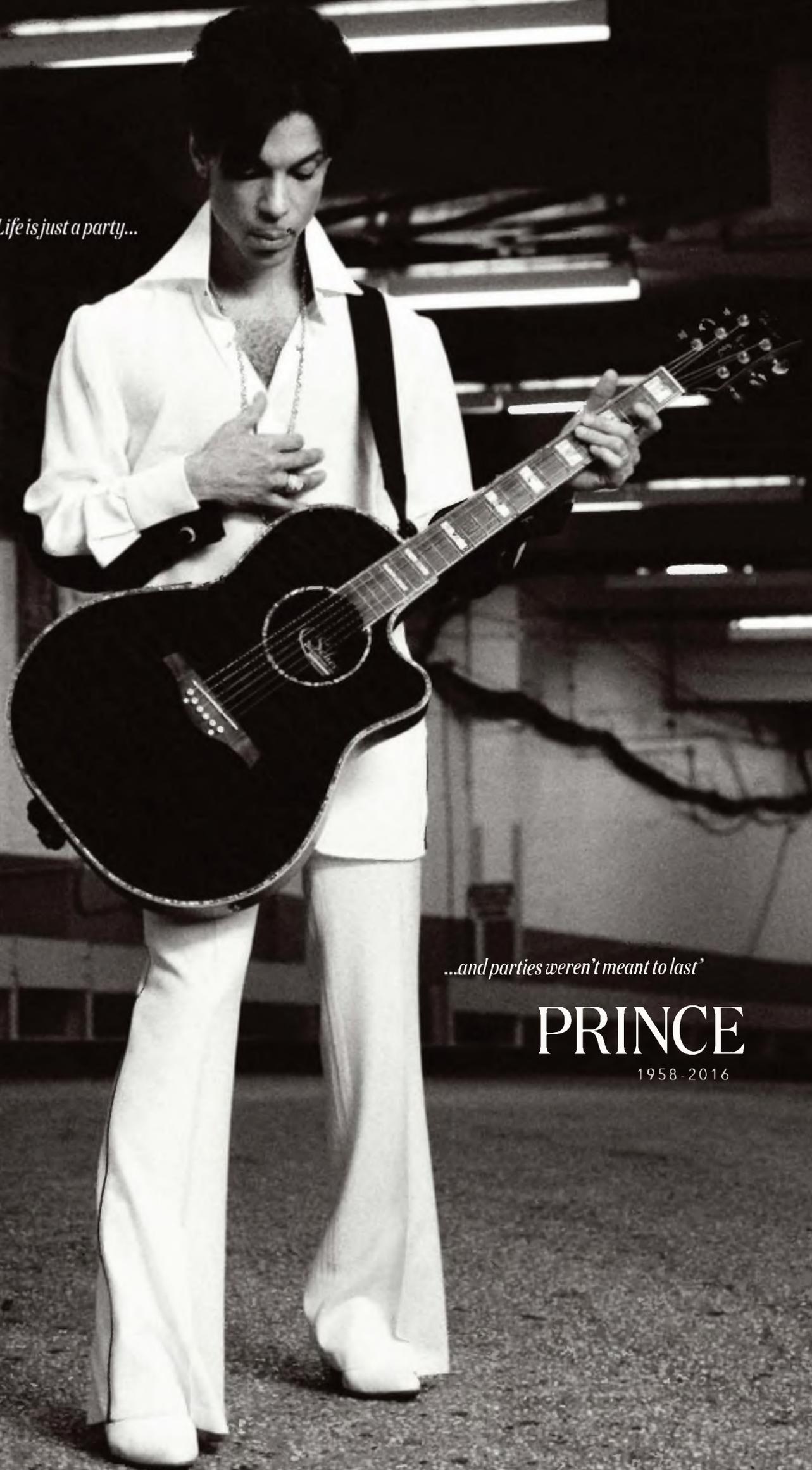


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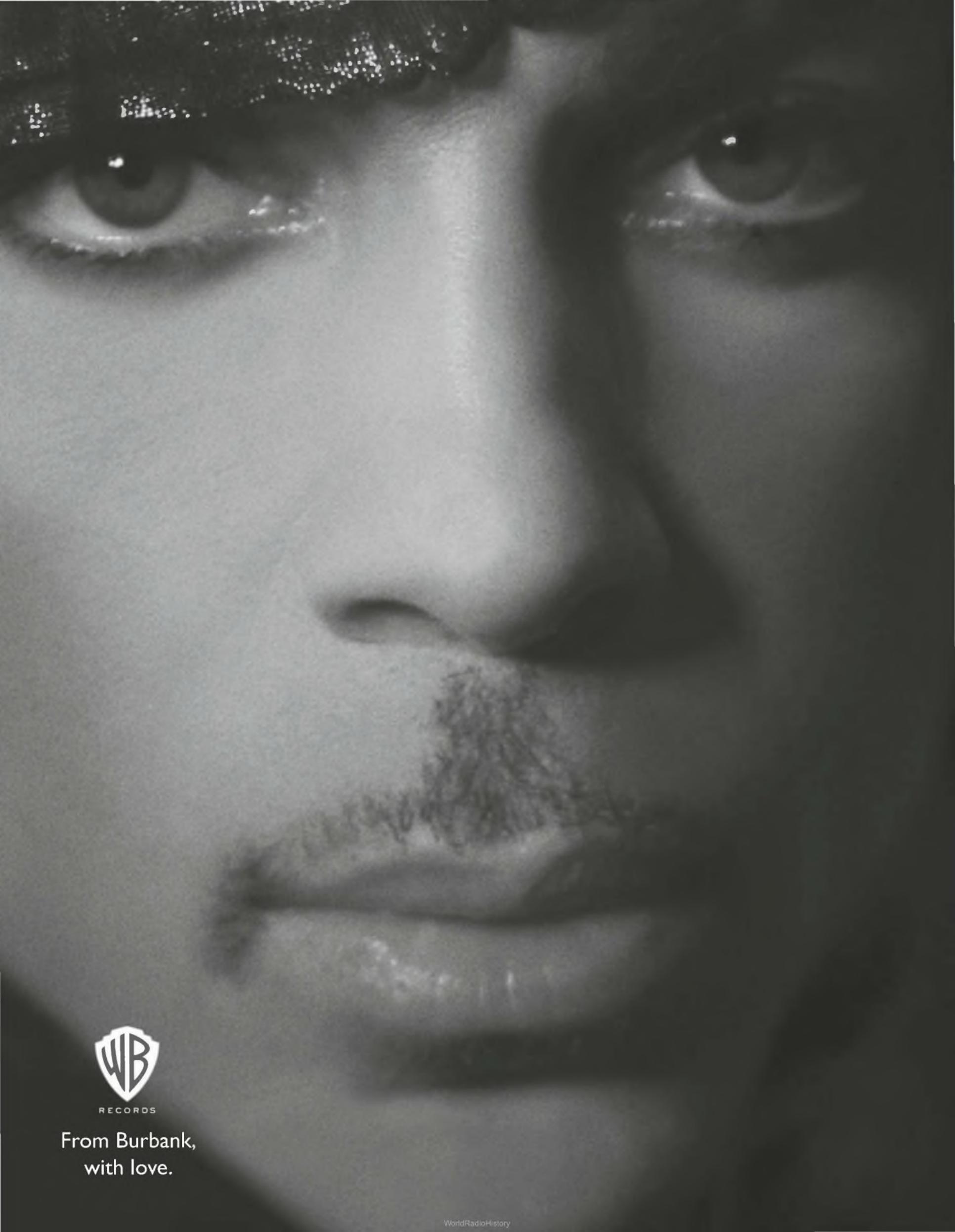
'Life is just a party...



...and parties weren't meant to last'

PRINCE

1958-2016



RECORDS

From Burbank,
with love.

HOT 100

2 Weeks Ago	Last Week	This Week	Title CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
5	2	1	#1 DG Panda MENACE (S SELBY, III, A KHAN)	Desiigner G.O.O.D./DEF JAM	1	9
2	3	2	7 Years ● FUTURE ANIMALS, PLO (L.G.FORCH-HAMMER, S.FORREST, MUISTORP, M.PILEGAARD)	Lukas Graham WARNER BROS.	2	14
21	13	3	AG SG One Dance NINETENBROS, WIZKID, SHERBET, GRAHAM, REFERES, NUS-EBEL, SAIDOG, KUKU, SMITH	Drake Feat. WizKid & Kyla YOUNG MONEY/CASH MONEY/REPUBLIC	3	3
1	1	4	Work BOHDA (J.ABRAHAM, WATE, M.SAMUELS, RITERS, F.HOVAS, R.A.GRAHAM, A.FENTIM, MORE)	Rihanna Feat. Drake WESTBURY ROAD/ROCKAWAY	1	13
8	6	5	I Took A Pill In Ibiza ▲ M.POSNER, M.TERREFF (M.POSNER)	Mike Posner ISLAND/REPUBLIC	5	14
9	7	6	Work From Home ● AMMO, DALLAS K (J.COLEMAN, L.DEMORIS, I.GRIFFIN, R.A.ZOUERDO, D.KOBUKUE, B.LEE)	Fifth Harmony Feat. Ty Dolla \$ign SYCO/EPIC	6	8
3	4	7	No ● R.REED (E.FREDERIC, M.TRAINOR, J.K.HINDI, IN)	Meghan Trainor EPIC	3	7
4	5	8	Pillowtalk L.LENNOX (Z.MALIK, L.LENNOX, M.HANNIDES, A.HANNIDES, J.GARRETT)	Zayn RCA	1	12
6	8	9	Love Yourself ▲ BENNY BLANCO (E.C.SHEERAN, B.LEVIN, J.BIEBER)	Justin Bieber SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	23
		10	Me, Myself & I ▲ M.KEENAN, C.ANDERSSON (G.GILLUM, M.KEENAN, C.ANDERSSON, LAUREN CHRISTY, BARNES, B.KOHN, P.KELLEHER, B.BREKHA)	G-Eazy x Bebe Rexha G-EAZY/RMG/BPG/RCA	7	25

Desiigner Flies The American Flag At No. 1

WHEN I WOKE UP, I felt different,” says Desiigner, sitting in *Billboard*’s New York offices hours after learning his debut single, “Panda,” had reached No. 1 on the *Billboard* Hot 100. “It’s a blessing.”

The Brooklyn rapper, 19, roars to the top with 35 million U.S. streams (up 23 percent) in the week ending April 21, according to Nielsen Music, with approximately two-thirds of the track’s Hot 100 points from streaming. The highest share (43 percent) of its clicks are from non-Vevo YouTube views, as its official video had yet to be released at press time. “Panda” also moves 4-2 on Digital Songs (113,000 sold; up 30 percent) and 32-27 on Radio Songs (43 million in audience, up 26 percent). Desiigner is signed to Kanye West’s G.O.O.D. Music, and “Panda” has drawn additional buzz from its sample in West’s “Pt. 2,” from the album *The Life of Pablo*.

Notably, Desiigner (real name Sidney Selby III) is the first U.S.-born act to top the Hot 100 since July 25, 2015, ending a record 41-week drought for Americans. In that span, there were nine leaders by global artists (also a record): OMI, The Weeknd (two), Justin Bieber (three), Adele, Zayn, and Rihanna and Drake (who teamed up on “Work”).

—GARY TRUST

The Brooklyn rapper is the first American artist to top the Hot 100 in almost a year.

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC

92

DJ LUKE NASTY Might Be



The 25-year-old North Carolinian's debut single spent three weeks at No. 1 on Rap Airplay.

"Might Be" covers a 2014 Anderson Paak song. When did you hear the original?
My homeboy showed me [a video of] one of his girls last May. She was dancing without clothes on — what everybody sends their significant other. I heard "Might Be" in the background and I was like, "That's dope." She did that, and it changed my life.

What made you want to redo the track?
It was for my personal pleasure. When I couldn't find the instrumental, I produced it myself. I didn't like how it sounded, anyway — I wanted it to hit harder and to make the sound much clearer. I made the BPM 74

because [Fetty Wap's] "Trap Queen" was coming down and [Yo Gotti's] "Down in the DM" was going up. Being a DJ, I thought it could be a dope transition record.

In the song, you say you're "on my Marshawn Lynch," referring to the retired Seattle Seahawk. What does that mean?
I'm a [Pittsburgh] Steelers fan, but I'm into Marshawn — his realness, his pride. He had that press conference [before the 2015 Super Bowl] where he only said, "You know why I'm here." It was dope. Every time I talk to my shorty, it's always "You know what I'm here for."
—NATALIE WEINER



3 **DRAKE FEATURING WIZKID & KYLA** One Dance

Drake scores his 17th Hot 100 top 10 as this track blasts 4-1 on the On-Demand Songs chart, up by 107 percent to 18.7 million on-demand domestic clicks.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
12	9	11	Cake By The Ocean ▲	LARSSON/J.PREDRISSON/P.PREDRISSON/LARSSON/IVAN/BUCHHART	DNCE	9	27
7	12	12	My House	ADONIS/STRELLA/CHAPMAN/CHAPMAN	Flo Rida	4	24
11	11	13	Stressed Out ▲	MELIZONDO (LOOSE PH)	twenty one pilots	2	31
22	17	14	Don't Let Me Down	THE CHAINSMOKERS (JACAGGART/EMINCE)	The Chainsmokers Feat. Daya	14	10
13	14	15	Dangerous Woman	MAX MARTIN/CLARISSEON (L.CARLSSON/R.GOKAN)	Ariana Grande	10	6
15	15	16	Never Forget You ●	MINEK/ASTRONOMY (LUOSIS/OMI/MIENKE A.DAVETZ/LARSSON)	Zara Larsson & MNEK	15	10
RE-ENTRY	17	17	Purple Rain ●	PRINCE (PRINCE)	Prince And The Revolution	2	17
29	21	18	Low Life ●	FRIBUS/BAHALLA/LEWIS/BLUM/BOONINDVILBURN/ALBERT/BLUM/BOONINDVILBURN	Future Feat. The Weeknd	18	11
17	18	19	2 Phones	MARMAX/BLOOM/PAHAZZARD (WINDSPOON 2)	Kevin Gates	17	16
RE-ENTRY	20	20	When Doves Cry ▲	PRINCE (PRINCE)	Prince	1	22

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
14	16	21	Sorry ▲	BLOOD/SOPHILEX (J.BIBBER/J.MICHAELS, J.PANTER/ATUCK/EP.SAICORE)	Justin Bieber	1	26
19	20	22	Oui	NEE (A.Z.DONUT) (P.FELTON/CARIN/BELLC/MARTIN)	Jeremh	19	16
47	33	23	Needed Me	DAVID/FRANCO/INAR/DAVID/FRANCO/INAR	Rihanna	23	12
24	22	24	Middle	DISHAK/AAJAS (V.SEGOR/ARONE A.L.MARCHANT A.L.KRISTOF)	DJ Snake Feat. Bipolar Sunshine	20	14
16	19	25	Pop Style	SEVU/DUBSIA (G.HAMM/TREHALL A.AUBREY/AGAR/RESCOR/WSC/CHAPMAN)	Drake Feat. The Throne	16	3
33	29	26	Close	MATTHIAS/ROCK (J.PREDRISSON/LARSSON, L.MICHAELS/IVAN/BOONINDVILBURN)	Nick Jonas Feat. Tove Lo	26	4
20	23	27	One Call Away ▲	DI FRANK (A.J.PROVED/BRANDS/CAPTER, N.LARSON/DONALD/B.SAAC/C.PUTH/ATP/PAE)	Charlie Puth	12	21
RE-ENTRY	28	28	Kiss ●	PRINCE (PRINCE)	Prince And The Revolution	1	19
RE-ENTRY	29	29	Little Red Corvette	PRINCE (PRINCE)	Prince	6	23
27	26	30	Stitches ▲	DAT/CH/HELE/GAIGER (L.D.PARKER, L.T.GRIGER (L.D.X.YRIAC/DEIS)	Shawn Mendes	4	48
38	34	31	Let It Go ▲	LIKING (I.BAY/P.BARRY)	James Bay	30	18
31	31	32	Exchange	THE MECHANICS (B.TILLER/M.HERNANDEZ, M.JOHNSON/L.HALL)	Bryson Tiller	26	26
26	28	33	Roses ▲	THE CHAINSMOKERS (JACAGGART/EMINCE)	The Chainsmokers Feat. Rozes	6	27
23	25	34	Jumpman ▲	MEREDITH/COMB/BLUM (M.PARKER, L.T.GRIGER (L.D.X.YRIAC/DEIS)	Drake & Future	12	31
18	24	35	Hands To Myself ▲	MATTHIAS/ROBIN (L.PANTER/MIKHAELS, R.PREDRISSON/M.LARSON/CLAYTON/MAX/STARR)	Selena Gomez	7	20
25	27	36	Hello ▲	G.KURSTIN (A.ADKINS/G.KURSTIN)	Adele	1	26
28	30	37	Don't	THE CHAINSMOKERS (JACAGGART/EMINCE)	Bryson Tiller	13	30
39	35	38	Somewhere On A Beach	F.COPPERMAN (P.LYLER/BOYF.A.PARKER/D.KRUMHOLZ/EMINCE)	Dierks Bentley	35	12
RE-ENTRY	39	39	Let's Go Crazy ●	PRINCE (PRINCE)	Prince And The Revolution	1	20
32	32	40	Down In The DM ●	BEN BELLON/SC.HI (M.ANGILO/M.AUGELLO/BLD/HELLWEH)	Yo Gotti Feat. Nicki Minaj	13	21
RE-ENTRY	41	41	1999	PRINCE (PRINCE)	Prince	12	29
HOT SHOT DEBUT	42	42	Just Like Fire	MAX MARTIN/SHELLBACK/HOLTER (PINK, MAX MARTIN/SHELLBACK/HOLTER)	Pink	42	1
56	44	43	Cut It	THEZ/BEATS (D.ROSE/J.M.BEDACORNS, A.THOFF/NOVA, J.)	O.T. Genasis Feat. Young Dolph	43	9
30	36	44	Humble And Kind	B.GALL/DAVORET/MCGRAW (L.MCGINNIN)	Tim McGraw	30	11
41	40	45	Think Of You	CORONEL/COYING (C.COYING, C.COYING/WBL/ROG)	Chris Young Duet With Cassadee Pope	40	10
49	42	46	The Sound Of Silence	K.CHURCO (P.SIMON)	Disturbed	42	9
55	47	47	Cheap Thrills	G.KURSTIN (S.J.L.FUR/L.R.G.KURSTIN/S.PHARROUES)	Sia Feat. Sean Paul	39	10
42	39	48	The Hills ▲	M.ANO/LLANGILO (A.TESFAYEA/BALSHE/ENIC/EPSON/LLANGILO)	The Weeknd	1	48
46	43	49	Youth	BINSCORE/SLOUIS/ALL/CTW (T.SIMON/L.BINSCORE, B.MCCLAU/CHILPA/AL/KUCH/S/JOFF)	Troye Sivan	23	12
51	41	50	Lost Boy ●	RUTH B (R.BERBE)	Ruth B	41	9

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Volume 128 / No. 12

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Prince photographed in 2004. Steven Klein/Art Partner Licensing.

Prince's microphone stand, adorned with his signature love symbol, photographed Dec. 29, 2013, at Mohegan Sun Arena in Uncasville, Conn.

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UNFORGETTABLE...



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2016 TOUR:

2/20	Seattle, WA	The Showbox	3/15	Kansas City, MO	Arvest Bank Theatre at The Midland	3/29	Boston, MA	House of Blues
2/21	Vancouver, BC	Vogue Theatre	3/16	St. Paul, MN	Myth	3/31	Sayreville, NJ	Starland Ballroom
2/23	Portland, OR	Crystal Ballroom	3/17	Chicago, IL	Vic Theatre	4/2	Tampa, FL	The Ritz Ybor
2/25	San Francisco, CA	The Regency Ballroom	3/19	Milwaukee, WI	Riverside Theater	4/4	Lake Buena Vista, FL	House of Blues
2/26	Los Angeles, CA	Theatre at Ace Hotel	3/20	Royal Oak, MI	Royal Oak Music Theatre	4/5	Atlanta, GA	The Buckhead Theatre
3/9	Nashville, TN	Cannery Ballroom	3/21	Toronto, ON	The Danforth Music Hall	4/7	Austin, TX	Emo's
3/11	Louisville, KY	Mercury Ballroom	3/23	Montreal, QC	Club Soda	4/9	Dallas, TX	South Side Music Hall
3/12	Indianapolis, IN	Egyptian Room at Old National Centre	3/24	New York, NY	PlayStation Theater	4/10	Houston, TX	Warehouse Live
3/13	St. Louis, MO	The Pageant	3/26	Philadelphia, PA	Trocadero Theatre	4/13	Tulsa, OK	Cain's Ballroom
			3/28	Washington, DC	9:30 Club	4/15	Tempe, AZ	Marquee Theatre

Thank you Melanie, Ron Shapiro @ Craig Bruck for an amazing tour.

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5 CONTINENTS

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CONGRATS, KEVIN!





Beyoncé wreaks havoc while wearing Cavalli in the clip for "Hold Up" on *Lemonade*.

BEYONCÉ LIFTS A RISING TIDAL

JAY Z'S PLATFORM BOASTS *LEMONADE* AND PRINCE EXCLUSIVES AS COMPETITION (AND SNIPING) INTENSIFY: 'IT'S LIKE *GAME OF THRONES* FOR STREAMING'

BY DAN RYS

T

THERE'S A GUIDING BUSINESS principle to the nearly 20-year-old career of global pop icon **Beyoncé**: Being the exception is the rule.

Certainly that was the case with her sixth solo album, *Lemonade*, which appeared as a Tidal exclusive on the night of Saturday, April 23, paired with a one-hour HBO special as a visual accompaniment (788,000 tuned in live, according to the network). In an unorthodox — and somewhat unpredictable — release, some 18 hours later *Lemonade* was available for purchase in the Tidal digital store for \$17.99 (a package that includes the HBO special,

which was directed by **Jonas Akerlund**, **Mark Romanek** and **Kahlil Joseph**, among others), and by early Monday, iTunes and Amazon also had the album (a physical version is due out May 6). Call it a tiered rollout: methodical, tactical and, if not flawless, perfectly successful.

Executives at Columbia Records — Beyoncé's long-time home at Sony Music, with which she recently re-upped her commitment in an exclusive licensing partnership between the label and her company, Parkwood Entertainment — were said to be "very happy with day one." Some 1.8 million tweets referenced the singer that day, but they were even happier with album sales, estimated to come in at more than 450,000 in the week ending April 28 (and likely 550,000-plus with track- and streaming-equivalent albums), say

industry forecasters. It's the sort of success story "we all need," says a high-ranking source.

Perhaps none more so than Tidal, the streaming service **Jay Z** bought for \$56 million. Beset early on by criticism of its artist-ownership model, executive overhaul and a series of tech mishaps, Tidal struggled to find its footing. But in the past four months, it has laid claim to two No. 1 albums (**Rihanna's** *Anti* and **Kanye West's** *The Life of Pablo*), the 300-song digital catalog of **Prince** and now *Lemonade*, which Tidal will stream exclusively "in perpetuity," a rep tells *Billboard*.

In fact, what was called a misstep weeks ago, the stop-start of West's "living album," *Pablo*, can now be seen as a positive. Tidal showed a new nimbleness in the face of artistic whims — needed even for *Lemonade*, which a week before its release was still

THE OVER UNDER



Fresh off a writing credit on Beyoncé's *Lemonade*, **Karen O** and Yeah Yeah Yeahs play their first show since 2013.



Apple CEO **Tim Cook** reveals the company's first quarterly sales drop in 13 years, sending its stock tumbling.



The Agency Group senior vp **Ken Fergalich** breathes easy as Guns N' Roses complete its two Coachella reunion shows.

LEMONADE: FABRICATED; VETERAN: WIREIMAGE.COM; KAREN O: ANDREW HERRINGTON/GETTY IMAGES; FERGALICH: COURTESY OF UNITED TALENT AGENCIES



Beyoncé flanked by members of Daft Punk and Arcade Fire at the launch event for Tidal in March 2015.

Beyoncé By The Numbers

4.1M

Tweets about *Lemonade* or Beyoncé between April 23 and April 25, according to Twitter.

2.3M

Sales of Beyoncé's self-titled album released in 2013, according to Nielsen Music.

being worked on, according to insiders. *Pablo* purportedly racked up 250 million global streams in its first 10 days (the album was released wide six weeks later).

Still, exclusives don't sit well with all streamers. Spotify global head of communications and public policy **Jonathan Prince** released a statement in the wake of *Lemonade* calling such deals "bad for artists and bad for fans." But Spotify's commanding market-share lead (30 million subscribers) enables it to take that stance.

Tidal's reliance on high-profile exclusives tripled its number of subscribers worldwide between September 2015 and March 2016 to 3 million, according to the company.

"The jury's out on the long-term effect of exclusives," says MusicWatch managing partner **Russ Crupnick**, who notes that while Tidal flew to No. 1 in the App Store, its usage among listeners is steady at 1 percent. "If I can get *Lemonade* a day later on iTunes, how exclusive is that? It's like knowing you can get the new Tesla at the Kia dealer."

Tidal's competitors aren't sitting idle. In March, Spotify raised \$1 billion in convertible debt financing, upping its war chest to \$2.5 billion. (Tidal has not disclosed funding.) Apple Music is growing fast, announcing on April 26 that it has added 2 million subscribers since February, reaching 13 million. (Apple also locked in a one-week exclusive for the new **Drake** album, *Views From the 6*, due April 29.)

Future's manager, **Anthony Saleh**, who negotiated a deal with Apple that included the exclusive release of the rapper's *Evol* in February, says the current climate "is like *Game of Thrones* for streaming — pick your poison ... [Yet], we're big on consumers being able to just get [the music]." ●

Prince, Spontaneously Celebrated

A quick snapshot of coast-to-coast homages after the death of the superstar on April 21 (full coverage begins on page 34)



1 An "RIP" sticker affixed to the Prince Street subway station in Manhattan. 2 Fan Caren Minardi held a photo of Prince outside the Apollo Theater in Harlem before an April 21 vigil attended by hundreds of the faithful. 3 Director Spike Lee hosted a block party that he dubbed the "Prince We Love You Shockadelica Joint" outside his Brooklyn office on April 21, drawing an estimated 1,000 attendees. 4 Sheila E. with Prince/Sly & The Family Stone bassist Larry Graham outside the private memorial held at Paisley Park in Chanhassen, Minn., on April 23. 5 Thousands attended a second line during the New Orleans Jazz & Heritage Festival on April 25. 6 A memorial outside the First Avenue club in Prince's hometown of Minneapolis, where he performed many times and made world-famous in *Purple Rain*. 7 The I-35W Bridge in Minneapolis bathed in purple light on April 22.



TIDAL: BEYONCE/REX USA; 1: JAMES MCGRAW/POLARIS; 2: RICHARD HARRIS/POLARIS; 3: BREYD V. CLARKE/GETTY IMAGES; 4: JAY WATSON; 5: SWAN THORNTON/GETTY IMAGES; 6: JEFF WHEELER/REX USA; 7: STEPHEN MURPHY/GETTY IMAGES

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**INDEPENDENT
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SONGS MUSIC PUBLISHING**

SONG OF THE YEAR

SHUT UP AND DANCE

Writers: Ben Berger, Eli Brose Maiman, Ryan McMahon, Nicholas Petricca, Kevin Ray, Sean Waugaman
Publishers: Anna Sun Music, Benjamin Berger Publishing, Ryan McMahon Publishing, Sony/ATV Tunes LLC, Treat Me Better
Tina, Verb To Be Music, Warner/Chappell Music, Inc., What A Raucous Music

"AM I WRONG"

Writers: Ablai Jallow, William Wik Larsen
Publishers: BMG, IDAP Music, Shapiro Bernstein & Co., Inc.

"ANIMALS"

Writer: Shellback (STIM)
Publisher: Kobalt Music Publishing America, Inc.

"BAD BLOOD"

Writers: Kendrick Lamar, Max Martin (STIM), Shellback (STIM)
Publishers: Hard Working Black Folks Inc., Kobalt Music Publishing America, Inc., Top Dawg Music, Warner/Chappell Music, Inc.

"BLAME"

Writers: James Newman (PRS), Adam Wiles
Publishers: BMG, Sony/ATV Tunes LLC

"BLANK SPACE"

Writers: Max Martin (STIM), Shellback (STIM)
Publisher: Kobalt Music Publishing America, Inc.

"BUDAPEST"

Writer: Joel Laslett Pott (PRS)
Publisher: BMG

"CAN'T FEEL MY FACE"

Writers: Savan Kotecha, Max Martin (STIM), Ali Payami (STIM), Peter Svensson (STIM), Abel "The Weeknd" Tesfaye (SOCAN)
Publishers: Kobalt Music Publishing America, Inc., SONGS Music Publishing, Warner/Chappell Music, Inc.

"CENTURIES"

Writers: Michael "Omega" Fonseca, Suzanne Vega
Publishers: Music Of Radar, The Great O Music, These Are Songs of Pulse, Warner/Chappell Music, Inc., Waifersongs LTD

"CHEERLEADER"

Writers: Clifton "Specialist" Dillon, Ryan "Music" Dillon, Sly Dunbar (PRS), Omar "OMI" Pasley
Publishers: Coco Plum Music Publishing, Oufah Music Publishing, Ultra International Music Publishing

"COOL FOR THE SUMMER"

Writers: Savan Kotecha, Alexander Kronlund (STIM), Demi Lovato, Max Martin (STIM), Ali Payami (STIM)
Publishers: DDLovato Music, Kobalt Music Publishing America, Inc., Universal Music Publishing Group, Warner/Chappell Music, Inc.

"EARNED IT"

Writers: Ahmad "Belly" Baishe (SOCAN), Jason "Daheala" Quenneville (SOCAN), Abel "The Weeknd" Tesfaye (SOCAN)
Publishers: SONGS Music Publishing, Universal Music Publishing Group, Warner/Chappell Music, Inc.

"EX S AND OH S"

Writer: Dave Bassett
Publishers: Bassett Songs, Sony/ATV Tunes LLC

"FIGHT SONG"

Writer: Dave Bassett
Publishers: Bassett Songs, Sony/ATV Tunes LLC

"GDFR"

Writers: Thomas "Papa Dee" Allen, Harold Ray Brown, Mike Caren, Andrew Cedar, DJ Frank E, Jerry Goldstein, Lonnie Jordan, Charles Miller, Lee Oskar, Howard E. Scott
Publishers: Andrew Cedar Publishing, Artist Publishing Group West, BMG, Far Out Music, J Franks Publishing, Serious Scriptures, Warner/Chappell Music, Inc.

"GOOD FOR YOU"

Writer: Selena Gomez
Publisher: Good Fellowship Publishing

"HEARTBEAT SONG"

Writers: Jimmy Eat World, Audra Mae
Publishers: Amaeb, Do I Get A Pickle With That Music, Warner/Chappell Music, Inc.

"HELLO"

Writer: Greg Kurstin
Publishers: Kurstin Music, Sony/ATV Tunes LLC

"HERE"

Writers: Robert T. Gerongco, Samuel T. Gerongco, Terence P. Lam (SOCAN)
Publishers: Brass North Music, Samety Sam Publishing, Warner/Chappell Music, Inc.

"HEY MAMA"

Writer: David Guetta (SACEM)
Publisher: Shapiro Bernstein & Co., Inc.

"THE HILLS"

Writers: Ahmad "Belly" Baishe (SOCAN), Emmanuel "Mando" Nickerson, Tom Raybould (PRS), Abel "The Weeknd" Tesfaye (SOCAN)
Publishers: Connoisseur of Connoisseurs, Kobalt Music Publishing America, Inc., SONGS Music Publishing, Warner/Chappell Music, Inc.

"HONEY, I'M GOOD"

Writers: Nolan Sipe
Publishers: Margetts Road Music, Nolan W Sipe Music, Sony/ATV Tunes LLC

"HOTLINE BLING"

Writer: Paul "Nineteen85" Jefferies
Publishers: Nyan King Music, Sony/ATV Tunes LLC

"LEAN ON"

Writers: DJ Snake (SACEM), Martin Bresso (SACEM), Philip Meckseper (GEMA), Wesley Pentz
Publishers: BMG, Get Familiar Music, I Like Turtles Music, Mad Decent Publishing, SONGS Music Publishing

"LIKE I'M GONNA LOSE YOU"

Writers: Meghan Trainor, Justin Weaver
Publishers: Big Yellow Dog Music, Cornman Music, Warner/Chappell Music, Inc.

"LIPS ARE MOVIN"

Writers: Kevin Kadish, Meghan Trainor
Publishers: Big Yellow Dog Music, Over-Thought Under-Appreciated Songs, Sony/ATV Tunes LLC

"LOCKED AWAY"

Writers: Lukasz "Dr. Luke" Gottwald, Theron Thomas, Timothy Thomas, Henry "Cirkut" Walter
Publishers: Cirkut Breaker LLC, Kasz Money Publishing, Prescription Songs LLC, TNT Explosive Publishing, Universal Music Publishing Group

"LOVE ME HARDER"

Writers: Ahmad "Belly" Baishe (SOCAN), Savan Kotecha, Max Martin (STIM), Ali Payami (STIM), Abel "The Weeknd" Tesfaye (SOCAN)
Publishers: Kobalt Music Publishing America, Inc., SONGS Music Publishing, Warner/Chappell Music, Inc.

"LOVE ME LIKE YOU DO"

Writers: ILYA (STIM), Savan Kotecha, Max Martin (STIM), Ali Payami (STIM), Tove Lo (STIM)
Publishers: Kobalt Music Publishing America, Inc., Universal Music Publishing Group, Warner/Chappell Music, Inc.

"POST TO BE"

Writers: Everton Bonner (PRS), Chaka Demus, Samuel "Sam Hook" Jean, Lloyd Gitsy Willis (PRS)
Publishers: Kobalt Music Publishing America, Inc., Narmaharris Music Publishing, Sam Hook Music, Sony/ATV Tunes LLC, Universal Music Publishing Group

"RIPTIDE"

Writer: James Keogh p/k/a Vance Joy (APRA)
Publisher: Warner/Chappell Music, Inc.

"SEE YOU AGAIN"

Writers: Andrew Cedar, DJ Frank E, Josh Hardy (APRA), Dann Hume (APRA), Phoebe Lou (APRA)
Publishers: Andrew Cedar Publishing, Artist Publishing Group West, J Franks Publishing, Universal Music Publishing Group, Warner/Chappell Music, Inc.

"SHAKE IT OFF"

Writers: Max Martin (STIM), Shellback (STIM)
Publisher: Kobalt Music Publishing America, Inc.

"SOMEBODY"

Writers: Jeremih, Joe Khajadourian, Alex Schwartz
Publishers: Artist Publishing Group West, Ohaji Publishing, Panic Attack Publishing, Schweezy Beats Publishing, Universal Music Publishing Group, Warner/Chappell Music, Inc.

"STAY WITH ME"

Publisher: Sony/ATV Tunes LLC

"STYLE"

Writers: Max Martin (STIM), Ali Payami (STIM), Shellback (STIM)
Publishers: Kobalt Music Publishing America, Inc., Warner/Chappell Music, Inc.

"SUGAR"

Writers: Joshua "Ammo" Coleman, Lukasz "Dr. Luke" Gottwald, Jacob "JKash" Hindlin, Mike Posner, Henry "Cirkut" Walter
Publishers: Cirkut Breaker LLC, Kasz Money Publishing, Kobalt Music Publishing America, Inc., North Greenway Productions, Prescription Songs LLC, Sony/ATV Tunes LLC

"TALKING BODY"

Writers: Jakob Jerlström (STIM), Ludvig Söderberg (STIM), Tove Lo (STIM)
Publisher: Warner/Chappell Music, Inc.

"THINKING OUT LOUD"

Writer: Amy Wadge (PRS)

"TIME OF OUR LIVES"

Writers: Lukasz "Dr. Luke" Gottwald, Lifted, Shaffer "NE-YO" Smith, Henry "Cirkut" Walter
Publishers: Cirkut Breaker LLC, Kasz Money Publishing, Pen In The Ground Publishing, Prescription Songs LLC, RLFQ Music, Sony/ATV Tunes LLC, Universal Music Publishing Group, Ye World Music

"TRAP QUEEN"

Writers: Tony Fadd, Willie J. Maxwell
Publishers: 45th and 3rd Music Publishing Inc., BMG, RGF Productions, Sony/ATV Tunes LLC, Tony Fadd Beats, Zoovier

"UMA THURMAN"

Writers: Waqas Hashmi (SOCAN), Jarrel Young (SOCAN)
Publisher: SONGS Music Publishing

"UPTOWN FUNK"

Publishers: BMG, Thou Art the Hunger, Universal Music Publishing Group, Warner/Chappell Music, Inc.

"WANT TO WANT ME"

Writers: Sam Martin, Lindy Robbins
Publishers: Artist Publishing Group West, Hey Kiddo Music, Sam Martin Music Publishing, Warner/Chappell Music, Inc.

"WAVES"

Writer: Jihad Rahmouni (BUMA)
Publisher: Sony/ATV Tunes LLC

"WHAT DO YOU MEAN?"

Writers: Justin Bieber, Jason "Poo Bear" Boyd, Mason Levy
Publishers: Artist Publishing Group West, Bieber Time Publishing, BMG, Hitco South, Mason Levy Productions, Poo B Z Publishing Inc., Universal Music Publishing Group, Warner/Chappell Music, Inc.

"WHERE ARE Ü NOW"

Writers: Justin Bieber, Jason "Poo Bear" Boyd, Sonny Moore, Wesley Pentz
Publishers: Bieber Time Publishing, BMG, Copaface, Hitco South, I Like Turtles Music, Poo B Z Publishing Inc., SONGS Music Publishing, Universal Music Publishing Group

"WILDEST DREAMS"

Writers: Max Martin (STIM), Shellback (STIM)
Publisher: Kobalt Music Publishing America, Inc.

"WORTH IT"

Writers: Mikkel Eriksen, Tor Hermansen, Ori Kaplan (Balkan Beat Box), Kid Ink, Priscilla Renea
Publishers: Alumni Ink Publishing, Bluma, SONGS Music Publishing, Sony/ATV Tunes LLC, Warner/Chappell Music, Inc.

"YOU KNOW YOU LIKE IT"

Writers: DJ Snake (SACEM), Martin Bresso (SACEM)
Publishers: BMG, Get Familiar Music



BEHIND THE SCENES

Of Monsters And Men At Work? Inside Late Night's New Mashups

Jimmy Kimmel's Monday night franchise was born after the TV talk-show host saw a YouTube video of "Huey Lewis & The Foos"

BY MELINDA NEWMAN
PHOTOGRAPHED BY ADAM ROSE

JIMMY KIMMEL REMEMBERS THE moment he came up with the idea for MashUp Mondays, *Jimmy Kimmel Live!*'s end-of-show segment that pairs artists based on the compatibility of their names as opposed to their music and airs during sweeps ratings periods in February, May and November. He saw a YouTube video of Huey Lewis from Huey Lewis & The News playing with Foo Fighters. "Dave Grohl referred to them as Huey Lewis & The Foos," says Kimmel, 48. Cue lightbulb!

The first MashUp Monday premiered in February 2015 with Morris Day and Haim performing The Time's 1984 classic "Jungle Love" as Morris Day & The Haim. Subsequent collabs include Panic at the Disco with "Thong Song" (*Kimmel*'s most-watched clip yet, with 600,000 views on YouTube), Fall Out Boy's "The Line" with "Motown Philly" and saxophonist Kenny G and Warren G on the rapper's 1994 hit "Regulate" as Kenny & Warren G.

The hope of the ABC show, which averages a 0.6 rating among adults 18-to-49 and 2.4 million viewers (according to Nielsen), is to create a one-of-a-kind performance — akin to more established concepts like James Corden's Carpool Karaoke or Jimmy Fallon's Classroom

Instruments — that can go viral and also keep the late-night audience tuned in. Says Kimmel: "To get people to stay until the end and see what this crazy performance will be like is our number-one goal."

The May 2 MashUp Monday, Of Monsters and Men at Work, pairs



Kimmel

Icelandic group Of Monsters and Men with Colin Hay of Australian band Men at Work and took more than a year to come together, says *Kimmel* music executive Scott Igoe. Instead of performing only a Men at Work classic, Hay suggested combining four

songs — Of Monsters and Men's "Little Talks" and "Love Love Love" and Men at Work's "Down Under" and "Overkill." (Acts usually work out parts on their own, then first meet at rehearsal, but because of the complexity of their mashup, Of Monsters and Men went to Hay's house in Santa Monica a week before to practice.)

"I was a bit scared at first," says Monsters singer Nanna Bryndis Hilmarsdottir. "The first two songs are bright and open; the others are a completely different vibe."

Ideally, both acts would gain exposure from their collaboration, but making a great mashup comes first. "The idea is to do something which actually sounds good," says Hay. "Whatever happens from there is an added benefit." ●

Top: Of Monsters and Men at Work rehearsed for their May 2 MashUp performance on *Jimmy Kimmel Live!* Playing the mashup for laughs doesn't work, says the show's music booker Scott Igoe. "You've got to buy into the concept; you have to go all in."



After Hilmarsdottir worked out her harmonies for her band's "Love Love Love," she moved on to "Overkill." "I love that song," she says of the Men at Work hit. "It's really cool we're combining that one as well."



Above: Igoe (second from left) meets with band members to discuss the collaboration. Next to tape a MashUp Monday: Flo Rida Georgia Line. On the wish list? "Dixie Styx and TLC Sia," he says.



Of Monsters and Men singer-guitarist Ragnar "Raggi" Porhallsson (center) shared a story with Men at Work's Hay during rehearsal for their MashUp Monday performance. Says Hay of the soft-voiced Icelandic pop outfit: "I liked their music [and] their whole sensibility."

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Karin Timpone
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Kelly Merryman
Vice President Content
Partnerships, YouTube



Timbaland
Music Producer, Songwriter



Steve Angello
DJ, Recording Artist



From left: Hall,
James Jagger,
Sharna and
Mick Jagger.

NOTED

04-19
→

Warner Bros. Records U.K. appointed **Phil Christie** president. He formerly was the label's head of A&R.

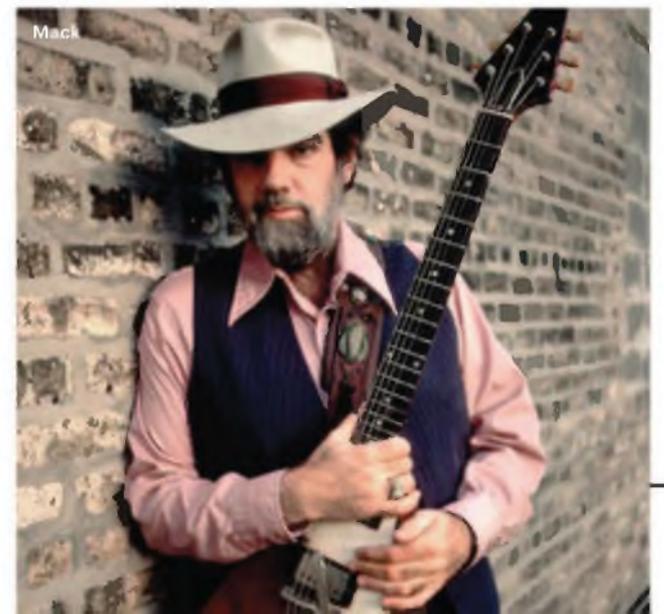
China's Alibaba launched a new music-focused platform, Alibaba Planet, to facilitate fan-to-artist relations.

Mike Harris joined Universal Music Group Nashville as COO. He previously served as executive vp/GM for Capitol Music Group's Caroline division. In addition, Universal Music Group elevated **Barak Moffitt** to the newly created position of executive vp content strategy and operations.

Richard Duaine Lyons, founding member of Bay Area group **Negativland**, died from complications of nodular melanoma. He was 57.

04-21
→

Lonnie Mack, who influenced a generation of guitarists like **Stevie Ray Vaughan** and **Eric Clapton**, died of natural causes at Centennial Medical Center near his home in Smithville, Tenn. He was 74.



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SGAE, the Spanish society of authors and editors, named its 40th president: musician-composer **José Miguel Fernández Sastrón**.



Fernández Sastrón

GLAAD announced it will honor **Mariah Carey** with its Ally Award at the 27th annual GLAAD Media Awards, scheduled for May 14 at the Waldorf-Astoria in New York.

Creative Artists Agency signed **David Bryan** for individual representation. The **Bon Jovi** keyboardist is an award-winning composer-lyricist who co-wrote the hit Broadway musical *Memphis* with **Joe DiPietro**.

Mike Davis was named Rhapsody International's new — and first — CEO.

Iggy Azalea signed with William Morris Endeavor for worldwide representation. She previously was with Creative Artists Agency.

Epic Records vp publicity **Melissa Victor** wed Morris Michael Burkhardt, an actuary, in Grenada, West Indies.



Azalea

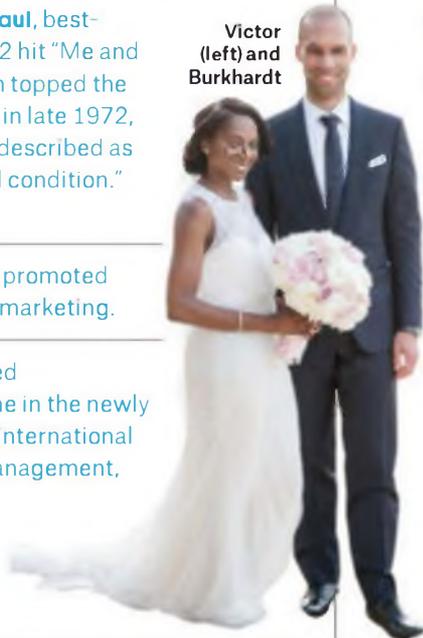
After a secret wedding in New York's Catskills in September 2015, *Vinyl* actor **James Jagger** celebrated his marriage to **Anoushka Sharma** in Oxfordshire, England. Attendees included parents **Mick Jagger** and **Jerry Hall**, **Rupert Murdoch**, **Georgia May Jagger** and **Ronnie Wood**.

Soul singer **Billy Paul**, best-known for his 1972 hit "Me and Mrs. Jones," which topped the Billboard Hot 100 in late 1972, died of what reps described as a "serious medical condition." He was 81.

Republic Records promoted **Donna Gryn** to vp marketing.

Meg Symyk joined Entertainment One in the newly created role of vp international marketing and management, eOne Music.

Victor (left) and Burkhardt



Mike Sacha, personal assistant to **Kid Rock**, died in an ATV accident in Nashville. He was 30.

Jennifer Hudson and **Harvey Fierstein** joined the cast of NBC's live musical event *Hairspray*, set to be broadcast from Los Angeles on Dec. 7.

Kevin Jonas and wife **Danielle Deleasa** announced that they are expecting their second child together.

Buenos Aires mayor **Horacio Rodríguez Larreta** announced a ban on major electronic festivals in the Argentine capital in response to the death of five people during the Time Warp event on April 15.

Karen Mateo, CBS Radio's head of communications, announced she will exit her post on May 6.

Universal Music U.K. named **Brian Celler** executive vp/head of international. He previously served as managing director of Principle/Maverick Management.

Nue Agency appointed **Brooke Emerson**, formerly of Red Bull and Translation, as partner.

Stirling McIlwaine joined Three Six Zero as senior vp U.S. artist management. For the past five years, he led his own Pearl Group Entertainment, where **Chris Daughtry** was a client. Prior to that, he worked alongside **Simon Fuller** at 19 Entertainment.

UTA added North America to its representation of rock band **Muse**. The agency already represented the act internationally.



Jonas

BIRTHDAYS

- | | |
|--|---|
| April 29
Carnie Wilson (48)
Master P (49)
Willie Nelson (83) | May 2
Lily Allen (31) |
| April 30
Amanda Palmer (40) | May 3
Paul Banks (38) |
| May 1
Tim McGraw (49)
Glen Ballard (63)
Judy Collins (77) | May 4
Lance Bass (37)
Mike Dirnt (44)
Sharon Jones (60) |
| | May 5
Adele (28) |

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FROM THE DESK OF

FOUNDER/CEO, ATOM FACTORY

Troy Carter

Music meets the tech world as the veteran manager prepares to roll out Meghan Trainor's latest

BY GAIL MITCHELL

PHOTOGRAPHED BY NOAH WEBB

THE CULVER CITY OFFICE OF Atom Factory — equidistant to both Los Angeles' Silicon Beach and the Hollywood haunts of the Sunset Strip — is much like its owner, who famously has one sneakered foot in the world of tech and the other in music. But while **Troy Carter**, who made his name as **Lady Gaga**'s manager (the two split, somewhat acrimoniously, in 2013 after five years together) and currently represents **Meghan Trainor**, once carried his future-forward ethos as his calling card, the 43-year-old now wants to remind the industry that he "is still committed to being in the music business."

Credit hitmaker Trainor, who, on the heels of her million-selling debut *Title* and a best new artist win at the Grammy Awards in February, will release her sophomore album, *Thank You*, on May 13. The company's 18-member team also works on singer-songwriter **Charlie Puth**, violinist **Lindsey Stirling** and **Kendrick Lamar** collaborator/jazz saxophonist **Kamasi Washington**. Atom Factory also is home to a portfolio of investments (Uber, Spotify, Lyft and Dropbox to name a few); Pop Water, a healthier alternative to soda; and Smashd Labs, an accelerator program aimed at nurturing next-wave tech firms. Carter also is a founding/general partner of Cross Culture VC.

Born and raised in West Philadelphia, Carter first wanted to be a rapper, but after performing for **Will Smith** and **DJ Jazzy Jeff**, that dream faded. Instead, he broke into the music business assisting in Jeff's studio and later moved to Los Angeles, working for Smith and **James Lassiter**'s Overbrook Entertainment.

In 1999, Carter co-founded management firm Erving Wonder with **Julius "J" Erving**,

son of the basketball legend. **Eve** was their first client. In 2004, Erving Wonder was acquired by Sanctuary Group as a short-lived tentpole of the company's urban arm.

Carter next signed Gaga, who exploded in 2008 with her debut album *The Fame*. But on the eve of her fourth album *ArtPop*, he was fired over "creative differences." Atom Factory since has seen departures from clients **Miguel** and **John Mayer**, as well as company co-presidents **Ty Stiklorius** and Erving.

The married father of three sons and two daughters, Carter, who declined to comment on his split with Gaga, spoke to *Billboard* as Trainor's "No" was within reach of No. 3 on the Billboard Hot 100.

"When I started Atom Factory, the idea was to do something small yet powerful," says Carter, photographed April 18 in his office in Culver City. "That name resonated with the mission."

What is the chief strategy in rebranding Trainor the second time around?

It's about pulling back layers. When "All About That Bass" became such a big record, people assumed Meghan would be a one-hit wonder. Our strategy from the very beginning was, how do we change that perception? With the first single [from *Thank You*], "No," she surprised anyone who thought she would come back with more doo-wop. So the first strategic piece was that element of surprise. Skechers was also a big part in launching this campaign. They did an eight-figure ad buy for "No" and the second single that will go through the end of the year.



Wasn't "No" one of the last songs she recorded for the album? How crucial was it to the album's rollout?

As Meghan was turning in the album, "No" was the final song. She ended up putting a couple of new songs on it after "No" was released. We felt we had a lot

business moving forward?

I think the perception over the last couple of years was that I was focused on technology. That's true; we've invested in probably 100 companies. But it's also important to me that we break artists. Between Meghan, Charlie and Kamasi, we're showing that

at what Magic Leap and a few other people are doing in that space will be a lot more interesting to consumers. In the future, an artist will be able to perform for the entire world in one date. For the fan, it will be a fully immersive experience — through a pair of glasses or whatever the device.

"The number of African-American companies that are funded is abysmal."

of great records. But "No" was that sort of statement record that [Epic chairman/CEO] Antonio "L.A." Reid was looking for. So she went in the studio that evening after she and L.A. had a conversation.

Could "statement record" be construed as "more commercial"?

I wouldn't say more commercial. When you look at the music landscape and just where Meghan sits, "All About That Bass" was a statement record. But "No" wasn't an obvious record considering the sound of her first album. Coming back out, it was important to have a record that people weren't going to expect from her. That's what L.A. was pushing for.

Having gone through a failed management merger with Erving Wonder and Sanctuary, what did you learn from that experience?

There are pros and cons. The downside was a sort of culture clash. There wasn't a lot of planned integration between Erving Wonder and Sanctuary or how this consortium was going to work. That in and of itself is a recipe for failure. On the positive side, I learned a lot about touring. Seeing the **Guns N' Roses**, **Motley Crue** and **Destiny's Child** business at that time opened my eyes to global touring.

Why did Stiklorius and Erving leave?

It's two different circumstances. With Ty, her deal was up with Atom Factory. She wanted to be an entrepreneur and start her own thing. I can only be supportive of that — I've left companies and started my own thing, and I had a lot of people support me in doing that. The same thing with J. Without getting into specific details, he and I have been friends who've gone through marriages, raising each other's kids ... everything, you name it. It was important that we separate business from personal and maintain our relationship.

Between those departures and your push into technology, is management still a major component of your

we're focused on music. Still, it's important that we build a company of the future versus a management company of the past. That doesn't work anymore.

Can you pinpoint what no longer works?

In order for a company to be sustainable, you have to know a lot more about the business than making records and going on the road. Technology is going to play a huge part in tomorrow's music business. And the companies that will win are going to be the most equipped to understand how to use data to further an artist's career.

What is a prediction you have for the convergence of technology and music?

I don't think holograms are the future in the music industry. There's technology that's better — and much cheaper — which will be deployed in the coming years, specifically in augmented reality. Looking

Racial diversity has been a key talking point in many of your speeches. How would you grade the technology and music industries in achieving that goal?

I would give technology an F because the numbers don't lie. The number of African-American companies that are funded is pretty abysmal.

Music is one of those businesses in which, if you're talented and hustle hard enough, you can make it — specifically as an entrepreneur. If you look as far back as **Berry Gordy**, **Russell Simmons**, **Andre Harrell**, L.A. Reid and **Sean "Diddy" Combs**, there's a whole lineage of successful black entrepreneurs who have built their own companies from scratch. These guys have given us the blueprint to where we didn't have to wait around for handouts. That's the one part in which I definitely give the music industry a lot more credit, a C minus, than the tech industry. Once you talk about the corporate side of it, the numbers don't lie in terms of the lack of high-ranking African-American males or females, or any sort of minority executives, truly running these companies. ●

1 Decorative elements in Carter's office include a woven basket and a saxophone that once belonged to Bill Clinton, a gift from John Legend. **2** Ancient Chinese figurines dot the cabinetry. Carter's business mantra? "Chop wood and carry water," he says. "That's all it boils down to." **3** Although the tones in Carter's office are mostly black, this invite to Daniel Ek and Ash Pournouri's Stockholm Symposium, held in June 2015, helps capture the light.



7
DAYS
on the
SCENE





Ice Cube (left) finally delivered on the full-fledged N.W.A reunion promised during Coachella's first weekend after bringing out Dr. Dre on April 23 in Indio, Calif., to rabid applause. The set marked the first time the four members, including MC Ren and DJ Yella, have performed together in 27 years.



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1 From left: Jon Bon Jovi, Jim Gaffigan, Michael Stipe, Mike Myers and Aziz Ansari at Food Bank of New York City's Can Do Awards held April 20 in New York. 2 Christine & The Queens accepted flowers at the El Rey Theatre in Los Angeles on April 21, a show attended by new fan Tove Lo. 3 Kelly Rowland (left) and Drew Barrymore at Safe Kids Day held at Smashbox Studios in Los Angeles on April 24. 4 Bruce Springsteen & The E Street Band performed a tribute to Prince at a purple-lit Barclays Center in Brooklyn on April 23. 5 BET Networks chairman/CEO Debra L. Lee (left) with Alicia Keys at BET's 2016 Upfront held at Rose Hall at Jazz at Lincoln Center in New York on April 20. 6 David Guetta onstage at the Tomorrowland festival in Sao Paulo on April 21.

Tribeca Film Festival

NEW YORK, APRIL 13-24

THE 15TH ANNUAL FESTIVAL CLOSED ON A POWERFUL NOTE with *The Bomb*, a video installation at Gotham Hall that explored nuclear warfare and was paired with a live score from indie band **The Acid**. At a panel for the project held a day prior, supporter **Michael Douglas** called for disarmament, saying the world is “on the advent of a new Cold War advancement in nuclear weapons,” while also acknowledging the death of **Prince** by sporting a purple ensemble. But for **Alicia Keys**, the legend’s death cast a pall over the presentation of *The Gospel*, a short film that featured her first new music since 2012, held April 21 at Highline Ballroom. A 45-minute set followed, during which Keys paid homage to Prince with her version of his “How Come U Don’t Call Me Anymore?” Other notable music stars involved in the festival included **Billie Joe Armstrong**, who stars in *Geezer* and blazed through a brief set at the film’s April 23 premiere, which included two **Green Day** tunes and one very cool team-up with **Joan Jett**. And then there were **Yeah Yeah Yeahs**, who reunited alongside **Money Mark** and **TV on the Radio**’s **Jaleel Buntun** at the afterparty for the **Mick Rock** documentary *SHOT! The Psycho-Spiritual Mantra of Rock* — dazzling with covers of **David Bowie** (“Moonage Daydream”) and **Lou Reed** (“Perfect Day”) to an enthralled audience that included **Debbie Harry**, **Sky Ferreira**, New York nightlife staple **Nur Khan** and the legendary rock photographer himself.

—ADRIENNE GAFFNEY



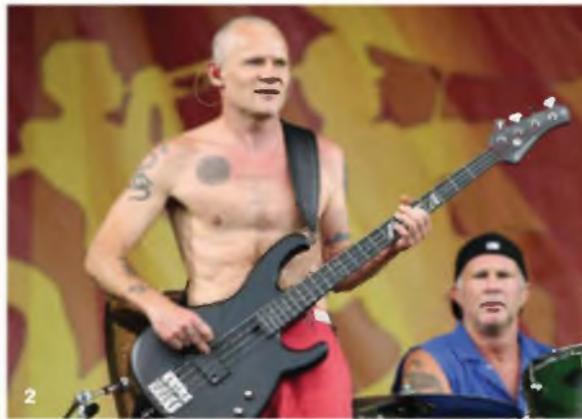
1 Karen O of Yeah Yeah Yeahs at The Gallery at Dream Downtown on April 22. 2 Harry at the *SHOT! The Psycho-Spiritual Mantra of Rock* screening on April 22. 3 Douglas (second from left) with The Acid’s Ry X, Jense Kuross and Adam Freeland (from left) at the “Tribeca Talks: What We Talk About When We Talk About the Bomb” panel held April 23 at SVA Theatre 2. 4 Ramones drummer Marky Ramone (left) with Rock at the April 22 afterparty. 5 “Mike is going to be pissed,” joked Armstrong (left), referring to Green Day bassist Mike Dirnt, who wasn’t able to make the show where Armstrong played with Jett (right). 6 Zoe Kravitz and Kid Cudi at the afterparty for *Vincent N Roxxy* at Black Market on April 19. 7 Juliette Lewis performed with her band, Juliette & The Licks, at the *Hard Lovin’ Woman* premiere at Spring Studios on April 15.





New Orleans Jazz & Heritage Festival

NEW ORLEANS, APRIL 22-MAY 1



1 "I had the pleasure of shooting down here for *Scream Queens*, so right now we're going to play ["Voodoo"] off the new album," Nick Jonas told the crowd at the first weekend of the 47th annual JazzFest. "And on top of that, we're shooting a video today for it, so some of you will be in it." Jonas ended the set by bringing out New Orleans artist Trombone Shorty (right) to play on his hit "Jealous." 2 Red Hot Chili Peppers' Flea (left) and Chad Smith during the band's performance on April 24 at Fair Grounds Race Course. 3 J. Cole on April 24. 4 Janelle Monáe on April 22.



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Rae photographed April 18 at the Gramercy Park Hotel in New York. For an exclusive interview about her new album and a behind-the-scenes video of this shoot, go to Billboard.com or Billboard.com/ipad.

CORINNE BAILEY RAE FROM HEARTBREAK TO 'HEAVEN'

Eight years after her first husband's fatal overdose, the Grammy-winning singer embraces new love, a new second home ("black bohemian" L.A.) and a quirky new sound

BY JODY ROSEN
PHOTOGRAPHED BY RYAN PFLUGER

I'M NOT SHY!" SAYS CORINNE BAILEY RAE, loudly while laughing — and only a fool would argue with her. The 37-year-old English singer-songwriter, sitting in a Manhattan restaurant on a blustery day, is petite, just 5 feet 3 inches tall, but her luxuriant hair adds inches to her height. It has been a full decade since she broke out with her platinum-selling self-titled debut album and the single "Like a Star," a hushed love ballad that staked out a middle ground among soul, folk and indie rock and established her musical reputation: meditative, meticulous and, well, a bit shy. "People make assumptions about me based on my music," she says. "I've literally had people stop me in the street: 'You are so sweet. I bet you haven't had a bad thought in your whole life!' I'm like, 'Really? I hate to disappoint you!'"

Rae has just flown in from the United Kingdom for

The Heart

THE PULSE
OF MUSIC
RIGHT NOW

some meetings in advance of her third album, which has been a long time coming. Her second set, *The Sea*, was an at-times-wrenching reckoning with the death of her husband, saxophonist **Jason Rae**, who died of an accidental overdose of methadone and alcohol in 2008. It came out nearly six-and-a-half years ago — a millennium in pop-culture time. “I don’t respond well to time pressure — when you’re in the studio, with the clock ticking, and the record company’s waiting for you to lay a golden egg,” she says. “Wherever it is my music comes from, it just doesn’t show up when the pressure is on.”

Not that she hasn’t been busy: Since 2010, Rae has scooped up two Grammys, performed at the White House, remarried and logged endless hours in recording studios on both sides of the Atlantic. The result is *The Heart Speaks in Whispers* (out May 13 on Virgin) — a title that sounds, yep, like a shy person’s record. And there are indeed a handful of the thoughtful, dulcet ballads (“Do You Ever Think of Me?,” album closer “Night”) that Rae’s fans have come to expect. But there are also buoyant funk-soul grooves, splashes of Latin rhythm, and an overall beatific mood — songs about love, sex and self-discovery. The tone is set by first single “Been to the Moon,” a slinky song about budding romance hidden behind lyrics about space

travel. In the video, Rae, dressed like some kind of future-funk astronaut, is shown striding across the sun-strafed, desolate landscape of Fuerteventura, in the Canary Islands, where the album’s artwork was also shot. “I wanted an elemental place — rocks, desert and the sea — and Fuerteventura has all this black lava because it’s a volcanic island,” says Rae. “It has the look of a strange planet.”

A strange planet suits Rae: The feeling of being in exile, of looking at society from the outside in, is a familiar one. The eldest of three sisters (one, **Rhea Bailey**, is a successful TV actress in the United Kingdom), Rae grew up and still lives in Leeds, a proudly gritty city beyond the orbit of English cultural meccas London and Manchester. Her father is black, from Caribbean island St. Kitts; her mother is a white Englishwoman. “I felt like an outsider,” says Rae. “Being mixed race in Britain in the ’80s and ’90s, there just weren’t loads of people who looked like me. We didn’t have a lot of money. I was really skinny, and always felt self-conscious about that — I used to wear, like, three pairs of tights!”

Some of the sessions for *The Heart Speaks in Whispers* took place at the legendary Capitol Studios in Hollywood — another faraway planet for a Northern Englishwoman. But Rae soon found herself at home with some of the leading lights of Los Angeles’ soul/jazz/electro underground. “All these musicians know each other and hang out: **Thundercat, J Davey, Flying Lotus, Kamasi Washington** — all the people who circle around **Kendrick Lamar**. That black bohemian alternative scene. I felt like I was in heaven.”

Los Angeles bohemia may have rubbed off on her: You can detect its influence in the psychedelic textures of “Green Aphrodisiac” and “Horse Print Dress,” which is awash in images of ecstatic newfound love. “This isn’t my first romance/But it hit me like an avalanche,” sings Rae. Dedicated Corinne Bailey Rae



From left: Marsha Ambrosius, Imani Uzuri and Rae at BET's Black Girls Rock! on April 1.

watchers will be quick to connect such songs to the singer’s life. In 2013, five years after the death of her first husband, she married longtime friend **Steve Brown**, a producer and instrumentalist who also has worked with **RZA**. “The songs come out of my own personal experience of feeling joy again,” says Rae. “There are lots of images of spring and green and new things coming through.”

Rae’s partnership with Brown is musical as well as romantic. The pair worked together both on her debut and *The Sea*, and his fingerprints are all over the new release. “I feel really lucky, because he’s my favorite musician,” says Rae. “He insists on musical truth — that a recording should be a captured moment, not overworked in the studio.”

The temptation to fuss over her music is ever-present for Rae and Brown: They built a studio in their home in Leeds, and much of the writing and recording for *The Heart Speaks in Whispers* took place there. It’s a funky space, according to Rae. “Our studio is all papier-mache art from India, weird German broadcasting equipment. Steve’s got crazy keyboards from the former USSR. You have to go online to translate the different knobs, because it’s all in Cyrillic. It’s a great place to spend all day messing about. I have a term for other, you know, real ‘professional’ recording studios: Black Leather Couch Studios. The vibe is: ‘Big hits have happened in this room! **Timberlake** has been here!’”

“That environment just makes me feel like I’m in the wrong place,” she adds with a laugh. “I need to feel like myself. The songs I hear, the type of music I like to explore — they’re only going to happen in a weirder room.”

Additional reporting by Whitney Bauck.



Rae with husband Steve Brown at Capitol Studios in Los Angeles in February.

OVERHEARD

BY GARY GRAFF

Journey Didn't Stop Believin' In Prince

Journey keyboardist-songwriter **Jonathan Cain** won't ever forget the phone call he got from **Prince** back in 1983. “I want to play something for you,” he recalls the artist telling him. “The chord changes are close to [Journey’s] ‘Faithfully,’ so please tell me if it’s OK. I don’t want you to sue me.” Cain, who wrote “Faithfully,” tells *Billboard* that Prince’s track did have similarities to the guitar part



Schon

Cain

that **Neal Schon** laid down on the band’s 1983 hit, but he gave Prince his blessing. “I thought it was an amazing tune and I told him, ‘Man, I’m just super-flattered that you even called. It shows you’re that classy of a guy. Good luck with the song.’ The song? “Purple Rain.”

Jonas' 'Complicated' Shoot

The New Orleans music-video shoot for **Nick Jonas**’ single “Voodoo,” from his upcoming *Last Year Was Complicated*



Jonas

album, took a tense turn on April 24. One of the male extras who had joined the singer on the outdoor balcony of the Maison Bourbon jazz club dropped a bottle into the crowd below, provoking a bystander to challenge the butterfingers to a fight. Fisticuffs were avoided when Jonas & Co. eventually exited through the venue’s back door.

Additional reporting by Selma Fonseca.

Got gossip? Send to tips@billboard.com



Walker (center) in a scene from the musical adaptation of *American Psycho*.

Q&A

BROADWAY'S KILLER NEW MUSICAL

Duncan Sheik and Benjamin Walker bring *American Psycho* to the stage

BY PATRICK PACHECO

Flash your smile/Bare your teeth/They'll never guess/What's underneath," sings the chorus in *American Psycho*, the new musical based on the 1991 **Bret Easton Ellis** novel, which took a scalpel to the image-obsessed '80s (and became a film starring **Christian Bale** in 2000). Directed by **Rupert Gold** and featuring music by **Duncan Sheik**, the show debuted in London in 2013 and was a hit, with theatergoers titillated by the axe-wielding exploits of banker/killer Patrick Bateman. The Broadway transfer, which opened April 21 at the Gerald Schoenfeld Theatre, stars **Benjamin Walker**, 33, known for the

similarly gory *Bloody Bloody Andrew Jackson*. "My mother is worried about what I'm doing next!" Walker jokes over drinks at Urbo in Times Square with Sheik, 46 — whose descent into this circle of hell is a far cry from his Tony Award-winning coming-of-age tale *Spring Awakening*.

Duncan, what's a nice practicing Buddhist like you doing in a world like this?

Sheik I look at *American Psycho* as a fable — a commentary on contemporary Western civilization. I would never condone any of the violence in the show, but it *is* happening in Patrick Bateman's mind. He's sort of the victim of the world in which he lives.

Walker There's a bit of Patrick Bateman in everyone. Everyone has had those moments when they're stuck in traffic or are in a long line at Fairway. We have more in common with Patrick than we like to think.

Was it hard translating the book into a musical?

Sheik The main thing was understanding the world Patrick was living in and what it might have sounded



Sheik

like. It was very cool to create a piece of theater that could showcase early house and techno. **Walker** He uses '80s music to get deeper into Patrick's thinking. **Sheik** I found that a lot of ['80s music] was emotionally powerful and not fluffy at all. Then again, I was listening to **The Blue Nile** and **Cocteau Twins**.

Did you find anything redeeming about the book's horrible characters?

Walker Oh, yeah. Nobody knows they're a jerk. Even jerks don't know they're jerks. It's one of the things we're scared to think about, and Patrick is as well. It gets out of hand, of course, but it doesn't behoove me to think of him as pure evil. You like Patrick. He's funny. He's willing to say the things you're scared to say. **Sheik** And he does it with great aplomb.

Ben, is there a scene where you enter in an eye mask and... your Calvin Kleins?

Walker Ralph Lauren! Patrick Bateman would never wear Calvin Klein. Too gauche. ●



Beyoncé (center) had Chloe (left) and Halle's back at a performance at the White House on March 28.

SPOTLIGHT

BEYONCÉ'S TEENAGE LEMONADE SISTERS

Alt-R&B duo **Chloe & Halle**, ages 17 and 16, respectively, spent the night of April 23 like many other music fanatics: freaking out over **Beyoncé's** innovative visual album, *Lemonade*. "We had a little watching party, and it was so much fun," says Chloe. "We were like every other Beyhive member: 'Yas, Bey, yas!'"

But the Atlanta-born **Bailey** sisters had extra reason to cheer: They signed with Beyoncé's Parkwood Music in 2015 for a

reported \$1 million after their cover of her "Pretty Hurts" went viral. And on April 29, they're releasing five-song EP *Sugar Symphony*, led by the shockingly mature, self-produced and -written "Drop." "After Bey heard it," says Halle, "she said: 'Girls, I'm so proud of you! This is exactly what I wanted: for you to keep being you.'"

Since then, one amazing role model has begot many more. The pair is featured on **Michelle Obama's** charity single, "This Is for

My Girls," with **Kelly Clarkson**, **Missy Elliott**, **Kelly Rowland** and others, and stars in a *Lemonade* scene with **Amandla Stenberg**, **Zendaya** and the mothers of Mike Brown, Trayvon Martin and Eric Garner, all wearing fancy, antebellum-era clothing. "We were dressed as queens; we were showing how powerful we can be," says Chloe. "That was Bey's message: Strong women are great, but we're greater when we're together." —ALEX GALE

Marc Anthony's 'Future Of Music'

After its record-breaking hit with Enrique Iglesias, Gente de Zona is poised for a stateside takeover

BY LEILA COBO • PHOTOGRAPHED BY BRIAN SMITH



Gente de Zona's Delgado (left) and Malcom photographed Dec. 21, 2015, at Cafeina Wynwood Lounge in Miami.

LONG BEFORE THE ROLLING STONES headlined Havana, making music in Cuba was a grind for **Alexander Delgado**, founder of reggaeton duo **Gente de Zona**. "I'd get on my bike with an assistant and pedal him 12 miles to the studio, which used egg cartons for sound insulation," he says. "It took us an hour to get there. He was very short and very fat!"

These days, Gente de Zona — Delgado, 36, and **Randy Malcom**, 32 — jets around the world on private planes. In 2014, just as relations between Cuba and the United States began to thaw, the pair had a record 41-week run atop Hot Latin Songs with **Enrique Iglesias'** "Bailando," on which they're featured. On April 22, Gente finally released its U.S. debut, *Visualízate*, on Sony Music Latin and Magnus Media, which is owned by **Marc Anthony**, who signed Gente after **Pitbull** brought the pair to his Miami house in 2015. "They were some of the most charismatic guys I'd ever met," recalls Anthony. "I just heard the future of music."

Delgado was raised in Alamar, a Havana community of housing projects divided by zones — hence Gente de Zona, or People of the Zone. "I tell stories of what's going on in the neighborhood," says Delgado of Gente's music. Cuban radio didn't bite at first; the pair's rap-heavy sound was too urban for party-sanctioned airwaves. But Gente grew a huge local fan base anyway, attracting the attention of **Descemer Bueno**, a Miami-based singer-songwriter-producer expat who met with the duo in Cuba in 2013 to collaborate. Bueno had initially written "Bailando" with Iglesias, but the singer shelved it; Gente wrote and recorded new parts and released its version with a YouTube video, rekindling Iglesias' interest in the song. He added his vocals, and the rest is chart history.

Gente followed "Bailando" with two more hit collaborations, both with Anthony, whom they frequently open for on tour. Today, the two fly back and forth between shows in Europe, and family visits in Cuba, and Miami, where they now live part-time. Is U.S. citizenship next? "I haven't thought about it — I don't want to lose my roots," says Delgado. "I'm too busy representing Cuba." ●

GET TO KNOW GENTE

NAMES Alexander Delgado, Randy Malcom	41 weeks; 2015's "La Gozadera," featuring Anthony (No. 1, Tropical Songs); 2016's "Traidora," featuring Anthony (No. 1, Tropical Songs)
HOMETOWN Havana	
SOUND Raw reggaeton with traditional Cuban rhythms	
COSIGNS Pitbull, Enrique Iglesias, Marc Anthony	
HIT LIST 2014's "Bailando" with Iglesias and Descemer Bueno (No. 1, Hot Latin Songs)	FAMILY MATTERS Malcom's father was in esteemed timba band Charanga Habanera before he defected to Mexico

HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY NATALIE WEINER



"I feel physically sick cause I love Beyonce so much. I am about to throw up of joy."

—ZARA LARSSON
The "Never Forget You" singer reacts to Beyoncé's new "visual album" *Lemonade* on Twitter.

"Being weird is fun, if u r not weird I don't like you."

—JUSTIN BIEBER
The pop heartthrob captioning an Instagram post in defense of his latest hairstyle: dreadlocks.

"I just come here to let y'all know to put some respect on my name."

—BIRDMAN
The Cash Money impresario just before abruptly walking out of an interview on WWPR (Power 105.1) New York's *The Breakfast Club*.

"It wasn't even about her rapping better than any female rapper. It was about, man, she's rapping better than other rappers — period."

—LIL WAYNE
Nicki Minaj's mentor in an essay about her influence for the 2016 *Time* 100 issue.

"I mean, go and see karaoke with Axl Rose? Give me a break."

—ROGER DALTREY
The Who frontman explains why he's less than excited about the AC/DC tour's recently announced singer.

'Atta girl!'

—KATY PERRY
The pop star celebrating Hillary Clinton's New York Democratic primary win on Twitter.

"I love when they have good storylines."

—KANYE WEST
The rapper on his porno preferences during the final episode of FYI's *Kocktails With Khloe*.

WITH THE HAT TO MATCH!

You may know these stars' chart-toppers — but do you know their signature topper? See if you can pair the musicians with their go-to headgear



1



James Bay



2



Erykah Badu



3



Future



4



Linda Perry



5



Cole Swindell

GROOMING BY MELISSA GOWDER AT ZENOBIA AGENCY; HAIR BY JONATHAN LEIBSON; MAKEUP BY DANIELA GONZALEZ; STYLING BY DANIELA GONZALEZ; LARSSON: DAVID J. PHILLIPS; BIEBER: JAMES HAMILTON; BIRDMAN: JAMES HAMILTON; DALTRY: JAMES HAMILTON; PERRY: JAMES HAMILTON; WEST: JAMES HAMILTON; SWINDELL: JAMES HAMILTON; BADU: JAMES HAMILTON; FUTURE: JAMES HAMILTON; LARSSON: DAVID J. PHILLIPS; BIEBER: JAMES HAMILTON; BIRDMAN: JAMES HAMILTON; DALTRY: JAMES HAMILTON; PERRY: JAMES HAMILTON; WEST: JAMES HAMILTON; SWINDELL: JAMES HAMILTON; BADU: JAMES HAMILTON; FUTURE: JAMES HAMILTON

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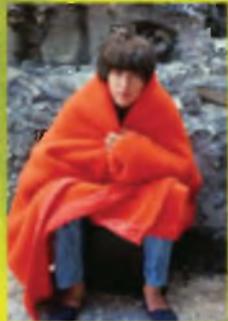
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Style

*The Gear,
The Looks,
The Trends*



GEORGE HARRISON
The bundled-up Beatle donned navy espadrilles, a shoe that dates back to the 14th century, while at the shore in 1965.



TRAVIS SCOTT
The rapper attended the 2016 Coachella festival in a pair by Gucci, complete with embroidered bees across the tops.

Much Chicer Than The Mandal

Gussied-up espadrilles are the season's sharp alternative to flip-flops

BY SHANNON ADDUCCI
PHOTOGRAPHED BY LUCAS ZAREBINSKI



Surf's Up In The New Montauk

The next haven for musicians is in... Queens?! Duo Lewis Del Mar gives a tour of Rockaway Beach, N.Y.

BY NICK WILLIAMS
PHOTOGRAPHED BY DANIEL DORSA



Harwood (left) and Miller of Lewis Del Mar photographed April 8 in Queens. The duo has a secret spot past the township's Fort Tilden beach where it surfs year-round, known to locals as The End. For an exclusive video of the band's life on the shore, go to Billboard.com.



EACH SUMMER, DROVES OF NEW Yorkers hop on the A train and make the 90-minute-long trek to Rockaway Beach in Queens, the largest urban beach in the country, which stretches for miles along the Atlantic. But when the cold weather rolls in and the crowds dissipate, it's musicians like **Patti Smith**, **Mac DeMarco** and experimental folk-rock duo **Lewis Del Mar** that remain year-round.

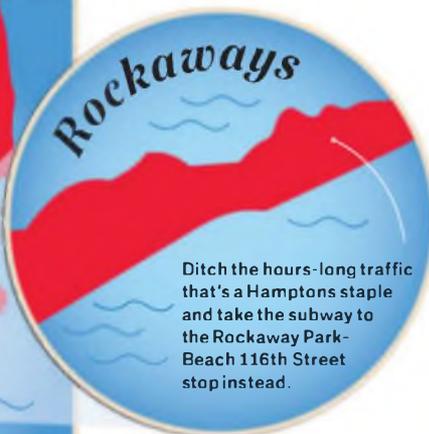
Danny Miller (vocalist-guitarist) and **Max Harwood** (drummer-producer), both 26, were washing dishes in Manhattan when they first went out to the Rockaways to surf in 2014. "We loved it," recalls Miller. "We walked in [to what is now our bungalow] and knew it was where we were going to make the album. It was over after that."

After breaking their lease in Bushwick, Brooklyn, the longtime best friends, who have known each other since they were 9 and grew up in Washington, D.C., made the bungalow their creative hub.

"We really strive to create a hybrid of natural and industrial soundscapes," says Miller. "You have to live it to make it come to life."

Though it's barely big enough for two, the 1,650-square-foot space houses everything they need: surfboards, vinyl collection, weed (of which there is no shortage) and a DIY recording studio where they've honed their sound — a hypnotic blend of acoustic guitar and island-tinged vocals fused with hip-hop-inspired production.

The isolation, which they say informed the songwriting process for their forthcoming debut album on Columbia's StarTime International imprint, has served them well. Two days after the viral 2015 single "Loud(y)" was released, major labels got in touch. This summer, they'll tour in support of **Børns** and **Glass Animals**, but they already know what their first stop will be once they're back. "Whit's," says Miller of the pizzeria (opposite page). "We want to rent it out for our record-release party, invite all you guys and bus everyone out from the city."



Ditch the hours-long traffic that's a Hamptons staple and take the subway to the Rockaway Park-Beach 116th Street stop instead.



Whit's End
97-14 Rockaway Beach Blvd
"It's our favorite restaurant in the world," says Miller of the gourmet pizzeria that offers creations like the housemade sausage- and littleneck clam-topped *salsiccia e vongole* (\$15; far left). "We spent our entire [label] advance here," jokes Miller, who stops in multiple times a day. "Whit, [the owner], is a badass and lives down our street." Just don't ask him for slices (the eatery only offers full pies), nor anything healthy: According to the menu, "everything we touch has gluten on it."

SUN, SAND (AND SPACE) FOR \$1,500 A MONTH? YEP

New York's newest creative enclave has an unbeatable price tag — for now

For young artists coping with the cost of urban living, Far Rockaway's affordable rents coupled with the spacious real estate offerings make it an ideal, if slightly unexpected, neighborhood. One-bedroom units are renting at an average of \$1,508, markedly lower than comparable units in musician-friendly neighborhoods like Bushwick, where a one-bedroom rental is going for \$2,383, Bedford-Stuyvesant (\$2,767) and Williamsburg (\$3,789), according to CitiHabitats. The affordable rates might not last forever, though. That \$1,508 average already is up from \$1,434 for the prior year.

After Hurricane Sandy caused mass devastation in 2012, rebuilding has included openings that make the coastal nabe much more habitable in the winter months. Off Season (see caption, left), the area's first year-round boutique, is new along with Community House (101-19



A three-bedroom, two-bathroom with balconies on the market for \$3,000 a month.

Rockaway Beach Blvd.), a gastropub and music space overseen by chef **Fernando Feltes**, formerly of The Smith. "Every restaurant and bar is putting live music in," says owner **Kelley Brooke**.

Though Sandy remains firm in people's memories, **Kelly Neinst**, a Corcoran agent who has lived her whole life in the area, doubts it will deter renters: "Mother Nature can bring on what she will, but I won't leave the beach." —ADRIENNE GAFFNEY



Off Season Rockaway
92-12 Rockaway Beach Blvd., offseasonnyc.com
Like the band, store owner Abra Boero hopped on the A train in 2015 and never looked back. "She sells lots of locally made, beautiful products," says Miller. "Our boy Paul Schmidt, a local surfboard shaper that has made boards for us, stocks some of his killer shapes here, too."



Rockaway Beach Surf Club
302 Beach 87th St., rockawaybeachsurfclub.com
Located directly beneath the subway tracks, the rustic space is all about promoting a love of surfing. "It's a staple here, and nice to have places that are open in the winter," says Miller. "You can keep your surfboard here, too, if you're coming from the city." The guys recommend the fish tacos (\$3 each), and chorizo and tofu options are offered as well.



Rockaway Roasters
9206 Rockaway Beach Blvd., rockawayroasters.com
"They have an açai bowl that I could eat seven days a week," says Miller of the hangout, which also brews Stumptown beans and has cold brew on tap and an organic juice bar.

"We've recorded all our music in our living room. At one end of our block is the ocean, and at the other end is a clear view of the city skyline." —Miller

What To Pack

Don't hit the seaside hangout without these must-haves



LOCALS SURF SCHOOL
tropical 5-panel hat, \$30; localsurfschool.com. Locals runs lessons year-round at the 67th Street Beach.

WILLIAMS-SONOMA
vintage red cooler, \$75; williams-sonoma.com.



UNION SURFBOARDS
Dodger surfboard, \$675; unionsurfboards.com. The Brooklyn-based company shapes its boards with East Coast waves in mind.



PRINCE

(1958–2016)

Sheila E., Jimmy Jam, Mo Ostin and Tracy Morgan (among others) reveal the inside stories and alchemy of a once-in-a-lifetime star

Backstage during the Dirty Mind Tour in 1980, at the start of his signature decade.



BY TOM CARSON

MOURNING HAS NO SENSE OF PRIORITIES. When an artist's achievement is as complex as Prince's was, trying to assess his huge legacy is undone by recognition that now everything is in the past tense: that panoply of scorching and/or aching grooves, the Jimi Hendrix-meets-Keith Richards guitar fused with a voice able to switch from angelic to devilish quicker than Charlie Chaplin wiggling his mustache, the pansexual Pied Piperism and belief that all life is a doomed but exciting revolt against death, the effrontery and wit of the whole project even after he had been at it for decades. But every appreciation has to start somewhere.

So let's start by trotting out that overused word "unique" and remembering how, um, uniquely true it was. The Beatles were competing with similarly derivative — just less alchemic — U.K. bands before anyone stateside heard of them. Bob Dylan was the star pupil of a bustling New York folk scene. Getting closer to home, Michael Jackson and Stevie Wonder were both nurtured from boyhood on by Motown before individuating themselves, and James Brown had learned everything there was to know about R&B from years of gigging by the time he chose to announce to the world that he was James Brown. Nobody and nothing hatched Prince except Prince Rogers Nelson's desire to be Prince.

He emerged from no context that most white rock fans could recognize. That was especially true of the hipsters who had spent the late 1970s too excited about The Ramones and Sex Pistols to listen to black radio, leaving them unaware that 1978's *For You* existed or 1979's *Prince* had gone platinum. As a result, 1980's insanely salacious, musically irresistible *Dirty Mind*, when he began to not only create his own context but make it undeniable — starting off frisky with the title tune, then going stratospheric with "When You Were Mine" — burst upon such newbies like a Christmas gift from another planet. This 22-year-old spawn of funk, porn, Sly Stone, Al Green, Hendrix and God or Berry Gordy — in reality, the child of a piano-playing dad and jazz-singer mom who wrote his first song at age 7 — knew what was innovative at a whole other level.

On the flip side, he also was a welcome reminder that outrageous eroticism hadn't been exactly irrelevant to the frenzies that Elvis Presley and Little Richard were

provoking not long before he was born. As critic Robert Christgau wrote of *Dirty Mind*, “Mick Jagger should just fold up his penis and go home.”

No matter how absorbing a lot of Prince’s later output was (and prolific — we’ll be sorting out the gems from the curiosa forever), the ’80s were his signature decade. Its title track aside, *Controversy* was a relatively weak follow-up to *Dirty Mind*. But then came 1999, a virtual encyclopedia of Prince’s quote-unquote maturing concerns: nuclear apocalypse, sex, religiosity, sex, unspecified but sexy revolutionary impulses and sex. It also was a musical statement so purposeful and gleeful that practically everyone else this side of Michael Jackson or Madonna — in so many ways, Prince’s female doppelganger, though by no means his equal as a composer — sounded like yesteryear’s news by comparison.

Little did we know that 1999 was a mere preliminary diagram for *Purple Rain*, which outdoes even *Thriller* as a triumphant fusion of newly defined persona, game-changing pop outreach and purely gorgeous music. Among other breakthroughs, after playing virtually every instrument on his first five records himself, he had a flesh-and-blood backing band adding expansiveness and warmth. (Not to mention onstage variety, since The Revolution was probably the most racially and sexually integrated outfit since Sly & The Family Stone were filling stadiums.) The soundtrack to a movie (not his last) whose existence amounted to an act of impudence — why wait for someone else to play you in *Prince: The Early Years* when, at age 26, you can do it yourself? — *Purple Rain* always will be the album of his that most intensely focuses his fans’ grief at what they’ve lost. It’s the one that has got everything from his greatest party song (“Let’s Go Crazy”) to his greatest lament (“When Doves Cry”) to his greatest love-in-the-time-of-apocalypse anthem (oh, guess). He could have folded up his genius and gone home right there.

Thankfully, he didn’t. In fact, this was the era when the “lesser” Prince songs he generously let other people make famous, from Sinéad O’Connor’s “Nothing Compares 2 U” to The Bangles’ “Manic Monday,” would have wound up on any less gifted tunesmith’s greatest-hits album. In spite or because of his being a fairly renowned control freak, generosity was the keynote of the multiple side projects he undertook as well: enabling Sheila E., sponsoring Morris Day’s The Time, giving P-Funk’s George Clinton a new base of operations at Paisley Park. Basically, he behaved the way the rest of us like

to imagine we would after winning the lottery.

Even so, we almost got used to him for a while, as if that could ever stay true for long. His next two albums delivered hits (*Around the World in a Day*’s “Raspberry Beret,” *Parade*’s “Kiss”) and forays into new musical modes — psychedelia, most notably — without feeling epochal. Then came *Sign O’ the Times*, another double-disc summing-up of everything he had been fooling with — new ideas, new costumes, and you couldn’t always tell the difference — that plenty of critics consider his peak. But death is when fans, not critics, get their say, and “If I Was Your Girlfriend” isn’t choking them up right now the way “Purple Rain” and “Little Red Corvette” are.

Even before he became a Jehovah’s Witness in 2001, his cosmic slop had its goofy side. But you didn’t need to buy his philosophy of this thing called life to find the way he expressed it visionary. Prince’s seeming eccentricities were often the canny ploys of a superstar out to remain master of his fate while making himself unforgettable, including the hieroglyphic alias he adopted in 1993 to screw up Warner Bros.’ control of product issued under his name. If his battles with his label not only affected but sometimes outloomed The Artist Formerly Known as Prince’s often motley releases for much of the decade, note the perfect confidence of an artist for whom even decades are temporary.

Only hip-hop’s ascendancy made him seem, if not old — he never was that, and now never will be — than a mite grumpily usurped. It’s the only African-American pop genre he never embraced or mastered, maybe for the obvious reason that it’s the only one that postdated his stardom. Since his albums no longer produced hits, he focused instead on reminding us of his greatness in concert, with marathon shows so spellbinding they made white boys like Bruce Springsteen seem stingy. James Brown would have approved.

Nonetheless, I can’t be the only one whose attention to the man’s every move had faded somewhat until he decided to stun the biggest audience he had ever had at the 2007 Super Bowl, uncorking the most intransigent halftime performance in its history. Because Prince took care to purge his songs and videos from the Internet (with the notable exception of Tidal’s streaming service), that show was one of the few clips fans could share on social media after his death, but it’s as good an epitaph as any. Warned by production designer Bruce Rodgers that he would be performing in a dangerous downpour, Prince instantly asked, “Can you make it rain harder?” He always did, and his death is the hardest rain of all. ●



Sheila E. with Prince in 2005.

‘I HAD TO BREAK UP WITH MY BEST FRIEND’

Prince protegee, drummer and former fiancée **Sheila E.** on life with — and without — him

I had heard about Prince before his first album came out [in 1978] because my dad was playing with Santana and they were recording in the same studio. They were talking about this young kid in the other room, playing all the instruments and producing and writing by himself. Later I saw the poster for the album in a record store and was like, “Oh, my God, he’s beautiful.”

When he played in San Francisco I went to the show looking for the gorgeous guy in the poster with the big Afro — but instead he had long, flowing hair and was wearing a trench coat, leg warmers and underwear. I was a little shocked, but his music was pretty cool, so I went backstage. He saw me coming — he was combing his hair in the mirror — and I put my hand out: “Hi, my name is —” and he said, “Oh, I know who you are. I’ve been

‘IT WILL BE WEIRD. IT WILL BE FUNNY. WATCH’

In addition to a massive catalog of music, Prince left behind a treasure trove of head-turning stories about his rivalries with other pop stars, his unrelenting perfectionism and, as this roundup shows, his high-maintenance (and very purple) lifestyle

“ONEDAY, PRINCE was walking around Paisley Park muttering, ‘F—ing Janet Jackson, f—ing Janet Jackson.’ When I asked the art director there, ‘What’s

this Jackson thing about?’ he explained that it was because Janet Jackson had just signed the biggest record deal of the time [with Virgin Records in 1996 reportedly worth \$80

million].” — *Scott Buccheit, Prince’s former personal photographer* • “THEN THERE WAS the night Madonna showed up at Prince’s Radio City Music Hall gig in New

York — front and center — and he couldn’t resist the temptation to needle her. During a breakdown in a song near the end of the show, he looked right at her



Getting his licks in on the Dirty Mind Tour in 1980.



'I'm Going To Personify Sex In Every Way'

A refusal to be labeled R&B, a rivalry with Rick James and a very dirty song called 'Head': the groundbreaking arrival of 1980's *Dirty Mind*

BY MICHAELANGELO MATOS

THE NIGHT OF THEIR DEBUT AT THE ROXY in West Hollywood on Nov. 26, 1979, Prince turned to his band and gave a little speech. "Prince had a talk with us — inspiration would flow on the fly," remembers guitarist Dez Dickerson, who played in the group from 1978 to 1983. "He said, 'I want each member of this band to have their own persona. I'm going to personify sex in every possible way.'"

This was a bold choice for someone groomed to be a black teen idol. Prince had scored a No. 11 Billboard Hot 100 hit that summer with "I Wanna Be Your Lover," but when he appeared on *American Bandstand* he mostly just smirked at Dick Clark. That insolence led directly to his boundary-breaking 1980 album *Dirty Mind* and the frenzied tour that followed. The album, his third, broke open Prince's

following your career. You're an amazing drummer and percussionist." I had been playing with Herbie Hancock and George Duke and doing session work. We traded numbers and became friends.

My solo career started in early '84. I was the opener on the Purple Rain Tour, and he came to see my rehearsal. I remember him walking out — I knew I had kicked his butt — and by the time he got into the car he had called an emergency meeting with The Revolution: "Set up the gear. As soon as I fly in we're going to start rehearsing." He said, "I can't allow Sheila to be better than me."

After the Purple Rain Tour, I toured Europe for two months on my own, then I did the *Krush Groove* movie and opened for Lionel Richie in '86. I was exhausted. I just wanted to play the drums. Prince was listening to me say that one day and said, "I'm getting ready to change my band — you want to play?" That was it — I joined his band.

We began dating on the Purple Rain Tour. And at one point on the Sign O' the Times Tour, I opened my eyes in the middle of "Purple Rain" and he turned around, looked at me and proposed.

I knew toward the end of the Lovesexy Tour [in 1989] that I was going to leave. The new music he was writing didn't feel right for me, and I just didn't want to be around him. It was the hardest breakup I ever had, because I had to break up with my best friend.

I don't really know the last time I spoke with him; maybe within the year. To me it seems like it was last week, but that's part of our relationship — sometimes we wouldn't talk for a long period of time and then start talking like it was yesterday.

I don't even know what's going on in the world since I heard the news. It's too surreal. It's weird enough being in Paisley Park, walking in there and smelling him and him not being there. It broke my heart. —AS TOLD TO JEM ASWAD

and said something like, 'I can sing and dance at the same time. I don't lip-sync.' Whether it was in fun or not, Madonna ran out of the gig in a huff. And although I didn't



witness this, I heard that she waited for Prince to leave and chased his limo halfway down 51st Street with her dancers in tow." — Prince's former publicist Michael

Pagnotta • "WHEN BOTH WERE recording at the same Los Angeles studio, Prince invited [Michael] Jackson to play ping-pong. Michael, who had lived a sheltered life,

didn't know how. 'You want me to slam it?' Prince asked, according to engineer David Z, who was there. Michael dropped his paddle and held his hands up in front of his

face so the ball wouldn't hit him. Michael walked out with his bodyguard, and Prince started strutting around like a rooster. 'Did you see that? He played like Heien

SHEILA F. HESSE/ONYX/REX USA; PRINCE/REX USA; MADONNA/VIVIAN ZUFFANTI/GETTY IMAGES

artistic ambitions and his outrageously ribald public persona. (The cover alone — Prince pulling back his coat to reveal bikini briefs — was brazenly sexual.) It also would echo through decades of music to come, from hip-hop's explicit sex talk to the nervous punk-funk pulse that launched LCD Soundsystem to the stark grooves of Detroit techno.

Still, the album was very much of its time. Disco had been declared dead by the media, affecting black music down the line. But the hysteria wasn't entirely supported by sales figures: In 1980, record sales plummeted 11 percent from the previous year, but black music had lost only half that amount, *The Wall Street Journal* reported. The successor to disco's place at pop's center seemed to be new wave, especially The Knack, whose "My Sharona" was 1979's No. 1 overall single.

Prince had put heavy guitar jams on his first two albums and knew how much he might limit his audience if he were solely marketed as R&B. Not long after he finished his second album, 1979's *Prince*, he and the band cut a heavy rock album under the name The Rebels that was never released. Dickerson says Prince found inspiration in new wave and "the New Romantic thing" — U.K. bands like Spandau Ballet and Duran Duran, who were played at the downtown Minneapolis club Sam's that would eventually become the site of the club scenes in *Purple Rain*.

"We needed to be a little edgy to capture the essence of the time," remembers Prince's bassist André Cymone, citing Sid Vicious and "even groups like Blondie."

In the spring of 1980, Prince and his band — Dickerson, Cymone, drummer Bobby Z (Rivkin), and keyboardists Matt "Dr." Fink and Gayle Chapman — spent nine weeks on the road opening for Rick James, sparking one of R&B's most storied rivalries. James accused Prince of "copping my licks" throughout the tour and boasted in his memoir *Glow*, published posthumously, about the birthday party where he grabbed teetotaler Prince "by the back of his hair and poured cognac down his throat." Clearly the headliner was touchy that the opener was, by many accounts, upstaging him every night.

Prince's arsenal included a new song the band had been working out at club dates prior to the James tour: "Head," in which he sings about interrupting a wedding when the bride fellates him *right there* and ditches her fiancé for Prince. Even the band was taken aback by the lyrics: "It was definitely, like, 'OK, I guess we're going there!'" recalls Dickerson. Of course, for Prince — who would later be famous for

"They thought they were signing the new Stevie Wonder. They didn't know they were getting a cross between Wonder and Johnny Rotten."

— Dickerson

cultivating dozens of women as collaborators, muses and lovers — pioneering a hypersexual persona was no mere academic exercise. Whomever he might have been romantically connected with at the time, he made certain to give the song a realistic charge by making out with Chapman every night as they performed it. (She left his employ at the end of the tour and was replaced by Los Angeles native Lisa Coleman. "I think it may have gotten to be a bit too much for Gayle," says Cymone.)

When the James tour wrapped, Prince returned home to Minnesota, rented a house in suburban Wayzata (near Lake Minnetonka — yes, the real one) and outfitted the basement with a 16-track studio that Warner Bros. paid for. There were problems with the space, like a leak from a cesspool that went right into the drum booth, but Prince was in his zone. "Nobody knew what was going on, and I became totally engulfed in it," he told *Rolling Stone* of these home sessions. "It really felt like me for once."

As in the past, Prince mostly recorded alone, but the band was starting to put its stamp on the new material. A keyboard line that Fink

jammed out during a rehearsal provided the seed for "Dirty Mind"; Prince brought him over to cut the track and had a completed song by morning. New pianist Coleman's classical and jazz colorings eventually would have an outsized impact on Prince's music, and that summer she murmured a spoken vocal on "Head."

When manager Steve Fagnoli presented his artist's new album to the label, as he related to the *Los Angeles Times*, "Warner Bros., understandably, didn't know how to react. The last record had sold almost a million, and they expected something with the same sound." Dickerson recalls that Warner was "scared to death. I remember being in L.A. shooting videos, and the execs pulled up and took Prince on a long ride, on a break, to talk about the record. They thought they were signing the new Stevie Wonder. They didn't know they were getting a cross between Wonder and Johnny Rotten." But when top Warner executives Mo Ostin, Lenny Waronker and Russ Thyret backed Prince, the company fell in line.

The first part of the Dirty Mind Tour was rocky, and the album's lack of radio play translated into sluggish sales. On Dec. 9, 1980, the night after John Lennon's murder, the band played The Ritz in New York. The club was only half-full — with Andy Warhol in the audience. But the album got rave reviews, placing ninth in *The Village Voice's* annual critics' poll that ran in early February 1981. That was followed less than two weeks later by *Rolling Stone's* four-and-a-half-star rave. "The LP might just as accurately have been called *Prince Confronts the Moral Majority*," wrote Ken Tucker.

That excitement fed directly into the second leg of the tour, which kicked off with a packed hometown gig at Sam's on March 9. Warner Bros. A&R man Ted Cohen had flown into the Twin Cities to join the tour. "Prince was intimidating, even at the beginning," remembers Cohen. "He was so quiet, so mysterious. Not rude — just not somebody you sat and shot the shit with. Prince was the first artist I was ever sent on the road with [where we had] the understanding that he would never do an interview, an appearance, a meet-and-greet, photos or handshakes."

The music was more than enough. At the Rainbow in Denver on March 26, a mob of teenage girls surrounded the band's trailer, and fans chased its car through the city's streets. Four years later, at the height of *Purple Rain* fever, *Dirty Mind* finally broke 500,000 in sales. Prince's persona — and his sound — had taken on a life of their own. ●

Keller." — *Jon Bream, music critic, Minneapolis Star Tribune (2009)* • "MICHAEL [JACKSON] COMING to Prince and wanting him to do 'Bad,' that really pissed



him off. Prince was like, 'Oh, he wants to punk me out on record. Who does he think I am, crazy?' He couldn't get outside himself enough to realize that it probably

could have benefited both of them. Still, it would have forever been Michael's video with Prince as just a guest. So that captured what the relationship

couldn't be. They were like Ali vs. Frazier." — *Prince confidant Alan Leeds (Vibe, 2010)* • "ABC NETWORK EXECUTIVE producer David Saltz approached us about



Morris Day (left) and Prince at the latter's home recording studio in Minneapolis in 1982.



the Super Bowl. We talked to Prince and set up a meeting at his house. It was just Prince, Saltz and [Concerts West co-president] Paul Gongaware and I. His chef made us a

very nice dinner, then Prince suddenly produced this portable DVD player, and he started critiquing all these previous halftime show performers. He was saying,

'I wouldn't have done that,' stuff like that. Finally, one of us said, 'Well, what would you do?' He replied, 'I will show you. Follow me.' He walked us upstairs to the living room

and the entire band was in there, all set up and ready to play. They had been there the whole time. So he played us a 15-minute halftime show, just for the three of us. At one

point, David held up his lighter during 'Purple Rain.' — *John Meglen, co-president of Concerts West, which worked with Prince from 2004 to 2008.* "PRINCE

COULDBE patient, but if you weren't getting it, your job was at risk. No better example was one of the opening acts for the Diamonds and Pearls Tour, Carmen Electra



How *Purple Rain* Got The Look

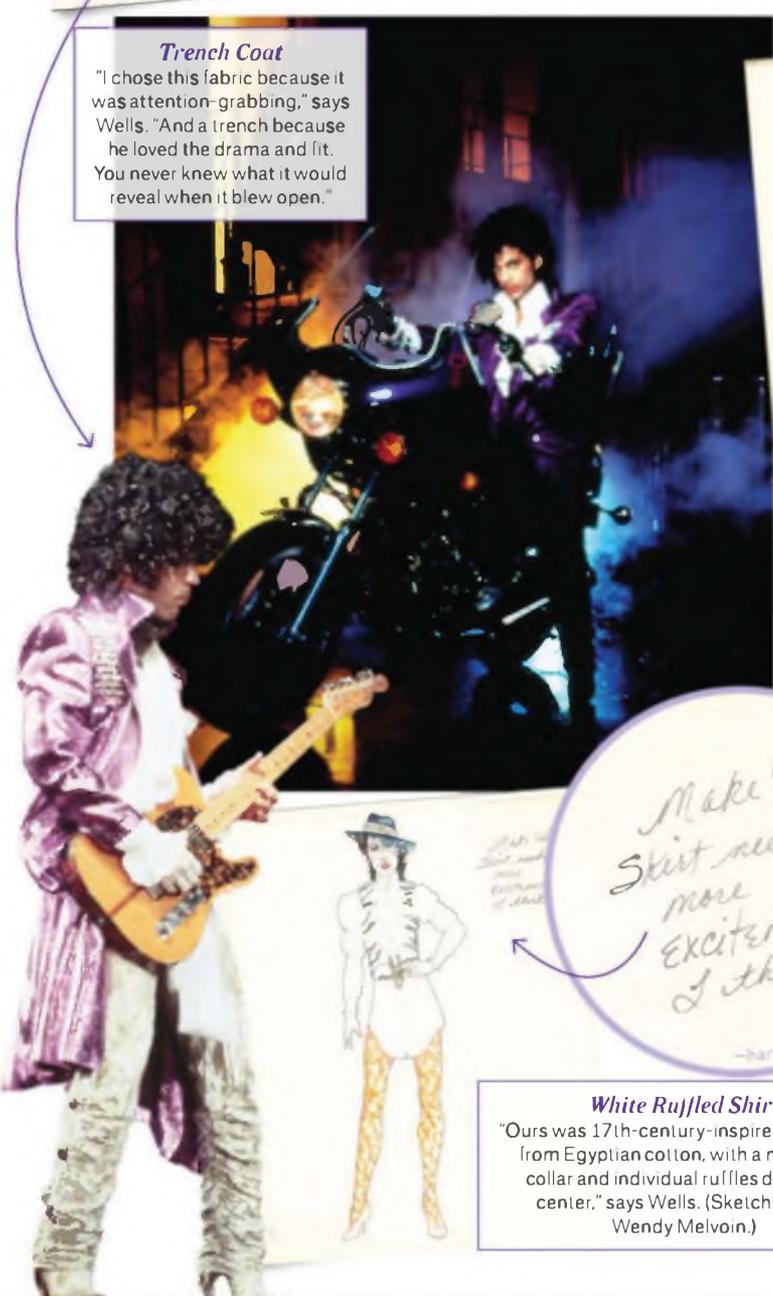
The movie's costume designers, Louis Wells and Marie France, share Wells' sketches and the stories behind the looks, which crowned Prince as fashion royalty

BY SHANNON ADDUCCI AND SHIRA KARSEN



Trench Coat

"I chose this fabric because it was attention-grabbing," says Wells. "And a trench because he loved the drama and fit. You never knew what it would reveal when it blew open."



Lace

"Right away he caught onto [lace]," says France. "It was a mixture of romanticism and punk, encompassing multiple genres, just like his music." Wells agrees: "He wasn't afraid to challenge stereotypes or gender biases. He knew if he wore it, it would be great."



Make this skirt needs more excitement I think.
—handwritten note by Prince

White Ruffled Shirt

"Ours was 17th-century-inspired but made from Egyptian cotton, with a mandarin collar and individual ruffles down the center," says Wells. (Sketch shows Wendy Melvoin.)



— a Prince discovery, Paisley Park/Warner Bros. artist and rumored girlfriend at that time. After a few gigs, he wasn't happy with her band's level of performance

and he began replacing them one member at a time, each night, with members of his own band, The New Power Generation. They wore hooded robes so no

one would recognize them. After that leg of the tour, Carmen was gone, too." — Pagnotta • "PRINCE ONCE FIRED me from a DJ gig in a nightclub



and instead blasted the *Finding Nemo* DVD on the screen." — *Questlove* (2015 tweet) • "ILITERALLY SAW him fire a guy for looking

at him. He just said, 'Why is that guy looking at me? Tell him to leave.' But ever since Larry [Graham] came around, he's relaxed. He's just a lot happier." — *An unidentified*

Paisley Park staffer noting the change in Prince since his friendship with Graham and subsequent religious conversion (Notorious magazine, 1999) •



Cropped Leather Moto Jacket
 "This cut — a cropped leather waistcoat — was inspired by James Brown, whom he loved and admired," says Wells. "He wanted this because it showed off his butt so well. He loved his butt."



White Scarf
 "When you're creating a look for an artist with a young following, you have to make it simple enough for fans to re-create themselves," says France.



The Color Purple
 "When I first met Prince, in 1981, he had this idea to make an autobiographical movie about his life," says Wells. "He told me he would call it *Purple Rain* because purple was the color of royalty, and he thought of himself as musical majesty. And he was."



Morgan hosted the 2013 Billboard Music Awards, which Prince headlined.

PARTY AT PRINCE'S HOUSE

Tracy Morgan shares how the artist saved him after his father's death, was so pretty 'I turned gay for five seconds' and was 'down to earth: no extra cheese, no pepperoni'

I was getting ready to perform in Las Vegas when I heard that Prince died. I felt a real emptiness. At the end of my set, I got a standing ovation and I said, "This standing ovation is for Prince — and I would like to have a moment of silence." So we had one.

Since his album *1999*, I was a fan. Prince and Michael Jackson — they were the soundtrack to my life. I remember when my pops died [in 1987], I listened to "Condition of the Heart" [from 1985 LP *Around the World in a Day*] as soon as we got back from the burial, for 24 hours [in a row]. That was the last song I said, "Dad, listen to this!" And my father said, "That's a good record."

About seven years ago, I went to a party at Prince's house in Los Angeles. We had to take a bus there — Jennifer Lopez, everybody was on this bus — and Prince performed with his band in the living room. The liquor was flowing and everybody was getting nice. At the end of the night, me and my boy Bradley were drunk. We had these two girls on the sofa and we were talking, joking, laughing. Prince and his wife came downstairs and they had on purple

pajamas. He said, "Tracy, get the f— out!" As I walked out the door, I grabbed him by the back of the neck and I pulled him close to me. I noticed that mole on his face — he was so pretty, I turned gay for about five seconds — and I said, "My father loved 'When Doves Cry.'" And he said, "Yeah, yeah. Just get the f— out."

Another time, when I was living in Los Angeles, I hung out with him and André 3000 at the SkyBar on Sunset Boulevard. He was down to earth: regular, no extra cheese, no pepperoni — just a slice and a Coke! He was shining like new money.

I hosted the Billboard Music Awards three years ago and Prince headlined. I didn't get to talk to him because he disappeared: "Where did Prince go?" "He disappeared!" He was mystique.

Was he an influence? Absolutely! He was free, he came from the heart. He was talking about making love, he was a sexy man!

Prince's music taught me how to suck titties! He taught me how to be gentle. Because of him, I once sucked a titty for an hour. At the end, it looked like a tater tot.

I love Prince. —AS TOLD TO CAMILLE DODERO

SKETCHES: COURTESY OF LOUIS VUITTON; PRINCE: FROM LEFT, WARNER BROS./COURTESY OF THE EVERETT COLLECTION; MORGAN: MATT WALKER/GETTY IMAGES; MORGAN: RANDY SPRENGER/GETTY IMAGES; MORGAN: RANDY SPRENGER/GETTY IMAGES



"THE TIME PRINCE 'evolved' and wouldn't sign yo mama's *Dirty Mind* album cover 'cause he said he wasn't into that no mo' and yo mama told him, 'Well, you shouldn't have

made it then,' and you were embarrassed. The time Prince had a 'swear jar' and you just put a \$20 bill in it when you walked in. The time

Prince and Larry Graham had you cornered in a Jehovah's Witness... well, witness session." — *Erykah Badu* (Facebook, 2016) • "PRINCE DID AN interview with a

woman at *Record World* [in 1978]. They talked about whatever, then he asked her, 'Does your pubic hair go up to your navel?' At that moment, we thought maybe

we shouldn't encourage him to do interviews." — *Bob Merlis, former head of publicity for Warner Bros. Records* (Minneapolis Star Tribune, 2004) •

Prince's Musical Afterworld

As the artist's albums soar to the top of the *Billboard* charts, his estate — and icon status — could continue to grow, as countless unreleased songs, a fortune without heirs and a partially written memoir swirl in the balance

BY ED CHRISTMAN

"IT WAS IMPORTANT TO WORK THINGS out with Prince and have him come back to Warner Bros.," says label chairman/CEO Cameron Strang, speaking with *Billboard* at the company's Burbank headquarters on the day after the artist's death — the same offices Prince walked through in 1977 as a 19-year-old new signing. Strang had inked the artist to a new deal in 2014, 18 years after he had left Warner Bros. after a bitter dispute over ownership of his music. "Prince had a real connection with a lot of people here," says Strang.

That sense of closure is misleadingly tidy: For an astute artist so outspoken about his rights to the ownership of his work and likeness, Prince apparently left his business affairs in considerable disarray — and according to his sister Tyka Nelson, even without a will. Thus, it could be months or even years before a

coherent strategy emerges for the management of Prince's estate and his substantial intellectual-property assets, the recorded-music elements of which are valued in the range of \$100 million, according to sources.

Prince's supporting cast had been a revolving door for decades; he didn't have a longtime, trusted confidant like attorney John Branca was for Michael Jackson. His attorney at the time of his death was Rhonda Trotter from the Los Angeles law firm Kaye Scholer, who had executed the 2014 Warner Bros. deal along with former Barack Obama insider Van Jones. His longest standing, although sporadic, recent associate was entertainment lawyer L. Londell McMillan, who reportedly traveled to Minneapolis after Prince's death to help handle the chaos around the estate. (Neither Trotter nor McMillan would comment for this story.)

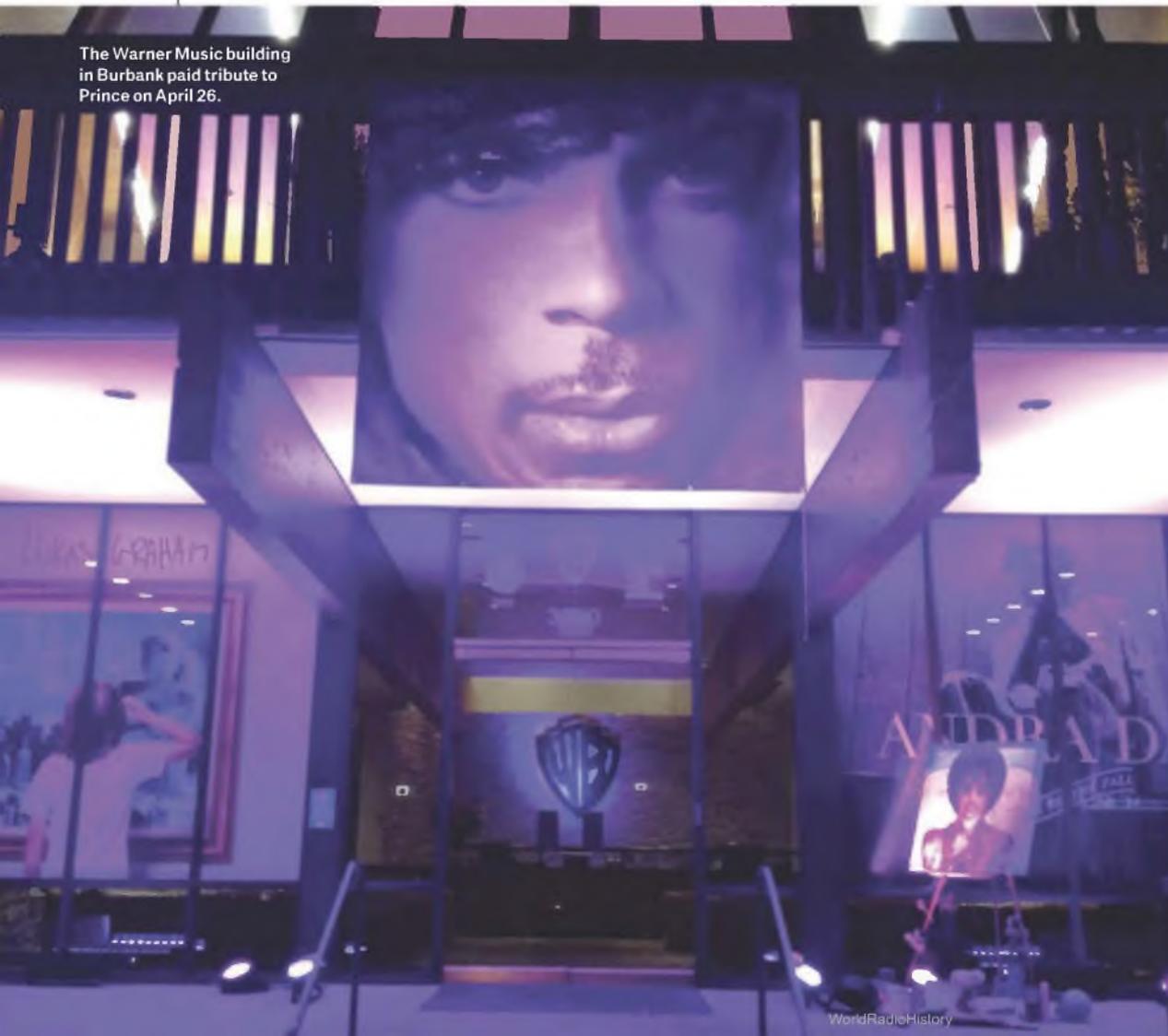
Apart from the beneficiaries, the entity with the most at stake in these affairs is Warner Music Group (WMG), which released the artist's music for the first 18 years of his career — and also released two Prince albums in 2014 — and could control much of his legendary vast archive of unreleased material, which is said to include hundreds if not more than 1,000 songs.

Prince released music through many different labels and digital properties in the years after he left Warner Bros., yet his catalog with the label, released between 1978 and 1996, is by far the most valuable. On April 21, the day of his death, Prince generated track sales of 1.04 million units, according to Nielsen Music, of which 1.03 million were on Warner Bros. The catalog on Prince's own label, NPG, generated just 3,400 track sales; his Columbia and Republic catalog combined sold about the same number; and another 100,000 units were under the myriad, often-one-off deals he had executed through the years.

The nature of Prince's relationship with Warner Bros. at the time of his death is unclear. While he famously eviscerated the company over ownership issues in the years leading up to his departure, the announcement of the 2014 deal promised "the release of long-awaited, previously unheard material, while giving the artist ownership of the master recordings of his classic, global hits," as well as a 30th-anniversary deluxe edition of *Purple Rain*. However, nothing has materialized thus far from the agreement beyond the two 2014 albums, Prince's *Art Official Age* (which to date has scanned nearly 154,000 units) and Prince & 3rdeyegirl's *Plectrumelectrum* (60,000 units). Strang tells *Billboard* that no further releases under the deal are scheduled.

Sources tell *Billboard* that Prince's ownership of his Warner Bros. catalog is for the United States only; WMG still owns and controls it for the rest of the world. In exchange for Prince's ownership of his master recordings, sources say WMG received a long-term licensing and distribution deal — possibly for the life of the copyright, i.e., 75 years after the author's death. For its part, WMG gave Prince a huge bump in royalties for his records — *Billboard* estimates that the artist received a blended rate

The Warner Music building in Burbank paid tribute to Prince on April 26.





ALBUM KEY

-  1992
-  1982
-  *Purple Rain* 1984
-  *Around the World in a Day* 1985
-  *Parade* 1986
-  *Sign O' the Times* 1987
-  *Love and Sex* 1988
-  *Batman* 1989
-  *Graffiti Bridge* 1990
-  *Diamonds and Pearls* 1991
-  *Love Symbol Album* 1992
-  *The Love Symbol Album* 1992
-  *The Gold Experience* 1995

The top 20 song ranking is based on actual performance on the weekly Billboard Hot 100 chart through the list dated April 30. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at No. 100 earning the least. To ensure equitable representation of the biggest hits from each era, certain time frames were weighted to account for the difference between turnover rates from those years.

By The Numbers

After Prince's death, fans rushed to buy his hard-to-stream music

<h1>8</h1> <p>Albums that re-entered the Billboard 200 chart dated May 7.</p>	<h1>1.04 million</h1> <p>Digital songs sold the week ending April 21, according to Nielsen Music</p>	<h1>200,000+</h1> <p>Copies of <i>The Very Best of Prince</i> forecast to sell in the week ending April 28</p>	<h1>1</h1> <p>Billboard 200 ranking of <i>The Very Best of Prince</i> on the May 7 chart</p>	<h1>3.5 million</h1> <p>Total sales of albums and songs for the week ending April 21, plus April 22-24</p>
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of 37 percent across all formats and territories. Based on the deal's press release, it seems likely that Prince at least verbally agreed to issue upgraded versions of his Warner Bros.-era albums and mine his vault for previously unreleased material. When asked about the *Purple Rain* reissue, Strang told *Billboard*, "I definitely discussed it with Prince. At times he toyed with doing something with it and maybe worked on it, but he considered *Purple Rain* a masterpiece, and I think he liked it the way it was."

Of course, Prince's recorded-music assets are just one element of his vast creative output. According to reports, Prince had already turned in 50 pages of his planned memoir, originally scheduled for publication via Random House imprint Spiegel & Grau in fall 2017, and he may have dictated additional material that could help complete the project. "Prince's legacy is more than the music and his films," says Jeff Jampol of Jampol Artist Management, which oversees the estates or the assets of Tupac Shakur, The Doors, Janis

Joplin and other artists. "As the manager of assets, we speak to everyone who was close to an artist and try to establish a playbook based on what they approved or didn't during their lifetime. There are photographs, films, videos, recordings. Are there books or documentaries that can be done? A touring museum, merchandising, apparel? If you enter into this thinking it's just about the music, you have already failed." ●

Additional reporting by Matt Diehl.

'Slave' And Masters

When it came to ownership of and control over his music, Prince waged a career-long battle against any company that he felt stood in the way of artists' rights — and money

BY MELINDA NEWMAN

IN 1977, PRINCE WAS SEQUESTERED AT THE Record Plant in Sausalito, Calif., recording what would become *For You*, the 19-year-old's debut album for Warner Bros. Records. For two months, he had kept the label heads in the dark, so executives Lenny Waronker and Russ Thyret decided to pay their new artist a visit.

Listening to track-in-progress "So Blue," an impressed Waronker commented on how good it would sound after the bass was added. Prince interjected, "There is no bass on that song. Get out of my studio!," tossing out the very folks who were footing his bills.

It was Prince's first contentious bout with Warner Bros., but it would be far from his last fight with the record companies or the Internet and the music industry in general. Until his death on April 21, Prince bucked up against a system that gave the least amount of power and money to the people it couldn't live without, the music creators. Even though he demanded — and received — complete artistic

freedom from the start, Prince wanted control over every facet of his music and would go to drastic ends to try to achieve it.

Whether his actions made him a courageous renegade or a petulant rock star — and there are people who label him both — there's no denying that throughout his career, he raised awareness for artist rights and fearlessly set his own course in getting his music to his audience. Other acts such as Radiohead, Nine Inch Nails and Chance the Rapper have taken cues from him by releasing albums directly to their fans and defying traditional distribution routes.

"He drew attention to the issue of artists controlling their own destiny," says Gary Stiffelman, Prince's attorney from 1988 to 1994, "and he furthered the message as much or more than anyone."

Warner Bros., which was home to his biggest successes, including 1984's 13-times-platinum *Purple Rain* soundtrack, gave Prince wide latitude, even pulling 1987's now-infamous

"He drew attention to the issue of artists controlling their own destiny."

— Gary Stiffelman, Prince's former attorney

"PRINCE USED TO write me fan mail with all of the U's and hearts that way that he writes. And the office took it as mail from the lunatic



fringe and just tossed it!" — *Joni Mitchell* (New York magazine, 2005) • "I MADE ["NOTHING Compares 2 U"] without him. I'd never met him. He summoned

me to his house — and it's foolish to do this to an Irish woman — he said he didn't like me saying bad words in interviews. So I told him to f— off." — *Sinead O'Connor* (NRK,

2014) • "PRINCE RELEASED A 12-inch extended mix of 'Scandalous' [from the 1989 *Batman* soundtrack] called 'Scandalous Sex Suite' which,

rumor had it, included the sounds of him and *Batman* star Kim Basinger (whom he was dating at the time) actually getting it on in the studio." — *Rob*

Smith (PopDose.com, 2010) • "I WASN'T ALLOWED to call him, ever. Even when we were married; I had to wait for him to call me. I've no idea why." — *Prince's first wife and*



WHAT HAPPENED WHEN PRINCE FIRED US

"There were undergarments thrown onstage for Prince. Not so much for The Time," says **Jimmy Jam**, who with partner Terry Lewis would become R&B's premier hitmakers

When we met in junior high, Prince had the biggest Afro in the world. I was envious of his hair, because my mom would never let me wear it like that. I was a good keyboard player, but he was on a whole other level — and we're talking 12, 13 years old.



Jam (above) and with The Time (right) in 1981. From left: Lewis, Jam, Day, Jellybean Johnson, Monte Moir and Jesse Johnson.

There were some very accomplished musicians in Minneapolis, but he was better than all of us.

And Prince got discovered first. He recorded his first album by himself, playing all the instruments and singing all the vocal parts, and made the follow-up with "I Wanna Be Your Lover," a huge single. Then he got us our record deal, and he was the one calling the shots in The Time.

Before The Time opened for Prince on the Controversy Tour [which started in November 1981], we went on a chitlin circuit tour of the South in two station wagons. We had to eat a lot of humble pie. In one place, the club was on stilts, and the management canceled our show, because the place wasn't fit to play. And I lost it: "We've got a record on the charts. Where are the girls? Where are the screaming crowds?" Prince planned it like that so we'd get our performing skills together. On the tour, there were all kinds of undergarments thrown onstage for Prince. Not so much for The Time.

Prince was the principal songwriter for The Time. [Singer] Morris Day contributed a little, but Terry Lewis and I didn't contribute much. At the end of the tour, we were sitting around a hotel room, just the Time members,

and Terry said, "I want to go to L.A. and make some demos. They need us out there." And this will mark the time for you — everybody's answer to Terry was, "Man, you're crazy. I'm saving my money for a VCR." So I said, "Terry, I'll go."

We did a bunch of demos in Los Angeles, and The S.O.S. Band

recorded our song "High Hopes." After that, Clarence Avant, the head of Tabu Records, asked us to produce songs on the next S.O.S. album. We were on [the 1999 Tour] with Prince, so we looked at the schedule and saw four days off in New York [in March 1983] before we went to San Antonio for the next leg of the tour. We booked studio time in Atlanta to work with The S.O.S. Band those days.

Prince had told us, "Don't go produce other bands." He didn't want us to give away The Time's sound. And we felt like, "Well, the records we're doing have nothing to do with The Time's sound." So we went to Atlanta and got a couple of songs done with The S.O.S. Band.

The morning of the San Antonio gig, there was snow in Atlanta — literally nothing, an amount that in Minnesota we'd call a dusting. But the airport in Atlanta was closed, so we missed the gig. Prince knew all our songs, since he wrote them, so he played bass behind the stage. He thought we'd gone to Atlanta to see some girls. So when we saw him, he said, "That's what you get." He fined us for missing the gig. I think they fined us \$2,000, but we were making only \$170 a week, so I don't know where they thought they were going



to get that money from!

About a week later, *Billboard* came out with a story that said, "Jimmy Jam and Terry Lewis were in the studio with The S.O.S. Band." We panicked. We were like, "Oh, my God, we have to hide all the *Billboards*." Every time we saw a *Billboard*, we'd throw it away. He finally saw it. But he never said anything.

So Terry and I booked time at Larrabee Sound in Los Angeles to mix the S.O.S. Band songs. We got a call from Prince: "Meet me at Sunset Sound." We thought we were going to start working on a new Time album with him.

When we get there, it's Prince, [Time members] Jesse Johnson and Morris Day, me and Terry. Prince says, "Guys, I told you not to produce other acts, but you did, so I'm going to have to fire you." We went back to the other studio, and the song we mixed was S.O.S.' "Just Be Good to Me," which became our first big hit.

Every week, Terry and I went into Prince's accountant's office to get our checks, wondering if they were going to say, "This is the last one," but they never did. After a month, we walked in and the accountant said, "We can't give you a check. We heard you got fired — it was on the radio." Prince never told the accountants he had fired us. It was

a bluff — he thought we'd fall flat on our faces — and it backfired.

At one point, they tried to get Terry to come back to The Time. This was right before *Purple Rain*, and I said, "Go ahead and do it." And Terry said, "No, we're in this together." And that was it — we were full-fledged producers. Truly, we know we wouldn't be where we were at if it wasn't for him.

The thing that keeps popping into my mind over the past few days is the look he had on his face when we were in Saginaw, Mich., on that chitlin circuit tour I mentioned. He flew in to see us play — he was hiding behind a side fill [monitor], so nobody could see him. But from my keyboards, I had a direct line of sight. We started doing our antics — Jerome [Benton] brings out the mirror and Morris starts combing his hair — and the audience is going berserk. Prince had the biggest smile on his face, like a dad watching his kids in a school musical. I had that feeling of "Wow, we're doing good."

And it was funny, because when he noticed me looking at him, the smile came off his face. I had caught him — he didn't want us to know he was enjoying himself. But we gave him something to be proud of — which was something we always wanted to do. —AS TOLD TO ROB TANNENBAUM

there and beat this little man down.' [But Prince] was just like, 'Here, Boozie here is a little check for about a million. Get it back the way you want



it.' And Booz was like, 'This little man is cool as hell.' — *A friend of NBA player Carlos Boozer recounting the b-baller's experience*

after renting his Beverly Hills house to Prince (ESPN, 2011) • "I ALWAYS WENT out if I needed my hair done. The salon wasn't for me, it was for my husband. Prince needed

his space." — Garcia (Daily Mail, 2006) • "NO COWS WERE oppressed 2 make this righteous creamy creamer, U know? It's really good! In coffee

or whatever." — Prince's response to questions about soy-milk coffee creamer after he agreed to be the subject of HeavyTable.com's first "What's in

Your Fridge?" column. Also in the fridge: 5 pounds of Dunk-a-roos cookies, yak milk and 18 varieties of mustard. • "PRINCE HAD THE briefcase out on the floor. He clicked the lock and





Sheila E.

The drummer met Prince in 1978 and became his bandmate, lover and lifelong confidant: "We were together for so long, I don't know when we weren't."



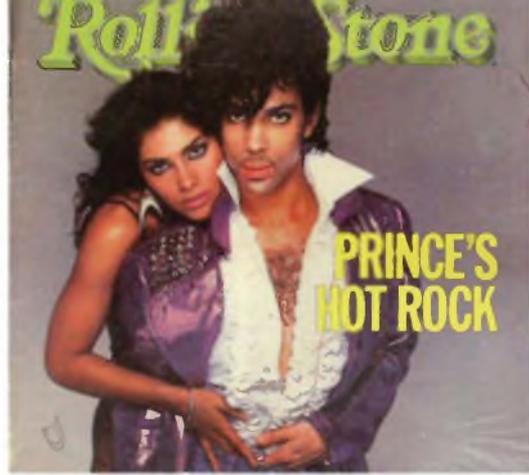
Patrice Rushen

This jazz pianist and R&B singer reportedly inspired Prince's first top 40 hit, 1979's "I Wanna Be Your Lover," and turned down his future hit "I Feel for You."



Susan Moonsie

As the story goes, Prince wrote "When Doves Cry" about his relationship with this Apollonia 6 member, who appeared in 1984's *Purple Rain*.



Vanity

Denise Matthews was a 22-year-old model from Toronto before Prince played Svengali and shaped her into the leader of Vanity 6, an all-girl trio that performed in lingerie and had a 1982 disco smash with his composition "Nasty Girl" — which hit No. 1 on *Billboard's* Dance Club Songs chart, only to be supplanted by Prince's "1999."



Stevie Nicks

"Little Red Corvette" inspired Nicks to write her 1983 solo hit "Stand Back," which features Prince playing uncredited keyboards.



Apollonia

The daughter of Mexican immigrants, model-singer Patricia Kotero became one of Prince's most famous proteges with her co-starring role in *Purple Rain*.



Wendy & Lisa

Lisa Coleman (right) joined The Revolution when keyboardist Gayle Chapman left in 1980. Three years later, when guitarist Dez Dickerson exited for religious reasons, she recommended her childhood friend Wendy Melvoin for his replacement. Together, they became essential partners in *Purple Rain* (the film and tour) and the 1986 movie *Under the Cherry Moon*.



Susannah Melvoin

Prince planned to have Wendy's twin sister — and his girlfriend at the time — co-star in the film *Under the Cherry Moon*, but she couldn't act, so she was cut.



Chaka Khan

Prince's "I Feel for You" first appeared on his 1979 self-titled album, but the Queen of Funk's 1984 reworking won its songwriter a 1985 Grammy for best R&B song.



Sheena Easton

Prince helped boost the Scottish-born singer's profile with the controversial single "Sugar Walls," then featured her on his 1987 hit "U Got the Look."



The Bangles' Susanna Hoffs

Prince met the lead singer of the then-budding female-fronted band when it was opening for Cyndi Lauper. Impressed with Hoffs, Prince gave her "Manic Monday," a tune about 9-to-5 office life that was originally written for Rushen. The 1986 single went to become The Bangles' biggest hit, peaking at No. 2 on the *Billboard* Hot 100.



Kristin Scott Thomas

Prince helped launch this future Oscar nominee's career when he cast her as his love interest in *Under the Cherry Moon* — his directorial debut and the British actress's first film.



Cat Glover

The Chicago native performed as a background vocalist and dancer with Prince in the late '80s, touring with him for 1987's *Sign O' the Times* and 1988's *Lovesexy*.



Kim Basinger

Onscreen, she was Bruce Wayne foil Vicki Vale in 1989's *Batman*. Offscreen, she was having a torrid affair with Prince, the pop star behind the film's soundtrack.



Sinéad O'Connor

In 1990, the Irish singer-songwriter became an international star with her haunting cover of Prince's "Nothing Compares 2 U," which spent four weeks at No. 1 on the Hot 100.

SHEILA E.: ROBERTS/GETTY IMAGES; PATRICE RUSHEN: PHOTOFEST/GETTY IMAGES; SUSAN MOONSIE: PHOTOFEST/GETTY IMAGES; VANITY: PHOTOFEST/GETTY IMAGES; STEVIE NICKS: PHOTOFEST/GETTY IMAGES; APOLLONIA: HARRY LANGDON/GETTY IMAGES; WENDY & LISA: PHOTOFEST/GETTY IMAGES; SUSANNAH MELVOIN: PHOTOFEST/GETTY IMAGES; CHAKA KHAN: PHOTOFEST/GETTY IMAGES; SHEENA EASTON: PHOTOFEST/GETTY IMAGES; THE BANGLES: PHOTOFEST/GETTY IMAGES; KRISTIN SCOTT THOMAS: PHOTOFEST/GETTY IMAGES; CAT GLOVER: PHOTOFEST/GETTY IMAGES; KIM BASINGER: PHOTOFEST/GETTY IMAGES; SINÉAD O'CONNOR: PHOTOFEST/GETTY IMAGES.

opened it, and took out the strangest, most singular pair of roller skates I had ever seen. They were clear skates that lit up, and the wheels



sent a multicolored spark trail into your path. Man. He could skate like he could sing." — Excerpt from *Mo' Meta Blues: The World According to Questlove*



(2013) • "PAISLEY PARK IS really huge, and Prince would run all over the place. Sometimes you would see him sliding down banisters." — *Buccheit, Prince's former*

personal photographer • "WE ARRIVE AT this little studio [at Paisley Park] and we look in. He's there behind the mixing board, and he had on this gold lame blouse. Very Prince."

The Women In His World

From Sheila E. to 3rdeyegirl, Prince spent his life admiring and hiring females

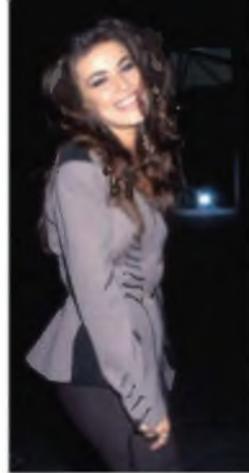
BY CAMILLE DODERO

Throughout his nearly 40-year recording career, Prince surrounded himself with the opposite sex. From *The Revolution's* first incarnation in 1979, which included keyboardist Gayle Chapman, to his final backing band, all-female trio 3rdeyegirl, women were his collaborators, his colleagues, his peers. They were his muses — like Patrice Rushen, the R&B singer who reportedly inspired his first top 40 hit, 1979's "I Wanna Be Your Lover." And they were his paramours, as shown by his well-documented relationships with proteges like Vanity and Carmen Electra to his tabloid involvements with actresses (Vanessa Marcil, Sherilyn Fenn, Kim Basinger) to his two marriages. Sometimes, as with drummer Sheila E., they were all of the above. Women also gave new life to his songwriting. "Prince liked our video for 'Hero Takes a Fall,' and that led to him giving us 'Manic Monday,'" *The Bangles'* Susanna Hoffs told writer Craig Marks in 2010. "We became friends. He would show up randomly at our gigs and jump onstage with his guitar. Once he had us over to a house he was renting, and we jammed together for hours. He wanted to play *our* songs. It was incredible. Almost like a dream."



Ingrid Chavez

This 22-year-old poet met Prince in a Minneapolis bar and became the muse for *Lovesexy*. She later played his love interest in 1990's *Graffiti Bridge*.



Carmen Electra

Tara Leigh Patrick moved to California in 1991, when she met Prince, who became her lover and de facto branding manager. "You're not a Tara," he advised. "You're Carmen."



Mavis Staples

In 1987, Prince's manager called the gospel doyenne, who hadn't been able to get a record contract in a decade, to arrange a meeting. The Staple Singers member was so charmed by Prince, she started writing him letters and eventually recorded two albums on his Paisley Park Records label: 1989's *Time Waits for No One* and 1993's *The Voice*.



Mayte Garcia

Prince's first wife was his backup dancer, who married the artist in 1996 and gave birth to his only child, Boy Gregory, who died a week after he was born.



Martika

Prince wrote four songs for this former TV star's 1999 album, *Martika's Kitchen*, and produced the lead single, Hot 100 No. 10 hit "Love ... Thy Will Be Done."



Manuela Testolini

Prince met his second wife, a Canadian businesswoman, while she worked at one of the singer's charities. Married in 2001, they divorced in 2006.



Bria Valente

One of the singer's last known girlfriends, the former Prince protegee and backup dancer became a Jehovah's Witness when the couple began dating in 2007.



Misty Copeland

The American Ballet Theatre's first African-American principal dancer, Copeland starred in Prince's 2009 video "Crimson and Clover" and traveled with his Welcome 2 America Tour.



3rdeyegirl

Prince's all-female backing band, the trio consists of drummer Hannah Welton, guitarist Donna Grantis and bassist Ida Kristine Nielsen. They made their debut on the album *Plectrumelectrum* in 2014 and went on to collaborate with the singer for his 2015 HiTnRUN Tour.



Lianne La Havas

In 2014, this British soul singer hosted a private Prince performance in her London living room, then appeared with him in 2015 on *Saturday Night Live*.

Immediately, you felt this welcoming energy. He said, "You know, it's a little tiny here, let's go to the office upstairs, but dim the lights for the doves." Of



course Prince has doves in his house, right? So, we walk up this candlelit staircase, and I hear cooing. I look over and see this huge, beautiful

white birdhouse filled with doves. Soon after that, we go into this office and the first thing I notice is all of these chessboards set up in mid-game. And I just imagined this

little genius playing himself, playing guests." — *MSNBC national reporter Trymaine Lee, recounting a 2015 visit to Paisley Park.* • AMBIENT SINGING: PRINCE'S doves,

Divinity and Majesty — credits from Prince's 2002 album *One Nite Alone...* • "OUR MANAGEMENT GOT a letter from [Prince's] management saying, 'We understand that

Jack Blades and Kelly Keagy will be at the [1985] American Music Awards presenting for [favorite pop album], and Prince might be getting that. In no way are Jack and Kelly

Prince & The Revelation

Yes, the most sexually charged artist in music became a Jehovah's Witness. He would flip-flop on homosexuality, proselytize door to door and reveal his complicated and personal conflicts along the way

BY CLAIRE HOFFMAN

WENDY MELVOIN AND LISA COLEMAN WERE childhood friends, lovers and founding members of Prince's Revolution band. If Prince had a musical family, they were it. So when the pair tried to put together a Revolution tour in 2000, they were hopeful, they told Minneapolis' *Star Tribune* in 2004, that their former bandleader would say yes. He didn't. "He declined because of my homosexuality and the fact I'm half-Jewish," said Melvoin. She was told he wanted her to give a press conference denouncing her homosexuality and announcing that she was converting to Jehovah. "I was like: I guess we'll never hear from him again."

But just six years later, she stood beside Prince onstage in London, playing for millions of viewers at an awards show. In matching white suits, Melvoin and Prince hammered shoulder to shoulder on their guitars, him lustily singing "Purple Rain." Coleman was on piano. The early acceptance of the gay couple — and then the rejection and acceptance all over again — is an example of the puzzling contradiction that Prince acted out in his attitudes toward sexuality and religion.

For almost 40 years, Prince has been the embodiment of brazen sexuality, crooning about the many positions with which he would please himself, and you. His music has been a celebration of the paganistic pursuit of pleasure.

Yet, Prince was no pagan, not exactly. And during the last decade or so, if he knocked on your door, he was more likely to tell you about God than invite you out to party. Fifteen years ago, when he committed himself to the Jehovah's Witnesses, Prince's fans were confused: How do you reconcile your hedonic icon in a rubber thong with a faith that doesn't just frown upon gay marriage but prohibits oral and anal sex?

Like everything else in his life, Prince did the divine his own way, and as much as sex and pleasure, God and retribution have been a constant in the landscape of Prince's music.

"When I first met him he believed in God, but after that there was a time when it seemed like



Top: Prince onstage with Sly & The Family Stone's Graham, who helped turn Prince on to the Jehovah's Witnesses in 2001. Bottom: The Kingdom Hall of Jehovah's Witnesses in Minnetonka, Minn., where Prince was a congregant.

he didn't believe in anything," says his friend and collaborator, Sheila E. "But then he became a Witness, and I felt, for him, that believing in something was better than nothing."

Prince was raised in a chaotic home, but his parents were members of the Seventh Day Adventists, another socially conservative Christian group. "When you're talking about the Jehovah's Witnesses and the Seventh Day Adventists, they share a lot of the same core beliefs," says Professor Sally Barringer Gordon, who teaches religion and law at the University of Pennsylvania. "That we are working toward the end of time, that salvation is the key effort for every human being, and that bringing souls to God is the most important thing."

By the early '80s, with the release of three consecutive albums — *Dirty Mind*, *Controversy* and *1999* — adherence to the faith of his childhood seemed to be behind him. Prince wore makeup and heels and performed in unbuttoned blouses. His lyrics pushed the boundaries of gender and sexual propriety. His song "Darling Nikki" was so raunchy that it inspired Tipper Gore to start Parents Music Resource Center, a Washington, D.C.-based group that lobbied for greater oversight of the music industry.

Still, Prince kept God in the picture. "Controversy" includes The Lord's Prayer, and "1999" narrates a judgment day where life is just a party, but parties weren't meant to last. "He created a cosmology and a spiritual outlook that made sense to him," says Touré, author of the Prince biography *I Would Die 4 U*. "His way of explaining that great blessing to himself was that he was blessed by God, he was anointed. His work and his creative life was proof of God and God working through him."

Prince was introduced to the faith by Larry Graham, the bassist for Sly & The Family Stone. (Michael Jackson, Venus and Serena Williams, and The Notorious B.I.G. were all raised as Witnesses.) He described this transition of faith to me when I interviewed him in 2008 for *The New Yorker* as less a conversion and more of a realization, like Neo in *The Matrix*. "The more he said, the more I realized the truth," said Prince.

While in Prince's telling this new religious commitment was simply a question of hearing the truth, the years leading up to it were tumultuous. He changed his name to a symbol. He married for the first time in early 1996. His son, Boy Gregory, was born eight months later, but died within a week from a rare disease. He was divorced in 1999 and he remarried in 2001.

At the end of 2001, Prince released his 24th album, *The Rainbow Children*, recounting an apocalyptic/utopian sort of happening. In its review, *Rolling Stone* referred to Prince as the "Freak in the Pulpit." He cut a number of songs from his repertoire that he deemed too

to touch him, acknowledge him, speak to him or look at him directly in the eye.' And we're like, 'Are you kiddin' me?' Here was their big mistake: They sat us

directly behind Prince at the awards. We were like, 'This is going to be fun.' Every time someone won something, I'd tap him on the shoulder [and say], 'Prince, man, isn't

that cool? Hey, man, that was unbelievable!' He kept turning around and looking at me. We were bugging him the whole time." — *Night Ranger's Jack Blades*

(*Billboard*, 2014) • "I MOVED TO New York to become a fashion photographer. In 1995 or '96, the Venus Awards, which drew every designer and model, were

held at the Tunnel nightclub. Prince came to the afterparty. He was sitting in a booth by himself with four guards in front of him. The party had been going on for an hour and



According to one fan, Prince's final show was "more like church than a concert."



The Last Show

explicit, and even stopped swearing. Paisley Park, which always had been dry, felt to many more like a junior-high dance than the sex-drenched den of sin from years past.

For many in the Witness community, having the Freak in the Pulpit as their most high-profile member was bizarre. "I wouldn't have been allowed to listen to Prince as a kid because he was so sexually charged," says Gregorio Smith, who made a documentary critical of the church in 2014, called *Truth Be Told*. "I remember learning the lyrics verbatim to 'When Doves Cry,' but only listening at school. I knew I couldn't sing those lyrics out loud at home."

It seemed to Prince that the Jehovah's Witness faith helped explain the growing social injustice around him. When Mark Brown interviewed Prince in 2004 for the *Rocky Mountain News*, Prince told Brown he was interested in spirituality and answers, not strange ceremonies or theories. "I'm very practical," said Prince. "You go Trekkie on me, I got to go."

When he left, Prince gave him a pamphlet and told him to call day or night. "It was a little uncomfortable for me, but it was very important to him," says Brown. "He got pretty intense."

For Prince, the emphasis on evangelizing forced him to open up to a degree that he hadn't before. He went door to door in Los Angeles and Minneapolis, handing out pamphlets on salvation. "Sometimes people act surprised," he told me. "But mostly they're really cool."

"It helped him with communicating with people more, reaching out and being connected," says Sheila E. "It opened him up to the world."

One of the core beliefs of the Witnesses is the purity of the human body, and rumors swirled that it was a religious refusal of medical treatment that led to Prince's death. But Witnesses do accept many medical treatments, and there has not been enough information from officials to substantiate those suggestions.

When I interviewed Prince, he told me he was against gay marriage. In his library, standing over the Bible, he said, "God came to earth and saw people sticking it wherever and doing it with whatever, and he just cleared it all out. He was, like, 'Enough.'"

The reaction to that statement from fans, and particularly the gay community, was angry and distressed. This wasn't the Prince they knew and loved. But for better or worse, he always was truthful about what he believed. Even when that changed. ●

Claire Hoffman's first book, *Greetings From Utopia Park*, comes out in June.

FOR NEARLY FOUR DECADES, PRINCE REIGNED AS MUSIC'S GREATEST SHOWMAN. IN THE studio, he was a wizard, but onstage, he was a god. The fans who filed into the Fox Theatre in Atlanta on April 14 couldn't have known they were witnessing his final show, but in some ways it was a typical Prince marathon: two sets, 40-plus songs (some revisited), surprising covers and to close, "Purple Rain." At one point, he had to leave the stage to collect himself. "Sometimes," Prince told the crowd, "you forget how emotional the music is."

Prince's Piano & A Microphone Tour

Atlanta's Fox Theatre, 4/14/16

SET ONE

1. Little Red Corvette/
Dirty Mind
2. Linus & Lucy (Vince
Guaraldi "Peanuts" cover)
3. The Beautiful Ones
4. Nothing Compares 2 U
5. Joy in Repetition
6. Muse 2 the Pharaoh
7. U Got the Look
8. Pop Life
9. Elephants & Flowers
10. I Could Never Take the Place
of Your Man
11. A Case of You
(Joni Mitchell cover)

Encore 1

12. I Feel for You
13. Controversy
14. The Most Beautiful Girl
in the World
15. I Would Die 4 U
16. Baby I'm a Star

Encore 2

17. Heroes
(David Bowie cover)
18. Diamonds and Pearls
19. Adore
20. The Beautiful Ones
21. How Come U Don't Call
Me Anymore?
22. Do Me, Baby
23. I Wanna Be Your Lover
24. Kiss

SET TWO

1. When Will We Be Paid
(Staple Singers cover)
2. The Max
3. Black Sweat
4. Girl
5. All Day, All Night
6. I Would Die 4 U
7. Baby I'm a Star
8. The Ballad of
Dorothy Parker
9. Eye Love U, But Eye Don't

- Trust U Anymore
10. Little Red Corvette/
Dirty Mind
11. Linus & Lucy (Vince
Guaraldi "Peanuts" cover)
12. Nothing Compares 2 U

Encore 1

13. Cream
14. Black Muse
15. How Come U Don't Call
Me Anymore?

Encore 2

16. Waiting in Vain (Bob Marley
& The Wailers cover)
17. If I Was Your Girlfriend

Encore 3

18. Sometimes It Snows
in April
19. Purple Rain/The
Beautiful Ones/
Diamonds and Pearls

no one had come up to him, so I approached the bodyguards and said, 'I used to work for him.' The bodyguards all huddled up and finally it was agreed I could talk to

Prince. It was not much of a conversation, and the very last thing I ever said to him was, 'You know, you said I could come in, but you don't really seem like you want to talk to

me.' And the very last thing Prince said to me was: 'You know me, Scott. I don't really like to talk to anyone.' — *Buccheit* • "HEHATED IT when I cursed. I'm from New York.

I'd say, 'What the f—.' Every time a curse came out he'd literally cringe. 'Marc, find other words,' he'd say, and I'd say, 'Are you serious about this shit?' And he would go,

'If you continue to curse like that, my makeup will come off.' — *Marc Anthony, who befriended Prince in 2006* • "ONCE I WAS in a

club with Prince in L.A. When 2 a.m. came, he kicked all the dudes out; it was just us and the women. Then he read from the Bible." — *Talib Kweli (Twitter, 2016)*





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Summer's Hottest Tours From A(dele) To Z(ac Brown)

In theaters, arenas and stadiums, top superstars are driving a \$1 billion season for live music

I

IN JUST 15 WEEKS OF THE SUMMER, BETWEEN Memorial Day and Labor Day, the live music business in North America earns almost half of its gross ticket revenue for the entire year.

Summer concerts in 2015 accounted for \$1.2 billion in sales of tickets, which were snapped up by 16.2 million fans, according to reports to Billboard Boxscore from promoters, venues, booking agents and artist managers.

That's 44 percent of the \$2.7 billion gross in North American ticket sales for the past chart year (the 12 months ending Nov. 9, 2015), with 37.9 million fans flocking to shows during that period.

This summer promises to match 2015 with multi-artist events contributing to the summer tallies. The Outside Lands Music and Arts Festival, taking place Aug. 5-7 in San Francisco, ranked highest among the 2015 summer festivals, grossing \$24.3 million.

But tours headlined by individual artists, especially stadium concerts, are the season's real moneymakers. In 2015, stadium dates by The Grateful Dead, Taylor Swift and Kenny Chesney ranked among the most lucrative bookings.

This year brings the excitement of stadium tours across genres — in pop (Beyoncé), rock (Coldplay) and country (Chesney, once again) — to dominate the summer season and make turnstiles spin.



Clockwise from top: Adele, Zac Brown and Beyoncé are among the summer's top headliners.



ADELE

Label XL/COLUMBIA
Promoters LIVE NATION, AEG LIVE (FOR MOST U.S. DATES)
Agencies INTERNATIONAL TALENT BOOKING (EUROPE), WILLIAM MORRIS ENDEAVOR (NORTH AMERICA)

Never before has an artist toured after selling 3.4 million albums in one week — the tally for Adele's record-setting debut of *25*, sales of which now total 8.6 million, according to Nielsen Music. Her European tour, which opened Feb. 29 in Belfast, Northern Ireland, has brought viral moments — selfies with a lookalike fan in Birmingham, England, and tongue-in-cheek twerking at London's O2 Arena. "She has never sounded better vocally, and her personality is as large a force as ever," says Kirk Sommer, partner and co-head of music at

William Morris Endeavor, which booked the North American tour, opening July 5 in St. Paul, Minn.



BEYONCÉ

Label PARKWOOD/COLUMBIA
Promoter LIVE NATION
Agency CREATIVE ARTISTS AGENCY

Some 111.9 million viewers watched Super Bowl 50 on Feb. 7, according to Nielsen, with its halftime show featuring Coldplay, Bruno Mars and the electrifying Beyoncé. So it was no surprise that when tickets for Bey's North American tour went on sale in late February, almost every date sold out — despite the superstar is playing only stadium shows. "It's a great accomplishment," says Arthur Fogel, president of Live Nation Global Touring



Halsey will headline Madison Square Garden in August.

HALSEY

Label ASTRALWERKS
Promoters LIVE NATION, AEG LIVE (FOR MOST U.S. DATES)
Agency PARADIGM TALENT AGENCY/AM ONLY

After previewing her summer show during the first weekend of the Coachella Valley Music & Arts Festival in Indio, Calif., Halsey will open her headlining tour on July 6 in Orlando and builds to a prestigious close on Aug. 13 at New York's Madison Square Garden — a date already sold out. "This is the third leg of touring off her *Badlands* album," says AM Only agent Matt Meyer of the singer's 2015 release, which reached No. 2 on the Billboard 200. "Halsey's investing a ton of money into the tour and debuting a whole new stage show, with tons of hidden surprises in lighting and fire and everything."

and chairman of Live Nation Global Music, of the singer's solid sweep of stadium shows, supporting new album *Lemonade*. Following North America, Beyoncé then will play Europe through late July.



JUSTIN BIEBER

Label SCHOOLBOY/RAYMOND BRAUN/DEF JAM
Promoter AEG LIVE
Agency CAA

Compared to the shows that Justin Bieber played to promote 2012's *Believe* album, his fan base for his current Purpose World Tour "has grown dramatically," says Rob Light, CAA partner, managing director and head of music. "On the last tour, you could argue that 90 percent of the audience was teenage girls. Now it's an unbelievable mix: teenagers, girls in their 20s, women in their 30s, men; it's a true cross-section rock audience." Stage effects — a rising transparent cage, a trampoline, indoor rain — are highlights of the North America arena run, which will wrap July 18 and 19 at New York's Madison Square Garden.



COLDPLAY

Label PARLOPHONE/ATLANTIC/AG
Promoters SJM CONCERTS (UNITED KINGDOM), LIVE NATION (REST OF THE WORLD)
Agencies PARADIGM TALENT AGENCY (UNITED STATES), X-RAY TOURING (REST OF THE WORLD)

For the first time in its two-decade career, Coldplay will perform mostly in stadiums in North America. "On this tour, I knew we were ready to do stadiums in America," says manager Dave Holmes. "To be

honest, we were ready on the last tour, but I have to be 100 percent we can sell every last ticket in every building we play. This band doesn't like to see empty seats." After sweeping across Europe, Coldplay's A Head Full of Dreams Tour opens its North American leg July 16 and 17 at MetLife Stadium in East Rutherford, N.J., just outside New York.



SELENA GOMEZ

Label INTERSCOPE/IGA
Promoters LIVE NATION, AEG LIVE, BEAVER PRODUCTIONS, C3 PRESENTS
Agency WME

For Selena Gomez's North American tour, opening May 6 in Las Vegas, "an entirely new creative team is onboard, including Baz Halpin, who is one of the top tour directors, lighting designers and set designers in the business," says WME partner John Marx, the singer's agent for tours. Halpin is president/CEO of Silent House Productions, whose credits include recent tours by Taylor Swift and Pink and Katy Perry's Super Bowl halftime show in 2015. With bigger production, Gomez is going for the largest live audience of her career, playing at least 79 shows in 27 countries, says Marx.



MUDCRUTCH

Label REPRISE/WARNER BROS
Promoters VARIOUS
Agency WME

When Mudcrutch plays Denver on May 26, the show will open the first national tour for the band — which formed 46 years ago. Tom Petty co-founded Mudcrutch in his hometown of Gainesville, Fla., in

CELEBS WEIGH IN

Chesney's promise to fans;
Dunham's rave for Rihanna



KENNY CHESNEY

Label BLUE CHAIR/COLUMBIA NASHVILLE
Promoter MESSINA TOURING GROUP/AEG LIVE
Agency MORRIS HIGHAM MANAGEMENT

The country superstar has a message for fans who live in towns bypassed by his recent tours: He's coming for you this time. "I'm trying to play some of the places I haven't been to in a while," says Chesney, "so they know I've not forgotten them." Still, after dates from Rogers, Ark., to Bangor, Maine, to Cheyenne, Wyo., Chesney will close his summer tour on Aug. 26 and 27 at the site of many previous sellouts: Gillette Stadium in Foxborough, Mass., outside Boston.



RIHANNA

Label WESTBURY ROAD/ROC NATION
Promoter LIVE NATION
Agency WME

As Rihanna brings her tour to European stadiums this summer for shows through late August, she can relish a review from another pop culture star. "It's the most profoundly psychosexual hour-and-a-half I have ever enjoyed," wrote Lena Dunham in her *Lenny Letter* newsletter after attending Rihanna's concert at the Prudential Center in Newark, N.J., on April 2. "From the moment she appeared in celestial white to moan 'Stay' 'til her Helmet Newton-tinged grindathon finale of 'Kiss It Better,' I knew I was in the presence of otherworldly greatness."

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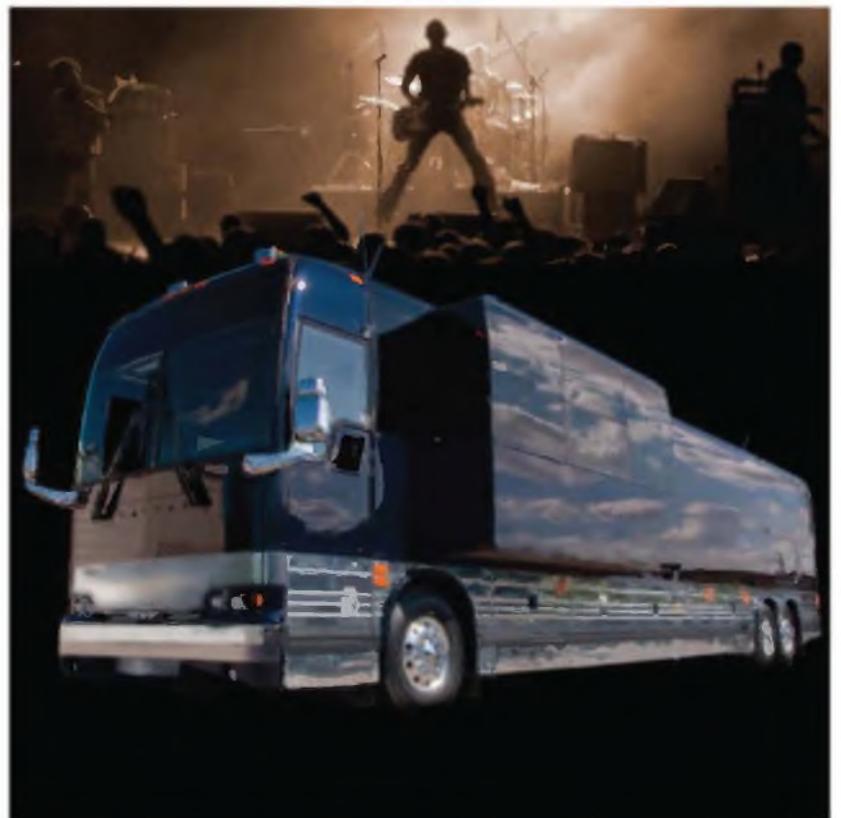
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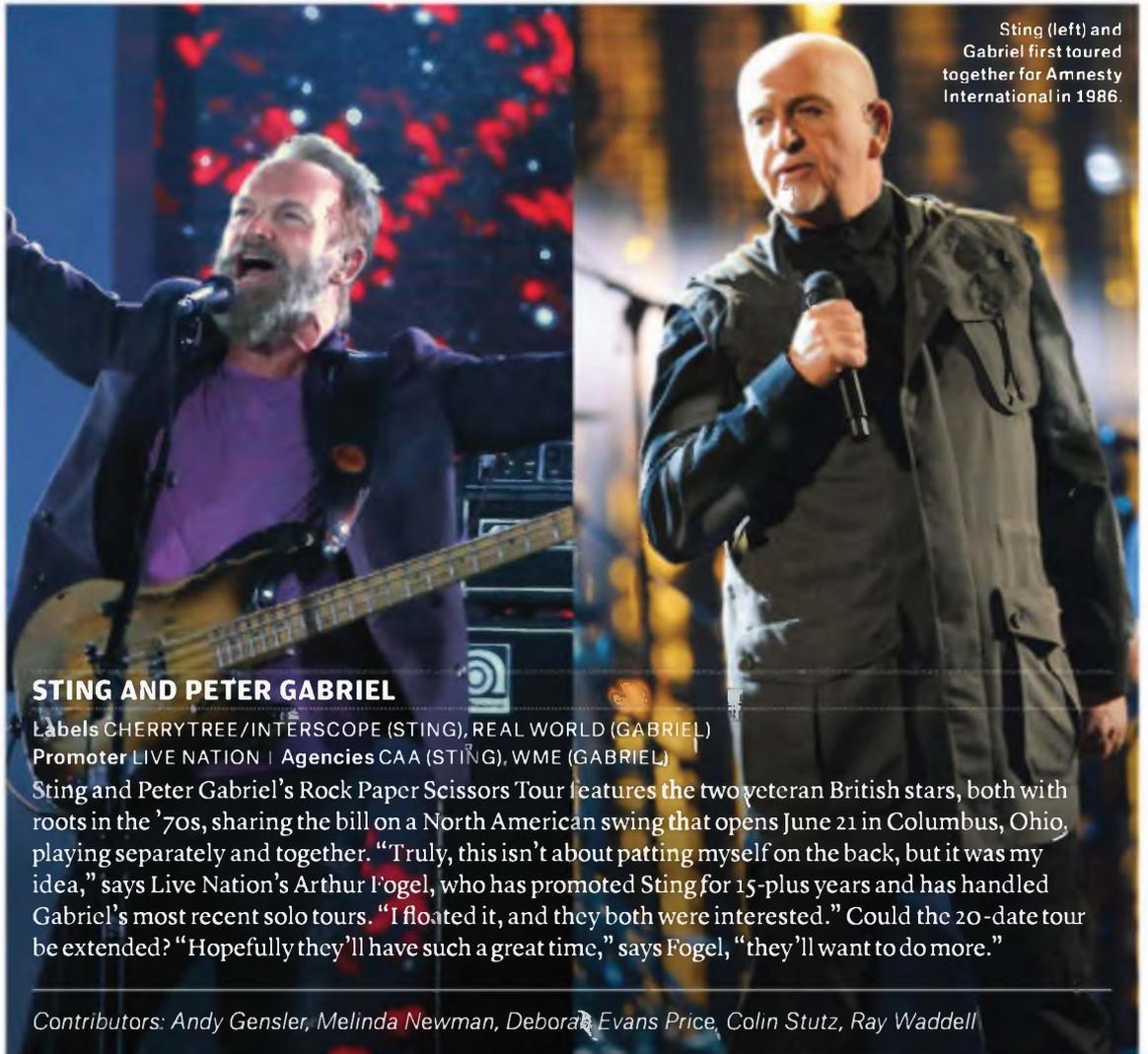
1970 before finding fame with The Heartbreakers (whose guitarist Mike Campbell and keyboardist Benmont Tench play in both groups). In addition to Live Nation and AEG Live, Mudcrutch notably has chosen to work on this tour with an array of independent promoters, including Jay TV, PromoWet, I.M.P., Webster Hall Entertainment, The Bowery Presents, Another Planet Entertainment and Noise Group/Goldenvoice. Although Mudcrutch played a few shows in California in 2008 after releasing a self-titled album, this summer marks the first chance for fans across America to hear the one-time house band at Dubs Lounge, a roadhouse bar in Gainesville.



ZAC BROWN BAND

Label JOHN VARVATOS/SOUTHERN GROUND/BIG MACHINE LABEL GROUP/REPUBLIC
Promoters LIVE NATION, AEG LIVE
Agency CAA

“Even though we’re often considered a country band, it’s the greatest rock’n’roll show on the planet,” says Zac Brown Band co-manager Will Ward of the group’s performances. This summer’s tour, opening May 19 in Hartford, Conn., is a mix of festivals, amphitheatres — and a few stadiums. ZBB will headline New York’s Citifield on Aug. 19 and Boston’s Fenway Park on Aug. 20 and 21. Meanwhile, Brown continues to develop Camp Southern Ground, a summer camp in Georgia for emotionally and neurologically disadvantaged children. “Zac will be giving a dollar per ticket this summer to help build the camp,” says Ward.



Sting (left) and Gabriel first toured together for Amnesty International in 1986.

STING AND PETER GABRIEL

Labels CHERRYTREE/INTERSCOPE (STING), REAL WORLD (GABRIEL)
Promoter LIVE NATION | **Agencies** CAA (STING), WME (GABRIEL)

Sting and Peter Gabriel’s Rock Paper Scissors Tour features the two veteran British stars, both with roots in the ’70s, sharing the bill on a North American swing that opens June 21 in Columbus, Ohio, playing separately and together. “Truly, this isn’t about patting myself on the back, but it was my idea,” says Live Nation’s Arthur Fogel, who has promoted Sting for 15-plus years and has handled Gabriel’s most recent solo tours. “I floated it, and they both were interested.” Could the 20-date tour be extended? “Hopefully they’ll have such a great time,” says Fogel, “they’ll want to do more.”

Contributors: Andy Gensler, Melinda Newman, Deborah Evans Price, Colin Stutz, Ray Waddell



Nelson has been a pioneer in the use of biodiesel fuel for his tour coach, nicknamed Honeysuckle Rose (below).



GREEN ACTS CHAMPION BIODIESEL ON TOUR

But alternatives cut pollution — and costs

Amid rising concern about climate change, top musicians have turned to biodiesel to reduce tour-bus pollution.

“The early adopters were Neil Young, Willie Nelson and Bonnie Raitt,” among others, says Adam Gardner, co-founder of Reverb, a nonprofit organization based in Maine, whose work includes helping artists reduce the environmental impact of their tours. Gardner’s own band, Guster, tours with a biodiesel-fueled bus.

Sheryl Crow, Linkin Park, Dave Matthews Band, Radiohead and Phish also are among the acts labeled “biodiesel rock stars” by Tri-State Biodiesel, a Bronx-based fuel supplier.

Biodiesel — created from vegetable oil, fat and grease — is sold as a blend (typically 20 percent) with petroleum-based diesel and reduces pollution, according to the U.S. Energy Information Administration.

Bus-leasing companies say that using the blend, known as B20, doesn’t require any engine modifications but will require additional maintenance, and it can be more expensive — a disincentive for budget-conscious tours.

“I would estimate that biodiesel is 10 to 15 percent more, plus the cost of fuel filters doubles as we change them twice as often,” says Douglass Oliver, GM of Nashville-based Pioneer Coach.

Higher costs may be why, despite environmental awareness, “we are receiving fewer biodiesel inquiries,” says Oliver.

Hemphill Brothers Coach president/CEO Trent Hemphill says his Nashville-based company has had clients request biodiesel “from time to time,” but “when it’s in use, we have experienced fuel economy dropping. So we are actually using more fuel, which is not the desired result.”

Hemphill’s business instead has turned to diesel exhaust fluid on its buses. “DEF is sprayed into the exhaust stream of diesel vehicles to break down dangerous emissions into harmless nitrogen and water,” he says. “We have found that our clients are satisfied with these green technologies.” —THOM DUFFY



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Billboard Artist 100

May 7
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NO. 22
Metallica

The band makes its first appearance in the top 40 of the Artist 100, surging by 130 percent in overall activity. Album sales are mostly responsible for the jump as Metallica debuts on multiple charts with sets released for Record Store Day (April 16).

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
RE-ENTRY	1	1	PRINCE	NPG/WARNER BROS.	1	3
1	2	2	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	94
2	3	3	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	95
4	4	4	RIHANNA	WESTBURY ROAD/ROC NATION	2	91
						
10	8	5	MEGHAN TRAINOR	EPIC	1	93
9	6	6	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	2	53
5	12	7	LUKAS GRAHAM	WARNER BROS.	5	12
26	17	8	DESIGNER	G.O.O.D./DEF JAM	8	6
7	11	9	ADELE	XL/COLUMBIA	1	64
12	14	10	THE WEEKND	XO/REPUBLIC	1	80
14	15	11	FUTURE	A1/FREE3NDZ/EPIC	1	40
NEW	12	12	STURGILL SIMPSON	ATLANTIC/AG	12	1
11	7	13	TAYLOR SWIFT	BIG MACHINE/BMLG	1	91
13	16	14	ARIANA GRANDE	REPUBLIC	1	93
8	10	15	ZAYN	RCA	1	13

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
3	9	16	KANYE WEST	G.O.O.D./ROC-A-FELLA/DEF JAM	3	45
19	18	17	KEVIN GATES	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	5	17
21	21	18	MIKE POSNER	ISLAND	18	12
NEW	19	19	SANTANA	SANTANA 10/THIRTY TIGERS	19	1
22	25	20	FETTY WAP	RGF/300/AG	3	63
6	13	21	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	2	26
69	68	22	METALLICA	BLACKENED/WARNER BROS.	22	45
16	19	23	SELENA GOMEZ	INTERSCOPE/IGA	2	82
20	22	24	BRYSON TILLER	TRAPSOUL/RCA	10	30
-	1	25	THE LUMINEERS	DUALTONE	1	3
23	23	26	G-EAZY	G-EAZY/RV6/EPG/RCA	8	25
18	20	27	FLO RIDA	POE BOY/ATLANTIC/AG	11	58
24	24	28	DNCE	REPUBLIC	21	19
33	32	29	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	29	21
28	26	30	FIFTH HARMONY	SYCO/EPIC	12	57
27	27	31	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	95
25	29	32	THOMAS RHETT	VALORY/BMLG	7	64
38	35	33	JEREMIH	MICK SCHULTZ/DEF JAM	30	90
						

The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, streaming activity and from other audio sources tracked by Nielsen Music and for interaction or social networking sites, as compiled by West Billboard. See charts legends on billboard.com for complete chart and explanation. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

APRIL/STREAMING & SOCIAL DATA SALES DATA COMPILED BY **NIELSEN MUSIC**

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WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
34	33	34	SHAWN MENDES	ISLAND	2	63
31	28	35	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/AG	3	26
29	30	36	CHARLIE PUTH	ARTIST PARTNERS GROUP/ATLANTIC/AG	10	56
38	38	37	SIA	MONKEY PUZZLE/RCA	5	95
41	36	38	DISTURBED	REPRISE/WARNER BROS.	5	21
64	53	39	JAMES BAY	REPUBLIC	38	13
RE-ENTRY	40	40	P!NK	RCA	40	19
36	37	41	BLAKE SHELTON	WARNER BROS. NASHVILLE/WGN	1	95
35	40	42	SAM HUNT	MCA NASHVILLE/UMGN	5	93
37	42	43	TIM MCGRAW	MCGRAW/BIG MACHINE/BMG	10	74
55	44	44	TY DOLLA \$IGN	ATLANTIC/AG	36	13
74	65	45	DIERKS BENTLEY	CAPITOL NASHVILLE/UMGN	35	42
42	41	46	CHRIS BROWN	RCA	1	95
32	31	47	CARRIE UNDERWOOD	19/ARISTA NASHVILLE/SMN	3	82
48	49	48	J. COLE	DREAMVILLE/ROC-A-FELLA/COLUMBIA	2	72
53	51	49	ALESSIA CARA	EP/DEF JAM	15	35
78	67	50	DAYA	ART BEATZ	50	23
						
66	64	51	DJ SNAKE	DJ SNAKE/INTERSCOPE/IGA	38	57
54	55	52	FLORIDA GEORGIA LINE	REPUBLIC NASHVILLE/BMG	1	95
51	57	53	ELLIE GOULDING	CHERRYTREE/INTERSCOPE/IGA	7	79
44	43	54	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	71
50	47	55	ED SHEERAN	ATLANTIC/AG	1	95
41	54	56	YOUNG THUG	300/ATLANTIC/AG	14	38
47	46	57	BEYONCE	PARKWOOD/COLUMBIA	6	93
30	34	58	JOEY + RORY	WANGJARD/SUGAR HILL/FARMHOUSE/GAITHER/CORCORD/CAPITOL DMG	13	11
62	48	59	BEBE REXHA	WARNER BROS.	48	15
94	91	60	WIZ KHALIFA	ROSTRUM/ATLANTIC/AG	2	95
49	45	61	COLE SWINDELL	WARNER BROS. NASHVILLE/WGN	41	81
96	56	62	HALSEY	ASTRALWORKS	4	33
43	60	63	ONE DIRECTION	SYCO/COLUMBIA	2	95
70	59	64	ELLE KING	RCA	14	39
56	62	65	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.	4	93
63	72	66	OLD DOMINION	RCA NASHVILLE/SMN	29	28
59	63	67	MAROON 5	222/INTERSCOPE/IGA	1	95
61	50	68	COLDPLAY	PARIOPHONIE/ATLANTIC/AG	4	59
87	75	69	ZARA LARSSON	RECORD COMPANY TEN/EPIC	69	8

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
68	66	70	MICHAEL JACKSON	MJL/EPIC	25	69
92	71	71	NICK JONAS	SAFEHOUSE/ISLAND	11	65
71	39	72	KELLY CLARKSON	19/RCA	5	41
76	70	73	TROYE SIVAN	CAPITOL	11	22
RE-ENTRY	74	74	ACE FREHLEY	EONE	57	2
83	78	75	YO GOTTI	COCAINE MURK/EPIC	10	18
75	69	76	RACHEL PLATTEN	COLUMBIA	12	52
NEW	77	77	ROYCE DA 5'9"	BAD HALF	77	1
RE-ENTRY	78	78	RAE SREMMURD	EAR DRUMMA/INTERSCOPE/IGA	7	74
RE-ENTRY	79	79	DAVID BOWIE	ISO/COLUMBIA	1	13
						
91	79	80	RUTH B	COLUMBIA	79	5
58	73	81	ERIC CHURCH	EMI NASHVILLE/UMGN	8	94
79	76	82	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	95
84	77	83	KATY PERRY	CAPITOL	6	95
NEW	84	84	THE NOTORIOUS B.I.G.	BAD BOY/RMINO	84	1
60	80	85	DEMI LOVATO	SAFEHOUSE/ISLAND/HOLLYWOOD	3	66
65	83	86	CHRIS YOUNG	RCA NASHVILLE/SMN	13	41
45	87	87	JASON ALDEAN	BROKEN BOW/BMG	1	87
NEW	88	88	MUSIQ SOULCHILD	MY BLOCK/EONE	88	1
72	82	89	ZAC BROWN BAND	JOHN VARRIATOS/SOUTHERN GROUND/BMG/REPUBLIC	1	81
5	90	90	DEFTONES	REPRISE/WARNER BROS.	5	2
88	85	91	BRUNO MARS	ATLANTIC/AG	10	93
57	81	92	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	95
93	93	93	MNEK	DIGITAL TEDDY/VIRGIN/INTERSCOPE/IGA	88	4
						
84	94	94	JORDAN SMITH	LIGHTWORKS/REPUBLIC	6	11
86	92	95	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	73	11
100	88	96	X AMBASSADORS	WIDINAKORNER/INTERSCOPE/IGA	21	43
93	96	97	TORY LANEZ	MAD LOVE/INTERSCOPE/IGA	45	23
RE-ENTRY	98	98	KEITH URBAN	MIT RED/CAPITOL NASHVILLE/UMGN	55	56
52	90	99	GWEN STEFANI	INTERSCOPE/IGA	4	14
94	100	100	RASCAL FLATTS	BIG MACHINE/BMG	94	5



Musiq Soulchild Returns

Musiq Soulchild (above) enters the Billboard Artist 100 at No. 88, powered by the arrival of his first proper studio album in five years, *Life on Earth*. The set bows at No. 3 on Top R&B/Hip-Hop Albums with 14,000 copies sold, according to Nielsen Music. All seven of his studio albums (without another artist) have reached the chart's top three, with three hitting No. 1: *Juslisten (Just Listen)* (2002), *LuvnMusiq* (2007) and *On My Radio* (2008). Soulchild also began, and peaked, at No. 3 with 2011's *Musiq In The Magik*. In between that set and his new release, he spent a week at No. 54 in 2013 with *Nine*, a collaboration with Syleena Johnson.

Meanwhile, following his death on April 21, Prince re-enters the Artist 100 at No. 1; he previously peaked at No. 16 in 2014, the year that the chart launched. He is the second artist to posthumously earn the honor, as David Bowie led the Jan. 30 chart following his death on Jan. 10. Prince sports a staggering 13,480 percent gain in overall activity, with album sales accounting for nearly half his Artist 100 points. Digital song sales follow at 38 percent, with radio airplay a distant third (8 percent). Prince boasts the two best-selling albums of the week, *The Very Best of Prince* (100,000 in traditional sales, up 11,232 percent) and the *Purple Rain* soundtrack (63,000 sold; up 3,101 percent), as well as the top-selling song, the latter's title track (122,000; up 7,576 percent).

—Gary Trust

Billboard 200

May 7
2016
billboard

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION	Title	PEAK POS.	WKS ON CHART
RE	1	PRINCE & THE NEW POWER GENERATION	The Very Best Of Prince	1	40
RE	2	PRINCE AND THE NEW POWER GENERATION	Purple Rain (Soundtrack)	1	100
HOT NEW DEBUT	3	STURGILL SIMPSON	A Sailor's Guide To Earth	3	1
5	4	RIHANNA	ANTI	1	13
NEW	5	SANTANA	Santana IV	5	1
RE	6	PRINCE & THE NEW POWER GENERATION	The Hits/The B-Sides	6	13
3	7	CHRIS STAPLETON	Traveller	1	32
4	8	KANYE WEST	The Life Of Pablo	1	3
1	9	THE LUMINEERS	Cleopatra	1	2
6	10	JUSTIN BIEBER	Purpose	1	23
7	11	TWENTY ONE PILOTS	Blurryface	1	49
9	12	ADELE	25	1	22
11	13	KEVIN GATES	Islah	2	12
10	14	LUKAS GRAHAM	Lukas Graham	3	3
8	15	ZAYN	Mind Of Mine	1	4
15	16	ORIGINAL BROADWAY CAST	Hamilton: An American Musical	12	30
13	17	G-EAZY	When It's Dark Out	5	20
12	18	BRYSON TILLER	TRAPSOUL	8	30
22	19	FETTY WAP	Fetty Wap	1	30
14	20	THE WEEKND	Beauty Behind The Madness	1	34
25	21	FUTURE	EVOL	1	11
NEW	22	ROYCE DA 5'9"	Layers	22	1
NEW	23	ACE FREHLEY	Origins, Vol. 1	23	1
23	24	DISTURBED	Immortalized	1	35
24	25	THOMAS RHETT	Tangled Up	6	30
17	26	PANIC! AT THE DISCO	Death Of A Bachelor	1	14
NEW	27	MUSIQ SOULCHILD	Life On Earth	27	1
60	28	JAMES BAY	Chaos And The Calm	15	57
29	29	DRAKE & FUTURE	What A Time To Be Alive	1	31
28	30	HALSEY	Badlands	2	34
RE	31	PRINCE & THE NEW POWER GENERATION	1999	9	154
18	32	GG THE NOTORIOUS B.I.G.	Life After Death	1	84
30	33	TAYLOR SWIFT	1989	1	78
27	34	SAM HUNT	Montevallo	3	78
35	35	SIA	This Is Acting	4	12
30	36	FUTURE	DS2	1	40
29	37	FLO RIDA	My House (EP)	14	55
16	38	JOEY + RORY	Hymns	4	10
32	39	MIKE POSNER	The Truth (EP)	32	13
2	40	DEFTONES	Gore	2	2
34	41	J. COLE	2014 Forest Hills Drive	1	72
38	42	DRAKE	If You're Reading This It's Too Late	1	63
36	43	MELANIE MARTINEZ	Cry Baby	6	36
37	44	LUKE BRYAN	Kill The Lights	1	37
43	45	JEREMIH	Late Nights: The Album	42	20
39	46	JORDAN SMITH	Something Beautiful	2	5
41	47	SELENA GOMEZ	Revival	1	28
RE	48	METALLICA	Ride The Lightning	48	51
44	49	TWENTY ONE PILOTS	Vessel	21	88
94	50	BOB MARLEY AND THE WAILERS	Legend: The Best Of...	5	414

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION	Title	PEAK POS.	WKS ON CHART
48	51	VARIOUS ARTISTS	NOW 57	7	11
49	52	MEGHAN TRAINOR	Title	1	67
47	53	TIM MCGRAW	Damn Country Music	5	20
59	54	YO GOTTI	The Art Of Hustle	4	9
33	55	TWENTY88	TWENTY88	5	3
54	56	ALESSIA CARA	Know-It-All	9	23
42	57	CHARLIE PUTH	Nine Track Mind	6	12
52	58	TROYE SIVAN	Blue Neighbourhood	7	20
31	59	CARRIE UNDERWOOD	Storyteller	2	26
46	60	DNCE	Swaay (EP)	46	19
RE	61	PRINCE & THE NEW POWER GENERATION	Ultimate	55	7
53	62	GWEN STEFANI	This is What The Truth Feels Like	1	5
NEW	63	PJ HARVEY	The Hope Six Demolition Project	63	1
57	64	ED SHEERAN	X	1	96
45	65	KENDRICK LAMAR	untitled unmastered.	1	7
NEW	66	METALLICA	Kill 'Em All	66	1
58	67	ADELE	21	1	270
72	68	BLAKE SHELTON	Reloaded: 20 #1 Hits	5	26
69	69	DRAKE	Take Care	1	164
55	70	GUNS N' ROSES	Greatest Hits	3	349
64	71	2 CHAINZ	ColleGrove	4	7
60	72	CHRIS BROWN	Royalty	3	18
56	73	LAUREN DAIGLE	How Can It Be	30	50
74	74	K. MICHELLE	More Issues Than Vogue	2	4
75	75	G-EAZY	These Things Happen	3	93
177	76	PS WIZ KHALIFA	Khalifa	6	11
NEW	77	J DILLA	The Diary	77	1
78	78	COLDPLAY	A Head Full Of Dreams	2	20
66	79	ERIC CHURCH	Mr. Misunderstood	2	25
61	80	YOUNG THUG	Silme Season 3	7	4
68	81	CHRIS YOUNG	I'm Comin' Over	5	23
65	82	SHAWN MENDES	Handwritten	1	54
69	83	ONE DIRECTION	Made In The A.M.	2	23
80	84	METALLICA	Metallica	1	375
85	85	OLD DOMINION	Meat And Candy	16	24
73	86	DRAKE	Nothing Was The Same	1	132
71	87	ELLE KING	Love Stuff	26	52
84	88	RUTH B	The Intro (EP)	84	7
89	89	SAM SMITH	In The Lonely Hour	2	97
91	90	QUEEN	Greatest Hits I II & III: The Platinum Collection	48	34
91	91	MAJOR LAZER	Peace Is The Mission	12	46
92	92	THE CHAINSMOKERS	Bouquet (EP)	31	25
NEW	93	GRAHAM NASH	This Path Tonight	93	1
93	94	BEYONCE	Beyonce	1	119
RE	95	PRINCE & THE NEW POWER GENERATION	Sign 'O' The Times	6	55
87	96	KENDRICK LAMAR	To Pimp A Butterfly	1	58
98	97	FLORIDA GEORGIA LINE	Anything Goes	1	80
96	98	KENDRICK LAMAR	good kid, m.A.A.d city	2	182
99	99	VARIOUS ARTISTS	OWSLA World Wide Broadcast	72	8
RE	100	BONNIE RAITT	Olg In Deep	11	7



Simpson Sails In

Americana singer-songwriter **Sturgill Simpson** (above) has a banner week as *A Sailor's Guide To Earth* floats in at a career-high No. 3 on the Billboard 200 and at No. 1 on Top Country Albums, Top Rock Albums, and Folk Albums.

The album earned 55,000 equivalent album units in the week ending April 21, according to Nielsen Music. Of that figure, 52,000 were pure album sales, which also represents the artist's biggest sales week yet. The new album is his third set, and first for Atlantic Records, after two previous independently distributed albums released through Thirty Tigers.

The new album — which critics have warmly embraced (it had an 87 out of 100 score on Metacritic as of April 26) — follows his Grammy Award-nominated *Metamodern Sounds in Country Music*. The latter has sold 194,000 copies and has remained a consistent seller since its release on May 13, 2014. It has shifted more than 1,000 copies weekly in all but 10 of its 101 weeks on sale.

A Sailor's Guide To Earth also was a hot seller on vinyl, selling 9,000 copies in the format during its debut week — a strong 18 percent of its overall first-week sales. It also enters at No. 1 on the Vinyl Albums chart. (Simpson's previous set has sold 24,000 on vinyl to date.) *Guide's* 9,000 in vinyl sales is the third-biggest week for a vinyl album in 2016, after a pair of weeks for **David Bowie's** *Blackstar* (its debut frame sold 13,000, and a subsequent week shifted 11,000).

In addition, Simpson notches his first entry on the Hot Country Songs chart with the No. 48 bow of the new album's "In Bloom." The **Nirvana** cover also starts at No. 37 on Hot Rock Songs.

—Keith Caulfield

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION	Title	PEAK POS.	WEEKS ON CHART
95	101	TY DOLLA \$IGN ATLANTIC/AG	Free TC	14	22
	102	HOZIER RUBEN DUTTORE/COLUMBIA	Hozier	2	81
160	103	EAGLES WEA/REPUBLIC	The Very Best Of The Eagles	3	164
106	104	NICKI MINAJ YOUNG MONEY/REPUBLIC	The Pinkprint	2	71
86	105	2PAC AMARU/DEATH ROW/INTERSCOPE/UMG	Greatest Hits	3	139
108	106	THE BEATLES APPLE/REPRISE	1	1	221
63	107	CARRIE UNDERWOOD GEMINI/REPUBLIC	Greatest Hits: Decade #1	4	72
107	108	ELLIE GOULDING COLUMBIA/LEGACY	Delirium	3	24
NEW	109	OTEP NAPALM	Generation Doom	109	1
120	110	THE 1975 DIPLO/INTERSCOPE/UMG	I Like It When You Sleep, For You Are So Beautiful Yet So Unaware Of It	1	8
97	111	EMINEM WEA/REPUBLIC/INTERSCOPE/UMG	The Eminem Show	1	264
131	112	LOGIC DEF JAM	The Incredible True Story	3	23
51	113	WEEZER WEA/REPUBLIC/UMG	Weezer (White Album)	4	3
129	114	DAYA REPRISE	Daya (EP)	67	24
128	115	RAE SREMMURD REPRISE	SremmLife	5	68
121	116	DAVID BOWIE JONES/TIM TONNETTO/PARLOPHONE/RHINO	Best Of Bowie	4	38
110	117	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	10	405
116	118	BIG SEAN GOOD/DEF JAM	Dark Sky Paradise	1	61
122	119	EMINEM WEA/REPUBLIC/INTERSCOPE/UMG	Curtain Call: The Hits	1	286
112	120	SIA GOSHAWK/PUZZLE/RECA	1000 Forms Of Fear	1	89
101	121	X AMBASSADORS COLUMBIA/LEGACY	VHS	7	43
NEW	122	THEY MIGHT BE GIANTS IDLE WILLOW/DEF JAM	Phone Power	122	1
117	123	FALL OUT BOY DEEZ/ISLAND	American Beauty / American Psycho	1	66
111	124	IMAGINE DRAGONS KIDZ/ARNDORNER/INTERSCOPE/UMG	Night Visions	2	190
123	125	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	71
136	126	FLORIDA GEORGIA LINE REPUBLIC/ASHVILLE/BMG	Here's To The Good Times	4	173
114	127	MUMFORD & SONS GOLFMEADOWS OF THE MOUNTAINS/REDWAVE	Wild! Mind	1	45
113	128	RACHEL PLATTEN COLUMBIA	Wildfire	5	16
129	129	DEMI LOVATO SABER/REPUBLIC/UMG	Confident	2	27
NEW	130	EDYARD SHARPE AND THE MAGNETIC ZERO COMINGHURY	PersonA	130	1
131	131	ANTHONY HAMILTON GOSHAWK/RECA	What I'm Feelin'	15	4
132	132	MATTHEW BATELLEFF & THE NIGHT SWEETS STARBUCKS/EPIC	Nathan's Roadkill: The Night Sweats	17	35
132	133	MAROON 5 222/INTERSCOPE/UMG	V	1	86
135	134	LUKE BRYAN COLUMBIA/LEGACY	Crash My Party	1	141
153	135	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	JEKYLL + HYDE	1	52
129	136	LANA DEL REY POLYGRAM/INTERSCOPE/UMG	Born To Die	2	221
92	137	THE LUMINEERS DUATONE	The Lumineers	2	113
93	138	KELSEA BALLERINI BLAKE ROYER	The First Time	31	40
124	139	NIRVANA SUB POP/GOOD/DEF JAM/UMG	Nevermind	1	318
143	140	A\$AP ROCKY A&P/WORLDWIDE/POLO GROUNDS/RECA	AT.LONG.LAST.A\$AP	1	47
141	142	THE WEEKND REPRISE	Trilogy	4	112
141	142	TRAVIS SCOTT COLUMBIA/LEGACY	Rodeo	3	33
140	143	MAREN MORRIS COLUMBIA/LEGACY	Maren Morris (EP)	96	13
144	144	KELLY CLARKSON RCA	Piece By Piece	1	34
145	145	FIVE FINGER DEATH PUNCH PROSPECT PARK	Got Your Six	2	33
146	146	BRANTLEY GILBERT VICTORY/BMG	Just As I Am	2	99
RE	147	PRINCE NPG	HITnRUN: Phase One	70	4
147	148	KANYE WEST RCA/REPRISE/DEF JAM	My Beautiful Dark Twisted Fantasy	1	60
149	149	PANIC! AT THE DISCO GEMINI/REPUBLIC/UMG	Too Weird To Live, Too Rare To Die!	2	68
NEW	150	TODD DULANEY RCA	A Worshipper's Heart	150	1

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION	Title	PEAK POS.	WEEKS ON CHART
151	151	MB3 AMINUTE	Junk	26	2
RE	152	MICHAEL JACKSON EPIC/LEGACY	Thriller	1	262
163	153	EMINEM WEA/REPUBLIC/INTERSCOPE/UMG	The Marshall Mathers LP 2	1	125
127	154	BRETT ELDRIDGE ATLANTIC/UMG	Illinois	3	27
154	155	ALABAMA SHAKES ATO	Sound & Color	1	46
96	156	KELLY CLARKSON RCA	Greatest Hits: Chapter One	11	65
155	157	BILLY JOEL COLUMBIA/LEGACY	The Essential Billy Joel	15	63
150	158	TORI KELLY RCA/REPRISE/DEF JAM	Unbreakable Smile	2	35
RE	159	METALLICA BLACLED/WEA/REPUBLIC	Master Of Puppets	29	129
RE	160	PRINCE NPG/WARNER BROS./RHINO	Prince	22	29
161	161	J. COLE RCA/REPRISE/UMG	Born Sinner	1	61
162	162	A\$AP ROCKY A&P/WORLDWIDE/POLO GROUNDS/RECA	Long Live A\$AP	1	69
119	163	JOE BONAMASSA J&R/ADRI/UMG	Blues Of Desperation	12	4
137	164	SOUNDTRACK WALT DISNEY	Star Wars: The Force Awakens	5	10
RE	165	AC/DC AT&T	Back In Black	4	260
178	166	BRUNO MARS AT&T/AG	Doo-Wops & Hooligans	3	272
166	167	IMAGINE DRAGONS KIDZ/ARNDORNER/INTERSCOPE/UMG	Smoke + Mirrors	1	61
152	168	SUBLIME GASOLINE/REPRISE/UMG	Sublime	13	134
161	169	CREDENCE CLEARWATER REWIND FANTASY/COMICO	Chronicle: The 20 Greatest Hits	22	265
186	170	RED HOT CHILI PEPPERS WARNER BROS.	Greatest Hits	18	80
157	171	KANYE WEST RCA/REPRISE/DEF JAM	Graduation	1	79
NEW	172	BOOSIE BADAZZ AND C-MURDER TRISTAR	Penitentiary Chances	172	1
NEW	173	SAM BEAM & JESCA HOOP BLACK EYE PEARL/SUB POP	Love Letter For Fire	173	1
174	174	LOGIC VISIONARY/DEF JAM	Under Pressure	4	25
175	175	ARCTIC MONKEYS DOMINO	AM	6	121
184	176	ELTON JOHN ROCHE/UMG	Greatest Hits 1970-2002	12	110
133	177	BEYONCE MUSIC WORLD/REDWAVE	I Am...Sasha Fierce	1	109
187	178	EMINEM WEA/REPUBLIC/INTERSCOPE/UMG	Recovery	1	229
158	179	LITTLE BIG TOWN CAPRICORN/UMG	Pain Killer	7	73
169	180	DR. DRE AFTERMATH/INTERSCOPE/UMG	Dr. Dre - 2001	2	147
134	181	CHEAP TRICK BIG BACH/REPRISE	Bang Zoom Crazy...Hello	31	3
NEW	182	MERLE HAGGARD EPIC/ASHVILLE/LEGACY	16 Biggest Hits	182	1
183	183	MERCYME FAIR TRADE/PLG	Welcome To The New	4	51
RE	184	MEEK MILL REPRISE	Dreams Worth More Than Money	1	33
192	185	ARIANA GRANDE REPUBLIC	My Everything	1	79
NEW	186	WALK THE MOON RCA	You Are Not Alone: Live At The Greek	186	1
RE	187	NINJA SEX PARTY NINJA SEX PARTY	Under The Covers	17	2
RE	188	MICHAEL JACKSON EPIC/LEGACY	The Essential Michael Jackson	53	164
NEW	189	MARIE OSMOND GEMINI	Music Is Medicine	189	1
RE	190	MICHAEL JACKSON A&P/LEGACY	Bad	1	156
RE	191	MICHAEL JACKSON EPIC/LEGACY	Off The Wall	3	180
192	192	BORNS COLUMBIA/LEGACY	Dopamine	24	9
NEW	193	GNASH RCA	US	193	1
RE	194	KIARA ATLANTIC/AG	Low Kii Savage (EP)	192	2
RE	195	KEVIN GATES BRAD WINNERS' ASSOCIATION/GANGSTA GRILLZ/ATLANTIC/AG	Luca Brasi 2: A Gangsta Grillz Special Edition	38	31
196	196	ED SHEERAN ELEKTRA/AG	+	5	187
197	197	SIMON & GARFUNKEL COLUMBIA/LEGACY	Playlist: The Very Best Of Simon & Garfunkel	160	4
RE	198	ETTA JAMES COLUMBIA/LEGACY	At Last!	96	5
RE	199	FIVE FINGER DEATH PUNCH PROSPECT PARK	The Wrong Side Of Heaven...Volume 1	2	97
NEW	200	SNAKEHIPS SONY MUSIC/REPRISE/DEF JAM/UMG AND JAMES CAY/DEF JAM	All My Friends (EP)	200	1



BONNIE RAITT
Dig In Deep

100

BONNIE RAITT
Dig In Deep

Bonnie Raitt jumps back onto the Billboard 200 at No. 100 with *Dig In Deep*, following a profile on *CBS News Sunday Morning* (April 17). The release zooms back with 7,000 equivalent album units earned in the week ending April 21 (up 75 percent) and 6,000 in pure album sales (up 73 percent). Meanwhile, the set also returns to No. 1 on the Blues Albums chart (2-1) for a fifth week on top. Raitt will support *Dig In Deep* on tour until at least November, with more than 50 dates scheduled. —KC



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THE NOTORIOUS B.I.G.
Life After Death

The rapper's second album (see story, page 72) vaults up the list with a 572 percent sales gain (to 12,000) thanks to the Google Play store discounting the release to 99 cents during the tracking week.



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MARIE OSMOND
Music Is Medicine

The pop-country singer's new album also starts at No. 10 on *Top Country Albums* (4,000 sold). It's her first solo top 10 on the tally since 1974's *In My Little Corner of the World* peaked at No. 10 (Aug. 24, 1974).

RIHANNA: CHRISTOPHER POLK/GETTY IMAGES; DRAKE: GEORGE FIVENTE/GETTY IMAGES.

Rihanna Runs To No. 1

Rihanna (below) rules on Billboard + Twitter Top Tracks as "Needed Me" rockets 44-1 in its fifth charting week to become her third leader on the survey. The song follows Rihanna's pair of one-week chart-toppers: "Bitch Better Have My Money" and "Work" (featuring Drake). "Needed" darts after its racy revenge-themed music video premiered on April 20. The clip, directed by Harmony Korine (*Spring Breakers*), gathered 1.8 million domestic views on YouTube in the week ending April 21, according to Nielsen Music, no doubt driving the chatter on Twitter, and thus yielding the song's huge gain.

Meanwhile, Ariana Grande scores the chart's highest debut on the May 7 list with the No. 3 arrival of "Let Me Love You" (featuring Lil Wayne). The singer unveiled the song on April 18, and it gathered 2.1 million U.S. streams for the week. "Love" will appear on Grande's third studio album, *Dangerous Woman*, due May 20. Two more *Woman* tracks are also on the ranking: the title track (No. 2) and "Be Alright" (No. 16), which re-enters after the singer's March 12 *Saturday Night Live* performance was posted to her YouTube channel on April 18.

Plus, ASAP Ferg strolls to a No. 7 entry for "Strive." The rapper posted the track to his YouTube channel on Aug. 14, and the house-infused collaboration vaults to 15 million domestic streams in its first full tracking week. The Missy Elliott-assisted "Strive" also gains traction in the wake of Ferg's second studio album release, *Always Strive and Prosper*, on April 22.

—Trevor Anderson



Social

May 7
2016

billboard

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LAST WEEK	TWO WEEK	TITLE	Artist	WEEKS ON CHART
44	1	NEEDED ME	Rihanna	5
2	2	DANGEROUS WOMAN	Ariana Grande	8
NEW	3	LET ME LOVE YOU	Ariana Grande Feat. Lil Wayne	1
1	4	HAIR	Little Mix Feat. Sean Paul	5
6	5	COMPANY	Justin Bieber	13
4	6	WORK FROM HOME	Fifth Harmony Feat. Ty Dolla \$ign	9
NEW	7	STRIVE	A\$AP Ferg Feat. Missy Elliott	1
RE	8	PERFECT	One Direction	24
3	9	WORK	Rihanna Feat. Drake	13
RE	10	CASTAWAY	5 Seconds Of Summer	2
RE	11	CLOSE	Nick Jonas Feat. Tove Lo	3
RE	12	HOME	One Direction	4
5	13	ONE DANCE	Drake Feat. Wizkid & Kyla	3
9	14	LOVE YOURSELF	Justin Bieber	24
12	15	SECRET LOVE SONG	Little Mix Feat. Jason Derulo	25
RE	16	BE ALRIGHT	Ariana Grande	5
32	17	TEAM	Iggy Azalea	7
11	18	PILLOWTALK	Zayn	13
8	19	SORRY	Justin Bieber	27
16	20	NO	Meghan Trainor	8
NEW	21	ANDAS EN MI CABEZA	Chino & Nacho Feat. Daddy Yankee	1
18	22	7 YEARS	Lukas Graham	11
19	23	DON'T LET ME DOWN	The Chainsmokers Feat. Daya	7
RE	24	COLORS	Halsey	7
NEW	25	A CHANGE OF HEART	The 1975	1
26	26	YOUTH	Troye Sivan	17
22	27	HELLO	Adele	27
23	28	HYMN FOR THE WEEKEND	Coldplay	14
20	29	STRESSED OUT	twenty one pilots	18
NEW	30	CREEP	Prince	1
38	31	FORMATION	Beyonce	12
26	32	STONE COLD	Demi Lovato	20
15	33	RUN	BTS	10
NEW	34	REST IN PURPLE	The Game Feat. Lorine Chia	1
25	35	CHEAP THRILLS	Sia Feat. Sean Paul	7
NEW	36	EL PERDEDOR	Maluma	1
29	37	WHAT DO YOU MEAN?	Justin Bieber	39
34	38	MIDDLE	DJ Snake Feat. Bipolar Sunshine	6
14	39	STITCHES	Shawn Mendes	47
43	40	CAKE BY THE OCEAN	DNCE	6
33	41	KISS IT BETTER	Rihanna	5
39	42	HANDS TO MYSELF	Selena Gomez	22
43	43	ONE CALL AWAY	Charlie Puth	20
NEW	44	GUILLOTINE	Jon Bellion Feat. Travis Mendes	1
47	45	WORTH IT	Fifth Harmony Feat. KID Ink	56
38	46	WE DON'T TALK ANYMORE	Charlie Puth Feat. Selena Gomez	6
NEW	47	GO FLEX	Post Malone	1
NEW	48	SHUT DOWN	OHB	1
NEW	49	SAY IT	Flume Feat. Tove Lo	1
42	50	ROSES	The Chainsmokers Feat. Rozes	7

billboard • EMERGING ARTISTS™				
LAST WEEK	TWO WEEK	TITLE	Artist	WEEKS ON CHART
6	1	BE THE ONE	Dua Lipa	25
13	2	HEY	Fals Feat. Afrojack	2
9	3	ALL MY FRIENDS	Snakehips Feat. TinastheA Chance The Rapper	27
RE	4	LOSIN CONTROL	Russ	5
3	5	YOU DON'T OWN ME	Grace Feat. G-Eazy	2
RE	6	SET DAT B*TCH OFF	A\$AP Ant Feat. Chymna	2
1	7	GIRLS YOUR AGE	Transviolet	2
10	8	GOLD	Kiara	16
16	9	UBER EVERYWHERE	MadeinTYO	8
14	10	PERMISSION	Ro James	12
19	11	MOOLAH	Young Greatness	4
22	12	REALITY	Lost Frequencies Feat. Janieck Devy	15
29	13	SPIRITS	The Strumbellas	13
4	14	KEEP IT MELLO	Marshmello Feat. Omar LinX	3
24	15	CONQUEROR	AURORA	13
21	16	THE GIRL IS MINE	99 Souls Feat. Destiny's Child & Brandy	8
20	17	MIGHT NOT	Belly Feat. The Weeknd	19
23	18	BODY	Dreezy Feat. Jeremih	12
36	19	WAY DOWN WE GO	Kaleo	8
NEW	20	GETAWAY	The Blossoms	1
9	21	AM I WRONG	Anderson .Paak Feat. Schoolboy Q	10
NEW	22	FUEL TO THE FIRE	Rationale	1
7	23	GLOWED UP	Kaytranada Feat. Anderson .Paak	3
43	24	DANCING ON MY OWN	Calum Scott	5
RE	25	ADORE	Savage	8
39	26	SOUND OF YOUR HEART	Shawn Hook	12
15	27	WHAT IF I GO?	Mura Masa	6
NEW	28	SHOW ME LOVE	Sam Feldt Feat. Kimberly Anne	1
NEW	29	FALL TOGETHER	The Temper Trap	1
NEW	30	INTO THE SUNSET	Mako	1
12	31	REMINDE ME	Conrad Sewell	2
32	32	LA GOZADERA	Gente de Zona Feat. Marc Anthony	40
NEW	33	BODY DOWN (INSPECTOR GADGET)	MORTEN	1
34	34	FIX	Chris Lane	9
35	35	IN2	WSTRN	16
RE	36	RIDIN ROUND	Kali Uchis	4
26	37	CROSSFIRE	Stephen	20
41	38	TRAI DORA	Gente de Zona Feat. Marc Anthony	8
17	39	RUN IT UP	Jose Guapo Feat. TakeOff & YFN Lucci	10
34	40	BLACK MAN IN A WHITE WORLD	Michael Kwanuka	4
49	41	INTENTIONAL	Travis Greene	13
32	42	FEELS	Kiara	12
48	43	ALL THAT'S LEFT	Manilla Killa Feat. Joni Fatora	5
NEW	44	KICKS	Lauren Aquilina	1
NEW	45	I JUST WANNA KNOW	NF	1
42	46	TAN FACIL	CNCO	7
45	47	DON'T WORRY	Macklem Feat. Ray Dalton	40
NEW	48	WHEN YOU LOVED ME LEAST	Michi	1
NEW	49	BREATHE	Seeb Feat. Neev	1
RE	50	DON'T WORRY ABOUT ME	Frances	3



Drake Art Sparks Gain

Drake (above) rejoins the top 10 on the Social 50 chart after a two-month absence (12-10) following the release of the album cover for his new *Views From the 6* on April 24. Instagram reactions power Drake's rise: He snared 3.6 million reactions on the platform in the week ending April 24, according to Next Big Sound, doubling the previous week's haul.

Meanwhile, Prince's death on April 21 sparks his No. 2 debut, which also becomes the highest entrance by any artist since the Social 50 began in December 2010. Wikipedia views overwhelmingly drive the arrival, with more than 5 million visits to the late legend's page during the tracking week.

Elsewhere, Little Mix rallies to No. 11 after releasing the music video for the single version of "Hair," which features Sean Paul, on April 20. The clip has amassed more than 11.6 million global views on YouTube through April 26. The new "Hair" track is a reworking of the original (which did not feature Paul) from the girl group's third album, *Get Weird*, released in November 2015. Little Mix's No. 11 rank marks the act's best rank on the chart since reaching No. 9 on Nov. 21, 2015, following *Get Weird*'s release. —T.A.

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/PROMOTION LABEL	WEEKS ON CHART
	1	JUSTIN BIEBER SCHOOLBOY/RYMOND BRAUN/DEF JAM	283
NEW	2	PRINCE NPG/WARNER BROS.	1
	3	ARIANA GRANDE REPUBLIC	179
	4	RIHANNA WESTBURY ROAD/ROC NATION	272
	5	TAYLOR SWIFT BIG MACHINE/BMG	283
	6	SELENA GOMEZ HIMESCOPE	281
	7	SHAWN MENDES ISLAND	70
	8	ZAYN RCA	13
	9	5 SECONDS OF SUMMER MONHEM/EPIC	109
	10	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	258
	11	LITTLE MIX SYCO/COLUMBIA	94
	12	DEMI LOVATO SABIN/REPUBLIC/HOLLYWOOD	273
	13	BEYONCÉ PARKWOOD/COLUMBIA	280
	14	WIZ KHALIFA REPUBLIC/ATLANTIC	270
	15	ZENDAYA HOLLYWOOD	89
	16	SNOOP DOGG DOGGY STYLE/COLUMBIA	248
	17	ONE DIRECTION SYCO/COLUMBIA	232
	18	KATY PERRY CAPITOL	283
	19	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	282
	20	CHRIS BROWN RCA	256
	21	CAMILA CABELLO SYCO/EPIC	13
	22	BRITNEY SPEARS RCA	242
	23	MILEY CYRUS RCA	211
	24	G-EAZY G-EAZY/IMPACT/BMG/RCA	16
	25	THE WEEKND REPUBLIC	46
	26	LUCY HALE DMG/NASHVILLE	95
RE	27	VIXX JELLYFISH ENTERTAINMENT	11
	28	JENNIFER LOPEZ CAPITOL	269
	29	JUSTIN TIMBERLAKE RCA	246
	30	AUSTIN MAHONE CHASE/CASH MONEY/REPUBLIC	142
	31	TROYE SIVAN CAPITOL	48
	32	FIFTH HARMONY SYCO/EPIC	48
	33	MELANIE MARTINEZ ATLANTIC	11
	34	ELLIE GOULDING CHRISTY THORNTON/IMPACT/RCA	137
	35	AVERY WILSON RCA	8
RE	36	BEA MILLER SWANSON/HOLLYWOOD	24
	37	JACK & JACK JACK AND JACK	8
	38	LADY GAGA STREAMLINE/INTERSCOPE/IGA	280
	39	JACOB WHITESIDES COUBLE/WMM	38
	40	HALSEY ASTROWORLD	13
RE	41	THE 1975 DIRTY HIT/INTERSCOPE/IGA	4
RE	42	ENRIQUE IGLESIAS SONY MUSIC/LAUREL	180
RE	43	CALVIN HARRIS FLYING SAUCERS	45
	44	SHAKIRA SONY MUSIC/LAUREL/RCA	278
	45	TWENTY ONE PILOTS FUELED BY RAMEN/IMPACT	9
RE	46	BECKY G REMOVADE/RCA	70
NEW	47	CHINO & NACHO MACMETER/UMLE	1
RE	48	MEGHAN TRAINOR EPIC	49
	49	GOT7 JYP	9
RE	50	YOUNG THUG 300/ATLANTIC/IGA	5

Pop/Rhythmic/Adult

May 7
2016

billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WEEKS ON CHART
	1	PILLOWTALK RCA	Zayn	12
	2	I TOOK A PILL IN IBIZA ISLAND/REPUBLIC	Mike Posner	14
	3	7 YEARS WARNER BROS.	Lukas Graham	12
	4	ME, MYSELF & I G-EAZY/IMPACT/BMG/RCA	G-Eazy x Bebe Rexha	15
	5	CAKE BY THE OCEAN REPUBLIC	DNCE	29
	6	LOVE YOURSELF SCHOOLBOY/RYMOND BRAUN/DEF JAM	Justin Bieber	21
	7	NO EPIC	Meghan Trainor	8
	8	WORK FROM HOME Fifth Harmony Feat. Ty Dolla \$ign SYCO/EPIC	Fifth Harmony Feat. Ty Dolla \$ign	9
	9	MY HOUSE POLYGRAM/ATLANTIC	Flo Rida	24
	10	NEVER FORGET YOU RECORD COMPANY TEN/EPIC	Zara Larsson & MNEK	11
	11	STRESSED OUT FUELED BY RAMEN/IMPACT	twenty one pilots	23
	12	DANGEROUS WOMAN REPUBLIC	Ariana Grande	7
	13	MIDDLE DJ Snake Feat. Bipolar Sunshine DI SNAP/INTERSCOPE	DJ Snake Feat. Bipolar Sunshine	13
	14	DON'T LET ME DOWN THE CHAINSMOKERS FEAT. DAYA INTERSCOPE	The Chainsmokers Feat. Daya	6
	15	HANDS TO MYSELF INTERSCOPE	Selena Gomez	16
	16	CLOSE SAFEHOUSE/ISLAND/REPUBLIC	Nick Jonas Feat. Tove Lo	5
	17	COMPANY SCHOOLBOY/RYMOND BRAUN/DEF JAM	Justin Bieber	8
	18	WILD THINGS EP/DEF JAM	Alessia Cara	12
	19	YOUTH CAPITOL	Troye Sivan	14
	20	IF IT AIN'T LOVE BULGARIA NEGOTIATIONS/IMPACT	Jason Derulo	4
	21	LET IT GO REPUBLIC	James Bay	9
	22	GG ONE DANCE YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. WizKid & Kyla	2
	23	WORK WESTBURY ROAD/ROC NATION	Rihanna Feat. Drake	13
	24	LOST BOY COLUMBIA	Ruth B	8
	25	TEAM TURN BIRTS/MUSTIE LANG/DEF JAM	Iggy Azalea	5

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WEEKS ON CHART
	1	STITCHES COLUMBIA	Shawn Mendes	27
	2	HELLO RCA/COLUMBIA	Adele	27
	3	LOVE YOURSELF SCHOOLBOY/RYMOND BRAUN/DEF JAM	Justin Bieber	13
	4	I LIKE M GONNA LOSE YOU EPIC	Meghan Trainor Feat. John Legend	40
	5	EX'S & OH'S RCA	Elle King	32
	6	WILDEST DREAMS BIG MACHINE/REPUBLIC	Taylor Swift	34
	7	ONE CALL AWAY BRIGHT PARTNERS GROUP/ATLANTIC	Charlie Puth	14
	8	WHEN WE WERE YOUNG RCA/COLUMBIA	Adele	18
	9	STAND BY YOU COLUMBIA	Rachel Platten	27
	10	PHOTOGRAPH ATLANTIC	Ed Sheeran	48
	11	GG 7 YEARS WARNER BROS.	Lukas Graham	10
	12	PIECE BY PIECE RCA	Kelly Clarkson	8
	13	SORRY SCHOOLBOY/RYMOND BRAUN/DEF JAM	Justin Bieber	17
	14	LET IT GO REPUBLIC	James Bay	25
	15	CAKE BY THE OCEAN REPUBLIC	DNCE	8
	16	NO EPIC	Meghan Trainor	5
	17	CAN'T HELP FALLING IN LOVE RE/IMPACT	Haley Reinhart	11
	18	BROKEN DEEP WELL/OUTDOOR LAB PRODUCTIONS/VIRGIN/CAPITOL	Trisha Yearwood	4
	19	NEW ROMANTICS BIG MACHINE/REPUBLIC	Taylor Swift	6
	20	STRESSED OUT FUELED BY RAMEN/IMPACT	twenty one pilots	11
	21	BRAND NEW APTLY NAMED/CAPITOL	Ben Rector	4
	22	SAME OLD LOVE INTERSCOPE	Selena Gomez	16
	23	SOMETHING IN THE WAY YOU MOVE ENERGY TREE/INTERSCOPE	Ellie Goulding	7
	24	MAKE ME LIKE YOU INTERSCOPE	Gwen Stefani	5
	25	BURNING HOUSE ARISTA/NASHVILLE/RCA	Cam	12

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WEEKS ON CHART
	1	MIGHT NOT COUNTESS RECORDS/ROC NATION	Belly Feat. The Weeknd	15
	2	OUI MICK SCHULTZ/DEF JAM	Jeremih	21
	3	SAVED ATLANTIC	Ty Dolla \$ign Feat. E-40	16
	4	WORK WESTBURY ROAD/ROC NATION	Rihanna Feat. Drake	13
	5	I TOOK A PILL IN IBIZA ISLAND/REPUBLIC	Mike Posner	13
	6	WORK FROM HOME Fifth Harmony Feat. Ty Dolla \$ign SYCO/EPIC	Fifth Harmony Feat. Ty Dolla \$ign	8
	7	PROMISE THE ALUMINI GROUP/BB CLASSIC/RCA	Kid Ink Feat. Fetty Wap	16
	8	ME, MYSELF & I G-EAZY/IMPACT/BMG/RCA	G-Eazy x Bebe Rexha	23
	9	2 PHONES BREAD WINNERS ASSOCIATION/ATLANTIC	Kevin Gates	12
	10	PANDA GOOD/DEF JAM	Designer	5
	11	GG ONE DANCE YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. WizKid & Kyla	3
	12	PILLOWTALK RCA	Zayn	11
	13	BACK TO SLEEP RCA	Chris Brown	20
	14	MIDDLE DJ Snake Feat. Bipolar Sunshine DI SNAP/INTERSCOPE	DJ Snake Feat. Bipolar Sunshine	13
	15	ACQUAINTED REPUBLIC	The Weeknd	10
	16	DANGEROUS WOMAN REPUBLIC	Ariana Grande	6
	17	EXCHANGE PARKWOOD/COLUMBIA	Bryson Tiller	7
	18	COMPANY SCHOOLBOY/RYMOND BRAUN/DEF JAM	Justin Bieber	7
	19	LOW LIFE WESTBURY ROAD/ROC NATION	Future Feat. The Weeknd	7
	20	NO EPIC	Meghan Trainor	7
	21	DON'T LET ME DOWN INTERSCOPE/COLUMBIA	The Chainsmokers Feat. Daya	4
	22	ALL THE WAY UP TERRA TONIC/IMPACT RECORDINGS	Fat Joe & Remy Ma Feat. French Montana	3
	23	MOOLAH LITTLE MICK/IMPACT/CAPITOL	Young Greatness	5
	24	LOVE YOURSELF SCHOOLBOY/RYMOND BRAUN/DEF JAM	Justin Bieber	19
	25	MIGHT BE TERRA TONIC/IMPACT RECORDINGS	DJ Luke Nasty	13

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WEEKS ON CHART
	1	ONE CALL AWAY BRIGHT PARTNERS GROUP/ATLANTIC	Charlie Puth	24
	2	7 YEARS WARNER BROS.	Lukas Graham	15
	3	LOVE YOURSELF SCHOOLBOY/RYMOND BRAUN/DEF JAM	Justin Bieber	16
	4	CAKE BY THE OCEAN REPUBLIC	DNCE	21
	5	STRESSED OUT FUELED BY RAMEN/IMPACT	twenty one pilots	22
	6	NO EPIC	Meghan Trainor	8
	7	LET IT GO REPUBLIC	James Bay	29
	8	STITCHES COLUMBIA	Shawn Mendes	34
	9	PIECE BY PIECE RCA	Kelly Clarkson	17
	10	SOMETHING IN THE WAY YOU MOVE ENERGY TREE/INTERSCOPE	Ellie Goulding	12
	11	NEW ROMANTICS BIG MACHINE/REPUBLIC	Taylor Swift	9
	12	I TOOK A PILL IN IBIZA ISLAND/REPUBLIC	Mike Posner	8
	13	BRAND NEW APTLY NAMED/CAPITOL	Ben Rector	14
	14	GG JUST LIKE FIRE NALT DISNEY/RCA	Pink	2
	15	SORRY SCHOOLBOY/RYMOND BRAUN/DEF JAM	Justin Bieber	23
	16	AMERICA'S SWEETHEART RCA	Elle King	11
	17	HANDS TO MYSELF INTERSCOPE	Selena Gomez	9
	18	MY HOUSE POLYGRAM/ATLANTIC	Flo Rida	8
	19	MAKE ME LIKE YOU INTERSCOPE	Gwen Stefani	10
	20	PILLOWTALK RCA	Zayn	7
	21	LOST BOY COLUMBIA	Ruth B	10
	22	FIRE AND THE FLOOD FRESHWATERS/ATLANTIC	Vance Joy	11
	23	NEVER FORGET YOU RECORD COMPANY TEN/EPIC	Zara Larsson & MNEK	5
	24	ELECTRIC LOVE REZIDUAL/INTERSCOPE	BORNS	16
	25	RISE UP BUSHY/WARNER BROS.	Andia Day	9

SOCIAL 50: THE WEEK'S MOST ACTIVE ARTISTS ON SOCIAL NETWORKING SITES BASED ON TWITTER, INSTAGRAM AND FACEBOOK. TRACKING: TRACKS ARTISTS' SOCIAL MEDIA ACTIVITY FOR THE WEEK. STARTING AN ELECTRONICALLY TRACKED 24 HOURS A DAY, 7 DAYS A WEEK. SEE CHARTS.IGN.COM FOR COMPLETE RULES AND REGULATIONS. ALL RIGHTS RESERVED. BILLBOARD MUSIC

R&B/Hip-Hop

May 7
2016
billboard

HOT R&B/HIP-HOP SONGS™						
WEEK RISE	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist (IMPRINT/PROMOTION LABEL)	PEAK POS.	WEEKS ON CHART
2	2	1	PANDA MENCE (L.SELBY, H.A.KHAN)	Desilgner G.O.O.D./JETT AM	1	9
7	4	2	ONE DANCE WHE TESHONDA SHIBRU (L.A.GRAMAM, J.ETTES)	Drake Featuring WizKid & Kyla YOUNG MONEY/CASH MONEY/REPUBLIC	2	3
	1	3	WORK BONDA (L.A.GRAMAM, J.ETTES, SAMUEL L. A. ARTIST, R. THOMAS, R. J. GRAMMAS, FENTON MCKINER)	Rihanna Featuring Drake WESTBURY ROAD/ROC NATION	1	13
3	3	4	ME, MYSELF & I ▲ RHEA (L.SELBY, H.A.KHAN)	G-Eazy x Bebe Rexha W/STBURY ROAD/ROC NATION	2	27
	RE-ENTRY	5	PURPLE RAIN ● PRINCE (PRINCE)	Prince And The Revolution NPG/WARNER BROS./RHINO	4	15
10	8	6	LOW LIFE ● SAB (L.SELBY, H.A.KHAN)	Future Featuring The Weeknd A1/1/REE BANDOZ/EPIC	6	11
	7	7	2 PHONES MAD MAX (L.SELBY, H.A.KHAN)	Kevin Gates BREAD WINNERS ASSOCIATION/ATLANTIC	3	19
	RE-ENTRY	8	WHEN DOVES CRY ▲ PRINCE (PRINCE)	Prince NPG/WARNER BROS./RHINO	1	21
6	7	9	OUI NEEDZ (DONUT) (J.P.FELTON, K.C.AIN, B.BELL, C.MARTIN)	Jeremiah MICK SCHULTZ/DEF JAM	5	19
17	13	10	NEEDED ME D (L.SELBY, H.A.KHAN)	Rihanna WESTBURY ROAD/ROC NATION	10	12
4	6	11	POP STYLE SAB (L.SELBY, H.A.KHAN)	Drake Featuring The Throne YOUNG MONEY/CASH MONEY/REPUBLIC	4	3
	RE-ENTRY	12	KISS ● PRINCE (PRINCE)	Prince And The Revolution NPG/WARNER BROS./RHINO	1	18
	RE-ENTRY	13	LITTLE RED CORVETTE PRINCE (PRINCE)	Prince NPG/WARNER BROS./RHINO	13	18
11	11	14	EXCHANGE THE M.F.A.N.C.S. (B.TILLER, M.HERNANDEZ, M.JOHNSON, L.H.HALL)	Bryson Tiller TRAPSOUL/RE A	8	27
	RE-ENTRY	15	LET'S GO CRAZY ● PRINCE (PRINCE)	Prince And The Revolution NPG/WARNER BROS./RHINO	1	18
12	12	16	DOWN IN THE DM ● BEN BILLYON, SCHIFE (M.A.MUS, K.BARHALED, R.DIEMILL, L.LEWIS)	Yo Gotti Featuring Nicki Minaj (O.C.AINE) MIZ/RE/EPIC	3	23
	RE-ENTRY	17	1999 PRINCE (PRINCE)	Prince NPG/WARNER BROS./RHINO	4	21
19	15	18	CUT IT ITREZ BEAT'S (E.FLORES, M.D.EDMONDS, H.A.T.MORTON, R.J.)	O.T. Genasis Featuring Young Dolph PYST LYE/THE CONQUEROR/ATLANTIC	15	14
15	14	19	BACK TO SLEEP VINYLZ, A.RITTE, BOHDA (C.M.BROWN, A.HERNANDEZ, A.RITTE, M.SAMUELS, A.RIGG)	Chris Brown RCA	5	21
13	16	20	FAMOUS COTONPO (L.SELBY, H.A.KHAN)	Kanye West GOODBYE/ATLANTIC	13	4
21	19	21	PROMISE DEWAP (D.COLLIN, M.FARANE, J.ALDROD, HUGHES/W/MAINT)	Kid Ink Featuring Fetty Wap THE ALAMO/WHITNEY/ATLANTIC	19	15
14	18	22	FATHER STRETCH MY HANDS PT. 1 E.BIT (M.C.DONALD, R.HENNING, B.A.BESS, T.MONTY, P.A.SALAS, G.OSTER)	Kanye West GOODBYE/ATLANTIC	14	3
28	22	23	ALL THE WAY UP Fat Joe & Remy Ma Featuring French Montana (DOLLY) (L.A.CAPTE, R.HENNING, J.MENDEL, D.M.ROSE, J.MEDALLITY)	French Montana EASTWEST/ATLANTIC	22	5
16	17	24	SUMMER SIXTEEN KONDA (L.SELBY, H.A.KHAN)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	1	12
20	20	25	REALLY REALLY D (L.SELBY, H.A.KHAN)	Kevin Gates BREAD WINNERS ASSOCIATION/ATLANTIC	14	21
27	28	26	KISS IT BETTER L.BHASKER (L.BHASKER, J.LASS, S.L.CHAH, R.FENTY)	Rihanna WESTBURY ROAD/ROC NATION	26	11
25	21	27	MIGHT NOT BEN BILLYON (A.B.RASHM, A.JESTAYE, B.ZINHL)	Belly Featuring The Weeknd C/P/BELLY'S DEAD/ROC NATION	21	13
	HOT SHOT DEBUT	28	WICKED NOT LISTED (NOT LISTED)	Future A1/1/REE BANDOZ/EPIC	28	1
32	24	29	BODY B.DODDOP (L.T.HAZZARD, M.TUCHE, R.S.SLEDGE, L.P.FELTON)	Dreezy Featuring Jeremiah INTERSCOPE	24	8
38	27	30	UBER EVERYWHERE K.SWISHA (M.DAVIS, K.H.MINGVIST)	MadeinTYO PRIVATE CLUB/COMMISSION	27	6
37	31	31	MOOLAH JAZZE PHA (T.JON, S.P.ALEXANDER)	Young Greatness QUALITY CONTROL/MOTOWN/ATLANTIC	30	7
45	29	32	LAW BIG FRUIT (M.A.MUS, L.CLOPION, J.E.STEVENS)	Yo Gotti Featuring E-40 COCAINE MIZ/RE/EPIC	29	5
33	26	33	SAVED D.M.S.P. (M.P.ATKINS) (T.G.P.FRI, R.L.S.TEVEN, M.BETAR, R.H.A.HENNING, H.HENNING, H.HENNING)	Ty Dolla \$ign Featuring E-40 JAZZT	25	13
29	25	34	MIGHT BE DJ LUKE NASTY (L.DAVIS)	DJ Luke Nasty OTHAZZ/EMPIRE RECORDINGS	22	13
18	23	35	PT. 2 E.BIT (M.C.DONALD, R.HENNING, B.A.BESS, T.MONTY, P.A.SALAS, G.OSTER)	Kanye West GOODBYE/ATLANTIC	18	3
31	32	36	JIMMY CHOO KE ON THE TRACK (M.JAMAYE, L.L.K.M.ROBDA)	Fetty Wap PG/300	19	11
24	30	37	WAVES L.BIT (M.C.DONALD, R.HENNING, B.A.BESS, T.MONTY, P.A.SALAS, G.OSTER)	Kanye West GOODBYE/ATLANTIC	24	3
40	35	38	NEW LEVEL D.A.HONDA (L.L.CADICE, I.D.BROWN, C.MAY, J.R.N.DAM, B.BIRD)	A\$AP Ferg Featuring Future A\$AP AD/STAY/DO/POU/GAGNE/RHINO	30	13
35	34	39	COME AND SEE ME N.SHEBIE (L.A.BRATHWAITE, J.A.GRAHAM, M.L.SHEBIE)	PARTYNEXTDOOR Featuring Drake DICK COOPER/WARNER BROS.	34	3
	39	40	ALL MY FRIENDS RAME (P.CALVIN) (C.M.DONALD, L.A.D.M.C. LOWE, L.LIBRETTI)	Snakehips Feat. Tinashe & Chance The Rapper WORMHOLE STUDIOS/CHERRY AND JAM/COVEYNA	34	12
22	33	41	ULTRALIGHT BEAM E.BIT (M.C.DONALD, R.HENNING, B.A.BESS, T.MONTY, P.A.SALAS, G.OSTER)	Kanye West GOODBYE/ATLANTIC	22	3
	NEW	42	LOOK ALIVE SHOD (M.E.WILL, M.A.D.E.H) (A.J.S.BROWN, K.J.BROWN, M.J.LIAMS)	Rae Sremmurd F&R/DUM/ATLANTIC	42	1
44	37	43	DIGITS GONDA (L.SELBY, H.A.KHAN)	Young Thug MAYBE/ATLANTIC	29	4
	44	44	BY CHANCE MICK SCHULTZ (DONUT) (J.P.FELTON, K.C.AIN, B.BELL, C.MARTIN)	Rae Sremmurd F&R/DUM/ATLANTIC	39	4
30	36	45	FML E.BIT (M.C.DONALD, R.HENNING, B.A.BESS, T.MONTY, P.A.SALAS, G.OSTER)	Kanye West GOODBYE/ATLANTIC	30	3
	42	46	RAN OFF ON DA PLUG TWICE DT SPINLEY (L.L.WASHINGTON, D.FINLEY, L.EVATED)	Piles BIG GATES/SALP-SLIDE/ATLANTIC	42	5
	41	47	ADDICTED TO MY EX YOLA (A.M.MONTGOMERY, R.L.LIDOT)	M-City J.R. YACHT CLUB SOCIAL/BETHOR/KC/D.L.H.WANDLERS	41	2
	47	48	SEX WITH ME BONDA (L.SELBY, H.A.KHAN)	Rihanna WESTBURY ROAD/ROC NATION	38	8
	49	49	PERMISSION S.O.U.R. 2 (C.P.COPY, R.UEAS, R.JUCKER, M.N.S.MONMONS, R.MUTCHINSON)	Ro James BYSTORM/ATLANTIC	37	5
42	40	50	ORDER MORE D.SP.9Z (G.GILLMIG, R.HILL, M.P.FARSON, D.C.LARTON, B.T.HAZZARD)	G-Eazy Featuring Starrah G-EAZY/RVC/BPG/ATLANTIC	40	6

TOP R&B/HIP-HOP ALBUMS™						
WEEK RISE	LAST WEEK	THIS WEEK	TITLE IMPRINT/DISTRIBUTING LABEL	Artist	WEEKS ON CHART	
		1	ROYCE DA 5'9" BAD WOLF	Layers	1	
	1	2	RIHANNA WESTBURY ROAD/ROC NATION	ANTI	12	
	NEW	3	MUSIQ SOULCHILD MY BLOCK/ATLANTIC	Life On Earth	1	
	3	4	KEVIN GATES BREAD WINNERS ASSOCIATION/ATLANTIC/AG	Islah	12	
	4	5	GG FETTY WAP PG/300	Fetty Wap	30	
	NEW	6	J DILLA PAY ANY/MASS APPEAL	The Diary	1	
	5	7	K. MICHELLE ATLANTIC	More Issues Than Vogue	4	
	8	8	THE WEEKND ▲ MSTER'S MUSIC/RCA	Beauty Behind The Madness	34	
	7	9	ANTHONY HAMILTON	What I'm Feelin'	4	
	4	10	PS WIZ KHALIFA MOTOWN/ATLANTIC	Khalifa	7	
	10	11	KENDRICK LAMAR TOP DAM/GAFFERMAN/INTERSCOPE/PGA	untitled unmastered.	7	
	11	12	BRYSON TILLER TRAPSOUL/RE A	TRAPSOUL	30	
	12	13	G-EAZY ● G-EAZY/RVC/BPG/RCA	When It's Dark Out	20	
	RE	14	PRINCE NPG	HiTnRUN: Phase One	13	
	NEW	15	BOSSIE BADAZ AND C-MURDER THEIR	Pententary/CHUCKES	1	
	9	16	TWENTY88 A.M.I. (L.SELBY, H.A.KHAN)	TWENTY88	3	
	13	17	2 CHAINZ DEF JAM	ColleGrove	7	
	17	18	KENDRICK LAMAR ▲ TOP DAM/GAFFERMAN/INTERSCOPE/PGA	To Pimp A Butterfly	58	
	19	19	J. COLE ▲ RCA	2014 Forest Hills Drive	72	
	18	20	SOUNDTRACK STRATEGY OUTSIGHTS/COMPTON MUSIC FROM THE MOTION PICTURE	Strategic Outcasts: Music From The Motion Picture	15	
	21	21	YO GOTTI C.O.A.I.NE MIZ/RE/EPIC	The Art Of Hustle	9	
	19	22	CHRIS BROWN ● RCA	Royalty	18	
	16	23	JAHEIM R.I.V.E'S DREAM/PRIMARY WAVE/BMG	Struggle Love	5	
	23	24	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	63	
	25	25	LOGIC DEF JAM	The Incredible True Story	23	

R&B DIGITAL SONGS™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WEEKS ON CHART		
	NEW	1	PURPLE RAIN PRINCE AND THE REVOLUTION	1		
	NEW	2	WHEN DOVES CRY NPG/WARNER BROS./RHINO	1		
	NEW	3	LITTLE RED CORVETTE NPG/WARNER BROS./RHINO	1		
	1	4	ONE DANCE YOUNG MONEY/CASH MONEY/REPUBLIC	3		
	NEW	5	KISS NPG/WARNER BROS./RHINO	1		
	NEW	6	LET'S GO CRAZY NPG/WARNER BROS./RHINO	1		
	NEW	7	1999 NPG/WARNER BROS./RHINO	1		
	NEW	8	I WOULD DIE 4 U NPG/WARNER BROS./RHINO	1		
	NEW	9	RASPBERRY BERT NPG/WARNER BROS./RHINO	1		
	2	10	WORK WESTBURY ROAD/ROC NATION	13		
	NEW	11	I WANNA BE YOUR LOVER NPG/WARNER BROS./RHINO	1		
	4	12	NEEDED ME WESTBURY ROAD/ROC NATION	12		
	NEW	13	DIAMONDS AND PEARLS NPG/WARNER BROS./RHINO	1		
	3	14	I MICK SCHULTZ/DEF JAM	19		
	NEW	15	U GOT THE LOOK NPG/WARNER BROS./RHINO	1		
	NEW	16	DARLING NIKKI NPG/WARNER BROS./RHINO	1		
	NEW	17	ADORE NPG/WARNER BROS./RHINO	1		
	NEW	18	EROTIC CITY NPG/WARNER BROS./RHINO	1		
	NEW	19	Prince And The New Power Generation NPG/WARNER BROS./RHINO	1		
	NEW	20	CREAM NPG/WARNER BROS./RHINO	1		
	NEW	21	BABY I'M A STAR NPG/WARNER BROS./RHINO	1		
	NEW	22	THE BEAUTIFUL ONES NPG/WARNER BROS./RHINO	1		
	NEW	23	GETT OFF NPG/WARNER BROS./RHINO	1		
	NEW	24	DO ME BABY NPG/WARNER BROS./RHINO	1		
	18	25	KISS IT BETTER WESTBURY ROAD/ROC NATION	4		



Royce Rolls

Rapper Royce Da 5'9 (above) tallies his first solo No. 1 on Top R&B/Hip-Hop Albums as his latest set, *Layers*, arrives with 15,000 copies sold in the week ending April 21, according to Nielsen Music. The Detroit native previously crowned the chart as one half of hip-hop duo **Bad Meets Evil** (along with **Eminem**) when the act debuted atop the chart in 2011 with EP *Hell: The Sequel*. Royce first appeared on the album chart in 2002, with debut set *Rock City* reaching No. 29. The new project's release spurs a No. 77 bow for the MC on the Billboard Artist 100.

The death of Prince on April 21 triggers a swell in digital sales from the musician's catalog, driving 20 tracks onto the 25-position R&B Digital Songs tally — the most simultaneously charting titles ever on it (**Rihanna** and **The Weeknd** now slide to second-most, with 12 each). The chart is led by "Purple Rain," with 122,000 downloads, followed by "When Doves Cry," (No. 2, 100,000 downloads) and "Little Red Corvette" (No. 3, 85,000). On the overall 50-position R&B/Hip-Hop Digital Songs chart, Prince lists 26 tracks, surpassing the all-time high of 22 concurrently charting songs by **Whitney Houston**, achieved the week following her death, in 2012.

On Hot Rap Songs, **Future** logs his 41st charting song as "Wicked" enters at No. 16. The entrance is fueled in part by 4.5 million streams through the week ending April 21, with 61 percent coming from YouTube views.

—Amaya Mendizabal

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC

Christian/Gospel

May 7
2016
billboard

HOT CHRISTIAN SONGS™									
WEEKS AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WEEKS ON CHART			
1	1	1	TRUST IN YOU P. MABURY (L. DANGLE, P. MABURY, M. J. FARREN)	Lauren Daigle CENTRICITY	1	36			
2	2	2	TELL YOUR HEART TO BEAT AGAIN B. HERMS (B. HERMS, M. WEST, R. PHILIPS)	Danny Gokey BMG	2	20			
3	3	3	GOOD GOOD FATHER R. COPPERMAN (L. P. M. BARRIE, T. BROWN)	Chris Tomlin 515 STEPS/SPARROW/CAPITOL CMG	1	30			
4	4	4	OCEANS (WHERE FEET MAY FAIL) ▲ M. G. SLETT (M. G. SLETT, E. L. HUGHSON, S. L. G. H. E. L. M.)	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	1	136			
6	5	5	IT'S NOT OVER YET T. E. L. (L. S. M. L. B. O. N. E., L. S. M. L. B. O. N. E., B. G. L. O. V. E. R., T. J. O. R. N. H. O. M., R. I. C. T. O. R.)	for KING & COUNTRY FERNENT/MCD+CURB	5	30			
7	6	6	JUST BE HELD M. A. MILLER (M. A. MILLER, B. HERMS, M. WEST)	Casting Crowns BEACH STREET/REUNION/PLG	3	43			
10	8	7	BREATHE C. COPELIN (J. DIAZ, J. L. SMITH, T. WOOD)	Jonny Diaz CENTRICITY	7	23			
8	7	8	THE RIVER C. M. D. G. E. W. O. R. T. H. (C. M. D. G. E. W. O. R. T. H., J. S. I. L. V. E. R. B. E. R. G.)	Jordan Feliz CENTRICITY	2	34			
9	9	9	YOU ARE LOVED C. B. D. W. I. N. (C. E. L. E. V. E. L. A. N. D., J. W. I. L. L. I. A. M. S., J. Z. E. G. A. N., L. S. Q. I. A.)	Stars Go Dim FERNENT/MCD+CURB	7	32			
13	10	10	GOD IS ON THE MOVE L. E. S. F. E. L. I. N. (M. H. O. A. R. D., C. W. I. L. L. I. A. M. S., J. E. S. E. L. E. B., T. W. O. O. D.)	7eventh Time Down BEC/TOOTH & NAIL	10	15			
12	11	11	IF WE'RE HONEST J. E. S. U. S. U. B. (F. B. A. T. T. I. S. T. E. L. L. I. P. A. R. D. O., M. E. E. D. E. D.)	Francesca Battistelli FERNENT/MCD+CURB	11	15			
14	12	12	MOVE (KEEP WALKIN') C. S. T. E. V. E. N. S., T. O. B. Y. M. A. C. (T. M. C. K. E. E. H. A. N., B. F. O. W. L. E. R., C. S. T. E. V. E. N. S.)	tohyMac FOREFRONT/CAPITOL CMG	12	13			
16	13	13	EVERYTHING COMES ALIVE L. B. D. A. L. E. E. F. F. (D. J. A. U. L. I. G. A. N., J. B. R. O. N. L. E. E. W. E.)	We Are Messengers REUNION/PLG	13	14			
14	14	14	DIAMONDS C. W. I. L. L. I. A. M. S., W. I. L. L. I. A. M. S., G. R. A. M., M. B. R. O. N. L. E. E. W. E., J. S. T. E. I. N. G. A. R. D.	Hawk Nelson FAIR TRADE/PLG	14	14			
15	15	15	ALONE B. F. O. W. L. E. R. (M. A. MILLER, B. F. O. W. L. E. R., T. M. C. K. E. E. H. A. N., J. A. C. K. E. E. H. A. N.)	Hollyn Featuring TRU GOSPEL	11	27			
16	16	16	STAND IN THE LIGHT L. I. G. H. T. (T. O. W. N. S. E. N., C. H. R. I. S. T. Y., S. A. B. O. C. C. I. D.)	Jordan Smith LIGHTHOUSE/REUNION/PLG	11	7			
17	17	17	CHRIST IN ME S. T. O. L. E. N. P. R. I. D. E., S. P. A. R. R. O. W., C. A. P. I. T. O. L. C. M. G.	Jeremy Camp STOLEN PRIDE/SPARROW/CAPITOL CMG	17	11			
21	22	18	EVER BE L. E. A. N. I. N. G., M. E. T. H. O. D., G. A. L. S. O. N., C. G. R. E. (L. Y. B., S. T. R. A. N. D.)	Aaron Shust CENTRICITY	18	12			
27	27	19	EYE OF THE STORM B. F. O. W. L. E. R., S. T. E. V. E. N. S., B. F. O. W. L. E. R.	Ryan Stevenson Featuring GabeReal GOSPEL	19	6			
5	20	20	HAPPINESS D. O. W. N. T. H. E. M. I. S. T. (A. R. I. E. N. H. A. R. T., J. R. H. E. A. R. T.)	NEEDTOBREATHE ATLANTIC/MCD+CURB	5	3			
25	24	21	REMEMBER Passion Feat. Brett Younker & Melodie Malone C. H. R. I. S. T. I. N. G., M. A. L. O. N. E., S. T. O. L. E. N. P. R. I. D. E., S. P. A. R. R. O. W., C. A. P. I. T. O. L. C. M. G.	Passion Feat. Brett Younker & Melodie Malone SOUNDTRACK	18	13			
26	23	22	WHEN I'M WITH YOU L. A. M. O. L. E. T. (B. L. A. S. K. O. U. N., J. C. H. R. I. S. T. Y., S. M. P. L. E. Y.)	Citizen Way FAIR TRADE	22	11			
35	33	23	NEVER TOO FAR GONE C. M. D. G. E. W. O. R. T. H. (J. F. E. L. I. Z., J. S. I. L. V. E. R. B. E. R. G., W. O. R. T. H.)	Jordan Feliz CENTRICITY	23	5			
28	26	24	YOUR LOVE AWAKENS ME P. H. I. L. W. I. C. H. A. M. (P. H. I. L. W. I. C. H. A. M.)	Phil Wickham FAIR TRADE	24	6			
+	17	25	SAVIOR'S SHADOW S. P. I. R. I. T. S., C. H. R. I. S. T. I. N. G., L. L. A. L. E. X. A. N. D. E. R., R. S. T. E. W. A. R. T., B. S. H. E. L. T. O. N.	Blake Shelton WARNER BROS. NASHVILLE/MCD+CURB	17	2			

HOT GOSPEL SONGS™									
WEEKS AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WEEKS ON CHART			
1	1	1	WANNA BE HAPPY? K. F. R. A. N. K. L. I. N. (K. F. R. A. N. K. L. I. N., A. G. R. E. E. D.)	Kirk Franklin FO YO SOUL/RCA/REINSPIRATION	1	34			
2	2	2	WORTH A. J. B. R. O. W. N., L. S. A. V. A. G. E. (A. J. B. R. O. W. N.)	Anthony Brown & group therAPy KEY OF A/V/MANITY/TSCOT	1	52			
3	3	3	INTENTIONAL T. G. R. E. E. N. E., M. H. A. V. A. R. (T. G. R. E. E. N. E.)	Travis Greene REINSPIRATION	1	51			
8	7	4	THE ANTHEM D. L. R. I. M. B. R. O. U. G. H., J. D. U. L. A. N. E. Y. (H. S. E. L. E. Y., L. M. U. N. T., W. E. B. B. E. R.)	Todd Dulaney EONE BROADCAST/KEY	4	31			
4	4	5	123 VICTORY K. F. R. A. N. K. L. I. N., M. A. R. T. I. N. (K. F. R. A. N. K. L. I. N., L. P. A. R. E. E. R.)	Kirk Franklin FO YO SOUL/RCA/REINSPIRATION	4	23			
5	5	6	PUT A PRAISE ON IT M. A. T. I. C. H. (L. L. C. O. B. B. S., T. C. O. B. B. S.)	Tasha Cobbs Featuring Kierra Sheard MOTOWN GOSPEL/CAPITOL CMG	5	22			
6	6	7	I'M YOURS M. B. O. W. L. E. R., J. A. R. T. E. R. (C. J. H. O. B. B. S.)	Casey J MARCUS BOONE/TYSCOT	5	34			
8	8	8	I'M GOOD R. B. R. I. O. N. S., B. R. I. E. N. S., L. A. S. T. I. N. G., D. O. W. N. A. J. R., M. A. N. I. A. S., J. R., L. I. B. A. R. A. (J. O. H. N.)	Tim Bowman Jr. LIFE STYLE/MOTOWN GOSPEL	4	43			
10	10	9	YOU'RE MIGHTY J. J. H. A. I. R. S. T. O. N., E. D. A. V. I. S. (J. J. H. A. I. R. S. T. O. N., E. D. A. V. I. S.)	J.J. Hairston & Youthful Praise LIGHT	9	23			
13	11	10	BETTER L. A. Y. B. O. W. N., K. W. A. L. E. R. G., H. A. T. C. H. E. R.	Hezekiah Walker GOSPEL	9	7			
16	13	11	BE LIKE JESUS T. H. O. M. A. S., J. D. D. O. G. E. (D. M. A. D. O. O. G.)	Deitrick Haddon REINSPIRATION/KEY	11	12			
11	9	12	LIVE A. B. J. I. N. D. S. E. Y. (M. L. S. A. P. P., S. J. O. H. N. S.)	Marvin Sapp KEY OF A/V/MANITY/TSCOT	9	13			
14	14	14	#YDIA L. B. M. O. T. O. W. N., J. B. A. R. T. I. N. S., L. I. E. R. K. I. N. S., F. S. A. N. D. E. R. S.)	Zacardi Cortez BLACK & WHITE/PROPHET/MADE	13	2			
14	14	14	I'LL BE THE ONE B. R. I. (B. R. I. A. N. A. B. A. I. N. E. A. U. X., J. J. D. O. C. K. E., J. H. O. R. E.)	Bri (Briana Babineaux) MOTOWN GOSPEL/CAPITOL CMG	13	24			
12	12	15	MADE A WAY T. G. R. E. E. N. E., M. H. A. V. A. R. (T. G. R. E. E. N. E.)	Travis Greene REINSPIRATION	12	19			
15	16	16	SPIRIT BREAK OUT William McDowell Feat. Trinity Anderson R. E. I. N. S. P. I. R. A. T. I. O. N., B. O. W. A. N. (B. S. I. M. P. L. E., W. I. L. L. I. A. M. M. C. D. O. W. E. L. L., C. H. I. L. L. E. N., T. R. I. N. I. T. Y.)	William McDowell Feat. Trinity Anderson DELIVER/REINSPIRATION	14	14			
17	17	17	ONE WAY C. H. R. I. S. T. I. N. G., C. A. R. I. G. H. T. (E. D. A. V. I. S., R. C. J. R. I. G. H. T.)	Tameia Mann TILLYMARR	15	12			
18	18	18	YOU'RE BIGGER J. E. K. A. L. Y. N. C. A. R. R.	Jekalyn Carr LUNAR/L	17	6			
19	9	19	IT'S ALRIGHT, IT'S OK S. H. R. I. E. Y. C. A. E. S. A. R. F. E. A. T. A. N. T. H. O. N. Y. H. A. M. I. L. T. O. N.	Shirley Caesar Feat. Anthony Hamilton LIGHT	16	10			
NEW	20	20	OVERFLOW (LET YOUR SPIRIT) B. R. Y. A. N. A. N. D. R. W. I. L. S. O. N. F. E. A. T. R. O. D. E. R. I. C. K. G. I. L. E. S. & G. R. A. C. E. (B. R. Y. A. N. S. S. O. N. G. S., J. E. E. A. N. S. O. N.)	Bryan Andrew Wilson Feat. Roderick Giles & Grace BRYAN'S SONGS/KEY	20	1			
24	20	21	BLESS THE LORD A. J. B. R. O. W. N., L. S. A. V. A. G. E. (A. J. B. R. O. W. N.)	Anthony Brown & group therAPy Feat. Doretha 'Dodi' Sampson KEY OF A/V/MANITY/TSCOT	20	4			
20	20	22	YOU L. D. O. L. E. T., L. I. K. B. O. Y. D. (L. D. O. L. E. T., L. I. K. B. O. Y. D.)	Jermaine Dolly BY ANY MEANS NECESSARY	19	11			
22	22	23	THANK YOU THANK YOU JESUS P. I. G. W. A. Y., J. R., L. G. A. R. Y., S. R. (P. I. G. W. A. Y., J. R.)	Chicago Mass Choir NEW HEAVEN	18	13			
21	21	24	IT WILL BE ALRIGHT J. O. H. N. S., J. J. O. H. N. S., J. A., H. E. V. E. L. S.	Alexis Spight UNITE/G	20	9			
+	19	25	I NEED YOU D. M. C. C. L. U. R. K. I. N.	Donnie McClurkin RCA/INSPIRATION	25	2			

TOP CHRISTIAN ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WEEKS ON CHART					
1	1	JOEY + RORY F. A. R. M. H. O. U. S. E., J. G. A. T. H. E. R., C. A. P. I. T. O. L. C. M. G.	Hymns	11					
2	2	LAUREN DAIGLE CENTRICITY/CAPITOL CMG	How Can It Be	55					
4	3	BETHEL MUSIC BETHEL/PLG	Have It All: Live At Bethel Church	6					
9	4	THIRD DAY E. S. S. I. N. T. A. L./PLG	Lead Us Back: Songs Of Worship	60					
7	5	VARIOUS ARTISTS P. L. G. M. O. T. O. W. N. G. O. S. P. E. L., C. U. R. B., C. A. P. I. T. O. L. C. M. G.	WOW Hits 2016	30					
5	6	NEWSBOYS FAIR TRADE/PLG	Love Riot	7					
3	7	TOBYMAC FERNENT/MCD+CURB/CAPITOL CMG	This Is Not A Test	37					
10	8	VARIOUS ARTISTS S. T. O. L. E. N. P. R. I. D. E., S. P. A. R. R. O. W., C. A. P. I. T. O. L. C. M. G.	WOW Hits: 20th Anniversary	5					
15	9	CASTING CROWNS BEACH STREET/REUNION/PLG	Thrive	114					
NOT ON CHART	10	PHIL WICKHAM FAIR TRADE/PLG	Children Of God	1					
8	11	JEREMY CAMP S. T. O. L. E. N. P. R. I. D. E., S. P. A. R. R. O. W., C. A. P. I. T. O. L. C. M. G.	I Will Follow	63					
5	12	FOR KING & COUNTRY FERNENT/MCD+CURB	RUN WILD: LIVE FREE, LOVE STRONG	84					
23	13	STEVEN CURTIS CHAPMAN REUNION/PLG	Worship And Believe	7					
26	14	GG SANDI PATTY STYLISH/KEY	Forever Grateful	3					
17	15	JESUS CULTURE J. E. S. U. S. C. U. L. T. U. R. E., S. P. A. R. R. O. W., C. A. P. I. T. O. L. C. M. G.	Let It Echo	14					
16	16	DANNY GOKEY BMG	Hope In Front Of Me	76					
18	17	AMY GRANT KEY OF A/V/MANITY/TSCOT/CAPITOL CMG	Be Still And Know... Hymns & Faith	42					
12	18	ELEVATION WORSHIP E. L. E. V. A. T. I. O. N. W. O. R. S. H. I. P., E. S. S. I. N. T. A. L., W. O. R. S. H. I. P., P. L. G.	Here As In Heaven	11					
20	19	FRANCESCA BATTISTELLI FERNENT/MCD+CURB	If We're Honest	105					
34	20	HILLSONG UNITED HILLSONG/SPARROW/CAPITOL CMG	Empires	48					
17	21	SOUNDTRACK FAIR TRADE/PLG	God's Not Dead 2	5					
RE	22	GUY PENROD G. A. T. H. E. R., R. E. A. P. I. T. O. L. C. M. G.	Live: Hymns & Worship	8					
25	23	NF C. A. P. I. T. O. L. C. M. G.	Mansion	56					
40	24	JASON CRABB REINSPIRATION	Whatever The Road	13					
27	25	CHRIS TOMLIN S. T. O. L. E. N. P. R. I. D. E., S. P. A. R. R. O. W., C. A. P. I. T. O. L. C. M. G.	Love Ran Red	78					

TOP GOSPEL ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WEEKS ON CHART					
NEW	1	TODD DULANEY EONE BROADCAST/KEY	A Worshipper's Heart	1					
1	2	KIRK FRANKLIN FO YO SOUL/RCA	Losing My Religion	24					
3	3	VARIOUS ARTISTS M. O. T. O. W. N. G. O. S. P. E. L., M. I. N. I. S. T. R. Y., C. U. R. B., R. C. A., I. N. S. P. I. R. A. T. I. O. N.	WOW Gospel 2016	12					
2	4	ANTHONY BROWN & GROUP THERAPY KEY OF A/V/MANITY/TSCOT/KEY	Everyday Jesus	40					
5	5	TASHA COBBS M. O. T. O. W. N. G. O. S. P. E. L., C. A. P. I. T. O. L. C. M. G.	One Place: Live	35					
6	6	TRAVIS GREENE R. C. A.	The Hill	25					
7	7	WILLIAM MCDOWELL D. E. L. I. V. E. R.	Sounds Of Revival: Live	13					
13	8	BRI (BRIANA BABINEAUX) M. A. R. C. U. S. B. O. O. N. E., T. Y. S. C. O. T.	Keys To My Heart	4					
4	9	JONATHAN NELSON T. E. H. I. L. L.	Fearless	5					
NEW	10	CHICAGO MASS CHOIR NEW HEAVEN	We Give You Praise	1					
9	11	VARIOUS ARTISTS M. O. T. O. W. N. G. O. S. P. E. L., M. I. N. I. S. T. R. Y., C. U. R. B., R. C. A., I. N. S. P. I. R. A. T. I. O. N.	WOW Gospel 2015	64					
15	12	JONATHAN MCREYNOLDS T. E. H. I. L. L.	Life Music: Stage Two	31					
13	13	DEITRICK HADDON R. E. I. N. S. P. I. R. A. T. I. O. N.	Masterpiece	24					
14	14	CHARLES JENNINS & FELLOWSHIP (CHICAGO) M. O. T. O. W. N. G. O. S. P. E. L., C. A. P. I. T. O. L. C. M. G.	Any Given Sunday	58					
12	15	CASEY J M. A. R. C. U. S. B. O. O. N. E., T. Y. S. C. O. T., T. A. S. I. S.	The Truth	51					
RE	16	DR. ALYN E. WALKER PRESENTS: FROM TABERNACLE E. N. T. S. T. A. B. L. I. S. H.	The Experience	14					
16	17	MARVIN SAPP R. C. A.	You Shall Live	47					
RE	18	VARIOUS ARTISTS T. Y. S. C. O. T., T. A. S. I. S.	God Cares For U: Give Him Glory	11					
20	19	GG BRIAN COURTNEY WILSON M. O. T. O. W. N. G. O. S. P. E. L., C. A. P. I. T. O. L. C. M. G.	Worth Fighting For	54					
11	20	TAKE 6 S. O. U. L. S.	Believe	4					
18	21	VARIOUS ARTISTS E. O. N. E.	Billboard #1 Gospel Hits	63					
17	22	VARIOUS ARTISTS M. A. R. C. U. S. B. O. O. N. E., T. Y. S. C. O. T., C. A. P. I. T. O. L. C. M. G.	Marathon: Music: Top 25 Gospel Phrase Songs	23					
RE	23	DONALD LAWRENCE & THE TRI-CITY SINGERS M. O. T. O. W. N. G. O. S. P. E. L., C. A. P. I. T. O. L. C. M. G.	The Best Of...	7					
21	24	ERICA CAMPBELL M. Y. B. L. O. O. C./E. O. N. E.	Help 2.0	52					
22	25	VARIOUS ARTISTS M. O. T. O. W. N. G. O. S. P. E. L., C. A. P. I. T. O. L. C. M. G.	Icon: Gospel Worship	33					



Dulaney Gets A Hit

Singer-songwriter **Todd Dulaney** (above) bounds onto Top Gospel Albums at No. 1 with his first leader, *A Worshipper's Heart*. The set sold 4,000 copies in the week ending April 21, according to Nielsen Music. Aiding its profile is lead single "The Anthem," which tops Gospel Airplay for a second week and reaches the Hot Gospel Songs top five (7-4).

The new set is Dulaney's sophomore album. His debut LP, *Pulling Me Through*, was released twice, in 2011 and 2013, and peaked at Nos. 43 and 23 on Top Gospel Albums, respectively.

Dulaney, 32, grew up as both a musician and athlete and was drafted by the New York Mets. He played professional ball for five years before starting his singing career. "While playing in the Mets organization, I shared with some teammates that I occasionally sing," Dulaney tells *Billboard*. "The guys thought it would be funny if they told the coaching staff. So one morning during spring training they asked me to sing the national anthem. Afterward, everyone stopped and asked, 'What are you doing here?' That was the very beginning of my transit on toward music."

DANCE CLUB SONGS™

LAST WEEK	WEEKS ON CHART	TITLE	Artist	WEEKS ON CHART
2	1	IF YOU LIKE IT StoneBridge Feat. Elsa J Jones		10
7	2	GG WALKING ON A DREAM Empire Of The Sun		18
4	3	ONE NIGHT WTS Feat. Gla		9
11	4	WORK Rihanna Feat. Drake		9
11	5	PIECE OF ME MK & Becky Hill		7
11	6	ALL MY FRIENDS Snakings Feat. Tinashé & Chance The Rapper		6
12	7	SMILE Sheila Gordhan		8
14	8	ELECTRIC WALK Nytrix Feat. Dev		9
14	9	COMING OVER Dillon Francis & Kygo Feat. James Hersey		5
10	10	YOUTH Troye Sivan		12
1	11	THE POP KIDS Pet Shop Boys		8
16	12	SO HAPPY Tony Moran Feat. Jason Walker		4
15	13	FEEL THIS WAY Philip George & Dragonette		6
14	14	SOMETHING ABOUT YOU Da Buzz		9
17	15	UNDER THESE LIGHTS Xenia Ghali		6
19	16	INSANE Ro-Mina & Christiano Jordano		6
17	17	FEBRUARY (OUR LAST KISS) Joe Gauthier Feat. Abigail Swift		10
23	18	DON'T LET ME DOWN The Chainsmokers Feat. Daya		4
19	19	ONE BY ONE Glovibes + Luciana		10
25	20	GET ON UP Anstotrees Feat. Next Step & Kathy Sledge		5
31	21	NO GOOD Joe Maz & Scotty Boy Feat. Krista Richards		4
22	22	I TOOK A PILL IN IBIZA Mike Posner		6
30	23	BULLETPROOF NERVO Feat. Harrison Miya		3
30	24	BLINDFOLDS Rilan Feat. Naz Tokio		4
30	25	UNWRITTEN Veronica Bravo Feat. Dave Aude		3
26	26	WAIT Vinny Vero & Mykal Kilgore		10
30	27	WHOLE LOTTA LOVIN' DJ Mustard Feat. Travis Scott		3
1	28	I'M COMING BACK Terri B!		7
39	29	WORK FROM HOME Fifth Harmony Feat. Ty Dolla Sign		3
13	30	FAST CAR Jonas Blue Feat. Dakota		11
26	31	I'M FEELIN' YOU KC And The Sunshine Band Feat. Binbo Jones		11
28	32	LOVE OVERDOSE Nikki Lund vs. North2South		12
23	33	KEEP TALKING Matt D'Avella & Somnium Feat. Molly Bandoff		9
50	34	HYMN FOR THE WEEKEND Coldplay		2
42	35	T.U.P. (TURN UP THE PARTY) Dirty Freqs & Vassy		2
37	36	MIDDLE DJ Snake Feat. Bipolar Sunshine		11
36	37	ME, MYSELF & I G-Eazy x Bebe Rexha		5
45	38	MUSK FEELS BETTER Alex Aronson Feat. Snoop Dogg		2
29	39	FORMATION Beyonce		8
48	40	LOOK UP TO THE SKY Win Marcinak		2
43	41	NO! CID		3
41	42	TOUCH DOWN Iakopo Feat. Shaggy		6
NEW	43	STRUT (FIERCE) Che'Nelle		1
NEW	44	BELIEVE Merlin Moon		1
NEW	45	NIGHT SHIFT Sol N Beef		1
46	46	HANDS TO MYSELF Selena Gomez		7
NEW	47	NO Meghan Trainor		1
NEW	48	I'LL SLEEP WHEN I DIE The Klmsboyz		1
32	49	SOUND OF YOUR HEART Shawn Hook		13
NEW	50	WILL THE LIGHTS Alex Newell, Jess Glynne & DJ Cassidy w/ Mike Rodgers		1

BOXSCORE

May 7 2016
billboard

LEGEND

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

Digital Songs Charts

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

Awards

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

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

CONCERT GROSSES

	GROSS PER TICKET PRICE	ARTIST	ATTENDANCE CAPACITY	PROMOTER
1	\$14,759,300 (\$10,287,965) \$136.36/\$50.24	ADELE O2 ARENA, LONDON MARCH 15-16, 18-19, 21-22, APRIL 4-5	126,043 EIGHT SELLOUTS	ITB
2	\$11,231,300 (\$9,097,708 PESOS) \$113.86/\$42.76	COLDPLAY, LIANNE LA HAVAS, XIMENA SARIÑANA FORO SOL, MEXICO CITY APRIL 15-17	195,192 THREE SELLOUTS	LIVE NATION, OCEANA CIE
3	\$8,119,590 (\$5,708,895) \$106.67/\$64	MUSE, NOTHING BUT THIEVES, PHANTOGRAM O2 ARENA, LONDON APRIL 3, 11-12, 14-15	92,167 FIVE SELLOUTS	SIM CONCERTS
4	\$6,619,890 (\$6,856,120 PESOS) \$95.66/\$42.84	COLDPLAY, LIANNE LA HAVAS, HANA ESTADIO UNICO CIUDAD DE LA PLATA, BUENOS AIRES MARCH 31-APRIL 1	92,069 TWO SELLOUTS	LIVE NATION, T4F-TIME FOR FUN
5	\$5,582,620 (\$2,109,824 REAIS) \$171.99/\$52.92	MAROON 5, DASHBOARD CONFESSIONAL ALLIANCE PARQUE, SAO PAULO, BRAZIL MARCH 17, 19	91,528 TWO SELLOUTS	LIVE NATION, T4F-TIME FOR FUN
6	\$4,828,810 (\$1,370,237 NUEVOS SOLES) \$203.53/\$44.25	COLDPLAY, LIANNE LA HAVAS, GALA BRIË ESTADIO NACIONAL, LIMA APRIL 5	43,720 SELLOUT	LIVE NATION, ARTES PERU
7	\$4,645,550 (\$16,691,750 REAIS) \$189.25/\$55.66	COLDPLAY, LIANNE LA HAVAS, TIË ESTADIO DO MARACANã, RIO DE JANEIRO APRIL 10	59,669 SELLOUT	LIVE NATION, T4F-TIME FOR FUN
8	\$4,641,260 \$150/\$105/\$68	BRUCE SPRINGSTEEN & THE E STREET BAND BARCLAYS CENTER, BROOKLYN, N.Y. APRIL 23, 25	33,248 TWO SELLOUTS	BROOKLYN EVENTS CENTER
9	\$4,539,380 (\$3,046,810,300 PESOS) \$193.68/\$38.74	COLDPLAY, LIANNE LA HAVAS, MARÍA COLORES ESTADIO NACIONAL, SANTIAGO APRIL 3	60,787 SELLOUT	LIVE NATION, T4F-TIME FOR FUN
10	\$4,093,280 (\$15,053,520 REAIS) \$184.90/\$65.26	COLDPLAY, LIANNE LA HAVAS, TIË ALLIANCE PARQUE, SAO PAULO, BRAZIL APRIL 7	46,563 SELLOUT	LIVE NATION, T4F-TIME FOR FUN
11	\$3,532,820 (\$1,793,870,000 PESOS) \$147.29/\$29.46	COLDPLAY, LIANNE LA HAVAS, ELSA Y ELMAR ESTADIO EL CAMPIN, BOGOTÁ APRIL 13	41,376 SELLOUT	LIVE NATION, OCEANA CIE
12	\$2,279,549 (\$4,042,130 PESOS) \$178.76/\$39.28	PA'L NORTE: LOS FABULOSOS CADILLACS, CAIFANES & OTHERS PARQUE FUNDIDORA, MONTERREY, MEXICO APRIL 15-16	40,236 71,130 TWO DAYS	OCEANA CIE
13	\$2,113,030 (\$2,578,340 REAIS) \$139.41/\$55.77	MAROON 5, DASHBOARD CONFESSIONAL PARQUE DE EXPOSICOES, SALVADOR, BRAZIL MARCH 13	35,385 SELLOUT	LIVE NATION, T4F-TIME FOR FUN
14	\$2,083,950 (\$2,561,458 REAIS) \$179.14/\$88.19	MAROON 5, DASHBOARD CONFESSIONAL PRAÇA DA APOTECOSA, RIO DE JANEIRO MARCH 20	34,980 SELLOUT	LIVE NATION, T4F-TIME FOR FUN
15	\$2,054,260 \$150/\$105/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND ROYAL FARMS ARENA, BALTIMORE APRIL 20	14,124 SELLOUT	LIVE NATION
16	\$2,038,548 \$158/\$110/\$80.50/\$17	BRUCE SPRINGSTEEN & THE E STREET BAND BRYCE JORDAN CENTER, UNIVERSITY PARK, PA. APRIL 18	14,447 15,000	MAGIC CITY CONCERTS
17	\$1,989,480 (\$6,560,145,405 PESOS) \$109.18/\$48.52	MAROON 5, THE MILLS PARQUE SALITRE MAGICO, BOGOTÁ MARCH 3	24,975 SELLOUT	LIVE NATION, OCEANA CIE
18	\$1,814,040 (\$6,858,293 REAIS) \$126.96/\$63.48	MAROON 5, DASHBOARD CONFESSIONAL, DINGO BELLS ESTACIONAMENTO DA FIERS, PORTO ALEGRE, BRAZIL MARCH 9	29,929 SELLOUT	LIVE NATION, T4F-TIME FOR FUN
19	\$1,811,410 \$346.50/\$96.50	PRINCE FOX THEATRE, ATLANTA APRIL 14	9,022 9,168	RIVAL ENTERTAINMENT
20	\$1,648,400 (\$5,944,784 REAIS) \$138.64/\$55.46	MAROON 5, DASHBOARD CONFESSIONAL MARINA PARK, FORTALEZA, BRAZIL MARCH 15	29,852 SELLOUT	LIVE NATION, T4F-TIME FOR FUN
21	\$1,621,100 (\$1,147,120) \$139.87/\$35.32	LITTLE MIX, NATHAN SYKES, JAGMAC O2 ARENA, LONDON MARCH 27	10,860 31,847 TWO SHOWS	SIM CONCERTS
22	\$1,568,810 \$150/\$105/\$55	BRUCE SPRINGSTEEN & THE E STREET BAND SCHOTTENSTEIN CENTER, COLUMBUS, OHIO APRIL 12	12,008 13,941	LIVE NATION
23	\$1,557,745 \$150/\$105/\$55	BRUCE SPRINGSTEEN & THE E STREET BAND SPRINT CENTER, KANSAS CITY, MO. APRIL 7	12,286 13,813	AEG LIVE
24	\$1,533,610 (\$5,614,795 REAIS) \$163.30/\$81.65	MAROON 5, DASHBOARD CONFESSIONAL ESPIANADA DO MINEIRO, BELÔ HORIZONTE, BRAZIL MARCH 11	24,908 SELLOUT	LIVE NATION, T4F-TIME FOR FUN
25	\$1,474,630 (\$1,040,899) \$156.63/\$46.04	ELLIE GOULDING, JOHN NEWMAN, LANY O2 ARENA, LONDON MARCH 24-25	28,654 30,594 TWO SHOWS	AEG LIVE
26	\$1,412,500 (\$987,660) \$107.26/\$64.36	MARIAH CAREY O2 ARENA, LONDON MARCH 23	15,189 16,076	LIVE NATION
27	\$1,339,580 (\$948,438) \$139.83/\$35.31	5 SECONDS OF SUMMER, JESSARAE O2 ARENA, LONDON APRIL 7-8	25,408 TWO SELLOUTS	SIM CONCERTS
28	\$1,195,838 \$299.50/\$149.50/ \$99.50/\$49.50	MAXWELL & NAS, EMELI SANDE BARCLAYS CENTER, BROOKLYN, N.Y. FEB. 14	11,216 13,060	LIVE NATION
29	\$1,180,090 (\$20,196,000 PESOS) \$115.10/\$31.65	MAROON 5 MOVISTAR ARENA, SANTIAGO MARCH 7	15,888 SELLOUT	LIVE NATION, T4F-TIME FOR FUN
30	\$1,172,949 \$145.50/\$105.50/ \$85.50/\$65.50	LADIES NIGHT R&B SUPER JAM: JODECI, FAITH EVANS & OTHERS BARCLAYS CENTER, BROOKLYN, N.Y. FEB. 12	13,695 SELLOUT	ADAM TORRES CONCERTS
31	\$1,124,510 \$99.50	MUMFORD & SONS, BLAKE MILLS INFINITE ENERGY CENTER, DULUTH, GA. APRIL 11-12	18,901 19,482 TWO SHOWS	AEG LIVE
32	\$1,035,760 (\$16,312,968 PESOS) \$79.33/\$47.62	MAROON 5, FOXLEY HIPODROMO DE PALERMO, BUENOS AIRES MARCH 5	27,314 SELLOUT	LIVE NATION, T4F-TIME FOR FUN
33	\$1,003,452 \$79/\$49	BLAKE SHELTON, CHRIS JANSON FIRST NIAGARA CENTER, BUFFALO, N.Y. MARCH 17	16,980 SELLOUT	LIVE NATION
34	\$1,000,122 (\$1,741,268 PESOS) \$109.92/\$45.66	FESTIVAL CEREMONIA: DISCLOSURE, NAS, FLUME & OTHERS CENTRO DINAMICO PEGASO, MEXICO CITY APRIL 9	23,608 26,300	OCEANA CIE
35	\$893,563 \$69/\$49	BLAKE SHELTON, CHRIS JANSON CONSOL ENERGY CENTER, PITTSBURGH MARCH 19	16,373 SELLOUT	LIVE NATION



Coldplay's 'Dream' Dates

Chris Martin (above) and his band Coldplay shine with the first Boxscores reported from their 2016 world tour in support of the December 2015 release *A Head Full of Dreams*, the band's seventh studio album. The first jaunt out of the gate was a seven-city Latin American stretch that began in Buenos Aires on March 31 and wrapped with a three-show run at Foro Sol in Mexico City on April 15, 16 and 17.

Revenue from the Mexican stadium shows totaled \$11.2 million, earning the British rockers the No. 2 slot, with only Adele's chart-topping eight-show stint in London ahead of the act in the ranking.

The Latin leg of the tour comprised 10 performances at stadiums in Argentina, Chile, Peru, Brazil and Colombia prior to the finale in Mexico. Box office sales reached \$39.4 million from more than a half-million sold tickets during the run. A European trek is set to begin in May, and a tour of U.S. venues is booked during the summer.

Maroon 5 also hits the chart with all nine dates from the first Latin American leg of its Maroon V Tour that has now spanned more than a year since its 2015 launch. With treks through North America, Europe, Africa, Asia and Oceania already in the books, the band began the South American stint on March 3 in Colombia. The top grosser with \$5.5 million in sales (No. 5) was a two-night engagement at Sao Paulo's Allianz Parque stadium.

-Bob Allen



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