right Round,” and Kesha’s first appearance on a hit single.

In late 2008 or early 2009, Dr. Luke flew with Kesha to New York to shop for a record deal. While there, she would sign to RCA, a division of Sony Music. (In 2011, when Luke formed Kemosabe Records with RCA and Sony, she was moved over to that label.) In the 2014 lawsuit, Kesha claims that before a flight to Los Angeles, Luke forced her to snort “an illicit drug” and made sexual advances on her while she was intoxicated on the plane, where she had started drinking. “I do remember her calling me from the plane telling me that she was so drunk, and [how] Dr. Luke came over and started making out with her and was all over her,” says Pebe. “She told me she felt terrible and was trying to get away from him and then vomited.”

Pebe also claims that Dr. Luke interfered with her personal and professional relationship with her daughter while Kesha was recording her debut album, Animal. He refused to let her work on the music, even though he had promised he would. In 2013, she sent emails, which she has shown to Billboard, to Dr. Luke and his team about the mistreatment Kesha was enduring from Luke inside the studio and out, including the alleged rape. Pebe says he never wrote back.

R. LUKE, WHO WAS BORN IN Providence, R.I., got his start in the Saturday Night Live band in 1996. He spent his off-nights DJ’ing and working on remixes of

and former American Idol judge Kara DioGuardi. DioGuardi tells Billboard that Warner Bros. and Arthouse Publishing that Kesha for recording and publishing rights,” but that Luke called her to say that he had a pre-existing contract with Kesha. Soon after, DioGuardi says, “we decided to release her from our agreement.”

After the failed deal with Warner Bros., Pebe says, “Kesha would tell me she was going to take her car to Mulholland and drive off the cliff. She was a little dramatic, but I never knew for sure.” One day Pebe says that Kesha reached her on the phone and said, “Dr. Luke just called me and I have 24 hours to fire my lawyer and my managers and go back with him. Anytime I get a contract, he’s going to come forward and basically say he owns me. What do I do?”

Kesha, according to a lawsuit Sonenberg would file in 2010, fired Sonenberg in September 2008. (Sonenberg declined to comment.) She also signed to Dr. Luke’s publishing company Prescription Songs, which houses dozens of songwriters and producers. In 2008, Luke had an important hit: “I Kissed a Girl,” the first of numerous major Katy Perry singles that he co-wrote and/or co-produced. That year, Kesha came into one of Luke’s studio sessions with Flo Rida. The rapper realized he needed a female voice for his new track, which in early 2009 became the No. 1 Hot 100 smash “Right Round,” and Kesha’s first appearance on a hit single.
his and other artists’ music. After SNL, he moved to Los Angeles. He has co-written and co-produced more than 30 top 10 Hot 100 hits and 16 No. 1 singles, including other Katy Perry hits such as “Teenage Dream” and “Roar,” and has been nominated for four Grammy Awards.

“Łukasz is just one of those brilliant people who comes along once every five years,” Doug Morris, CEO of Sony Music, said in a 2013 New Yorker profile of Luke.

Music producers are known for using unorthodox and often provocative methods to coax great performances out of their charges — Phil Spector famously pulled a gun on John Lennon during one session — and Dr. Luke, according to some of the artists and executives with whom he has worked, was no exception.

A former Jive executive says Luke “has a massive ego” and is known to be “difficult” to work with. One top music manager who has known Luke for more than 20 years, and whose roster includes best-selling pop and rock acts who have worked with him, says, “Luke is a terrible person. He’s very talented, obviously — he’s a guitar player interested in pop beats — but he’s diabolical. No one likes dealing with the player interested in pop beats — but he’s such an asshole he just wouldn’t do it.”

Veteran publicist Elizabeth Freund has known Luke (who is not her client) since he was 11 years old, when she was his sister’s camp counselor. “There’s not one speck of doubt in my mind that he didn’t commit these allegations,” she says of Luke, who has a girlfriend and two young children. “He’s a loving father and an incredibly generous family member. I’ve seen really good relationships with the people he has worked with for years. He’s strong, kind and a loving and utterly good man.”

KESHA’S CAREER EXPLODED IN early 2010, when her debut single, “Tik Tok,” hit the radio and spent nine consecutive weeks at No. 1 on the Hot 100, breaking a record for single-week sales for a female solo artist. Her debut album, Animal — a giddy collision of pop, rock, hip-hop and dance music powered by Kesha’s outsized party-girl persona — hit No. 1 on the Billboard 200 and eventually sold 1.5 million copies, according to Nielsen Music.

Luke’s focus on Kesha, says Pebe, only intensified with her success: “This is when Luke started getting really hateful,” she says. “He saw her as a cash cow and started manipulating her all the time. She thought all her dreams were finally coming true, but this was just a f—ing trip to hell.”

In late August 2012, Luke and Kesha set to work on her second album, Warrior, in Luke’s Malibu studio. Pebe recalls that Luke would comment about how Kesha, who has spoken openly about her battles with bulimia, wasn’t fit enough. “He ridiculed my body and my weight to the point where I almost killed myself,” Kesha says in the 2015 affidavit. “He encouraged me to not eat — even when I was eight days with no solid food and skipping meals to work out two times a day.”

On one song, according to Pebe, Luke wanted her to sing a lyric that included the phrase “some fat bitches in the bar.” “She would never say something like that — not in a million years,” says a collaborator of Kesha’s who previously had sought treatment for bulimia. “Bulimia is a control issue,” says Pebe. “You’re not a good singer when you’re hungry. If you’re not hungry, you’re going to do your best.”

According to Kesha’s 2014 lawsuit, Dr. Luke once called her a “f—ing refrigerator.” Pebe says he did this during the shoot for the music video “Die Young,” which came out in November 2012. Luke, says Pebe, made the comment to the video’s director after Kesha had stripped her clothes and laid down in a bra and underwear for a scene. Kesha, says Pebe, would cry and tell her mother, “I would rather be dead then spend one more day with him.”

One night in 2012, Pebe remembers that Dr. Luke had Kesha and Pebe come to his studio and proceeded to scream at them for three hours. Kesha asked him if she could leave to go to the bathroom. She fled to her car and texted her mother: “Mom, I’m not kidding. We are going to Mexico. F— the music business.”

In 2013, Kesha co-headlined a tour with Pitbull after “Timber” — Pitbull’s song, co-written by Luke, Pebe and others, and featuring Kesha — spent three weeks at No. 1 on the Hot 100. But Kesha’s personal struggles mounted, and in January 2014, she entered the Chicago-area rehab facility Timberline Knolls for her eating disorder. She was joined a week later by Pebe, who previously had sought treatment for alcoholism and an eating disorder of her own. “Bulimia is a control issue,” says Pebe. “I really believe that the further this thing got with Dr. Luke, the less control she had and the worse her bulimia got, because it

ESHA ‘S CAREER EXPLODED IN early 2010, when her debut single, “Tik Tok,” hit the radio and spent nine consecutive weeks at No. 1 on the Hot 100, breaking a record for single-week sales for a female solo artist. Her debut album, Animal — a giddy collision of pop, rock, hip-hop and dance music powered by Kesha’s outsized party-girl persona — hit No. 1 on the Billboard 200 and eventually sold 1.5 million copies, according to Nielsen Music.

Luke’s focus on Kesha, says Pebe, only intensified with her success: “This is when Luke started getting really hateful,” she says. “He saw her as a cash cow and started manipulating her all the time. She thought all her dreams were finally coming true, but this was just a f—ing trip to hell.”

In late August 2012, Luke and Kesha set to work on her second album, Warrior, in Luke’s Malibu studio. Pebe recalls that Luke would comment about how Kesha, who has spoken openly about her battles with bulimia, wasn’t fit enough. “He ridiculed my body and my weight to the point where I almost killed myself,” Kesha says in the 2015 affidavit. “He encouraged me to not eat — even when I was eight days with no solid food and skipping meals to work out two times a day.”

On one song, according to Pebe, Luke wanted her to sing a lyric that included the phrase “some fat bitches in the bar.” “She would never say something like that — not in a million years,” says a collaborator of Kesha’s who previously had sought treatment for bulimia. “Bulimia is a control issue,” says Pebe. “You’re not a good singer when you’re hungry. If you’re not hungry, you’re going to do your best.”

According to Kesha’s 2014 lawsuit, Dr. Luke once called her a “f—ing refrigerator.” Pebe says he did this during the shoot for the music video “Die Young,” which came out in November 2012. Luke, says Pebe, made the comment to the video’s director after Kesha had stripped her clothes and laid down in a bra and underwear for a scene. Kesha, says Pebe, would cry and tell her mother, “I would rather be dead then spend one more day with him.”

One night in 2012, Pebe remembers that Dr. Luke had Kesha and Pebe come to his studio and proceeded to scream at them for three hours. Kesha asked him if she could leave to go to the bathroom. She fled to her car and texted her mother: “Mom, I’m not kidding. We are going to Mexico. F— the music business.”

In 2013, Kesha co-headlined a tour with Pitbull after “Timber” — Pitbull’s song, co-written by Luke, Pebe and others, and featuring Kesha — spent three weeks at No. 1 on the Hot 100. But Kesha’s personal struggles mounted, and in January 2014, she entered the Chicago-area rehab facility Timberline Knolls for her eating disorder. She was joined a week later by Pebe, who previously had sought treatment for alcoholism and an eating disorder of her own. “Bulimia is a control issue,” says Pebe. “I really believe that the further this thing got with Dr. Luke, the less control she had and the worse her bulimia got, because it

54 BILLBOARD | MARCH 19, 2016

Kesha files a civil lawsuit in California against Luke claiming that for 10 years, he had “sexually, physically, verbally ... abused” her and detalling the alleged 2005 rape.

In a Manhattan courtroom, Kesha soba as a state judge denies her a preliminary injunction that would have allowed her to record outside of her contract with Luke.

After Adele, Lady Gaga and Kelly Clarkson voice their support for Kesha, Luke maintains his innocence in a series of tweets. “I didn’t rape Kesha and I have never had sex with her,” he writes.

As the #FreeKesha movement grows, Sony Music states publicly that it “is legally unable to terminate” her contract with Luke because Sony was not party to the original deal.

While accepting the Human Rights Campaign’s Visibility Award in Nashville, Kesha urges the crowd, “Don’t be afraid to speak up against any injustice you experience.”
was the only thing [that gave her] control.”

Kesha filed her lawsuit against Dr. Luke on Oct. 14, 2014. Kesha, says Pebe, had undergone a lot of therapy since going into rehab and knew “she couldn’t go on as a healthy person” without breaking free from Luke — that she was no longer “willing to be a victim.” Just one week later, Dr. Luke succeeded in having her testimony in a 2010 civil case — in which her former manager, Sonenberg, and his company, DAS, sued Kesha for $14 million in commissions — unsealed.

In that deposition, taken in June 2011, Kesha contradicted what she would later claim in her lawsuit against Luke: She swore under oath that Luke never gave her a “roofie” or coerced her into sex. (Pebe says that Sonenberg was the only other person she was sure knew about the rape at that time.) “Dr. Luke never made sexual advances at me,” Kesha testified. And on Oct. 18, 2011, Pebe gave a deposition claiming Luke never gave Kesha drugs and that she was not aware of any sexual relationship between the two.

Kesha’s 2014 lawsuit states that Dr. Luke “repeatedly threatened that if she ever told anyone about any of these abusive incidents, he would destroy both [Kesha] and her entire family.” Once, the documents say, he took Kesha “down to the beach to ‘have a talk’ with her,” and “threatened to shut her career down, take away all her publishing and recording rights... He threatened to harm Ms. Sebert and the entire family’s careers, as well as their physical safety.” Kesha “was genuinely scared,” says Pebe, and would sometimes hire security to sit in the driveway of her Nashville house. “Luke almost destroyed us,” says Pebe. “And he has done it intentionally.”

ONY MAINTAINS THAT IT HAS made it possible for Kesha to record without any involvement with Luke. Nonetheless, “it’s his company, he’s CEO, and he’s not obligated to do what Sony thinks is best,” says Pebe. Sources confirm that if Kesha did record for Sony without Luke’s involvement, he would still be entitled to revenue from record sales and publishing.

“Sony is doing everything it can to support the artist in these circumstances,” a lawyer for the company stated in February, adding that Sony “is legally unable to terminate the contract to which it is not a party.”

In September, Kesha submitted an affidavit from Jim Urie, former president/CEO of Universal Music Group Distribution. He agreed that, without an injunction, her career would never recover. “No mainstream distribution company will invest the money necessary to distribute songs for an artist who has fallen from the public eye, as is happening to Kesha at this very moment.”

Later this year, Kemosabe’s five-year contract with Sony Music — worth an estimated $60 million — expires, which leaves Sony to decide whether to renegotiate the terms or cut ties with the label. Regardless of what happens between the two parties, though, Kesha’s contract with Luke, and obligation to RCA, will still stand. According to a prominent entertainment lawyer, the contract is ironclad.

There are few if any precedents for a music-industry contract dispute that centers on alleged sexual abuse. More conventional cases will often end in a settlement and renegotiated terms. “Dr. Luke basically owns Kesha until her death. He doesn’t have to give her any money

**KESHA WAS PROGRAMMED TO EXPECT NOTHING BUT ABUSE.” — PEBE SEBERT**
MAC PRESENTS
Congratulation Marcie Allen on being named a Billboard Branding Power Player

MAC PRESENTS
GREATEST HITS
We’ve had a few hits over the last 12 years

IMAGINE DRAGONS | SouthWest
FOO FIGHTERS | BUD LIGHT
Michael Bublé | DELTA
John Mayer | BlackBerry
The Rolling Stones | CITI
DRAKE | at&t
FAITH HILL | TIM McGRAW | Jeep
BILLY JOEL | CITI

billboard
CONCERT MARKETING & PROMOTION AWARD
5X Winner and 10X Finalist

ex
AWARDS
2X Winner

CLIO MUSIC
partnered with billboard
2X Winner

@macpresents
NEW YORK | NASHVILLE | CHICAGO
macpresents.com
DURING CONCERT TOURS, IN TV COMMERCIALS and for clothing labels and cans of soda, musicians are increasingly linked to consumer brands. Marketers recognize the power of music to motivate consumers — and pay for relationships with stars (and rising talent) in every genre. Some $2 billion in revenue reaches the music industry from the branding business. That includes $1.4 billion in sponsorship spending in the United States on music tours, venues and festivals during 2015, according to IEG. Another $347 million in fees was paid in 2014 (the most recent figures available) worldwide for the use of music in advertising, films, games and TV programs, according to IFPI. Fees and royalties paid to artists for endorsement and branding deals account for the balance.

The executives from the companies featured here are at the forefront of the business of marketing with music. They are in the business of linking brands and artists — for the benefit of both.

**CONSUMER BRANDS**

**RICH LEHRFELD, 47**
Senior vp global brand marketing and communications, American Express

More than 1.7 million fans have viewed the Dead & Company show filmed at New York’s Madison Square Garden on Oct. 31, 2015, for American Express’ online series Unstaged — it was the first time the Dead’s members had “partnered with a major brand in this way,” says Lehrfeld, a New Jersey native and father of two. The deal with the band continued Amex’s music spend (estimated at $25 million to $50 million in 2015), which included Unstaged performances by Ellie Goulding and Disclosure and the company’s partnership with Taylor Swift. That relationship yielded big numbers: more than a half-million presales to Amex cardholders for Swift’s 1989 World Tour, 1 million downloads of its Emmy Award-winning Amex Unstaged Taylor Swift Experience app and 1.6 billion views of the artist’s “Blank Space” video, featured on the app in an interactive format.

**TOM PEYTON, 59**
Assistant vp marketing, American Honda

To engage younger car buyers, Peyton’s plan was straightforward — and effective. “Take some of our TV [advertising] dollars, sponsor artists’ live videos, capture that content, run ads in front of that and have the same impact that we had on TV.” Honda Stage, launched in 2014, has featured more than 60 acts — One Direction, Ariana Grande, Sam Smith, Big Sean and Pitbull, among others — and has drawn more than 100 million YouTube and Vevo views. The video-focused campaign extended the company’s music marketing efforts, which began in 2001 with the Honda Civic Tour and continued in 2015 with lead sponsorship of One Direction’s On the Road Tour. Peyton, a native of Los Angeles who earned his MBA at the University of Southern California, says video clips have “higher emotional value” to fans than TV spots. This year, Honda is backing Uncharted: Power of Dreams, which will spotlight emerging musicians and stream on such sites as Facebook, Vevo, YouTube and Uproxx.

**RICARDO DIAS, 37**
Global vp consumer connections
Anheuser-Busch InBev

BRIAN PERKINS, 33
Global vp, Budweiser
Anheuser-Busch InBev

Dias and Perkins have tapped music to propel the marketing goals for, respectively, the Corona and Budweiser brands. For Dias, a native of Brazil, Corona’s 3-year-old Sound of SunSets series evokes “the best of beach culture,” with up to 3,000 small-scale events worldwide annually, featuring such EDM-minded artists as Robin Schulz, Bakermat and Claptone, in locations from Shanghai to the Andes Mountains. Perkins, a father of two, reports that Bud’s “Brewed the Hard Way” campaign — which included a partnership with the National Parks Foundation and showcased such artists as Mary J. Blige who performed before iconic American backdrops like the Statue of Liberty — has yielded the brand’s “strongest performance of the past 14 years.”
Backstage Pass / Branding Power Players

JENNIFER BREITHAUPT*, Managing director of media, advertising and global entertainment, Citi

The Citi Concert Series on NBC’s Today delivers one-of-a-kind experiences to Citi cardholders and connects “with millions of people each morning,” says Breithaupt of the sponsorship deal that began in 2013. Similarly, a Citi/American Airlines partnership with Live Nation gave Citi/AAdvantage cardholders VIP access to an exclusive Imagine Dragons show in September at the Hollywood Palladium — one of 1,400 acts that Citi worked with worldwide in 2015. The payoff? Citi has experienced year-on-year double-digit growth in 2015 in customer entertainment spending, says Breithaupt, a native of New York state’s Finger Lakes region. “The power of music to connect, motivate, excite and energize fans is like no other.”

JOE BELLIOITTI, 42
Global head of music
The Coca-Cola Company

EMMANUEL SEUGE, 41
Vp content
The Coca-Cola Company

More than 1 million fans follow Coca-Cola’s custom playlists on Spotify, just one affirmation of the wisdom of Coke’s $10 million minority investment in the streaming service in 2012. For Belliotti and Seuge, who drive music marketing for the global beverage giant, new platforms offer new opportunities. The Coke-produced podcast First Taste Fridays has drawn 1.4 million listeners, ranking it among the top 10 podcasts for iHeartMedia, Coke’s partner in the venture, says Seuge, a French native and father of three. For Belliotti, whose 5-year-old son is a Twenty One Pilots fan, “music really is the vehicle for us to innovate” in marketing. “It’s about trying to test new formats and pilot new ideas, and music is the perfect medium to do that.”

OLIVIER FRANCOIS, 54
Chief marketing officer/head of Fiat brand
FCA-Global

Jennifer Lopez, Eminem and Pharrell Williams are among the superstars featured in high-profile TV ads for FCA brands Fiat and Chrysler. But to pitch millennial buyers, Francois says he focuses on rising acts like Interscope Records’ X Ambassadors, who wrote “Renegades” for a 2015 Chrysler Jeep campaign and ended up hitting No. 17 on the Billboard Hot 100 with the track. Francois did it again for Super Bowl 50 when Jeep’s “4xevery” spot, scored with a song by Morgan Dorr, became the most Shazamed of the event. Francois, a father of three who also is head of FCA’s Fiat brand, proudly notes that music spots created by the automaker since 2014 have amassed 4 billion views on YouTube.

AARON SIMON, 40
Global vp talent relations and entertainment
Harman International Industries

After 15 years worth of executive roles at various major labels, Simon brought his music-industry expertise to Harman, where he launched the company’s talent relations and entertainment division in 2010. Since then, he has forged marketing partnerships with Paul McCartney, Jennifer Lopez, the Grammy Awards and more. “I have an edge from my background that I leverage in my current role,” says the Santa Monica resident, who grew up in Long Island, New York. “There’s a formula and philosophy for knowing who is going to be the best brand ambassador.” His proudest achievement of the past year was securing Elton John for a private 3,000-capacity concert for Harman’s partners, customers and distributors at the 2016 Consumer Electronics Show in Las Vegas.

RAJA RAJAMANNAR, 54
Chief marketing officer
MasterCard

Rajamannar leveraged MasterCard’s marketing might in 2015 to promote Gwen Stefani’s return to the stage following a six-year hiatus. “Her objective was to get back to the concert space, and we gave her a platform for that to happen,” the father of two says of MasterCard’s Priceless Surprises website and app, which gave cardholders a shot at concert tickets and even VIP encounters with Stefani when they used MasterCard with Apple Pay. Beginning with a late-2014 TV spot featuring Stefani’s song “Spark the Fire,” the campaign emphasized both Stefani’s music and style — “she’s a fashionista” — and resulted in a double-digit increase in Apple Pay usage, reports Rajamannar.

JIM HARTER, 44
Vp marketing, cultural connections
Pepsi Beverages North America

EMMA QUIGLEY*
Director of marketing, music
Pepsi Beverages North America

With an estimated $30 million to $75 million sponsorship spend, in 2015 Harter placed more focus on bringing fans closer to their favorite artists in concert through Pepsi’s new Live Nation partnership. The father of three also guided a subplot in Fox TV’s Empire that featured a Pepsi executive and ad. London-raised Quigley leverages Pepsi’s marketing might to create partnerships that drive sales and give artists new ways to engage fans — including Tori Kelly’s “Joy of Pepsi” TV spot, the brand’s best sales-driving commercial in 2015 — and “Out of the Blue,” a marketing campaign that generated more than 1 billion media impressions for Fall Out Boy, helping to propel the band’s album American Beauty/American Psycho to No. 1 on the Billboard 200.

MIKE BELCHER, 48
Vp media and consumer engagement
T-Mobile

T-Mobile teamed up with Dick Clark Productions as the title sponsor of the finale of the 2015 American Music Awards featuring a high-energy hits medley by Justin Bieber. “That was the most talked-about moment of the night,” says Belcher, a father of three, “and our brand was associated with it.” Belcher got his first taste of the music business shortly after joining T-Mobile in 2002, when the company produced the first-ever concert on San Francisco’s Alcatraz Island, celebrating the brand’s nationwide launch. “That event showed to me the power that music has on people, especially when you create something unique,” says Belcher, adding that music now represents about 50 percent of T-Mobile’s sponsorships. (Billboard and DCP are both owned by Prometheus Global Media.)

MARKETING AGENCIES

JON COHEN, 47
Co-founder/co-CEO
Cornerstone Agency

ROB STONE, 47
Co-founder/co-CEO
Cornerstone Agency

Since 1996, Stone and Cohen, who were both raised in the suburbs of Long Island, N.Y., have built Cornerstone Agency into a music-marketing and branding agency with offices on three continents and partnerships with the likes of Budweiser, Coca-Cola and Converse. In 1999, the two co-founded music magazine The Fader, also known for its branding partnerships (see Media), and the two maintain executive positions there. Their Converse Rubber Tracks collaboration reached a peak in 2015 with a campaign pairing 84 rising acts with producers like Mark Ronson at London’s Abbey Road studios, Sly & Robbie at Kingston’s Tuff Gong and Big Boi at Atlanta’s Stankonia. Says Stone: “I’m most proud of the credibility and integrity we’ve sustained with both The Fader as a leading voice in music culture and Cornerstone as a creative agency.”

* Declined to reveal age
How MusicPromoToday is changing the tune of the music industry, one disruption at a time.

Call it the trend of the moment, but it seems an A-lister like Beyoncé or Kendrick Lamar is secretly dropping an album that sets the internet on fire weekly. How could anybody do this with no push other than maybe a tweet? First, you’ve got to be famous — really famous. Second, these artists and their managers make bank by understanding the value of a loyal digital following and how to be strategically disruptive.

Where musical communities used to centre around record stores and concert halls, now they’re scattered across an infinite network of Instagrams, blogs and video channels. Your fanbase is your followers. Anybody can have social media accounts, but how does a young artist leverage them to become a global superstar? They turn to visionaries like Raffi Keuhnelian and Anthony Katz.

Having been running viral campaigns since 2005, the serial entrepreneurs co-founded MusicPromoToday, and have seen the digital marketing firm swell to a bustling team of 20. Their growing empire is built on a unique perspective: anybody can go digital, not everybody can be disruptive. By scrapping traditional methods, they have had big wins with campaigns that ensure artists reach their full potential among their audience. Basically, they don’t just get you seen and heard — they make you stand out.

Their success has been their client’s success: MusicPromoToday’s campaigns have racked up millions of Youtube views, social media engagements and words across press coverage. They’ve worked with some of the biggest artists and helped them top the industry, whether it’s on the charts or at the GRAMMYs.

When asked what he thinks the key to their success has been, CEO Raffi Keuhnelian says:

“Our campaigns aren’t just about being digital — they’re about being disruptive. We build the brand so artists can focus on what’s really important: the music.”

To contact MusicPromoToday, email info@musicpromotoday.com or call 1-800-986-9185.
The biggest matchmaking success for Allen’s company in 2015? “Southwest Airlines was looking to reach more millennials,” she says, and MAC Presents got Imagine Dragons to carry on their instruments for in-flight concerts, capping a partnership in which contest entries reached seven times the airline’s usual sweepstakes numbers. Coverage helped drive more than 1 billion media impressions, with a comparable value of $6.2 million — and helped the band earn its second No. 1 album on the Billboard 200. Allen, a Nashville stepmother of two who commutes to her New York office, saw MAC Presents’ net revenue rise 20 percent in the past year.

Although there were no Intel logos onstage at the Staples Center, the tech giant and Greenlight’s months-in-the-making collaboration with Lady Gaga for the Grammy Awards’ David Bowie tribute — which incorporated robotics and an Intel Curie ring data sensor that the artist wore to produce real-time holographic effects — generated 500 million earned media impressions within 24 hours of the telecast. “We’re not creating band-plus-brand campaigns,” says Sandifer. “Our programs and clients are collaborating with artists to create culture.” Though Greenlight’s founders include Red Light partner families Coran Capshaw, the branded content agency/production studio hybrid — clients include Under Armour and Hyundai — functions independently and is not beholden to RLM’s roster. “It allows the brand to realize that, potentially, it has the entire music business at its disposal,” says Flohr, “with our expertise helping to navigate that space.”

As a music attorney (he’s a senior partner with Hertz Lichtenstein & Young), Hertz represents Will Smith, Keith Richards, Gwen Stefani, Britney Spears and Ariana Grande. Meanwhile, his MemBrain entertainment marketing and strategy consulting firm has struck partnerships with McDonald’s, Hasbro, Intel, Keds and MillerCoors. “We’ve done almost $3 billion worth of retail deals in celebrity fragrance partnerships alone,” says the Venice, Calif., resident. His roles do overlap. “We’ve done a really good job of leveraging the consulting work we do to help our legal clientele, when appropriate,” says Hertz, adding: “Oftentimes when our clients are looking at sponsors or endorsement opportunities, people in the law firm will walk down the hall and pick brains at MemBrain.”

Worcester, who comes from the sponsorship-heavy sports world, says the music industry is catching up. He offers as proof the multiplatform deals for 200 artists that his department landed in 2015. Those include connecting One Direction with Honda, 5 Seconds of Summer with Mondelez and Zac Brown Band with Anheuser-Busch and breakout artist Charlie Puth with Fiat Chrysler America. (The automaker tapped his hit “One Song Away” for an ad campaign.) Says the New York-based father of two: “I have a huge support system [at CAA] that’s out there hustling and figuring out who are going to be the next superstars.”

For Grammy Award-winning hip-hop star Kendrick Lamar, it was not an obvious move. In late January, in a picture that he posted to his Instagram account, Lamar faced a bathroom mirror, in a white T-shirt, with the caption “I reflect in mycalvins.” He joined Fetty Wap and Joey Badass — and followed Justin Bieber — in partnering with Calvin Klein for its campaign. For Goll, based in Los Angeles, and Pokora-Sadowsky, who’s in New York, the deal was an example of ICM’s efforts to align clients with projects that introduce them to new fans, consumers and territories. Sometimes, though, the strategy is just to blast on the biggest platforms possible. Thus Super Bowl 50 ads featuring clients Lil Wayne, T-Pain and Missy Elliott.

Collaborating with Mariah Carey’s manager Stella Bullochnikov, Hart, Lear and Lewis brainstormed branding partners for the singer when she joined the agency’s roster in mid-2015. With UTA’s help, Carey struck a deal with Hallmark that “was synergistic in every sense,” says Hart, a Los Angeles-based father of three. The brand “proved to be the consummate partner,” adds Lewis, a Dallas native. Hallmark backed six sold-out nights of Carey’s show All I Want for Christmas Is You at New York’s Beacon Theater and invited her to direct and star in the TV special A Christmas Melody on its Hallmark Channel. The program drew 3.9 million viewers, according to Nielsen — “the highest-rated holiday special in the network’s history,” says Lear. To top it off, Carey rode the Hallmark float at the 2015 Macy’s Thanksgiving Day Parade.

Jacobs, from his base in Los Angeles, and Lewin, who shuttles between New York and Nashville, drive some of WME’s most noteworthy branding deals: Selena Gomez’s Pantene ads, Janelle Monae’s CoverGirl presence and Miranda Lambert’s partnership with Ram. “When everybody said that women can’t sell trucks,” notes Jacobs, Lewin linked up Bayer Crop Science as the sponsor for Luke Bryan’s Farm Tour. “Growing up on a farm,” says Lewin, “Luke’s dad used Bayer products, so it was a brand that he really believed in.”

Following the mid-2015 partnership of Paradigm and its AM Only division with The Windish Agency, Miles now counts 2,000 clients for whom she oversees branding deals with their respective agents. “We have a very collaborative spirit,” says the Denver native. She single’s out Echosmith’s work with the fashion retailer Hollister that included the band appearing in an anti-bullying video sent to 20,000 schools. “The campaign generated 206 million media impressions,” she says, “calling attention to an issue so many young people are struggling with every day.”
Congrats to Mike Belcher on being named to Billboard’s Branding Power Player list.

#Uncarrier
Backstage Pass /
Branding Power Players

the Yale-educated executive to offer “same-day responsiveness” and valuable information to brand clients. In return, he’s looking for smart partnerships. A brand exposure opportunity presented “six to 10 months” before the promotion campaign for an artist’s new album, for example, is measurably more valuable in Red Light’s view. “We’re asking for strategic partnerships as opposed to just taking dollars.”

Backstage Pass

Ferree had been vp brand partnerships at Island Def Jam Recordings, working with Justin Bieber, Iggy Azalea, Jhene Aiko and others, before she joined Bieber manager Scooter Braun at SB Projects in early 2015. An Ohio native who now lives in Brooklyn, Ferree moved ahead with the partnership that Braun had struck for Bieber with Calvin Klein (“I’m My Calvins”) and has overseen Tori Kelly’s “Joy of Pepsi” commercial and her role in American Express’ “Unstaged: Artist in Residence” program. “We really say, ‘OK, brand partner, what are you looking to do, and how can we help?’ And we really appreciate the brands that say, ‘Hey, guys, what’s your artist trying to accomplish? How can we help?’ That’s a genuine partnership.”

MEDIA

ANDY COHN, 41
President/publisher
The Fader

The Fader Fort, a high-profile sponsored showcase, has been a mainstay at the South by Southwest festival since 2001 and in 2015 featured T-Pain, Future and Miley Cyrus, in a partnership with Converse. Fader Fort New York now coincides with the CMJ Music Marathon. Cornerstone Agency co-founders Jon Cohen and Rob Stone launched The Fader magazine in 1999 and its 100th issue in fall 2015 featured Drake and Rihanna on split covers. The past year was “our best ever,” says Cohn, a native of New York’s Long Island and father of two. With web, mobile, video, events and print, the Fader Media Group has “managed to thrive while many in the music-media world have been forced to change course, shrink or fold.”

TIM CASTELLI, 48
President of national sales, marketing and partnerships
iHeartMedia

“Brands are really waking up to the power of connecting with people through their ears,” says Castelli, a father of three, who came to iHeartMedia from AOL and got hooked on music after seeing a Van Halen show at 14. For iHeartMedia’s signature jingle Ball Tour in 2015, the company partnered with Capital One for a sweepstakes that delivered a half-billion media impressions. With Macy’s, the iHeartRadio Rising Star program invited listeners to choose new artists for a shot at performing at the 2015 iHeartRadio Music Festival — and generated 10 million votes. Says Castelli: “We integrate brands through everything we’re doing.”

LIVE

STEW HEATHCOTE, 44
Senior vp global partnerships
AEG Live/Goldenvoice

AEG’s top touring artists in 2015 were featured in some of the year’s strongest branding campaigns, says the University of California, Los Angeles graduate who was a fan of “the philanthropic program Katy Perry did with Staples.” As part of its sponsorship of the North American leg of Perry’s Prismatic World Tour, the office-supplies retailer donated $1 million to DonorsChoose.org, a New York-based charity that has helped fund more than 450,000 classroom projects for some 11 million students. Says Heathcote, “The amount of time she would spend with teachers and students in each market of her tour was something I’ll never forget.”

STREAMING AND RETAIL

BOZOMA SAINT JOHN, 39
Head of global consumer marketing
Apple Music/iTunes

“We’re in the center of the culture,” says Saint John — “Box” to those who know her — about Apple’s marketing of its music services. For example: the Apple Music ad with Mary J. Blige, Kerry Washington and Taraji P. Henson that premiered during the Emmy Awards, to considerable media coverage. Saint John worked in music marketing at Pepsi, then went to Beats Music, months before Apple bought it in 2014, and now runs marketing for iTunes and Apple’s streaming service. In talking to brands about Apple Music playlists, “we’re trying to explain something that’s not tangible,” says the Wesleyan University grad, “so you compare it to something [familiar] like mixtapes.”

JOHN TRIMBLE, 52
Chief revenue officer
Pandora

The desire for brands to engage with consumers with more than ads has led Pandora to create

The estimated increase in music sponsorship spending in 2015 over the previous year.
Source: IEG
THANKS TO YOUR TRACKS
OUR BRANDS GAIN REAL TRACTION.

CONGRATULATIONS TO OLIVIER FRANÇOIS FOR CREATING A REMARKABLE PLAYLIST.
AND TO OUR PARTNERS; THANK YOU FOR BEING PART OF OUR SOUNDTRACK.
new types of branded content, says Trimble, a native Rhode Islander and father of three. Sponsored Listening gives users an hour of uninterrupted programming in exchange for 15 seconds of engagement with a brand (through a video or slide gallery, for example). Customized channels fit a brand’s message; a country stream for Ford’s F-Series trucks is “a great proof point for what Pandora can do for music makers and brands,” says Trimble, whose ad and sponsorship team drove $1 billion in revenue during its fiscal year of 2014 to 2015, with a 31 percent increase in ad growth in its third quarter.

JEFF LEVICK, 45
Chief revenue officer
Spotify

An Atlanta native now living in Manhattan, Levick offers brands an ability to connect Spotify fans — 75 million each month — with music in unique ways. Through a partnership launched in 2015 with Starbucks, Spotify is integrated into the “My Starbucks Rewards” app to provide customers with new music and playlists. Spotify also has worked with Dunkin’ Donuts to provide pop-up concerts (The Mowgli’s, Marian Hill, Hippo Campus, Cayucas, Saint Motel) in five major U.S. markets. Says Levick: “Brands want to be associated with the up-and-comers and form relationships with them.”

RYAN BEACH, 40
Vice president/general merchandise manager of electronics and entertainment, Target

Beach was named Target’s chief music buyer in March 2015 and this past January led the retail chain to the greatest marketing triumph in its music-retail history — selling 1 million copies of Adele’s 25 album in the first 10 days of its release. The singer’s total Target sales now top 2 million. Target’s exclusive version of 25, with three bonus tracks, was one of nearly 100 exclusive album versions marketed by the chain in 2015. Amid the rise of music streaming, Beach, a Hong Kong native, says that “physical CD sales continue to be successful for our entertainment business. Music has been, and will continue to be, an important part of Target’s DNA.”

TOM EATON, 46
Vp for music advertising
Universal Music Publishing Group

With song placements in nine commercials that aired during Super Bowl 50 (tying Sony/ATV), Eaton and his team have been on a roll. Yet the Glen Ridge, N.J., resident cites his work with the speaker and headphone company Bose as a recent highlight of his branding efforts. Universal placed three songs from its catalog in Bose/NFL commercials, including Seinabo Sey’s “Hard Times,” as well as in Bose’s online “Game Changer” spot. Brands, overall, are driving harder bargains for synchronization rights to songs in ad spots, notes Eaton. “The biggest issue is the downward pressure of fees,” he says, “and our battle to maintain the value of the songs.”

JONATHON FELDMAN, 38
Vp brand partnerships and sports marketing
Atlantic Records

Super Bowl — in one of nine ad placements during the big game — Sony/ATV writer Morgan Dorr “supplied a specifically written song called ‘4x4ever,’” says Monaco. Still,reviving catalog hits can be as rewarding as exposing new talent. Sony/ATV saw Europe’s “The Final Countdown” rejuvenated in a Geico ad — which sent the 1986 hit to No. 1 on Billboard’s Hard Rock Digital Songs chart. “Keeping the catalog alive” is a goal of Sony/ATV’s Monaco, who scored when a Geico ad featured Europe’s “The Final Countdown.”

L. CAMILLE HACKNEY, 45
Executive vp brand partnerships and commercial licensing, Atlantic Records: head of global brands partnership council, Warner Music Group

With song placements in nine commercials that aired during Super Bowl 50 (tying Sony/ATV), Eaton and his team have been on a roll. Yet the Glen Ridge, N.J., resident cites his work with the speaker and headphone company Bose as a recent highlight of his branding efforts. Universal placed three songs from its catalog in Bose/NFL commercials, including Seinabo Sey’s “Hard Times,” as well as in Bose’s online “Game Changer” spot. Brands, overall, are driving harder bargains for synchronization rights to songs in ad spots, notes Eaton. “The biggest issue is the downward pressure of fees,” he says, “and our battle to maintain the value of the songs.”

L. CAMILLE HACKNEY, 45
Executive vp brand partnerships and commercial licensing, Atlantic Records: head of global brands partnership council, Warner Music Group

As head of Capitol’s in-house advertising initiative seventenfifty (the address of the label’s iconic Los Angeles tower), Denton looks “to amplify the artist’s brand” and “to get them more exposure in ways that are authentic,” she says. The Saginaw, Mich., native had the chance to do both with Halsey by featuring her on both an event and a commercial for Seventeen magazine, while also partnering the artist with MAC Cosmetics and the Nasty Girl clothing line. The multiple-brand
TAKE YOUR MUSIC CAREER TO THE NEXT LEVEL!

I Create Music

ASCAP EXPO

APRIL 28 - 30, 2016 • LOS ANGELES

The premier conference for songwriters, composers, artists and producers.

MASTER SESSIONS

ERIC WHITACRE
PRISCILLA RENEA
ASHLEY GORLEY
WARRYN & ERICA CAMPBELL
GREG KURSTIN
PAT BENATAR & NEIL GIRALDO
JAMES FAUNTLEROY
ARIEL RECHTSHAID

INTERVIEW

SALT-N-PePA
NATE RUSS (fun.)

CONVERSATION

PAUL WILLIAMS

LIVE SONG FEEDBACK

DESMOND CHILD
ANTONINA ARMATO
DARRELL BROWN

HIT PANELISTS & PERFORMERS

CHARLES KELLEY
(DAYD ANTEBELLUM)

MIKE POSNER
ROB THOMAS
MELISSA ETHERIDGE

POO BEAR
DAVID VANACORE
BRETT JAMES
CHRIS DESTEFANO
DAVE BASSETT
HARMONY SAMUELS
KEVIN KADISH
OMI

SPONSORS & EXHIBITORS

City National Bank
Berklee Online
Section 101
ccdbaby
shutterstock
AdRev
World Radio History

+ ADDITIONAL SPONSORS ON EXPO SITE
exposure helped Halsey’s *Badlands* enter the Billboard 200 at No. 2.

**CLAUDIA BUTZKY**
Senior vp global brand partnerships
RCA Records

Working with a diverse roster that ranges from the rock of Foo Fighters to the a cappella pop of Pentatonix, the Florida-raised Butzky says that the biggest challenge of her role is “making sure the [artist-brand] partnership is the right fit for all sides both financially and organically.” In 2015, for example, Citi hosted VIP cardmember lounges at a handful of U.S. dates on the Foos’ Sonic Highways World Tour — worth an estimated $1 million in total media spending. As Pentatonix’s sound redefined what can become a pop hit, says Butzky, “we are in conversations with multiple brands for opportunities” for the group.

**MIKE TUNNICLIFFE**, 54
Executive vp business development and partnerships
Universal Music Group

Since launching his UMG-wide department in January 2015, Tunniclife and his team have had “138 brand conversations,” resulting in partnerships with acts from across Universal’s label group. For Marriott, the Manchester, England, native created a concert series for the hotel chain’s rewards-club members, including Ellie Goulding in London and Gwen Stefani in Dubai. The intimate live performances, and additional branded content, are also featured on Marriott’s in-room TV channel. “The benefit for us is we’ve got this regular dialogue going on with Marriott’s 50 million rewards-club members about our artists,” says Tunniclife. Plus, Marriott invests in such Universal events as the label group’s Grammy and South by Southwest parties. While UMG’s individual labels continue to do their own deals, the former Saatchi & Saatchi executive says he works like “an [ad] agency. What we’re looking to do is build out broader, more strategic brand programs that we can plug multiple acts into.

**LORI FELDMAN**, 48
Executive vp brand partnerships and creative synch licensing
Warner Bros. Records

While Andra Day was still recording her Warner Bros. debut LP, *Cheers to the Fall*, Feldman began pitching her to potential partners. Day (who earned Grammy nominations for best R&B album and best R&B performance) has since gained exposure through more than a dozen brands including Bud Light, Gap and Delta. Most recently, the “Rise Up” singer paired with Diet Coke for its newly launched “It’s Mine” ads, which feature her cover of Queen’s “I Want It All.” The result is more than just the “money that comes in the door,” says Feldman, a mother of three. Millions of media impressions for Day helped *Cheers to the Fall* bow at No. 3 on *Billboard*’s R&B Albums chart.

**METHODOLOGY**
Executives were chosen based on branding-deal spending and music industry impact as measured by the chart and/or tour performance of partnering artists in the past year, as tracked by Nielsen Music and *Billboard* Boxscore.

**CONTRIBUTORS**
THUMBS UP!!!

JOHN TRIMBLE

Congratulations

2016

BILLBOARD’S BRANDING POWER PLAYERS.

YOUR DEDICATION, INNOVATION AND LEADERSHIP IN HELPING BRANDS FIND THEIR AUDIENCES THROUGH THE PASSION POINT OF MUSIC INSPIRES US ALL.
WE ONLY WISH WE HAD MORE THUMBS TO SHOW YOU HOW MUCH.

FROM YOUR BIGGEST FANS AT PANDORA
Dreezy makes her entrance on Hot R&B/Hip-Hop Songs as “Body” (featuring Jeremih) begins at No. 44. The 21-year-old Chicago native’s R&B track is rising, thanks partly to 10,000 downloads sold in the tracking week, according to Nielsen Music. It also lifts 26-21 on Mainstream R&B/Hip-Hop. Her 2015 EP, From Now On, previewed her first full-length, expected later this year on Interscope.

“The Money”
Singer-songwriter Brooke Eden rises 60-58 on Country Airplay with her Red Bow debut, “Daddy’s Money,” a banjo-heavy track praising her blue-collar work ethic and family background. The daughter of a carpenter, Eden sharpened her skills with a recurring gig at Nashville’s renowned Tootsie’s Orchid Lounge after moving from Florida. She’s currently recording her first album.

“Til” was co-written by Diane Warren, who returns to the list for the first time since 2011. The songwriter has earned 32 top 10 hits on the Hot 100, including nine No. 1s.

—KEITH CAULFIELD
The 1975 Makes ‘Beautiful’ Debut With First No. 1

The British alt-pop band follows its slow-burning breakthrough album (featuring a historically long-winded title) with an instant hit

BY KEITH CAULFIELD

THE 1975 SCORES ITS FIRST CHART-TOPPER on the Billboard 200 with the arrival of I Like It When You Sleep, For You Are So Beautiful Yet So Unaware Of It. The Dirty Hit/Interscope album, released Feb. 26, earned 108,000 equivalent-album units during the week ending March 3, according to Nielsen Music. It follows the band’s breakthrough self-titled album, released Feb. 26, which entered Top Rock Albums dated March 5) at No. 23.

The 1975 bowed and peaked at No. 28 on Sept. 21, 2013, selling just 15,000 copies in its debut week. But the album has been a steady seller since its release. During its first two years, the record sold an average of 3,000 copies per week. On the latest Billboard 200, the album returns to the list at No. 140 (5,000 units, up 25 percent; 2,000 in sales, up 57 percent), for its 71st nonconsecutive week on the chart.

I Like It When You Sleep, For You Are So Beautiful Yet So Unaware Of It has already notched four top 20 hits on Hot Rock Songs: “Love Me” (No. 7), “Ugh!” (No. 10), “The Sound” (No. 14) and “Somebody Else” (No. 13). A more off-the-wall stat: The 1975 claims the longest title ever for a No. 1 album, with 71 characters (including spaces). It trumped the 59 characters in LL Cool J’s G.O.A.T. Featuring James T. Smith: The Greatest of All Time and the various-artists compilation P. Diddy & Bad Boy Records Present... We Invented the Remix.

On the March 26 Billboard 200, watch for Kendrick Lamar to score his second No. 1 with the surprise album Untitled Unmastered. Industry forecasters suggest that the set, released March 4, could earn more than 170,000 equivalent-album units in the week ending March 10.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales

<table>
<thead>
<tr>
<th>Format</th>
<th>2015</th>
<th>2016</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albums</td>
<td>42,470,000</td>
<td>35,373,000</td>
<td>-16.7%</td>
</tr>
<tr>
<td>Digital Tracks</td>
<td>198,500,000</td>
<td>146,951,000</td>
<td>-26.0%</td>
</tr>
<tr>
<td>Store Singles</td>
<td>666,000</td>
<td>265,000</td>
<td>-60.2%</td>
</tr>
<tr>
<td>Total</td>
<td>241,636,000</td>
<td>182,589,000</td>
<td>-24.4%</td>
</tr>
<tr>
<td>Album w/TEA*</td>
<td>63,200,000</td>
<td>50,068,100</td>
<td>-19.7%</td>
</tr>
</tbody>
</table>

Weekly Album Sales (Million Units)

<table>
<thead>
<tr>
<th>Year-To-Date</th>
<th>2015</th>
<th>2016</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overall Unit Sales</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Albums</td>
<td>42,470,000</td>
<td>35,373,000</td>
<td>-16.7%</td>
</tr>
<tr>
<td>Digital Tracks</td>
<td>198,500,000</td>
<td>146,951,000</td>
<td>-26.0%</td>
</tr>
<tr>
<td>Store Singles</td>
<td>666,000</td>
<td>265,000</td>
<td>-60.2%</td>
</tr>
<tr>
<td>Total</td>
<td>241,636,000</td>
<td>182,589,000</td>
<td>-24.4%</td>
</tr>
<tr>
<td>Album w/TEA*</td>
<td>63,200,000</td>
<td>50,068,100</td>
<td>-19.7%</td>
</tr>
<tr>
<td>Digital Track Sales</td>
<td>198,500,000</td>
<td>146,951,000</td>
<td>-26.0%</td>
</tr>
</tbody>
</table>

Sales by Album Format

<table>
<thead>
<tr>
<th>Format</th>
<th>2015</th>
<th>2016</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD</td>
<td>20,152,000</td>
<td>17,612,000</td>
<td>-12.6%</td>
</tr>
<tr>
<td>Digital</td>
<td>20,298,000</td>
<td>15,475,000</td>
<td>-23.8%</td>
</tr>
<tr>
<td>Vinyl</td>
<td>1,925,000</td>
<td>2,196,000</td>
<td>14.1%</td>
</tr>
<tr>
<td>Other</td>
<td>95,000</td>
<td>89,000</td>
<td>-6.3%</td>
</tr>
</tbody>
</table>

Sales by Album Category

<table>
<thead>
<tr>
<th>Category</th>
<th>2015</th>
<th>2016</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current</td>
<td>20,905,000</td>
<td>15,717,000</td>
<td>-24.8%</td>
</tr>
<tr>
<td>Catalog</td>
<td>21,565,000</td>
<td>19,656,000</td>
<td>-9.9%</td>
</tr>
<tr>
<td>Deep Catalog</td>
<td>17,899,000</td>
<td>16,634,000</td>
<td>-7.1%</td>
</tr>
</tbody>
</table>

Current Album Sales

<table>
<thead>
<tr>
<th>Year</th>
<th>2015</th>
<th>2016</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Album Sales</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>20.9 Million</td>
<td>15.7 Million</td>
<td></td>
</tr>
</tbody>
</table>

Catalog Album Sales

<table>
<thead>
<tr>
<th>Year</th>
<th>2015</th>
<th>2016</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Album Sales</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>21.6 Million</td>
<td>19.7 Million</td>
<td></td>
</tr>
</tbody>
</table>

Nielsen Music counts as current sales within the first six months of an album’s release (12 months for classical and jazz albums). Orders are counted as current until the album is re-released. Titles that are in stores and catalog are counted. Sales from titles that are in stores or catalog are not counted. For week ending March 5, 2016, figures are recorded compiled from a national sample of retail store and racks sales reports collected by Nielsen Music.
The pop singer-songwriter reaches the Artist 100’s top 40 powered by his single “I Took a Pill in Ibiza,” which pushes 15-14 on the Billboard Hot 100.

| NO. 34 | Mike Posner |

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>IMPRINT/DISTRIBUTING LABEL</th>
<th>PEAK POS.</th>
<th>WEEK IN CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>JUSTIN BIEBER</td>
<td>SONGS/RAYMOND BRAIN OF JAM</td>
<td>1</td>
<td>87</td>
</tr>
<tr>
<td>ADELE</td>
<td>XL/COLUMBIA</td>
<td>1</td>
<td>57</td>
</tr>
<tr>
<td>RIHANNA</td>
<td>WESTBURY ROAD/ROC NATION</td>
<td>2</td>
<td>84</td>
</tr>
<tr>
<td>DRAKE</td>
<td>WEEKNIGHT RECORDS/REPUBLIC</td>
<td>1</td>
<td>88</td>
</tr>
<tr>
<td>THE 1975</td>
<td>DIRTY WASH/INDEPENDENT</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>TWENTY ONE PILOTS</td>
<td>FIELDED BY RENEGADE</td>
<td>2</td>
<td>46</td>
</tr>
<tr>
<td>THE WEEKND</td>
<td>TROY PUBLIC</td>
<td>1</td>
<td>73</td>
</tr>
<tr>
<td>KELLY CLARKSON</td>
<td>ATL</td>
<td>5</td>
<td>34</td>
</tr>
<tr>
<td>CHARLIE PUTH</td>
<td>ARTIST PARTNERS GROUP/ATLANTIC</td>
<td>10</td>
<td>49</td>
</tr>
<tr>
<td>CHRIS BROWN</td>
<td>RCA</td>
<td>1</td>
<td>88</td>
</tr>
<tr>
<td>G-EAZY</td>
<td>GIANT RECORDS/REPUBLIC</td>
<td>8</td>
<td>18</td>
</tr>
<tr>
<td>LUKAS GRAHAM</td>
<td>WARNER BROS</td>
<td>22</td>
<td>5</td>
</tr>
<tr>
<td>SHAWN MENDES</td>
<td>ISLAND</td>
<td>2</td>
<td>56</td>
</tr>
<tr>
<td>ELLIE GOULDING</td>
<td>CHERRYTREE/INDEPENDENT</td>
<td>7</td>
<td>72</td>
</tr>
<tr>
<td>COLDPLAY</td>
<td>PARLOPHONE/ATLANTIC</td>
<td>4</td>
<td>52</td>
</tr>
<tr>
<td>DAVID BOWIE</td>
<td>ROG/COLUMBIA</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>TAYLOR SWIFT</td>
<td>BIG MAC/PIERCE</td>
<td>1</td>
<td>84</td>
</tr>
<tr>
<td>FUTURE</td>
<td>A 1/REBRAND/EPIC</td>
<td>1</td>
<td>88</td>
</tr>
<tr>
<td>FLO RIDA</td>
<td>BIG BOY/INDEPENDENT</td>
<td>11</td>
<td>51</td>
</tr>
<tr>
<td>SELENA GOMEZ</td>
<td>INTERSCOPE/REPUBLIC</td>
<td>2</td>
<td>75</td>
</tr>
<tr>
<td>ZAYN</td>
<td>INTERTONE</td>
<td>6</td>
<td>66</td>
</tr>
<tr>
<td>MACKLEMORE &amp; RYAN LEWIS</td>
<td>MACMILLAN</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>BRYSON TILLER</td>
<td>TRAPSOUL/REPUBLIC</td>
<td>10</td>
<td>23</td>
</tr>
<tr>
<td>FETTY WAP</td>
<td>ROY/CITY</td>
<td>3</td>
<td>56</td>
</tr>
<tr>
<td>CHRIS STAPLETON</td>
<td>MERICEN VALLEYS/COLUMBIA</td>
<td>2</td>
<td>19</td>
</tr>
<tr>
<td>KEVIN GATES</td>
<td>GOOD MIKERS ASSOCIATION/ATLANTIC</td>
<td>5</td>
<td>10</td>
</tr>
<tr>
<td>JOEY + RORY</td>
<td>HAYWOOD SUGAR/KILLERWING/HANDSOME KINGS/CAPitol</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>DNCE</td>
<td>REPUBLIC</td>
<td>28</td>
<td>12</td>
</tr>
<tr>
<td>MEGHAN TRAINOR</td>
<td>REPUBLIC</td>
<td>15</td>
<td>16</td>
</tr>
<tr>
<td>ANTHRAX</td>
<td>MEGADETH</td>
<td>30</td>
<td>1</td>
</tr>
<tr>
<td>THOMAS RHEITT</td>
<td>VALIENTEH</td>
<td>7</td>
<td>57</td>
</tr>
<tr>
<td>BONNIE RAITT</td>
<td>REDWING</td>
<td>32</td>
<td>1</td>
</tr>
<tr>
<td>SAM HUNT</td>
<td>MCA NASHVILLE</td>
<td>5</td>
<td>86</td>
</tr>
<tr>
<td>MIKE POSNER</td>
<td>ISTLAND</td>
<td>34</td>
<td>5</td>
</tr>
<tr>
<td>J. COLE</td>
<td>DREAMWALL/REPUBLIC/COLUMBIA</td>
<td>2</td>
<td>65</td>
</tr>
<tr>
<td>ED SHEERAN</td>
<td>ATLANTIC</td>
<td>1</td>
<td>88</td>
</tr>
</tbody>
</table>
### Artist Sales Chart

<table>
<thead>
<tr>
<th>Week No.</th>
<th>First Week</th>
<th>This Week</th>
<th>Artist</th>
<th>Album/Single</th>
<th>Label</th>
<th>Peak Pos</th>
<th>Billing Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>39</td>
<td>34</td>
<td>32</td>
<td>MAROON 5</td>
<td>DONTMINDTHEMIRE</td>
<td>21 IMPERIAL/SAVAGE</td>
<td>1 88</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>32</td>
<td>39</td>
<td>RACHEL PLATTE</td>
<td>99 99</td>
<td>COGROO/COLUMBUS</td>
<td>12 45</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>39</td>
<td>40</td>
<td>YO GOTTI</td>
<td>10 10</td>
<td>COGROO/COLUMBUS</td>
<td>10 11</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>40</td>
<td>41</td>
<td>LUKE BRYAN</td>
<td>135 135</td>
<td>CAPITOL NASHVILLE/LIB</td>
<td>1 88</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>41</td>
<td>42</td>
<td>ONE DIRECTION</td>
<td>381381</td>
<td>SONY/COLUMBUS</td>
<td>2 88</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>42</td>
<td>43</td>
<td>BEYONCE</td>
<td>76 76</td>
<td>PARKWOOD/COLUMBUS</td>
<td>8 86</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>43</td>
<td>44</td>
<td>RACEL PLATTE</td>
<td>99 99</td>
<td>COGROO/COLUMBUS</td>
<td>12 45</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>44</td>
<td>45</td>
<td>TROY SIVAN</td>
<td>60 60</td>
<td>REPRISE/NASHVILLE/RE</td>
<td>11 15</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>45</td>
<td>46</td>
<td>ZAC BROWN BAND</td>
<td>2323</td>
<td>JOHN VANATOS/REPUBLIC</td>
<td>135 135</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>46</td>
<td>47</td>
<td>COLE SWINDELL</td>
<td>41 41</td>
<td>NARRABEE/NASHVILLE</td>
<td>43 38</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>47</td>
<td>48</td>
<td>FALL OUT BOY</td>
<td>39 39</td>
<td>DISCIPLINE/COLUMBUS</td>
<td>2 78</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>48</td>
<td>49</td>
<td>FLORIDA GEORGIA</td>
<td>1021</td>
<td>REPUBLIC NASHVILLE/L</td>
<td>1 88</td>
<td></td>
</tr>
<tr>
<td>51</td>
<td>49</td>
<td>50</td>
<td>BRUNO MARS</td>
<td>103103</td>
<td>ATLANTIC</td>
<td>10 86</td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>50</td>
<td>51</td>
<td>METALLICA</td>
<td>43 43</td>
<td>BLACKENES/NASHVILLE</td>
<td>43 38</td>
<td></td>
</tr>
<tr>
<td>53</td>
<td>51</td>
<td>52</td>
<td>JAMES BAY</td>
<td>38 38</td>
<td>REPUBLIC</td>
<td>38 6</td>
<td></td>
</tr>
<tr>
<td>54</td>
<td>52</td>
<td>53</td>
<td>BEBE REXHA</td>
<td>56 56</td>
<td>WADDERBROS</td>
<td>56 8</td>
<td></td>
</tr>
<tr>
<td>55</td>
<td>53</td>
<td>54</td>
<td>METALLICA</td>
<td>43 43</td>
<td>BLACKENES/NASHVILLE</td>
<td>43 38</td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>54</td>
<td>55</td>
<td>BRUNO MARS</td>
<td>103103</td>
<td>ATLANTIC</td>
<td>10 86</td>
<td></td>
</tr>
<tr>
<td>57</td>
<td>55</td>
<td>56</td>
<td>JAMES BAY</td>
<td>38 38</td>
<td>REPUBLIC</td>
<td>38 6</td>
<td></td>
</tr>
<tr>
<td>58</td>
<td>56</td>
<td>57</td>
<td>BEBE REXHA</td>
<td>56 56</td>
<td>WADDERBROS</td>
<td>56 8</td>
<td></td>
</tr>
<tr>
<td>59</td>
<td>57</td>
<td>58</td>
<td>METALLICA</td>
<td>43 43</td>
<td>BLACKENES/NASHVILLE</td>
<td>43 38</td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>58</td>
<td>59</td>
<td>BRUNO MARS</td>
<td>103103</td>
<td>ATLANTIC</td>
<td>10 86</td>
<td></td>
</tr>
<tr>
<td>61</td>
<td>59</td>
<td>60</td>
<td>JAMES BAY</td>
<td>38 38</td>
<td>REPUBLIC</td>
<td>38 6</td>
<td></td>
</tr>
<tr>
<td>62</td>
<td>60</td>
<td>61</td>
<td>BEBE REXHA</td>
<td>56 56</td>
<td>WADDERBROS</td>
<td>56 8</td>
<td></td>
</tr>
<tr>
<td>63</td>
<td>61</td>
<td>62</td>
<td>METALLICA</td>
<td>43 43</td>
<td>BLACKENES/NASHVILLE</td>
<td>43 38</td>
<td></td>
</tr>
<tr>
<td>64</td>
<td>62</td>
<td>63</td>
<td>BRUNO MARS</td>
<td>103103</td>
<td>ATLANTIC</td>
<td>10 86</td>
<td></td>
</tr>
<tr>
<td>65</td>
<td>63</td>
<td>64</td>
<td>JAMES BAY</td>
<td>38 38</td>
<td>REPUBLIC</td>
<td>38 6</td>
<td></td>
</tr>
<tr>
<td>66</td>
<td>64</td>
<td>65</td>
<td>BEBE REXHA</td>
<td>56 56</td>
<td>WADDERBROS</td>
<td>56 8</td>
<td></td>
</tr>
<tr>
<td>67</td>
<td>65</td>
<td>66</td>
<td>METALLICA</td>
<td>43 43</td>
<td>BLACKENES/NASHVILLE</td>
<td>43 38</td>
<td></td>
</tr>
<tr>
<td>68</td>
<td>66</td>
<td>67</td>
<td>BRUNO MARS</td>
<td>103103</td>
<td>ATLANTIC</td>
<td>10 86</td>
<td></td>
</tr>
<tr>
<td>69</td>
<td>67</td>
<td>68</td>
<td>JAMES BAY</td>
<td>38 38</td>
<td>REPUBLIC</td>
<td>38 6</td>
<td></td>
</tr>
<tr>
<td>70</td>
<td>68</td>
<td>69</td>
<td>BEBE REXHA</td>
<td>56 56</td>
<td>WADDERBROS</td>
<td>56 8</td>
<td></td>
</tr>
<tr>
<td>71</td>
<td>69</td>
<td>70</td>
<td>METALLICA</td>
<td>43 43</td>
<td>BLACKENES/NASHVILLE</td>
<td>43 38</td>
<td></td>
</tr>
</tbody>
</table>

### Artistic Streaming & Sales Chart

Rihanna holds at No. 3 on the Billboard Artist 100, spending a fifth consecutive week in the chart’s top five. Powering her standing is “Work” (featuring Drake, who is at No. 4), which leads the Billboard Hot 100 for a third week. Rihanna gains by 12 percent in airplay as “Work” rises 5-4 on the Radio Songs chart, up by 16 percent to 104 million all-format audience impressions, according to Nielsen Music.

With “Work” released from Rihanna’s studio album Anti, she has made history. Each of her last seven studio records has yielded a Hot 100 No. 1 beginning with 2006’s A Girl Like You (“SOSS”), a streak that no other artist has achieved. Her run would be eight straight studio LPs, encompassing her entire output, if her introductory single, “Pon De Replay,” from debut album Music of the Sun had risen one notch higher on the Hot 100. It peaked at No. 2 in 2005.

The 1975 blasts 100-5 on the Artist 100 (up 866 percent in overall activity) as its / I Like It When You Sleep, For You Are So Beautiful Yet So Unaware of It debuts at No. 1 on the Billboard 200 and Top Album Sales (80,000 in pure sales). As the alt-rock band rewrites the record for the longest No. 1 title on the Billboard 200 (see story, page 69), it also makes history for the largest leap in the Artist 100.

—Gary Trust
As Twenty One Pilots' former No. 1 Bluffface continues its handsome run on the Billboard 200, its smash single "Stressed Out" hits No. 1 on the Mainstream Top 40 airplay chart. It's the first leader for the act on the tally and climbs 2-1 in its 16th week on the list (down 1 percent in plays at the format in the week ending March 6, according to Nielsen Music). The single also leads the Adult Top 40 airplay chart for a second week. It previously ruled the Alternative airplay survey for 12 frames.

"Stressed" is the first former Alternative No. 1 to crown the Mainstream Top 40 tally in more than two-and-a-half years, when Lorde's "Royals" did so in 2013. It's the first by a duo or group to notch the mark in nearly four years, following Fun's "We Are Young" (featuring Janelle Monáe) in 2012.

Powered by "Stressed Out," Bluffface has spent all 42 of its chart weeks within the top 40 of the Billboard 200. It has been in the top 10 for the past 10 straight frames and dips 7-9 on the new chart (36,000 equivalent album units earned in the week ending March 3, down 7 percent).

So far, Bluffface has sold 753,000 copies, earned 14 million equivalent album units and generated 606 million on-demand audio and video streams for its tracks.—Keith Caulfield and Gary Trust
Michael Jackson’s classic Epic Records debut, *Off the Wall*, zooms 110-61 on the Billboard 200 following its rerelease on Feb. 26. The record earned 10,000 equivalent album units (up 66 percent) and 9,000 in pure album sales (up 92 percent) in the week ending March 3, according to Nielsen Music. *Off the Wall* peaked at No. 3 for three weeks in 1980, stuck behind Tom Petty & The Heartbreakers’ *Damn the Torpedoes* (No. 2) and another “wall,” Pink Floyd’s *The Wall* (No. 1).

---

**OLD DOMINION**

*Metal and Candy*

The album was discounted to $3.99 during the week at select digital retailers, including iTunes, which prompts its 340 percent gain in pure album sales (to 10,000) for the week and a 136 percent unit lift to 14,000.

---

**STEEL PANTHER**

*Live From Lexxi’s Mom’s Garage*

The humorous band that spearheads hair metal acts of yesteryear also rises 14-1 on Comedy Albums with this new live set, it’s the group’s fourth straight leader on the Comedy Albums chart out of four total visits to the list.

---

**MICHAEL JACKSON**

*Off the Wall*
**Nelson Tops Jazz Chart**

Music legend Willie Nelson extends his multigenera chart history as his new album, *Summertime: Willie Nelson Sings Gershwin*, debuts at No. 1 on Traditional Jazz Albums and Jazz Albums. The set, which sold 13,000 copies in the week ending March 3, according to Nielsen Music, also earns at No. 14 on Top Album Sales. It launches at No. 40 on the Billboard 200 — his 19th top 40-charting album on the list.

The new record is a tribute to songwriting duo George & Ira Gershwin. It gives Nelson his third No. 1 on Traditional Jazz Albums, following two collaborations with Wynton Marsalis: *Two Men With the Blues* (2008) and *Here We Go Again: Celebrating the Genius of Ray Charles* (with Norah Jones, 2011). While Nelson is most certainly a country-music icon — and has 14 No. 1 on Top Country Albums to prove it — he also has notched top 10s on Blues Albums, Kid Albums and Holiday Albums. He has even claimed a No. 1 on Reggae Albums (Countrymen, in 2009). The new Gershwin album does not add to Nelson's voluminous history on Top Country Albums since the set is a decidedly jazz affair. That follows titles such as his top 10 Blues Albums release Milk Cow Blues (2000) and his two earlier No. 1s on Traditional Jazz Albums, all of which skipped the Top Country Albums tally.

— Keith Caulfield
Billboard Twitter Top Tracks:

The week’s most shared songs on Twitter in the U.S., ranked by the volume of shares.

<table>
<thead>
<tr>
<th>No. 1</th>
<th>IT’S YOU</th>
<th>Zayn</th>
</tr>
</thead>
</table>

Billboard Twitter Emerging Artists:

Episode of *Next Big Sound*, a leap of 43. The tracking window for Billboard + Twitter Top Tracks is Sunday to Sunday, so the latest chart’s activity was for the week ending March 6. The new song also starts with 3.4 million U.S. streams for the week ending March 3, according to Nielsen Music. Further down the list, Meghan Trainor’s “No” enters at No. 12 after its March 4 premiere. Upon its arrival, iHeartMedia radio stations played the song hourly, helping it earn a No. 28 debut on the Mainstream Top 40 airplay chart. “No” is the lead single from Trainor’s second full-length studio album, *Thank You, Duet* (see story, page 69).

Zayn Hits No. 1 Again

Zayn (below) collects a second straight No. 1 on *Billboard* + *Twitter* Top Tracks as “It’s You” strides 5-1 in its third charting week. “Pillowtalk,” the former One Direction member’s previous single, led for two frames in February. “It’s You” ascends following its first full charting week since the song and its music video arrived Feb. 26. (The tracking window for *Billboard* + *Twitter* Top Tracks runs Monday to Sunday, so the latest chart’s activity was for the week ending March 6.)

The new song also starts with 3.4 million U.S. streams for the week ending March 3, according to Nielsen Music. Farther down the list, Meghan Trainor’s “No” enters at No. 12 after its March 4 premiere. Upon its arrival, iHeartMedia radio stations played the song hourly, helping it earn a No. 28 debut on the Mainstream Top 40 airplay chart. “No” is the lead single from Trainor’s second full-length studio album, *Thank You, Duet* (see story, page 69).

March 19, 2016

Fifth Harmony’s Camila Cabello (below) enters the top 10 of the Social 50 for the first time, rising to No. 6 from her previous peak of No. 14. The pop singer celebrated her 19th birthday on March 3. Meanwhile, Fifth Harmony’s (No. 12) released “Work From Home,” the first single from its second album (7/27 due May 20) the previous week, on Feb. 26, along with its music video. During the tracking week ending March 6, Cabello had a 198 percent increase in Twitter mentions of her personal handle, totaling 6,484,000 mentions, according to Next Big Sound. She also added 90,000 Instagram followers, up 101 percent. Cabello shared a photo with the caption “I’m so 19 and mature i just accidentally used my credit card as my room key.”

Further down the list, Kendrick Lamar re-enters at No. 28 after releasing a surprise new album on March 4, *Untitled Unmastered*. The album is forecast to debut at No. 1 on the March 26 *Billboard* 200 (see story, page 69). Lamar’s Twitter reactions are up 4,600 percent, to 104,000, during the tracking week, with Twitter mentions totaling 140,000, up 558 percent.

—Emily White
**SOCIAL 50**

The week's most active artists on social networking sites based on weekly additions of fans across Facebook, Twitter, YouTube, Instagram and Facebook; and views to an artist's Wikipedia page, as measured by Next Big Sound.

**MAINSTREAM TOP 40**

The week's most popular current songs at mainstream top 40, rhythmic, adult contemporary and adult top 40 formats, as measured by Nielsen Music. Songs are defined as current if they are relatively recently-released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day and only stations with a reach of 100,000 or more are included. Songs are included in the chart for one week only if they do not make the main chart and only if they meet a specific set of rules and explanations. All charts © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

**ADULT CONTEMPORARY**

March 19, 2016

**ADULT TOP 40**

March 19, 2016

Go to BILLBOARD.COM/BIZ for complete chart data.

Data for week of 03.19.2016.
### HOT COUNTRY SONGS™

<table>
<thead>
<tr>
<th>WEEK NO.</th>
<th>LAST WEEK</th>
<th>THIS WEEK</th>
<th>TITLE (PERFORMANCE)</th>
<th>ARTIST</th>
<th>PEAK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td><strong>DIE A HAPPY MAN</strong></td>
<td>Thomas Rhett</td>
<td>1 24</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
<td><strong>YOU SHOULD BE HERE</strong></td>
<td>Cole Swindell</td>
<td>2 12</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>3</td>
<td><strong>HEARTBEAT</strong></td>
<td>Carrie Underwood</td>
<td>3 19</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>4</td>
<td><strong>DRUNK ON YOUR LOVE</strong></td>
<td>Brett Eldredge</td>
<td>4 16</td>
</tr>
<tr>
<td>5</td>
<td>7</td>
<td>5</td>
<td><strong>MY CHURCH</strong></td>
<td>Maren Morris</td>
<td>5 8</td>
</tr>
<tr>
<td>6</td>
<td>3</td>
<td>6</td>
<td><strong>BREATHE AGAIN</strong></td>
<td>Zac Brown Band</td>
<td>6 25</td>
</tr>
<tr>
<td>7</td>
<td>6</td>
<td>7</td>
<td><strong>WE WENT</strong></td>
<td>Randy Houser</td>
<td>7 40</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>8</td>
<td><strong>BREAK UP IN A SMALL TOWN</strong></td>
<td>Sam Hunt</td>
<td>8 47</td>
</tr>
<tr>
<td>9</td>
<td>16</td>
<td>9</td>
<td><strong>CONFESSION</strong></td>
<td>Florida Georgia Line</td>
<td>9 19</td>
</tr>
<tr>
<td>10</td>
<td>3</td>
<td>10</td>
<td><strong>HOME ALONE TONIGHT</strong></td>
<td>Luke Bryan feat. Karen Fairchild</td>
<td>10 20</td>
</tr>
<tr>
<td>11</td>
<td>20</td>
<td>11</td>
<td><strong>BREAK ON ME</strong></td>
<td>Keith Urban</td>
<td>11 19</td>
</tr>
<tr>
<td>12</td>
<td>20</td>
<td>12</td>
<td><strong>HUMBLE AND KIND</strong></td>
<td>Tim McGraw</td>
<td>12 7</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>13</td>
<td><strong>SOMEWHERE ON A BEACH</strong></td>
<td>Dierks Bentley</td>
<td>13 7</td>
</tr>
<tr>
<td>14</td>
<td>8</td>
<td>14</td>
<td><strong>THINK OF YOU</strong></td>
<td>Chris Young feat. Cassadee Pope</td>
<td>14 10</td>
</tr>
<tr>
<td>15</td>
<td>16</td>
<td>15</td>
<td><strong>SNAP PACK</strong></td>
<td>Old Dominion</td>
<td>15 16</td>
</tr>
<tr>
<td>16</td>
<td>9</td>
<td>16</td>
<td><strong>BACKROAD SONG</strong></td>
<td>Granger Smith</td>
<td>16 4</td>
</tr>
<tr>
<td>17</td>
<td>11</td>
<td>17</td>
<td><strong>I LIKE THE SOUND OF THAT</strong></td>
<td>Rascal Flatts</td>
<td>17 24</td>
</tr>
<tr>
<td>18</td>
<td>14</td>
<td>18</td>
<td><strong>NOBODY TO BLAME</strong></td>
<td>Chris Stapleton</td>
<td>18 18</td>
</tr>
<tr>
<td>19</td>
<td>6</td>
<td>19</td>
<td><strong>LITTLE BIT OF YOU</strong></td>
<td>Chase Bryant</td>
<td>19 8</td>
</tr>
<tr>
<td>20</td>
<td>10</td>
<td>20</td>
<td><strong>MIND READER</strong></td>
<td>Dustin Lynch</td>
<td>20 17</td>
</tr>
<tr>
<td>21</td>
<td>12</td>
<td>21</td>
<td><strong>THAT DON'T SOUND LIKE YOU</strong></td>
<td>Lee Brice</td>
<td>21 36</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>22</td>
<td><strong>T-SHIRT</strong></td>
<td>Thomas Rhett</td>
<td>22 12</td>
</tr>
<tr>
<td>23</td>
<td>24</td>
<td>23</td>
<td><strong>HEAD OVER BOOTS</strong></td>
<td>Jon Pardi</td>
<td>23 21</td>
</tr>
<tr>
<td>24</td>
<td>26</td>
<td>24</td>
<td><strong>TENNESSEE WHISKEY</strong></td>
<td>Chris Stapleton</td>
<td>24 19</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>25</td>
<td><strong>STONE COLD SOBER</strong></td>
<td>Brantley Gilbert</td>
<td>25 16</td>
</tr>
<tr>
<td>26</td>
<td>27</td>
<td>26</td>
<td><strong>FIVE</strong></td>
<td>Chris Lane</td>
<td>26 11</td>
</tr>
<tr>
<td>27</td>
<td>28</td>
<td>27</td>
<td><strong>FIRE AWAY</strong></td>
<td>Chris Stapleton</td>
<td>27 4</td>
</tr>
<tr>
<td>28</td>
<td>29</td>
<td>28</td>
<td><strong>NOT ON FIRE</strong></td>
<td>David Nail</td>
<td>28 24</td>
</tr>
<tr>
<td>29</td>
<td>24</td>
<td>29</td>
<td><strong>BIG MONTE</strong></td>
<td>Tyler Farr</td>
<td>29 16</td>
</tr>
<tr>
<td>30</td>
<td>31</td>
<td>30</td>
<td><strong>REAL MEN LOVE JESUS</strong></td>
<td>Michael Ray</td>
<td>30 19</td>
</tr>
<tr>
<td>31</td>
<td>30</td>
<td>31</td>
<td><strong>FROM THE GROUND UP</strong></td>
<td>Dan + Shay</td>
<td>31 4</td>
</tr>
<tr>
<td>32</td>
<td>32</td>
<td>32</td>
<td><strong>IT ALL STARTED WITH A BEER</strong></td>
<td>Frankie Ballard</td>
<td>32 12</td>
</tr>
<tr>
<td>33</td>
<td>33</td>
<td>33</td>
<td><strong>SHUT UP AND FISH</strong></td>
<td>Maddie &amp; Tae</td>
<td>33 13</td>
</tr>
<tr>
<td>34</td>
<td>34</td>
<td>34</td>
<td><strong>RECORD YEAR</strong></td>
<td>Eric Church</td>
<td>34 3</td>
</tr>
<tr>
<td>35</td>
<td>35</td>
<td>35</td>
<td><strong>YOU LOOK LIKE I NEED A DRINK</strong></td>
<td>Justin Moore</td>
<td>35 10</td>
</tr>
<tr>
<td>36</td>
<td>36</td>
<td>36</td>
<td><strong>USED TO LOVE YOU</strong></td>
<td>Kane Brown</td>
<td>36 15</td>
</tr>
<tr>
<td>37</td>
<td>37</td>
<td>37</td>
<td><strong>MR. MISUNDERSTOOD</strong></td>
<td>Chase Rice</td>
<td>37 18</td>
</tr>
<tr>
<td>38</td>
<td>38</td>
<td>38</td>
<td><strong>CRAZY OVER ME</strong></td>
<td>Dylan Scott</td>
<td>38 18</td>
</tr>
<tr>
<td>39</td>
<td>39</td>
<td>39</td>
<td><strong>WHISPER</strong></td>
<td>Chase Rice</td>
<td>39 14</td>
</tr>
<tr>
<td>40</td>
<td>40</td>
<td>40</td>
<td><strong>RUNNING FOR YOU</strong></td>
<td>Kip Moore</td>
<td>40 7</td>
</tr>
<tr>
<td>41</td>
<td>41</td>
<td>41</td>
<td><strong>BLUE EYED</strong></td>
<td>Album Pilot</td>
<td>41 1</td>
</tr>
<tr>
<td>42</td>
<td>42</td>
<td>42</td>
<td><strong>HOLE IN A BOTTLE</strong></td>
<td>Canaan Smith</td>
<td>42 11</td>
</tr>
<tr>
<td>43</td>
<td>43</td>
<td>43</td>
<td><strong>UNLOVE YOU</strong></td>
<td>Jennifer Nettles</td>
<td>43 12</td>
</tr>
<tr>
<td>44</td>
<td>44</td>
<td>44</td>
<td><strong>TRAVELLER</strong></td>
<td>Chris Stapleton</td>
<td>44 18</td>
</tr>
<tr>
<td>45</td>
<td>45</td>
<td>45</td>
<td><strong>HIGH CLASS</strong></td>
<td>Eric Paslay</td>
<td>45 6</td>
</tr>
<tr>
<td>46</td>
<td>46</td>
<td>46</td>
<td><strong>I MET A GIRL</strong></td>
<td>William Michael Morgan</td>
<td>46 10</td>
</tr>
<tr>
<td>47</td>
<td>47</td>
<td>47</td>
<td><strong>TELL ME TO BLAME</strong></td>
<td>Lauren Alaina</td>
<td>47 12</td>
</tr>
<tr>
<td>48</td>
<td>48</td>
<td>48</td>
<td><strong>MERICA</strong></td>
<td>George Strait featuring Earl Thomas Conley</td>
<td>48 1</td>
</tr>
<tr>
<td>49</td>
<td>49</td>
<td>49</td>
<td><strong>THE DRIVER</strong></td>
<td>Charles Kelley feat. Dierks Bentley &amp; Eric Paslay</td>
<td>49 11</td>
</tr>
<tr>
<td>50</td>
<td>50</td>
<td>50</td>
<td><strong>MAYDAY</strong></td>
<td>Carly Pearce</td>
<td>50 3</td>
</tr>
</tbody>
</table>

### TOP COUNTRY AIRPLAY™

<table>
<thead>
<tr>
<th>WEEK NO.</th>
<th>ARTIST</th>
<th>PEAK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Randy Houser</td>
<td>1 40</td>
</tr>
<tr>
<td>2</td>
<td>Thomas Rhett</td>
<td>2 24</td>
</tr>
<tr>
<td>3</td>
<td>Jon Pardi</td>
<td>3 21</td>
</tr>
<tr>
<td>4</td>
<td>Chris Stapleton</td>
<td>4 19</td>
</tr>
<tr>
<td>5</td>
<td>Randy Houser</td>
<td>5 19</td>
</tr>
<tr>
<td>6</td>
<td>Eric Church</td>
<td>6 12</td>
</tr>
<tr>
<td>7</td>
<td>Dierks Bentley</td>
<td>7 19</td>
</tr>
<tr>
<td>8</td>
<td>Chris Stapleton</td>
<td>8 18</td>
</tr>
<tr>
<td>9</td>
<td>Chase Bryant</td>
<td>9 17</td>
</tr>
<tr>
<td>10</td>
<td>Lee Brice</td>
<td>10 16</td>
</tr>
</tbody>
</table>

### Houser 'Went' To No. 1

"We Went" by Randy Houser, above, led the single from his fourth studio album Fire Up (March 11), jumps 3-1 on Country Airplay, becoming his fourth leader and first since 2013. The song also becomes his sixth top 10 on Hot Country Songs (12-7). "We Went" is a song we cut immediately after hearing it," Houser tells Billboard. "The melody moves, and the story is just really adventurous, a Bonnie & Clyde vibe."

Three other songs reach the Country Airplay top 10. Florida Georgia Line's "Confession" climbs 13-9, marking the duo's 30th top 10. The track is the fifth single from FGL's second album, Anything Goes. With its first two full-lengths (Here's to the Good Times arrived in 2012) having generated five Country Airplay top 10s each, the pair is just the fifth act to accomplish the feat with its first two major-label albums, following Brooks & Dunn, Dixie Chicks (which hold the record), Taylor Swift and Zac Brown Band.

Chase Bryant's "Little Bit of You" makes Country Airplay history, entering the top 40 in its 47th week (11-8). Lee Brice's "Love Like Crazy" (2013) and Chase Rice's "Gonna Wanna Tonight" (2015) each took 46 weeks to reach the region.

Rascal Flatts' "Like the Sound of That" likewise hits the top bracket on Country Airplay (13-9), becoming the trio's 30th top 10, extending its mark for the most among acts of more than two members. —Jim Asker
The Lumineers, whose latest album, "Traveler," features a 33-week ascent to No. 1, recently topped the Alternative chart for the second-longest climb to No. 1. Fitz & The Tantrums traversed a 33-week path with "Out of My League" in 2013.

Finally, The Lumineers top Triple A with "Ophelia" (2), reaching No. 1 in its fourth week. The folk-rockers previously reigned with "Ho Hey" (2012) and "Silent Sea" (2014).

Kevin Rutherford
The Hot R&B/Hip-Hop Songs chart features the week's most popular current R&B/hip-hop songs, ranked by radio airplay audience impressions as measured by Nielsen. This data is complemented by streaming activity data from online music sources tracked by Nielsen Music. Songs are considered current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200's top 100. Top R&B/Hip-Hop Albums chart offers a snapshot of the most successful R&B/hip-hop albums, based on sales data compiled by Nielsen Music. Albums are considered current if they are less than 18 months old or older than 18 months but still reside in the Billboard 200's top 100.

**Hot R&B/Hip-Hop Songs**

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE/ARTIST</th>
<th>Artist</th>
<th>Peak Pos</th>
<th>week 1</th>
<th>Peak Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>AG WORK (Rihanna Featuring Drake)</td>
<td>Rihanna Featuring Drake</td>
<td>1</td>
<td>6</td>
<td>129,000</td>
</tr>
<tr>
<td>2</td>
<td>ME, MYSELF &amp; I (Bruno Mars)</td>
<td>Bruno Mars</td>
<td>1</td>
<td>19</td>
<td>87,000</td>
</tr>
<tr>
<td>3</td>
<td>DOWN IN THE DM (Yo Gotti feat. Nicki Minaj)</td>
<td>Yo Gotti feat. Nicki Minaj</td>
<td>3</td>
<td>15</td>
<td>97,000</td>
</tr>
<tr>
<td>4</td>
<td>DON'T (Bryson Tiller)</td>
<td>Bryson Tiller</td>
<td>4</td>
<td>32</td>
<td>68,000</td>
</tr>
<tr>
<td>5</td>
<td>DOG BACK TO SLEEP (Chris Brown)</td>
<td>Chris Brown</td>
<td>5</td>
<td>10</td>
<td>72,000</td>
</tr>
<tr>
<td>6</td>
<td>THE HILLS (The Weekend)</td>
<td>The Weekend</td>
<td>7</td>
<td>41</td>
<td>37,000</td>
</tr>
<tr>
<td>7</td>
<td>JUMPMAN (Drake &amp; Future)</td>
<td>Drake &amp; Future</td>
<td>8</td>
<td>24</td>
<td>54,000</td>
</tr>
<tr>
<td>8</td>
<td>HOTLINE BLING (Drake)</td>
<td>Drake</td>
<td>8</td>
<td>34</td>
<td>62,000</td>
</tr>
<tr>
<td>9</td>
<td>2 PHONES (Kevin Gates)</td>
<td>Kevin Gates</td>
<td>10</td>
<td>12</td>
<td>75,000</td>
</tr>
<tr>
<td>10</td>
<td>THEY AIN'T TOOK IT (Lil Wayne)</td>
<td>Lil Wayne</td>
<td>11</td>
<td>40</td>
<td>60,000</td>
</tr>
<tr>
<td>11</td>
<td>IN THE NIGHT (The Weeknd)</td>
<td>The Weeknd</td>
<td>11</td>
<td>19</td>
<td>73,000</td>
</tr>
<tr>
<td>12</td>
<td>SUMMER SIXTEEN (Drake)</td>
<td>Drake</td>
<td>13</td>
<td>10</td>
<td>71,000</td>
</tr>
</tbody>
</table>

**Top R&B/Hip-Hop Albums**

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE/ARTIST</th>
<th>Artist</th>
<th>Peak Pos</th>
<th>week 1</th>
<th>Peak Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WORK (Rihanna Featuring Drake)</td>
<td>Rihanna Featuring Drake</td>
<td>1</td>
<td>1</td>
<td>695,000</td>
</tr>
<tr>
<td>2</td>
<td>ANTI (Rihanna)</td>
<td>Rihanna</td>
<td>2</td>
<td>7</td>
<td>627,000</td>
</tr>
<tr>
<td>3</td>
<td>KEVIN (Kevin Gates)</td>
<td>Kevin Gates</td>
<td>3</td>
<td>17</td>
<td>88,000</td>
</tr>
<tr>
<td>4</td>
<td>BEAUTY BEHIND THE MISTRESS (Drake)</td>
<td>Drake</td>
<td>4</td>
<td>33</td>
<td>78,000</td>
</tr>
<tr>
<td>5</td>
<td>THE ART OF HUSTLE (Yo Gotti)</td>
<td>Yo Gotti</td>
<td>5</td>
<td>18</td>
<td>88,000</td>
</tr>
<tr>
<td>6</td>
<td>TWICE (Tory Lanez)</td>
<td>Tory Lanez</td>
<td>7</td>
<td>21</td>
<td>70,000</td>
</tr>
<tr>
<td>7</td>
<td>TRAPSUL (Kendrick Lamar)</td>
<td>Kendrick Lamar</td>
<td>8</td>
<td>38</td>
<td>85,000</td>
</tr>
<tr>
<td>8</td>
<td>ROYALTY (G-Eazy)</td>
<td>G-Eazy</td>
<td>10</td>
<td>26</td>
<td>70,000</td>
</tr>
<tr>
<td>9</td>
<td>FETTY WAP (Fetty Wap)</td>
<td>Fetty Wap</td>
<td>10</td>
<td>41</td>
<td>60,000</td>
</tr>
<tr>
<td>10</td>
<td>2014 FOREST HILLS DRIVE (J.Cole)</td>
<td>J.Cole</td>
<td>12</td>
<td>63</td>
<td>45,000</td>
</tr>
</tbody>
</table>

**Unruly Rules At No. 1**

Macklemore & Ryan Lewis return to No. 1 on Top R&B/Hip-Hop Albums with the new This Unruly Mess, which bows with 51,000 copies sold in the week ending March 5, according to Nielsen Music. The release comes on the heels of their third and a half years after The Heist debuted atop the chart with a stronger start: 78,000 (Oct. 27, 2012). While The Heist’s lead single, “Thrift Shop,” featuring Wanz, was on Hot R&B/Hip-Hop Songs when the album debuted (and later reached No. 1), the new record’s lead track, “Downtown” (ft. Eric Nally, Melle Mel, Look Moe Dee and Grandmaster Caz), reached its peak (No. 6) months ago (Oct. 24, 2015). That significant gap between the single’s peak and its parent album’s release may have contributed to a soft sales start for This Unruly Mess (i.e., Mode, as compared with The Heist).

Meanwhile, Chris Brown scores his 14th No. 1 on Hot R&B/Hip-Hop Songs with “Back To Sleep,” scoring his 36th top 10 on the chart. A remix featuring Usher and Zayn (released Feb. 26) spurs a 17 percent spike in the song’s overall downloads to 42,000 (all versions of the song are merged for tracking purposes), propelling the track up the chart. Of its sales, 69 percent stems from the new version. Meanwhile, Brown’s Royalty remains in the top 10 of Top R&B/Hip-Hop Albums (at No. 1) for an 11th straight week. It debuted on the Jan. 9 chart at No. 1, where it reigns for three weeks.

Finally, Rihanna collects three new airplay No. 1s as “Work” crowns Mainstream R&B/Hip-Hop (jumping 4-1 and earning her eighth chart-topper), Rhythmic 2-1 (her first), and R&B/Hip-Hop Airplay (2-1, her fifth leader).

—Ayana Mondonabant
### Hot Latin Songs

The Hot Latin Songs chart welcomes a new No. 1 as Nicky Jam (above) steps 2-1 with “Hasta El Amanceor,” earning the urban artist his second chart-topper, following his 30-week run alongside Enrique Iglesias with “El Perdon.” The climb ends the 22-week reign of J Balvin’s “Ginza,” which became the longest-running No. 1 for a solo artist unaccompanied by another. (All of the other longer-leading No. 1s were duets or by soloists featuring a guest.) “Amanceor” takes Digital Gainer honors, selling 3,000 downloads in the week ending March 3 (up 4 percent, according to Nielsen Music), while a 7 percent hike in weekly streams (to 1.7 million domestic plays) also aids in the crowning rise.

Further down on Hot Latin Songs, the Streaming Gainer award goes to Romeo Santos & Los Plebes del Rancho—formerly known as Los Plebes del Rancho de Ariel Camacho and Los Plebes del Rancho—who fly 27-18 with “Que Cariño Son Pagando,” logging 1 million weekly streams (up 27 percent). Most clicks (75 percent) stem from YouTube, where the song’s music video has amassed more than 3.2 million views.

The week’s most popular current Latin songs, ranked by radio airplay audience impressions as measured by Nielsen Music, are compiled from airplay data from more than 160 radio stations, as well as streaming activity for audio and video as tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time.

### Top Latin Albums

Nicky Jam’s “Hasta El Amanceor” (above) tops the Hot Latin Songs chart this week. The urban artist earned his second chart-topper, following his 30-week run alongside Enrique Iglesias with “El Perdon.” The climb ends the 22-week reign of J Balvin’s “Ginza,” which became the longest-running No. 1 for a solo artist unaccompanied by another. (All of the other longer-leading No. 1s were duets or by soloists featuring a guest.) “Amanceor” takes Digital Gainer honors, selling 3,000 downloads in the week ending March 3 (up 4 percent, according to Nielsen Music), while a 7 percent hike in weekly streams (to 1.7 million domestic plays) also aids in the crowning rise.

Further down on Hot Latin Songs, the Streaming Gainer award goes to Romeo Santos & Los Plebes del Rancho—formerly known as Los Plebes del Rancho de Ariel Camacho and Los Plebes del Rancho—who fly 27-18 with “Que Cariño Son Pagando,” logging 1 million weekly streams (up 27 percent). Most clicks (75 percent) stem from YouTube, where the song’s music video has amassed more than 3.2 million views.

The week’s most popular current Latin albums, ranked by sales data as compiled by Nielsen Music, are compiled from sales data for audio sales at full price and individual tracks at all price points, as well as streaming activity for audio and video as tracked by Nielsen Music. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200’s top 100.

### Latin Airplay

The Latin Airplay chart tracks the performance of songs on Latin music radio stations in the United States. Songs are ranked by audience impressions as measured by Nielsen Broadcast Data Systems and compiled from data for digital radio. The Hot Latin Songs chart, the Streaming Gainer award goes to Romeo Santos & Los Plebes del Rancho—formerly known as Los Plebes del Rancho de Ariel Camacho and Los Plebes del Rancho—who fly 27-18 with “Que Cariño Son Pagando,” logging 1 million weekly streams (up 27 percent). Most clicks (75 percent) stem from YouTube, where the song’s music video has amassed more than 3.2 million views.

The week’s most popular current Latin albums, ranked by sales data as compiled by Nielsen Music, are compiled from sales data for audio sales at full price and individual tracks at all price points, as well as streaming activity for audio and video as tracked by Nielsen Music. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200’s top 100.

### Latin Streaming Songs

The Latin Streaming Songs chart tracks the performance of songs on streaming platforms in the United States. Songs are ranked by audience impressions as measured by Nielsen Broadcast Data Systems and compiled from data for streaming services and other digital audio providers as tracked by Nielsen Music. Songs are ranked based on data for audio streams of tracks at full price and individual tracks at all price points. The Hot Latin Songs chart, the Streaming Gainer award goes to Romeo Santos & Los Plebes del Rancho—formerly known as Los Plebes del Rancho de Ariel Camacho and Los Plebes del Rancho—who fly 27-18 with “Que Cariño Son Pagando,” logging 1 million weekly streams (up 27 percent). Most clicks (75 percent) stem from YouTube, where the song’s music video has amassed more than 3.2 million views.

The week’s most popular current Latin albums, ranked by sales data as compiled by Nielsen Music, are compiled from sales data for audio sales at full price and individual tracks at all price points, as well as streaming activity for audio and video as tracked by Nielsen Music. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200’s top 100.

### Latin Digital Songs

The Latin Digital Songs chart tracks the performance of songs on digital services in the United States. Songs are ranked by sales data as compiled by Nielsen Music. The Hot Latin Songs chart, the Streaming Gainer award goes to Romeo Santos & Los Plebes del Rancho—formerly known as Los Plebes del Rancho de Ariel Camacho and Los Plebes del Rancho—who fly 27-18 with “Que Cariño Son Pagando,” logging 1 million weekly streams (up 27 percent). Most clicks (75 percent) stem from YouTube, where the song’s music video has amassed more than 3.2 million views.

The week’s most popular current Latin albums, ranked by sales data as compiled by Nielsen Music, are compiled from sales data for audio sales at full price and individual tracks at all price points, as well as streaming activity for audio and video as tracked by Nielsen Music. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200’s top 100.

### Latin Downloads

The Latin Downloads chart tracks the performance of songs on download services in the United States. Songs are ranked by sales data as compiled by Nielsen Music. The Hot Latin Songs chart, the Streaming Gainer award goes to Romeo Santos & Los Plebes del Rancho—formerly known as Los Plebes del Rancho de Ariel Camacho and Los Plebes del Rancho—who fly 27-18 with “Que Cariño Son Pagando,” logging 1 million weekly streams (up 27 percent). Most clicks (75 percent) stem from YouTube, where the song’s music video has amassed more than 3.2 million views.

The week’s most popular current Latin albums, ranked by sales data as compiled by Nielsen Music, are compiled from sales data for audio sales at full price and individual tracks at all price points, as well as streaming activity for audio and video as tracked by Nielsen Music. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200’s top 100.

### Latin Streams

The Latin Streams chart tracks the performance of songs on streaming platforms in the United States. Songs are ranked by audience impressions as measured by Nielsen Broadcast Data Systems and compiled from data for streaming services and other digital audio providers as tracked by Nielsen Music. Songs are ranked based on data for audio streams of tracks at full price and individual tracks at all price points. The Hot Latin Songs chart, the Streaming Gainer award goes to Romeo Santos & Los Plebes del Rancho—formerly known as Los Plebes del Rancho de Ariel Camacho and Los Plebes del Rancho—who fly 27-18 with “Que Cariño Son Pagando,” logging 1 million weekly streams (up 27 percent). Most clicks (75 percent) stem from YouTube, where the song’s music video has amassed more than 3.2 million views.

The week’s most popular current Latin albums, ranked by sales data as compiled by Nielsen Music, are compiled from sales data for audio sales at full price and individual tracks at all price points, as well as streaming activity for audio and video as tracked by Nielsen Music. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200’s top 100.
### HOT CHRISTIAN SONGS

**Week ending 03.19.2016**

**Chart No.** | **Last Week** | **This Week** | **Artist** | **Title** | **Label** | **Format** | **Peak Pos.** | **Pos. Change**
--- | --- | --- | --- | --- | --- | --- | --- | ---
1 | 2 | 1 | Chris Tomlin | Good Good Father | Sony Masterworks | Digital Single | 1 |
2 | 1 | 2 | Lauren Daigle | Trust In You | Integrity Music | Digital Single | 29 |
3 | 3 | 3 | Hillsong United | Oceans (Where Feet May Fail) | Sparrow | Digital Single | 129 |
4 | 7 | 4 | Jordan Feliz | The River | Glassy Road | Digital Single | 27 |
5 | 5 | 5 | Matthew West | Grace Wins | Sparrow Records | Digital Single | 32 |
6 | 6 | 6 | Casting Crowns | Just Be Held | Welcome | Digital Single | 36 |
7 | 9 | 7 | Danny Gokey | Tell Your Heart To Beat Again | Sparrow | Digital Single | 13 |
8 | 8 | 8 | Big Daddy Weave | You Are Loved |Ernest Zacharevic | Digital Single | 25 |
9 | 12 | 9 | TobyMac | It’s Not Over Yet | FEA Records | Digital Single | 23 |
10 | 23 | 10 | Big Daddy Weave | My Story | Sparrow Records | Digital Single | 35 |

### HOT GOSPEL SONGS

**Week ending 03.19.2016**

**Chart No.** | **Last Week** | **This Week** | **Artist** | **Title** | **Label** | **Format** | **Peak Pos.** | **Pos. Change**
--- | --- | --- | --- | --- | --- | --- | --- | ---
1 | 2 | 1 | Kirk Franklin | Wanna Be Happy | Fooyard Records/WMG | Digital Single | 27 |
2 | 4 | 2 | Anthony Brown & group theraphy | Worth It | Fooyard Records/WMG | Digital Single | 45 |
3 | 3 | 3 | Travis Greene | Hello World | Fooyard Records/WMG | Digital Single | 44 |
4 | 5 | 5 | Kirk Franklin | 123 Victory | Fooyard Records/WMG | Digital Single | 16 |
5 | 8 | 6 | Tom Bowman Jr. | I’m Good | Fooyard Records/WMG | Digital Single | 36 |
6 | 9 | 7 | Todd Dunaway | I’m Yours | Fooyard Records/WMG | Digital Single | 27 |
7 | 14 | 8 | Tasha Cobbs Featuring Kierra Sheard | Put A Praise On It | Fooyard Records/WMG | Digital Single | 15 |
8 | 24 | 9 | Erica Campbell Featuring Big Shizzle | I Luh God | Fooyard Records/WMG | Digital Single | 40 |
9 | 10 | 10 | Baron Cage | Like No Other | Fooyard Records/WMG | Digital Single | 24 |
10 | 11 | 11 | L.L. Hairston & Youthful Praise | You’re Mighty | Fooyard Records/WMG | Digital Single | 16 |

### TOP CHRISTIAN ALBUMS

**Week ending 03.19.2016**

**Chart No.** | **Last Week** | **This Week** | **Artist** | **Title** | **Label** | **Format** | **Peak Pos.** | **Pos. Change**
--- | --- | --- | --- | --- | --- | --- | --- | ---
1 | 1 | 1 | Hillsong Young & Free | Hillsong Young & Free Revival | Warner Music | Digital Single | 1 |
2 | 2 | 2 | My Attraction | Not For Us | Fooyard Records/WMG | Digital Single | 3 |
3 | 3 | 3 | How Can It Be | Hillsong Young & Free | Warner Music | Digital Single | 6 |
4 | 4 | 4 | Hitmakers | Hillsong Young & Free Revival | Warner Music | Digital Single | 9 |
5 | 5 | 5 |_react | Hillsong Young & Free Revival | Warner Music | Digital Single | 12 |

### YOUTH REVIVAL

**Week ending 03.19.2016**

**Chart No.** | **Last Week** | **This Week** | **Artist** | **Title** | **Label** | **Format** | **Peak Pos.** | **Pos. Change**
--- | --- | --- | --- | --- | --- | --- | --- | ---
1 | 1 | 1 | Hillsong Young & Free | Hillsong Young & Free Revival | Warner Music | Digital Single | 1 |
2 | 2 | 2 | MY Boundaries | Hillsong Young & Free Revival | Warner Music | Digital Single | 12 |
3 | 3 | 3 | There Is A Reason | Hillsong Young & Free Revival | Warner Music | Digital Single | 15 |
4 | 4 | 4 | My Heart Is Full | Hillsong Young & Free Revival | Warner Music | Digital Single | 18 |
5 | 5 | 5 | You Can’t Touch Me | Hillsong Young & Free Revival | Warner Music | Digital Single | 21 |

---

**Note:** Billboard does not publish Top Gospel Albums, Top Country Albums, or Top Christian Albums for the week of March 19, 2016. For complete chart data, visit [Billboard.com/biz](http://www.billboard.com/biz).
### HOT DANCE/ELECTRONIC SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Roses&quot;</td>
<td>The Chainsmokers Featuring Rozes</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Never Forget You&quot;</td>
<td>Zara Larsson &amp; Nile Rodgers</td>
<td>2</td>
<td>23</td>
</tr>
<tr>
<td>&quot;Shook&quot;</td>
<td>Dua Lipa ft. Nile Rodgers</td>
<td>3</td>
<td>32</td>
</tr>
<tr>
<td>&quot;Middle&quot;</td>
<td>Kygo ft. Bipolar Sunshine</td>
<td>4</td>
<td>20</td>
</tr>
<tr>
<td>&quot;Lean On&quot;</td>
<td>Major Lazer ft. Dj Snake Featuring MO</td>
<td>5</td>
<td>13</td>
</tr>
<tr>
<td>&quot;Don't Let Me Down&quot;</td>
<td>The Chainsmokers Featuring Halsey</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>&quot;How Deep Is Your Love&quot;</td>
<td>Calvin Harris &amp; Disciples</td>
<td>7</td>
<td>33</td>
</tr>
<tr>
<td>&quot;Desert&quot;</td>
<td>Disclosure</td>
<td>8</td>
<td>40</td>
</tr>
<tr>
<td>&quot;Fast Car&quot;</td>
<td>Jonas Blue Featuring Dakota</td>
<td>9</td>
<td>8</td>
</tr>
<tr>
<td>&quot;Bang My Head&quot;</td>
<td>David Guetta Featuring Sia &amp; Fetty Wap</td>
<td>10</td>
<td>21</td>
</tr>
<tr>
<td>&quot;Stay&quot;</td>
<td>Kygo Featuring Maty Noyes</td>
<td>11</td>
<td>13</td>
</tr>
<tr>
<td>&quot;Faded&quot;</td>
<td>Alan Walker</td>
<td>12</td>
<td>8</td>
</tr>
<tr>
<td>&quot;Light It Up&quot;</td>
<td>Major Lazer Featuring Nyla</td>
<td>13</td>
<td>15</td>
</tr>
<tr>
<td><strong>NEW ENTRY</strong></td>
<td><strong>Candyman</strong></td>
<td><strong>20</strong></td>
<td><strong>22</strong></td>
</tr>
<tr>
<td><strong>NEW ENTRY</strong></td>
<td><strong>In My Room</strong></td>
<td><strong>21</strong></td>
<td><strong>23</strong></td>
</tr>
<tr>
<td><strong>NEW ENTRY</strong></td>
<td><strong>The Girl In Me</strong></td>
<td><strong>22</strong></td>
<td><strong>24</strong></td>
</tr>
<tr>
<td>&quot;The Buzz&quot;</td>
<td>Hermitude Feat. Dbig K.R.I.T., Mata and Young Tape</td>
<td>25</td>
<td>17</td>
</tr>
<tr>
<td>&quot;Until You Were Gone&quot;</td>
<td>The Chainsmokers &amp; Tiesto Feat. Emily Warren</td>
<td>26</td>
<td>24</td>
</tr>
<tr>
<td>&quot;Daddy&quot;</td>
<td>PSY feat. Charlie Puth</td>
<td>27</td>
<td>14</td>
</tr>
<tr>
<td>&quot;Headin' Home&quot;</td>
<td>Gryffin Featuring Josef Salvat &amp; Maty Noyes</td>
<td>28</td>
<td>26</td>
</tr>
<tr>
<td>&quot;New York City&quot;</td>
<td>The Chainsmokers feat. Halsey</td>
<td>29</td>
<td>19</td>
</tr>
<tr>
<td>&quot;Lithium&quot;</td>
<td>Athina</td>
<td>30</td>
<td>10</td>
</tr>
<tr>
<td>&quot;Don't Be So Hard On Yourself&quot;</td>
<td>Jess Glynne</td>
<td>31</td>
<td>9</td>
</tr>
<tr>
<td>&quot;Smoke Filled Room&quot;</td>
<td>Major Lazer Feat. Sean Paul</td>
<td>32</td>
<td>12</td>
</tr>
<tr>
<td>&quot;True Original&quot;</td>
<td>Dave Audé Featuring Andy Sel</td>
<td>33</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Hey&quot;</td>
<td>Falls Featuring Afrojack</td>
<td>34</td>
<td>31</td>
</tr>
<tr>
<td>&quot;Love Bae&quot;</td>
<td>St. Beauty Featuring Jordan Rakei</td>
<td>35</td>
<td>4</td>
</tr>
<tr>
<td>&quot;Stranded&quot;</td>
<td>Dirty Disco Featuring Haya Day</td>
<td>36</td>
<td>27</td>
</tr>
<tr>
<td>&quot;This Is Love&quot;</td>
<td>Tritonal Featuring Chris Ramos &amp; Shannah</td>
<td>37</td>
<td>6</td>
</tr>
<tr>
<td><strong>NEW ENTRY</strong></td>
<td><strong>I'm In Control</strong></td>
<td><strong>38</strong></td>
<td><strong>18</strong></td>
</tr>
<tr>
<td>&quot;Dying For You&quot;</td>
<td>Otto Knows Feat. Lindsey Stirling &amp; Alex Ariza</td>
<td>39</td>
<td>31</td>
</tr>
<tr>
<td>&quot;Blackout&quot;</td>
<td>Tritonal Featuring Stphy Jones</td>
<td>40</td>
<td>28</td>
</tr>
<tr>
<td>&quot;Red Lips&quot;</td>
<td>GTA Featuring Sam Bruno</td>
<td>41</td>
<td>34</td>
</tr>
<tr>
<td>&quot;Forbes&quot;</td>
<td>Borgore &amp; Gazzo</td>
<td>42</td>
<td>10</td>
</tr>
<tr>
<td>&quot;Higher Place&quot;</td>
<td>Dimi Tri Vegas &amp; Like Mike Featuring Ne-Yo &amp; Rihanna</td>
<td>43</td>
<td>18</td>
</tr>
<tr>
<td>&quot;Waterbed&quot;</td>
<td>The Chainsmokers Featuring Watebed</td>
<td>44</td>
<td>36</td>
</tr>
<tr>
<td>&quot;Sex&quot;</td>
<td>Chest Cedes &amp; Kris Kress Amsterdam</td>
<td>45</td>
<td>41</td>
</tr>
<tr>
<td>&quot;Future Funk&quot;</td>
<td>Nicky Romero &amp; Mike Rodgers Featuring King Sim</td>
<td>46</td>
<td>13</td>
</tr>
<tr>
<td>&quot;It's Strange&quot;</td>
<td>Louis The Child Featuring Ayla &amp; Brock &amp; Venge</td>
<td>47</td>
<td>45</td>
</tr>
<tr>
<td>&quot;I'm Burning Up&quot;</td>
<td>Karling Iman/ Dave Audé</td>
<td>48</td>
<td>33</td>
</tr>
<tr>
<td>&quot;Reality&quot;</td>
<td>Lyricalец Featuring Janelle Dwyer</td>
<td>49</td>
<td>37</td>
</tr>
<tr>
<td>&quot;Boom&quot;</td>
<td>Major Lazer Feat. MØ, Ty Dolla $ign, Wizkid &amp; Krall</td>
<td>50</td>
<td>27</td>
</tr>
</tbody>
</table>

### TOP DANCE/ELECTRONIC ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;ROSES&quot;</td>
<td>The Chainsmokers Featuring Rozes</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Never Forget You&quot;</td>
<td>Zara Larsson &amp; Nile Rodgers</td>
<td>2</td>
<td>23</td>
</tr>
<tr>
<td>&quot;Shook&quot;</td>
<td>Dua Lipa ft. Nile Rodgers</td>
<td>3</td>
<td>32</td>
</tr>
<tr>
<td>&quot;Middle&quot;</td>
<td>Kygo ft. Bipolar Sunshine</td>
<td>4</td>
<td>20</td>
</tr>
<tr>
<td>&quot;Lean On&quot;</td>
<td>Major Lazer ft. Dj Snake Featuring MO</td>
<td>5</td>
<td>13</td>
</tr>
<tr>
<td>&quot;Don't Let Me Down&quot;</td>
<td>The Chainsmokers Featuring Halsey</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>&quot;How Deep Is Your Love&quot;</td>
<td>Calvin Harris &amp; Disciples</td>
<td>7</td>
<td>33</td>
</tr>
<tr>
<td>&quot;Desert&quot;</td>
<td>Disclosure</td>
<td>8</td>
<td>40</td>
</tr>
<tr>
<td>&quot;Fast Car&quot;</td>
<td>Jonas Blue Featuring Dakota</td>
<td>9</td>
<td>8</td>
</tr>
<tr>
<td>&quot;Bang My Head&quot;</td>
<td>David Guetta Featuring Sia &amp; Fetty Wap</td>
<td>10</td>
<td>21</td>
</tr>
<tr>
<td>&quot;Stay&quot;</td>
<td>Kygo Featuring Maty Noyes</td>
<td>11</td>
<td>13</td>
</tr>
<tr>
<td>&quot;Faded&quot;</td>
<td>Alan Walker</td>
<td>12</td>
<td>8</td>
</tr>
<tr>
<td>&quot;Light It Up&quot;</td>
<td>Major Lazer Featuring Nyla</td>
<td>13</td>
<td>15</td>
</tr>
<tr>
<td>&quot;Candyman&quot;</td>
<td>Zedd &amp; Aloe Blacc</td>
<td>14</td>
<td>1</td>
</tr>
</tbody>
</table>

### DANCE/ELECTRONIC DIGITAL SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;ROSES&quot;</td>
<td>The Chainsmokers Featuring Rozes</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Never Forget You&quot;</td>
<td>Zara Larsson &amp; Nile Rodgers</td>
<td>2</td>
<td>23</td>
</tr>
<tr>
<td>&quot;Middle&quot;</td>
<td>Kygo ft. Bipolar Sunshine</td>
<td>3</td>
<td>20</td>
</tr>
<tr>
<td>&quot;Lean On&quot;</td>
<td>Major Lazer ft. Dj Snake Featuring MO</td>
<td>4</td>
<td>13</td>
</tr>
<tr>
<td>&quot;Don't Let Me Down&quot;</td>
<td>The Chainsmokers Featuring Halsey</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>&quot;How Deep Is Your Love&quot;</td>
<td>Calvin Harris &amp; Disciples</td>
<td>6</td>
<td>33</td>
</tr>
<tr>
<td>&quot;Desert&quot;</td>
<td>Disclosure</td>
<td>7</td>
<td>40</td>
</tr>
<tr>
<td>&quot;Fast Car&quot;</td>
<td>Jonas Blue Featuring Dakota</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>&quot;Bang My Head&quot;</td>
<td>David Guetta Featuring Sia &amp; Fetty Wap</td>
<td>9</td>
<td>21</td>
</tr>
<tr>
<td>&quot;Stay&quot;</td>
<td>Kygo Featuring Maty Noyes</td>
<td>10</td>
<td>13</td>
</tr>
</tbody>
</table>

### Sweet Spot

Zedd and Aloe Blacc bow on Hot Dance/Electronic Songs at No. 14 with “Candyman,” which starts with 15,000 sold and 664,000 U.S. streams, according to Nielsen Music. The song is a reprise of Sammy Davis Jr.’s three-week 1972 Billboard Hot 100 No. 1 single “The Candy Man” (with The Mike Curb Congregation), originally sung by Aubrey Woods in the classic 1971 film Willy Wonka & the Chocolate Factory. The new version is a tie-in to the 75th anniversary of M&Ms. While Zedd is a regular on Hot Dance/Electronic Songs, with 14 hits, seven top 10s and two No. 1s, “Candyman” marks Blacc’s first credited visit. Notably, he is the unbilled vocalist on the longest-running leader in the chart’s three-year history, Avicii’s “Wake Me Up,” which spent 26 weeks at No. 1 in 2013 and 2014. On Dance/Mix Show Airplay, three songs reach the top 10: DJ Snake silhouettes 12 & 10, and snag his fourth top 10 with “Middle” (featuring Bipolar Sunshine). Kygo makes his first trip to the tier as “Stay” (featuring Maty Noyes) jumps from 14-6, and Deorro soars 19-10 with “I Can Be Somebody” featuring Elton McCarley, his second top 10. Shifting to Dance Club Songs, Coldplay scores its third leader with “Adventure of a Lifetime” (2-1). The rock group previously led with “Talk” in 2006 and the Avicii co-production “A Sky Full of Stars” in 2014. Remixes from Audien, Matoma, and E-Squire, among others, helped Coldplay’s “Adventures” lead to No. 1. — Gordon Murray
Aldean Surges With New Tour

Jason Aldean makes his mark on the Boxscore chart, landing 16 concert engagements on the ranking of the 35 top grossers. The shows are from the first North American leg of his We Were Here Tour that launched Jan. 14 in Moline, Ill.

The trek is the second tour in support of the country headliner’s most recent album, Old Boots, New Dirt. When it arrived in October 2014, he was on the road with his Burn It Down Tour that wrapped in October 2015, grossing $70 million during its year- and-a-half run.

Aldean’s highest ranking on the chart is No. 17 at sold-out performance at the Boardwalk Hall in Atlantic City, N.J., on Feb. 27. With sales totaling $787,363, the show’s sell-out ticket count was logged at 12,543. So far on the We Were Here Tour, he has played 19 shows at 18 U.S. arenas, racking up $9.3 million in revenue from more than 172,000 sold seats.

Also charting with the first box-office counts from a new tour is English heavy metal band Iron Maiden. The veteran group began its Book of Souls World Tour on Feb. 24 at the BB&T Center in the Fort Lauderdale, Fla., market. The first three dates from the trek all hit the chart, led by the opening performance at No. 10.

—Bob Allen
28 Years Ago

RICK ASTLEY ROLLED TO NO. 1 ON THE HOT 100

The Brit topped the singles chart on his first try in 1988 with “Never Gonna Give You Up” and later became an Internet meme

“YEAH, THAT’S PRETTY CATCHY,” Rick Astley remembers thinking when co-writer Mike Stock first sang “Never Gonna Give You Up” to him. The world would soon agree. Enriched by his velvety voice, Astley’s first single from his debut album, _Whenever You Need Someboby_, topped the Official U.K. Singles chart in 1987 and then rose to No. 1 on the Billboard Hot 100 for two weeks beginning March 12, 1988.

“It was amazing to turn up in a country that I knew nothing about,” the Lancashire, England-born blue-eyed soul singer says of his American welcome. “I was No. 1, and everybody knew me.”

Then 22, the baby-faced Astley scored a second No. 1 with his follow-up single, “Together Forever,” which, like his first hit, was written and produced by Stock, Matt Aitken and Pete Waterman. During the next four years, Astley went on to land three more Hot 100 top 10s, including two that he wrote, and three more LPs on the Billboard 200 before taking a break from the music industry in the mid-’90s.

In the late 2000s, Astley made a comeback of sorts when “Rickrolling,” Internet clickbait that led unsuspecting surfers to the “Never Gonna Give You Up” video, became a popular meme. “It was used ironically, so it’s all good,” says the married father of one daughter, who turned 50 on Feb. 6. He still tours and recently finished his first album in more than a decade.

Since his last chart run, two other blue-eyed-soul singers from the United Kingdom, Adele and Sam Smith, have dominated the charts, and Astley says they are additional proof that “a white kid from the middle of England can have as much soul as anyone.”

—GARY TRUST
JAMES BAY
CHAOS AND THE CALM
2 MILLION ALBUMS SOLD WORLDWIDE
ARTIST DEVELOPMENT STORY OF THE YEAR
“LET IT GO”
50M + VIDEO VIEWS • #1 iTUNES / ALTERNATIVE CHART
#1 MOST ADDED / TOP 40 • TOP 5 / HOT AC
WINNER BRIT AWARDS 2016 MALE ARTIST

“[James Bay] already bristles with the confidence of an artist whose dreams are rapidly coming true.”
Billboard

“…Oozing taste and musicianship”
Rolling Stone

“One of the most captivating moments of the [Grammy Awards]”
The Washington Post

“You can ‘Hold Back the River,’ but you can’t hold back the Bay”
Hits Daily Double
TROYE SIVAN

“...THE PROTOTYPE FOR TOMORROW’S GLOBAL POP STAR.” — THE NEW YORK TIMES

“ONE OF MUSIC’S BRIGHTEST NEW STARS” — BUZZFEED

“STELLAR DEBUT ALBUM” ★★★★ — ROLLING STONE

“ONE OF THE MOST IMPORTANT YOUNG ARTISTS TODAY” — MTV

“21ST CENTURY POP CULTURE ICON” — DAZED

“TROYE SIVAN IS THE NEXT PRINCE OF POP.” — ELLE

APPROACHING 1 BILLION STREAMS
SOLD OUT SPRING TOUR

THE NEW ALBUM FEATURING

Blue Neighbourhood
Youth