

# TRIP

## THE THREE AMIGOS

*'I try not to be cocky, but hey, we the s—,' says Takeoff, as the wild trap trio rides a series of unstoppable memes, mixtapes and 'the best song ever' (per superfan Donald Glover) to pop stardom*

Clockwise, from top: Offset, Quavo and Takeoff

March 18-24, 2017 | [billboard.com](http://billboard.com)

**SXSW PREVIEW**  
*Smaller crowds, fewer stars, better festival?*

**THE NEXT WAVE OF MUSIC TECH**  
*From AI to VR, the future is cool AF*

A large, stylized blue graphic element on the right side of the page, resembling a wing or a curved arrow pointing downwards and to the right.

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# billboard HOT 100



Pall (left) and Taggart of The Chainsmokers topped the Hot 100 for 12 weeks in 2016 with "Closer."

## The Chainsmokers Meet The Beatles And Bee Gees

**T**HIS IS AN UNBELIEVABLE honor. We are so grateful to our fans for making this happen," raved **The Chainsmokers** after learning of their latest achievement on the Billboard Hot 100 (dated March 18). The pop/EDM DJ duo of **Alex Pall** and **Drew Taggart** infuse the Hot 100's top 10 with three songs: its **Coldplay** collaboration "Something Just Like This," which charges from No. 56 to No. 5; "Paris" (6-7); and "Closer" (featuring **Halsey**; 5-10). The pair becomes just the third duo or group with at least three concurrent top 10s in the Hot 100's 58-year history, joining the elite company of **The Beatles**, who charted as many as a record five

simultaneous top 10s for two weeks (among 10 total weeks with at least three top 10s) in 1964, and the **Bee Gees**, who tallied three from the *Saturday Night Fever* soundtrack for two frames in 1978. "Something" soars after its first full week of tracking, bounding 21-2 on the Digital Song Sales chart (83,000 downloads sold in the week ending March 2, according to Nielsen Music). Former Hot 100 leader "Closer" has spent 31 weeks in the top 10, tying **Mark Ronson's** "Uptown Funk!" (featuring **Bruno Mars**) in 2014 and 2015 for the second-longest run. **LeAnn Rimes's** "How Do I Live" logged a record 32 weeks in the top tier in 1997 and 1998.

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	1	1	<b>#1</b> <b>Shape Of You</b> ▲	STEVE MAC, E. SHEERAN [E.C. SHEERAN, J. MCDAID, S. MCCUTCHEON]	<b>Ed Sheeran</b> ATLANTIC	1	8
3	2	2	<b>Bad And Boujee</b> ▲	METRO BOOMIN, G. KOOP [K. CEPHUS, Q. MARSHALL, T. WAYNER, M. MANDELL]	<b>Migos</b> Feat. Lil Uzi Vert QUALITY CONTROL/300	1	16
2	3	3	<b>I Don't Wanna Live Forever (Fifty Shades Darker)</b>	L. ANTONOFF [T. SWIFT, S. DEW, J. ANTONOFF]	<b>Zayn / Taylor Swift</b> UNIVERSAL STUDIOS/BIG MACHINE/RCA/REPUBLIC	2	12
7	4	4	<b>AG</b> <b>That's What I Like</b>	SHAMPOO PRESS & CURL, STEREO TYPES [BRUNO MARS, P. LAWRENCE, I. C. B. BROWN, I. BRAUN, I. TERY, I. LYPER, R. O. VULUS, J. REEVES, R. C. MCCULLOUGH II]	<b>Bruno Mars</b> ATLANTIC	4	7
-	56	5	<b>DG</b> <b>SG</b> <b>Something Just Like This</b>	THE CHAINSMOKERS [A. TAGGART, C. KERIKSSON, F. HAGGSIAM], C. J. BERRYMAN, J. M. BUCKLAND, W. CHAMPION	<b>The Chainsmokers &amp; Coldplay</b> DISRUPTOR/COLUMBIA	5	2
8	7	6	<b>Love On The Brain</b> ▲	F. BALL [F. BALL, J. ANGEL, R. FENY]	<b>Rihanna</b> WEST BURY ROAD/ROCNATION	6	20
11	6	7	<b>Paris</b> ●	THE CHAINSMOKERS [A. TAGGART, C. KERIKSSON, F. HAGGSIAM]	<b>The Chainsmokers</b> DISRUPTOR/COLUMBIA	6	7
-	27	8	<b>Tunnel Vision</b>	METRO BOOMIN, J. LUELLEN, C. BEATZ [D. OCTAVE, L. TWAYNE, J. H. LUELLEN, K. GOMRINGER, T. GOMRINGER]	<b>Kodak Black</b> DOLLAZ N DEALZ/ATLANTIC	8	2
10	9	9	<b>Bounce Back</b> ●	HITMAK [S. M. ANDERSON, C. WARD, L. TWAYNE, A. C. JOHNSON, J. PELTON, K. WEST]	<b>Big Sean</b> GOOD/DEF JAM	6	17
5	5	10	<b>Closer</b> ▲	THE CHAINSMOKERS, S. C. FRANK, L. LOUIS, THE CHILD [A. TAGGART, S. C. FRANK, F. KENNETT, A. FRANGIPANEI, SLADE, J. KING]	<b>The Chainsmokers</b> Feat. Halsey DISRUPTOR/COLUMBIA	1	31

# Billboard Hot 100



52

**LUIS FONSI FEAT. DADDY YANKEE**  
Despacito

The latest collaboration by Fonsi (right) has been No. 1 on Hot Latin Songs for five weeks.

"Despacito" is a departure from your pop balladry. What influenced the more upbeat direction?

**LUIS FONSI** It's two steps forward as far as an evolution of sound. For us Latinos, this urban feel in the rhythm is what we breathe in and out. Latinos are known for being happy people, and now, more than ever, we need happy music.

The video has 400 million-plus YouTube views. Why are people drawn to it? It's the third-fastest video to have reached 300 million views, right after **PSY** ["Gangnam Style"] and **Adele** ["Hello"]. We filmed in

Puerto Rico, where I'm from, and the video celebrates Latin culture and who we are. The genre I listen to the most is salsa, so while people see me as this guy who has done mostly romantic ballads, there has always been this other side. The video captures the best of both worlds.

What have you learned while writing and recording your upcoming ninth album? I've probably done the most homework for this album. I think pop music in general is shifting at a rate where, whatever you do today, it's going to sound old if you wait too long to release it. —LYNDSEY HAVENS



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**MAROON 5 FEAT. KENDRICK LAMAR**  
Don't Wanna Know

The song, which peaked at No. 6 on the Hot 100, becomes **Maroon 5's** second No. 1 on the Adult Contemporary chart. The group first led AC with "Maps" on the list dated Feb. 14, 2015.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
9	11	11	<b>I Feel It Coming</b>		<b>The Weeknd</b> Feat. Daft Punk	9	15
4	8	12	<b>Chained To The Rhythm</b>		<b>Katy Perry</b> Feat. Skip Marley	4	3
25	29	13	<b>Can't Stop The Feeling!</b>	▲	<b>Justin Timberlake</b>	1	43
20	20	14	<b>iSpy</b>		<b>KYLE</b> Feat. Lil Yachty	14	10
6	10	15	<b>Bad Things</b>	▲	<b>Machine Gun Kelly x Camila Cabello</b>	4	18
12	13	16	<b>Fake Love</b>		<b>Drake</b>	8	19
19	18	17	<b>Mercy</b>		<b>Shawn Mendes</b>	17	24
13	15	18	<b>24K Magic</b>	▲	<b>Bruno Mars</b>	4	21
15	14	19	<b>Scars To Your Beautiful</b>	▲	<b>Alessia Cara</b>	8	27
27	22	20	<b>Body Like A Back Road</b>		<b>Sam Hunt</b>	20	5

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
30	25	21	<b>Down</b>		<b>Marian Hill</b>	21	7
93	12	22	<b>It Ain't Me</b>		<b>Kygo x Selena Gomez</b>	12	3
14	17	23	<b>Starboy</b>	▲	<b>The Weeknd</b> Feat. Daft Punk	1	24
22	21	24	<b>Rockabye</b>		<b>Clean Bandit</b> Feat. Sean Paul & Anne-Marie	21	13
17	19	25	<b>Don't Wanna Know</b>		<b>Maroon 5</b> Feat. Kendrick Lamar	6	21
23	28	26	<b>Say You Won't Let Go</b>		<b>James Arthur</b>	23	19
34	33	27	<b>Issues</b>		<b>Julia Michaels</b>	27	6
		28	<b>Stay</b>		<b>Zedd &amp; Alessia Cara</b>	28	1
16	16	29	<b>Black Beatles</b>		<b>Rae Sremmurd</b> Feat. Gucci Mane	1	25
18	30	30	<b>Million Reasons</b>		<b>Lady Gaga</b>	4	15
29	32	31	<b>T-Shirt</b>		<b>Migos</b>	19	7
42	23	32	<b>Cold</b>		<b>Maroon 5</b> Feat. Future	23	3
26	26	33	<b>All Time Low</b>	▲	<b>Jon Bellion</b>	16	21
		34	<b>Slide</b>		<b>Calvin Harris</b> Feat. Frank Ocean & Migos	34	1
33	36	35	<b>Congratulations</b>		<b>Post Malone</b> Feat. Quavo	33	10
28	31	36	<b>Let Me Love You</b>	▲	<b>DI Snake</b> Feat. Justin Bieber	4	30
		37	<b>Selfish</b>		<b>Future</b> Feat. Rihanna	37	1
21	24	38	<b>Caroline</b>		<b>Amine</b>	11	26
24	34	39	<b>Side To Side</b>	▲	<b>Ariana Grande</b> Feat. Nicki Minaj	4	27
57	35	40	<b>Swang</b>		<b>Rae Sremmurd</b>	35	11
31	37	41	<b>Water Under The Bridge</b>	●	<b>Adele</b>	26	17
35	39	42	<b>Better Man</b>		<b>Little Big Town</b>	34	18
32	38	43	<b>Heathens</b>	▲	<b>twenty one pilots</b>	2	37
39	42	44	<b>Dirt On My Boots</b>	●	<b>Jon Pardi</b>	39	13
36	40	45	<b>Treat You Better</b>	▲	<b>Shawn Mendes</b>	6	39
-	49	46	<b>Mask Off</b>		<b>Future</b>	46	2
41	45	47	<b>Party</b>		<b>Chris Brown</b> Feat. Usher & Gucci Mane	40	11
		48	<b>Comin Out Strong</b>		<b>Future</b> Feat. The Weeknd	48	1
49	50	49	<b>Both</b>		<b>Gucci Mane</b> Feat. Drake	41	11
43	43	50	<b>I Got You</b>		<b>Bebe Rexha</b>	43	9

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
44	51	51	<b>Location</b>	SYKENSE, SMASH, DAVID, BIGGIE, JUNI, ICE (KAROLINSON, JSCRU, GGS, DJIMINEZ, B. KURT, LOJGE, A. GONZALEZ)	<b>Khalid</b>	RIGHT HAND/RCA	44	8
55	59	52	<b>Despacito</b>	A. TORRES, M. RENIGIO (LUIS FONSI, E. ENDER, R. LATALA, RODRIGUEZ)	<b>Luis Fonsi</b> Feat. Daddy Yankee	UNIVERSAL MUSIC/LATINO/UMLE	52	7
<b>RE-ENTRY</b>		53	<b>How Far I'll Go</b>	M. MANCINI, L. M. MIRANDA (L. M. MIRANDA)	<b>Auli'i Cravalho</b>	WALT DISNEY	41	12
50	55	54	<b>Deja Vu</b>	VINYLZ, BOYDA, VELOUS (J. COLE)	<b>J. Cole</b>	DREAMVILLE/ROC NATION/INTERSCOPE	7	12
56	58	55	<b>Think A Little Less</b>	SJ. HENDRICKS (J. M. NITE, T. H. OMAS, R. HETBARY, DEAN, J. ROBBINS)	<b>Michael Ray</b>	ATLANTIC/WEA	55	10
46	53	56	<b>Make Me (Cry)</b>	L. LABRINTH (N. CYRUS, L. LABRINTH)	<b>Noah Cyrus</b> Feat. Labrinth	RECORDS	46	12
61	62	57	<b>Goosebumps</b>	C. ARDO, ON THE BEACH, J. BEATZ, T. EX (TRAVIS SCOTT, K. L. DUCKWORTH, R. LAIDL, R. L. GOVING, K. G. G. W. R. K. G. L. JACKSON)	<b>Travis Scott</b>	GRAND PULSE/EPIC	51	17
85	78	58	<b>Everyday</b>	NOT LISTED (S. KOI, F. CHA, N. D. WILBURN, KNOX, C. DOWN, A. GRANDE)	<b>Ariana Grande</b> Feat. Future	REPUBLIC	58	3
66	65	59	<b>Believer</b>	MATTMAN & ROBIN (D. REYNOLDS, W. SERMON, B. MCKEL, D. PLATZ, M. A. N. J. F. REDRIKSSON, M. LARSSON, L. J. RANTER)	<b>Imagine Dragons</b>	KID IN A CORNER/INTERSCOPE	43	4
87	68	60	<b>Rolex</b>	NOT LISTED (J. MILLER, T. SHARIEFF, PALEXANDER, A. BOWLES, M. BOWLES)	<b>Ayo &amp; Teo</b>	SHONUFF/ZONE 4	60	3
62	57	61	<b>Shining</b>	DJ. KHALED, DANJAI, K. M. KHALED, S. C. CARTER, B. KNOWLES, F. N. HILLS, J. A. BRATHWAITE	<b>DJ Khaled</b> Feat. Beyoncé & Jay Z	WE THE BEST/EPIC	57	3
59	60	62	<b>Play That Song</b>	WILLIADAP (P. T. MONAHAN, W. W. LARSEN, F. FLOESSER, H. C. ARMICHAB)	<b>Train</b>	COLUMBIA	41	14
47	61	63	<b>Sober Saturday Night</b>	C. CROWDER, C. YOUNG (C. YOUNG, B. WARREN, B. WARREN)	<b>Chris Young</b> Feat. Vince Gill	RCA NASHVILLE	47	9
-	46	64	<b>Draco</b>	DI SPINZ (N. DWILBURN, G. R. HILL)	<b>Future</b>	A-1/FREEDANZ/EPIC	46	2
45	63	65	<b>Moves</b>	FUSE (S. M. ANDERSON, E. EARLE, J. LACROIX, A. C. JOHNSON, S. DURAND)	<b>Big Sean</b>	G.O.O.D./DEF JAM	38	10
74	70	66	<b>Look At Me!</b>	A. BANGS (J. DONOFRIO, J. BANGS)	<b>XXXTENTACION</b>	XXXTENTACION/BAD Vibes/REVIEWS/EMPIRE RECORDINGS	66	4
58	64	67	<b>Party Monster</b>	BEN BILLIONS, D. O. C. MCKINNEY, THE WEEKND (A. TESHAYE, B. DIEHL, M. WICKKINNEY, T. A. BAL, S. HELIANA DEL REY)	<b>The Weeknd</b>	XO/REPUBLIC	16	15
72	76	68	<b>Fast</b>	J. STEVENS, J. STEVENS (L. BRYAN, R. CLAWSON, L. LAIRD)	<b>Luke Bryan</b>	CAPTOL NASHVILLE	68	6
67	71	69	<b>Today</b>	L. WOOTEN (B. PAISLEY, C. DUBOIS, A. GORLEY)	<b>Brad Paisley</b>	ARISTA NASHVILLE	67	9
76	73	70	<b>Any Ol' Barstool</b>	M. KNOX (T. H. HAMPSON, D. RUTIAN)	<b>Jason Aldean</b>	MACON/BROKEN BOW	70	6
70	72	71	<b>Call On Me</b>	P. MONEY (S. HOPE, P. WADAMS)	<b>Starley</b>	LOUDER THAN LIFE/EPIC	70	9
88	96	72	<b>Cash Me Outside (#CashMeOutside)</b>	DI SUEDE, THE REMIX GOD (K. M. WEEBB, D. PESKOWITZ)	<b>DI Suede The Remix God</b>	FAST LIFE	72	3
-	44	73	<b>Love</b>	L. DEL REY, N. OWELS, B. BENNY, B. L. ANCOE, HAYNE (L. ANCOE, HAYNE, B. BENNY, B. L. ANCOE, HAYNE)	<b>Lana Del Rey</b>	POLYDOR/INTERSCOPE	44	2
96	82	74	<b>Hurricane</b>	S. MOFFATT (L. COMB, S. P. HILLIPS, L. ARCHER)	<b>Luke Combs</b>	RIVER HOUSE/COLUMBIA NASHVILLE	74	3
52	66	75	<b>Castle On The Hill</b>	B. BENNY, B. L. ANCOE, S. HERRAN (E. C. S. HERRAN, B. J. LEVIN)	<b>Ed Sheeran</b>	ATLANTIC	6	8
60	67	76	<b>Used To This</b>	Z. YONOV, S. T. P. RY, C. ASSUS, JAY (N. DWILBURN, V. GRAHAM, M. DOISON)	<b>Future</b> Feat. Drake	A-1/FREEDANZ/EPIC	14	17
82	85	77	<b>No Heart</b>	M. TRO, B. O. M. I. N. I. L. L. E. N. C. L. I. B. E. A. Z. (S. JOSEPH, L. T. WATNEY, J. H. L. U. E. L. L. E. N. K. G. O. M. R. I. N. G. E. R. T. G. O. M. R. I. N. G. E. R. T.)	<b>21 Savage &amp; Metro Boomin</b>	SLAUGHTER GANG	43	19
<b>NEW</b>		78	<b>Make Love</b>	NOT LISTED (NOT LISTED)	<b>Gucci Mane &amp; Nicki Minaj</b>	GUWOP/ATLANTIC	78	1
73	71	79	<b>Kill A Word</b>	J. JOYCE (E. CHURCH, J. HYDE, L. DICK)	<b>Eric Church</b> Feat. Rhianon Giddens	EMI NASHVILLE	71	12
91	94	80	<b>How Far I'll Go</b>	OAKWUD, REVORIOUS (L. M. MIRANDA)	<b>Alessia Cara</b>	EP/DEF JAM/WALT DISNEY	56	13



8

KODAK  
BLACK  
Tunnel  
Vision

After the Feb. 16 arrival of the graphic **Michael Garcia**-directed music video for **Kodak Black's** "Tunnel Vision" — in the clip, a young girl witnesses a violent encounter between two men before dramatically pleading "Stop!" — the song blasts 27-8 on the Billboard Hot 100, where it is the Florida rapper's first top 10 title. Streaming accounts for the bulk of the track's activity, pushing "Tunnel Vision" 5-3 on Streaming Songs, up 65 percent to 30.7 million U.S. streams in the week ending March 2, according to Nielsen Music. —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
80	81	81	<b>The Weekend</b>	D. HUFF (B. GILBERT, A. DERBERTS)	<b>Brantley Gilbert</b>	VALORY	69	9
-	52	82	<b>Heavy</b>	M. SHINODA, B. DELSON (M. SHINODA, B. DELSON, C. BENNINGTON, J. MICHAELS, J. RANTER)	<b>Linkin Park</b> Feat. Kilara	MACHINE SHOP/WARNER BROS.	52	2
<b>RE-ENTRY</b>		83	<b>Redbone</b>	D. GLOVER (D. GLOVER, L. GORANSSON)	<b>Childish Gambino</b>	MCDI/GLASSNOTE	48	13
86	87	84	<b>Road Less Traveled</b>	B. BUSEE (L. AUREAN, A. L. H. RASUR, M. TRAINOR)	<b>Lauren Alaina</b>	19/INTERSCOPE/MERCURY NASHVILLE	80	6
75	92	85	<b>In Case You Didn't Know</b>	D. HUFF (B. YOUNG, T. REEVE, K. SCHLENGER, T. OMLINSON)	<b>Brett Young</b>	BMLG	75	4
89	90	86	<b>Selfish</b>	NEEDZ, DONUT (R. ALLEN, K. CAIN, B. BELL)	<b>PnB Rock</b>	EMPIRE RECORDINGS/ATLANTIC	51	17
64	75	87	<b>Star Of The Show</b>	JOE LONDON, BUNETTA (T. H. OMAS, R. HETBARY, T. AKINS, B. HAYSLEIP)	<b>Thomas Rhett</b>	VALORY	45	18
51	69	88	<b>Love Me Now</b>	J. RYAN, B. MILLS (J. OHN, LEGEND, J. RYAN, B. MILLS)	<b>John Legend</b>	COLUMBIA	23	19
<b>NEW</b>		89	<b>Losin Control</b>	RUSS (RUSS)	<b>Russ</b>	COLUMBIA	89	1
78	80	90	<b>Chantaje</b>	S. K. RAM, M. ALUMIA, G. V. ADG, CHAN, B. GENIC (S. K. RAM, M. ALUMIA, G. V. ADG, CHAN, B. GENIC)	<b>Shakira</b> Feat. Maluma	SONY MUSIC LATIN	51	16
69	79	91	<b>A Guy With A Girl</b>	S. HENDRICKS (A. GORLEY, B. SIMPSON)	<b>Blake Shelton</b>	WARNER BROS. NASHVILLE/WVWV	42	16
<b>NEW</b>		92	<b>God, Your Mama, And Me</b>	J. MOI (J. KEAR, H. LINDSEY, G. SAMPSON)	<b>Florida Georgia Line</b> Feat. Backstreet Boys	BMLG	92	1
53	86	93	<b>The Fighter</b>	B. BUSEE, K. URBAN (K. URBAN, B. BUSEE)	<b>Keith Urban</b> Feat. Carrie Underwood	HIT RED/CAPTOL NASHVILLE	53	4
79	89	94	<b>Slippery</b>	D. KOOG, P. ARGER (K. MARSHALL, C. P. H. S. C. G. BALL, C. DECOU, J. F. ARGER, D. PAVS)	<b>Migos</b> Feat. Gucci Mane	QUALITY CONTROL/SOBS	48	5
83	88	95	<b>Not Nice</b>	NINETEEN85, D. CHIN, QUEE (J. A. BRATHWAITE, A. GRAHAM, P. JEFFERIES, D. CHIN, QUEE, N. S. HEBEL, J. HERSH, E. Y. A. PALMER)	<b>PARTYNEXTDOOR</b>	OVO SOUND/WARNER BROS.	82	7
<b>NEW</b>		96	<b>Hometown Girl</b>	K. GREENBERG (M. BEESON, D. TASHIAN)	<b>Josh Turner</b>	MCA NASHVILLE	96	1
94	100	97	<b>Yeah Boy</b>	F. G. W. H. T. H. E. A. D. J. M. A. S. S. E. Y. (K. BALLERINI, F. G. W. H. T. H. E. A. D. J. M. A. S. S. E. Y.)	<b>Kelsea Ballerini</b>	BLACK RIVER	94	3
92	95	98	<b>Black</b>	R. COPPERMAN (D. BENTLEY, R. COPPERMAN, A. GORLEY)	<b>Dierks Bentley</b>	CAPTOL NASHVILLE	90	6
98	98	99	<b>El Amante</b>	S. A. G. A. W. H. I. T. E. B. L. A. C. K. (N. RIVERA, C. AMINERO, J. D. MEDINA, V. VELEZ, S. A. G. A. W. H. I. T. E. B. L. A. C. K.)	<b>Nicky Jam</b>	LA INDUSTRIA/SONY MUSIC LATIN	98	4
<b>NEW</b>		100	<b>Green Light</b>	L. ORDE, J. ANTONOFF, FRANK DUKES (E. M. I. YELICH, O'CONNOR, J. ANTONOFF, J. LITTLE)	<b>Lorde</b>	LAVA/REPUBLIC	100	1



**30** **LADY GAGA**  
Million  
Reasons

Following its No. 4 re-entry on the Feb. 25 Hot 100 after **Lady Gaga** performed it at Super Bowl LI (Feb. 5), the ballad bows on the Radio Songs tally at No. 36 (32 million in audience).



**92** **FLORIDA GEORGIA LINE FEAT. BACKSTREET BOYS**  
God, Your Mama, And Me

Backstreet's back! **Florida Georgia Line's** ballad, up 21-16 on Hot Country Songs, marks the boy band's 17th Hot 100 appearance and first since "Inconceivable" in 2007.

# Contents

## THIS WEEK

Volume 129 / No. 7

### TO OUR READERS

*Billboard* will publish its next issue on March 23. For 24-7 music coverage, go to [Billboard.com](http://Billboard.com).



Joey Bada\$\$ photographed March 3 at The London West Hollywood.

### ON THE COVER

From left: Takeoff, Offset and Quavo photographed by Olivia Bee on Feb. 13 at Sunset Ranch Hollywood in Los Angeles. Styling by Zoe Costello. Takeoff wears a Gucci shirt and jacket, available at Barneys New York, and Profound Aesthetic jeans. Offset wears a Burberry top and Roberto Cavalli jacket, available at Barneys New York. Quavo wears a Tomas Maier top and Roberto Cavalli jacket, available at Barneys New York, and AMIRI jeans.

Watch the Atlanta trio share its favorite memes and dream collaborations at [Billboard.com](http://Billboard.com).

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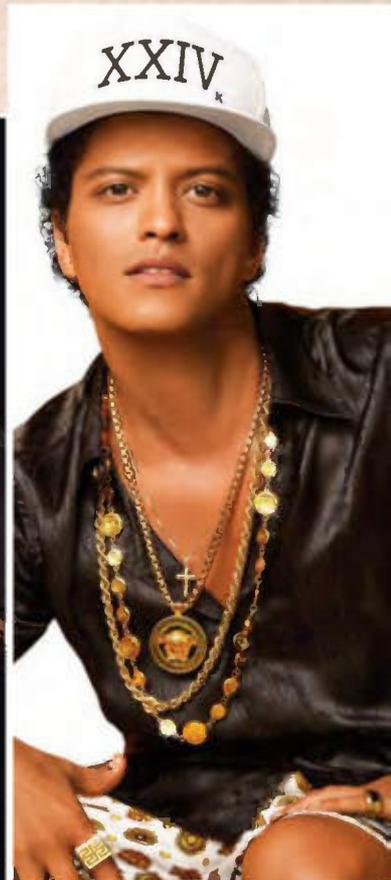
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## LESS CROWDS, MORE FULFILLING?

SXSW 2017 WILL FEATURE FEWER PARTIES, BRANDS AND SUPERSTARS. "IT WAS TIME TO PULL BACK," AFFIRMS A TOP SPONSOR

BY ANDY LANGER

# T

"TEN GALLONS OF MANURE IN a five-gallon bucket": For years, that was the typically Texan argot used by **Don Pitts**, the City of Austin's music and entertainment division manager, to describe the annual South by Southwest Music Festival. But as the event begins its 31st edition on March 12, there are new signals that SXSW 2017 might feel less chaotic than it has in years, that it might even be... enjoyable? This year continues the downward trend of the past two, with fewer big brands throwing boozy free parties, less likelihood of club shows from big-name acts and, for better or worse, fewer registrants.

Official numbers rarely reflect SXSW's attendance accurately.

While organizers' headcounts for the last few years, which include registrants and artist wristbands, have remained within the 25,000- to 30,000-person range, conventional wisdom and experience indicate that 2015 and 2016 felt conspicuously dialed back (although the festival's economic benefit to the city last year was some \$325.3 million, according to economic analysts Greyhill Advisors). And while several acts threatened not to attend 2017's conference over SXSW's treatment of international artists — 50-plus acts signed an open letter demanding the removal of language in artist contracts that seemed to suggest the festival would report bands that played gigs outside their official showcases to immigration authorities — it fell short of calling for a full boycott. The matter was resolved March 7, when SXSW removed the controversial portions from its contract for 2018.

So what might a leaner SXSW

look like? Following are a few of the early signposts:

### SLIMMING DOWN

Some of the music festival's biggest annual parties have been eliminated or dramatically scaled back. A representative from RSVPster, an online service that automatically submits for its clients RSVPs to parties during SXSW's interactive, film and music tracks, has so far tallied 350 parties for SXSW 2017, down 100 events from this time last year. In 2014 — the year that many consider to be the peak for parties and activations — the service counted 600. Notably absent from the music roster are two of the festival's largest-capacity corporate events, Hype Hotel and Spotify House, although the latter is sponsoring a series of smaller showcases. Also sitting out this year is Samsung, which brought **Prince** to SXSW in 2013 and presented **Kanye West** and **Jay Z** a year later. Meanwhile, the Fader Fort — which

### THE OVER UNDER



Ahead of a guest turn on Fox's *Star*, **Paris Jackson** signs with IMG and WME for modeling and acting, respectively.



A New York judge issues a bench warrant for **Azealia Banks** after the rapper fails to appear in court for a hearing on assault charges.



Former Vice President **Joe Biden** will take the podium at South by Southwest to outline a new initiative to battle cancer.

in 2016 capped off its 15th edition with a surprise set from **Drake** — is moving to a dramatically smaller venue for an invite-only affair.

“We’re committed to promoting emerging artists, so parties stuffed with people hoping for Kanye or Drake was a little inconsistent with what we’re about,” says *Fader* president/publisher

**Andy Cohn**, who estimates the company brought in nearly \$2 million in co-sponsors for 2016’s Fort and barely broke even on the production. “It was time to pull it back, to curate something that’s really about discovery.”

**BRAND DEACTIVATION**

In recent years, SXSW has been a lurid reminder that “brand” and “band” are just a letter apart. After the jaw-dropping excess of 2014 — the year a woman vomited upon **Lady Gaga** as part of Gaga’s performance on a Doritos-branded stage — it seemed like big brands started tightening their wallets. Booking acts like 2016 headliners **The Roots**,

**Future** and even **Willie Nelson** for a corporate appearance isn’t cheap, but they cost less than West and Jay Z, or the \$2.5 million sources say Doritos shelled out for Gaga. Still, this year is as lacking in superstar names as it is in major brands: **Spoon**, **Ryan Adams** and **Weezer** are about as big as it gets. “We’re still working with companies that are supporting artists to travel here,” says SXSW co-founder/CEO **Roland Swenson**. “Having Samsung drop off the radar is not a good thing, but typically, in years with fewer big names, acts on the next rung down get an even bigger boost.”

**BAR RESCUE**

With some of the largest free parties off the table, in theory, the more traditional nighttime showcases should absorb the orphaned crowds. That could be good news for Austin venues, which are facing rapidly

rising rents and typically count on a SXSW windfall to carry them through the summer. “We haven’t been at capacity for most of our clubs in a couple of years now, and I suspect that’ll change,” says Swenson. “Bar sales are probably going to go up too because people aren’t going to be able to drink free at those giant

parties.” The downside for the venues is that day-party rentals, which involve sizable rental fees and guaranteed bar tabs, are harder to come by this year.

**IT’S THE MUSIC (AGAIN), STUPID**

One of SXSW’s larger unknowns is just how much a leaner festival will regain its utility for music-industry professionals and the performers hoping to get their attention. “At its most chaotic point, the chatter among A&R reps was that you couldn’t even get into shows you needed to see,” says **Justin Eshak**, senior vp A&R at Columbia Records. “It became tedious to even try. I think a lot of the industry people said, ‘I’m just going to hang out in my hotel room.’ A more manageable festival could certainly mean a more productive festival.”

Although he declines to reveal hard numbers, Swenson acknowledges an overall decrease in music festival credential holders in recent years. Could a relatively calm 2017 relieve SXSW fatigue and bring them back? If so, Cohn says that maybe the very thing that put the festival on the map — a spirit of discovery driven by music, not money or stunts — can sustain it again. “It got stupid,” he says. “It’s not about Kanye performing to a thousand people at a corporate event. It sounds corny, but it’s about ‘Remember seeing **M.I.A.** at a tiny club way back when?’ Last year, it felt like it was pulling back, and this year — already — even more so. It seems like it’s really correcting itself and getting back to the spirit of what it was.” He pauses a beat before adding: “It has to.” ●

**Billboard, Vevo Partner For SXSW Panel**

Moderated by *Billboard* senior vp content **Mike Bruno**, “Digital Revolution: A Look at Music’s New Frontier” will focus on the music landscape’s rapid evolution: from how an artist produces, composes and distributes music and video to how a fan consumes and experiences it.

Wednesday, March 15  
2 p.m.-3 p.m.  
Austin Convention Center

**Confirmed Panelists**

- ASAP Ferg**  
Residente
- Adam Alpert**, CEO,  
Disruptor Records
- Angela Yee**, on-air host,  
*The Breakfast Club*
- Charles Attal**, founder,  
C3 Presents
- Carl Chery**, head of artist  
curation, Apple Music

**TOMMY PAGE**

1970-2017

*Singer-songwriter, former Billboard publisher and veteran executive*  
*Tommy Page died March 3 at age 46. He is remembered by his longtime friend, Sire Records co-founder Seymour Stein, who signed him to the label in 1988.*



Page

I first met Tommy Page on a grand night for Sire: the New York premiere of Madonna’s *Who’s That Girl* film in 1987. Afterward, several of us headed downtown to Nell’s, which had become a hotspot for the music-business and art crowds. The coat-check boy was Tommy Page.

Somehow he recognized me and said, “Seymour Stein, I’ve been waiting to meet you all my life!” He looked so young — he was 17 at the time — and admittedly, I was a bit tipsy, so I replied, “Well, that can’t be a very long time!”

A month or two later, he sang a few things for me and I signed him to Sire. His



Stein

big break came in 1990, when he collaborated with New Kids on the Block on “I’ll Be Your Everything.” The single reached No. 1 on the *Billboard* Hot 100 — a dream come true for Tommy. I believe the tune could be a standard.

His subsequent releases did very well in Asia, although less so in the rest of world. At one point in 1990, Sire had the two biggest records in Hong Kong: Tommy at No. 1 and Madonna’s “Sooner or Later” at No. 2.

When [veteran Warner Bros. executive] Russ Thyret met Tommy as an artist, he said he was so sharp that if he ever wanted to work in the business, he would

give him a job. After Tommy graduated from New York University’s Stern School of Business, that’s exactly what happened. Tommy became a great promotion and A&R executive, in part because he understood so well the needs and aspirations of new artists, and was far more able than most to assess their talent.

Tommy and I stayed close, and I watched him go from success to success. He left Warner Bros. to become *Billboard*’s associate publisher, and within a year he

was promoted to publisher — I was so pleased that it was Tommy who presented me with the first *Billboard* Industry Icon Award in 2012. He went on to top posts at Pandora, Cumulus and Village Voice Media, and continued to tour and record.

One thing nearly everyone who knew him said about Tommy was that he made them feel special, that they were the only person in the room, and that’s just one reason why so many people adored him. I am devastated at the loss of this dear friend and send my heartfelt condolences to his partner, Charlie; their children, Owen, Alden and Ruby; and to their many friends.

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# GRATEFUL DEAD

on the 50<sup>th</sup> anniversary of their debut album



CAA

FROM THE DESK OF

CEO; DISRUPTOR RECORDS, DISRUPTOR  
MANAGEMENT, SELECTOR SONGS

# Adam Alpert

The mastermind behind  
The Chainsmokers' meteoric rise  
on their evolution from DJ duo to  
arena act, and Doug Morris' exit

BY MATT MEDVED  
PHOTOGRAPHED BY RICH GILLIGAN



"We care about the artist's career as a whole and not just about the records — that's the foundation upon which Disruptor was built," says Alpert, photographed March 1 at Disruptor Records in New York.

**D**J DUO THE CHAINSMOKERS just scored the latest in a string of milestones. Behind **The Beatles** and the **Bee Gees**, they're the only duo or group to have three concurrent top 10 hits on the Billboard Hot 100, among them the **Halsey**-featuring "Closer," which topped the chart for 12 straight weeks. The achievement also anoints **Adam Alpert**, CEO of Disruptor Records and Selector Songs and the

content, like "Closer" or "Stressed Out" by **Twenty One Pilots**.

**What's the wisdom behind your monthly release strategy?**

Everybody knows music is consumed song-by-song now due to streaming. We've also realized that people want instant gratification. So we decided to deliver a song every four weeks to our core fan base. The strategy works very well for streaming

**Some have criticized The Chainsmokers for propagating the "bro" stereotype. What is your take?**

They've been misrepresented many times in the press. That's all I'm going to say.

**Doug Morris is about to hand over the CEO reins to Rob Stringer. How will new leadership affect Sony Music?**

They are two of the greatest men I've ever met. I don't know anyone in the music industry who cares more about the music itself, and that translates from the top down at this company. Doug has made Sony into an incredible powerhouse. I think Rob will do an excellent job continuing that. I've been lucky enough to work very closely with Rob on The Chainsmokers at Columbia Records, so we've become quite close and I've learned a tremendous amount from him. I look forward to his continued mentorship. ●

**"I tell my artists: If they're not listening to you, they're listening to somebody else."**

architect behind their pop crossover, the status of major music business player.

The 37-year-old helped birth The Chainsmokers by introducing his client **Alex Pall to Drew Taggart** in 2012. That life-changing moment followed nine years spent as director of marketing and promotion for New York hospitality company Butter Group, after which the University of Pennsylvania graduate moved to management, sensing a market shift. "People started to care more about who they were going to see perform than where they were going," he recalls of the decision. "They'd rather go see **Skrillex** in a warehouse than go stare at celebrities in a bottle-service club."

In 2014, Alpert signed a joint venture with Sony Music Entertainment CEO **Doug Morris** and launched Disruptor Records, Disruptor Management and Selector Songs. Boasting a roster that now includes The Chainsmokers, **Lost Kings**, **XYLO**, **Life of Dillon**, **Vanic** and **Jocelyn Alice**, Disruptor sold more than 15 million singles worldwide in 2016, according to the label.

Fresh off a Grammy win for best dance recording and five iHeartRadio Music Awards, The Chainsmokers are set to release their debut album, *Memories: Do Not Open*, on April 7 before embarking on a 40-city North American arena tour with a live band. No doubt Alpert, who lives in Manhattan's Chelsea neighborhood, will fly in more than once to be among the cheering masses.

**What are the most significant trends you're noticing in the pop space?**

The blending of genres, which is a product of the way people consume and of artists being open to experimenting with new sounds. Also, people care much more about the meaning of lyrics. The pop songs that seem to break through with real staying power are the ones with connectable lyrical

services, because they are getting regular content, and playlist editors can help you narrate that story month to month. And they know how this artist is performing, where they'd best be placed and how to market them through their other channels. Apple Music and Spotify have been very supportive of that strategy. We've found that the monthly releases are causing the artist to go more viral, too. If we didn't do that, people would forget about us during that time because there's so much noise. I tell all my artists: If they're not listening to you, they're listening to somebody else.

**How do The Chainsmokers write?**

"Paris" is a great example. Drew had a rough lyrical idea — "We go down together" — and on a tour stop last October in Stockholm, I had invited a few writers to the show, including **Kristoffer Eriksson**, **Fredrik Häggstam**, **Alesso** and **Sebastian Ingrosso**, and a lot of our Stockholm friends came. There were so many writers and creative people in the greenroom after the show that Drew and Alex were like, "Does anyone have a studio we can go to?" Meanwhile, it's two in the morning and everyone's half-drunk. Ten of them went to the studio, and the next day I got sent "Paris." It just shows that a lot of it is about timing and being out of your comfort zone.

**How do you translate a live DJ set into an arena setting?**

The first challenge is that it's uncharted territory. The Chainsmokers happened to have gotten their roots in dance music and DJ'ing, but as their music as evolved, so has their live show. So they're bringing a drummer and a keyboardist on tour. There will be a percentage [of the show] performed with live instruments and a percentage that's DJ'ing. Drew will be singing a tremendous amount of songs, and obviously we'll have some cameos.

**1** A pillow for The Chainsmokers' *Collage* EP. **2** Plaques for Chainsmokers hits "Don't Let Me Down" (featuring Daya), "Closer" (featuring Halsey) and "Roses." **3** The requisite lanyard collection. Says Alpert: "The Chainsmokers are painted in the dance-music lane, but they also make pop, rock and indie music. So the music dictates where they go from a live perspective, which can be seen with TV appearances like the American Music Awards and *Good Morning America*." **4** Disruptor-branded gear.



GROOMING BY MEL PALDINO AT LEVVIS



NOTED

3-7  
→

**Chance the Rapper** pledged to donate \$1 million to Chicago's public schools to support afterschool and enrichment programs.

**Flo Rida** bought a Miami "smart home" for \$1 million. The five-bedroom, five-bath house comes furnished with a full-size basketball court, two pools and two jacuzzis.

**Joel A. Katz Named Chairman Of T.J. Martell Board Of Directors**

The T.J. Martell Foundation for Leukemia, Cancer and AIDS Research appointed veteran attorney **Joel Katz** as chairman of its national board of directors at



its Nashville Honors Gala, held Feb. 27. Katz, chairman of the global entertainment and media practice at Greenberg Traurig, takes over from founder **Tony Martell**, who established the foundation after his son T.J.'s death in 1975. (Martell Sr. died Nov. 27, 2016, at the age of 90.) "It's going to be a lot of work and I'm doing it pro bono, but I want to make this in Tony and TJ's honor," says Katz. "It's a wonderful organization and we want to make it even better — and global. They've raised over \$270 million for charity and have donated even more. We're going to do more events in more cities and hopefully give out more money to doctors and hospitals. I'm very serious about this — it's not an avocation, it's a labor of love."

BIRTHDAYS

- |                                                                                  |                                                           |
|----------------------------------------------------------------------------------|-----------------------------------------------------------|
| <b>March 10</b><br>Carrie Underwood (34)<br>Robin Thicke (40)<br>Rick Rubin (54) | <b>March 13</b><br>Neil Sedaka (78)                       |
| <b>March 11</b><br>Benji Madden (38)<br>Joel Madden (38)                         | <b>March 14</b><br>Quincy Jones (84)                      |
| <b>March 12</b><br>Graham Coxon (48)<br>James Taylor (69)                        | <b>March 15</b><br>William (42)<br>Mark Hoppus (45)       |
|                                                                                  | <b>March 16</b><br>Patty Griffin (53)<br>Flavor Flav (58) |

3-1  
→

**Michael Jackson's** Neverland Ranch, located in Los Olivos, Calif., and renamed Sycamore Valley Ranch nearly two years ago, returned to market at \$67 million, a \$33 million drop from its original asking price.

**Bob Higgins**, founder of Trans World Entertainment and its FYE chain, died of unknown causes. He was 75.

3-2  
→

**Gustav Metzger**, whose psychedelic projections were used by **The Who** and **Cream** and whose concept of "auto-destructive art" inspired **Pete Townshend** to smash his guitars, died at his London home. He was 90.



Ex-wife Priscilla Presley cut the ribbon in Memphis.

Elvis Presley Enterprises and Graceland Holdings opened a new \$45 million entertainment complex at **Elvis Presley's** Graceland property, including a comprehensive Presley exhibit, showcase of his cars and two restaurants.

Veteran music manager **Irving Azoff**, his son **Jeffrey Azoff**

and **Brandon Creed** of The Creed Company merged their firms, with all artists to be represented by Jeffrey's Full Stop Management.

Okayplayer appointed **Rachel Hislop**, formerly of Parkwood Entertainment, as its new editor-in-chief.



UTA named **Greg Janese**, formerly of Paradigm, head of corporate and special events.

3-6  
→

Mass Appeal raised \$6 million in Series A funding, with Universal Music Group leading the round.

**Jay Z** launched Arrive, in collaboration with Roc Nation, Primary Venture Partners and Glassbridge Asset Management. The company will aid other existing portfolio startups through their developmental stages.



**Jimmy Buffett** partnered with the development company Minto Communities to create a string of retirement homes dubbed "Latitude Margaritaville," with the first planned for Daytona Beach, Fla. Starting in the low \$200,000s, the furnished models will open in early 2018.



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**SERGIO AGUERO #10**



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**7**  
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*on the*  
**SCENE**



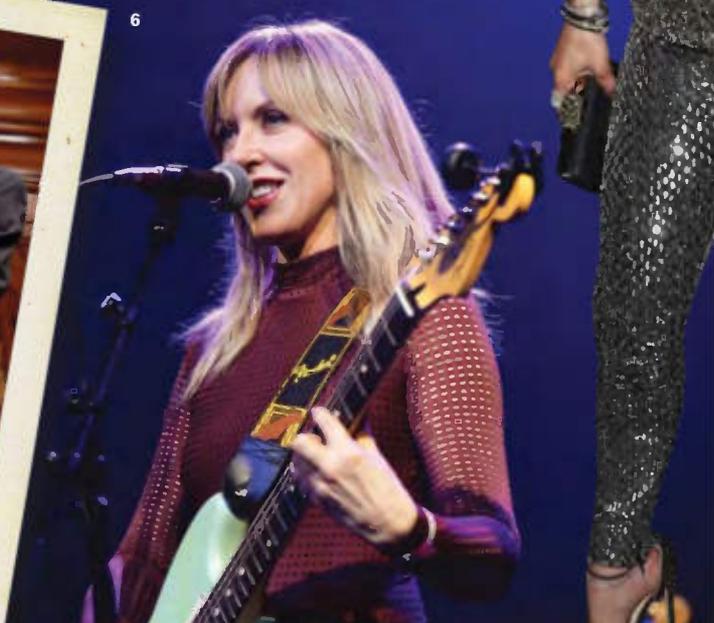
Anderson.Paak at the Okeechobee Music and Arts Festival in Okeechobee, Fla., on March 5.



**1** Backstreet Boys during the launch of their *Larger Than Life* Las Vegas residency at The Axis at Planet Hollywood Resort & Casino on March 1. **2** St. Lucia's Jean-Philip Grobler (left) and Ross Clark at the Museum of Modern Art's annual Armory Party in New York on March 1. **3** From left: Celine Dion, Emma Watson and Dan Stevens at Disney's *Beauty and the Beast* premiere at the El Capitan Theatre in Los Angeles on March 2. **4** James Blunt (left) and Ed Sheeran at the Goldene Kamera show in Hamburg, Germany, on March 4. **5** Jennifer Lopez at the season-two premiere of *Shades of Blue* at The Roxy in New York on March 1. **6** Liz Phair at the Don't Sit Down: Planned Parenthood Benefit Concert at the El Rey Theatre in Los Angeles on March 4.



"So I made it to Harvard," quipped Rihanna as she received the school's Humanitarian of the Year Award from Dr. S. Allen Counter in Cambridge, Mass., on Feb. 28. "All you need to do is help one person, expecting nothing in return," she said. "You don't have to be rich to be a humanitarian, to help somebody."



OPENER: AMY HARRIS/INVISION/ARND BRONKHORST/GETTY IMAGES; 2: SCOTT RUDD; 3: TODD WILKINS/GETTY IMAGES; 4: RANVISHA KRUG/GETTY IMAGES; 5: JIM SPYER/MA/VIEW/REX USA; 6: SCOTT RUDD/GETTY IMAGES; PHAIR: JEFF MAYER/REX USA; RICH: JEFF MAYER/REX USA

# Paris Fashion Week

PARIS, FEB. 27-MARCH 7

TRADITIONAL FRENCH FASHION HOUSES RULED THE WEEK WITH their star-studded front rows, starting with Saint Laurent, where YSL beauty muse **Zoe Kravitz**, joined by **Charlotte Gainsbourg**, took in the show with **François-Henri Pinault**, **Catherine Deneuve** and **Kate Moss**. That night, **Lauryn Hill** joined Kenzo for their La Collection No. 1 event, where she performed some of her biggest hits decked in a frilled Kenzo caftan. Also that week, at Balmain, **Zayn Malik** sat front row to watch girlfriend **Gigi Hadid** walk, and **Nick Jonas** joined creative director **Olivier Rousteing** at the label's afterparty. **Rihanna**, who was in town to show her Fenty x Puma collection, continued to support Dior's new creative director **Maria Grazia Chiuri**, who showed an elegant but modern collection of all-blue looks, many paired with black leather berets (which RiRi donned). The week's clear winner was **Nicki Minaj**, who attended the **Rick Owens** show in white fur and futuristic shades, joined Jonas for the Balmain afterparty and showed up to **Haider Ackermann** in a one-shouldered **Thierry Mugler** top that left one breast exposed with a silver mirrored **Agent Provocateur** pastie.

—SHANNON ADDUCCI



ALL EYES ON NICKI MINAJ



# iHeartRadio Music Awards

INGLEWOOD, CALIF., MARCH 5



1 Coldplay's Chris Martin (center), who celebrated a win for best tour, joined The Chainsmokers for a raucous rendition of their new hit "Something Just Like This" at The Forum. 2 Katy Perry (right) and Skip Marley during their "Chained to the Rhythm" performance. 3 A Versace-clad Halsey claimed dance song of the year with her Chainsmokers collaboration "Closer." 4 DJ Khaled appeared with an adorable sidekick — his 4-month-old son, Asahd. 5 Big sister Miley Cyrus (second from right, with sister Noah and parents Billy Ray and Tish Cyrus, left) referred to her budding pop star sibling as her favorite person in the world, proclaiming that "2017 is going to be Noah's year."

1 Selena Gomez planted a kiss on new beau The Weeknd at the L'Arc nightclub afterparty following his set at the H&M show on Feb. 28. 2 Solange Knowles performed at the Chloe show afterparty on March 2. 3 Malik (left) and Hadid co-hosted the CFDA and Vogue Fashion Fund "Americans in Paris" event on March 3. 4 Uma Thurman (left) caught up with Swizz Beatz and wife Alicia Keys at the Christian Dior show on March 3. 5 Jonas at Balmain on March 2. 6 Pamela Anderson (left) with Rita Ora at the Vivienne Westwood show on March 4. 7 Hill (center) backstage with Kenzo designers Humberto Leon and Carol Lim on March 1. Inset, from top: Minaj at the Haider Ackermann show on March 4; at the Rick Owens show on March 2; with Jourdan Dunn (left) and Winnie Harlow at the Balmain show on March 2; with Rousteing at the Balmain party.





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# the heart

THE PULSE  
OF MUSIC  
RIGHT NOW

"I want to break out of my box," says Bada\$\$, photographed March 3 at The London West Hollywood.

## MADE IN AMERIKKKA

A genre star in search of a wider audience, Joey Bada\$\$ is balancing a promising acting career with a pissed-off worldview

BY DAN RYS

PHOTOGRAPHED BY RAMONA ROSALES

ON A CLEAR AFTERNOON IN FEBRUARY, **Joey Bada\$\$** is talking about aliens and **Donald Trump**. “We don’t doubt that [aliens] exist, but we don’t truly believe it because we got so many distractions,” says the 22-year-old rapper, laughing in his black Jeep, which is parked alongside Brooklyn’s Williamsburg waterfront. “Like, ‘Yeah, I know these aliens are going to come, but let me get this selfie, though.’”

But now, five weeks into Trump’s presidency, Bada\$\$ knows it is not the time for distractions. “Now that **Obama**’s out of office,” he declares, “it’s time to wake the f— back up.”

This mix of wild imagination and social consciousness has been a theme for Joey, born **Jo-Vaughn Virginie Scott** in East Flatbush, since he broke onto the scene with his debut mixtape, 1999, in 2012. His wordplay had primarily focused on being young and black in Brooklyn, but his sophomore album, *All-AmeriKKKan Bada\$\$* (out April 7), addresses social conflict with an astuteness that recalls **J. Cole** and **Kendrick Lamar**, two rappers who also broke through five years ago. The 12 songs have titles like “Land of the Free” and “AmeriKKKan Idol” and straddle the line between justified anger and practical resistance.

“I’ve been feeling helpless,” he says, referencing police brutality and the rising tide of far-right populism. “But I feel like this is where it starts: me opening up the conversation.”

When his breakthrough single “Survival Tactics” arrived in 2012, Bada\$\$ was a high school junior studying theater and rapping with his **Pro Era** crew, led by himself and **Capital STEEZ**, over boom bap-style beats. He was christened the savior of his hometown’s hip-hop scene, co-signed by **RZA** and **DJ Premier**, and offered a Roc Nation deal by **Jay Z**.

The next few years, however, served up a series of setbacks and tragedies, beginning with STEEZ’s suicide in December 2012, just as Bada\$\$ and Pro Era were on the cusp of stardom. And quickly, the boom bap revival

narrative began to feel like an albatross. His 2015 debut, *B4.Da.\$\$*, was released on indie label Cinematic Music Group and debuted at No. 5 on the Billboard 200. He moved his mother out of the neighborhood where he grew up, which he raps about on “AmeriKKKan Idol” (“Tell mommy bigger place, yo, and we out /’Cause Bed-Stuy a little unsafe for me now”). But the album did little to change the perception of Bada\$\$ as an old soul who couldn’t — or wouldn’t — move beyond his hometown’s sound.

**“Joey understands how to make records, rather than just rapping really well.” —Johnny Shipes, Cinematic Music Group**

In February 2016, when Bada\$\$ was beginning to assemble what would become *All-AmeriKKKan Bada\$\$*, he spoke with **Q-Tip** from **A Tribe Called Quest**. “He was like, ‘If there’s any advice I could give you, it would be, for your next album, just try to use just one or two producers,’” recalls Bada\$\$, “An hour later, [Tribe’s] **Phife Dawg** passed away.”

Bada\$\$ took the words of wisdom to heart.

While *B4.Da.\$\$* boasted production from DJ Premier, **Hit-Boy** and **J Dilla**, multi-instrumentalist **1-900** produced nearly all of *All-AmeriKKKan Bada\$\$*. “It’s like night and day,” says Cinematic CEO **Johnny Shipes** of the sonic leap. “At this point, Joey understands how to make records, rather than just rapping really well.”

During the past year Bada\$\$ also made his acting debut on the second season of USA’s *Mr. Robot* alongside star **Rami Malek**. On the hacktivist drama, he plays Leon, a friend of Malek’s Elliot Alderson with a shadowy past. Later in 2017, he’ll begin filming the show’s third season.

Bada\$\$ has always loved acting — he has long admired **Will Smith** — and he couldn’t pass up the opportunity to join *Mr. Robot* after show creator **Sam Esmail** created the Leon character specifically for him. “I wrote the character as this naive optimist who is trying to be uplifting to Elliot,” says Esmail. “But Joey says lines with such conviction that it feels like he’s wise beyond his years. The guy has an onscreen presence that is raw and honest.”

For all of Bada\$\$’s achievements — he has toured as a headliner and in support of **ScHoolboy Q** — one of the supposed leaders of hip-hop’s new generation is not a household name yet. Earlier this year, fellow independent MC **Chance the Rapper** took home three Grammys, ahead of headlining slots at festivals like Governors Ball and Firefly this summer. Bada\$\$ was in the building to witness Chance’s coronation.

“Whether it was me first or him first,” he says of longtime friend Chance, “it just inspires me when I see my peers excelling.”

Still, Bada\$\$ has his eye on next year’s Grammys, and he’s not short on confidence. Earlier in March he was quoted saying he was “a better rapper than **2Pac**,” causing a minor social media uproar when the quote circulated out of context. But he remains convinced of the importance of *All-AmeriKKKan Bada\$\$*. “If I die right now, I know I made an impact on the world with this body of work,” he says. “That’s success to me.” ●



Bada\$\$ (right) on *Mr. Robot* with Malek. “He’s wise beyond his years,” says show creator Esmail.

## OVERHEARD

### Jason Derulo Stays Clothed While Celebrating New Single

**Jason Derulo** toasted the recent release of “Swalla,” featuring **Nicki Minaj** and **Ty Dolla Sign**, with a party at **Bootsy Bellows** in West Hollywood on March 3. Wearing a black shirt and a huge diamond necklace, Derulo strolled in at 12:30 a.m., champagne bottles with fizzing sparklers adorning his table in the VIP section, and took the stage an hour later. “We came for a purpose: to f—ing party,” stated the pop star before launching into “Swalla,” “Wiggle,” “Talk Dirty” and “Want to Want Me.” Female fans sang along and wanted Derulo to remove his shirt; unfortunately for them, he did not oblige. —SELMA FONSECA



Derulo

### BSB Parties With Fans, Sings Migos In Vegas

**Backstreet Boys** kicked off their 26-date Las Vegas residency *Larger Than Life* at Planet Hollywood’s Axis Theater on March 1, and after performing a 20-song set, the group popped some

bubbly at the Chateau Rooftop Nightclub inside the Paris Hotel’s Eiffel Tower. **BSB** snapped selfies with fans and sang along to its smash “Larger Than Life” as well as newer hits like **Migos**’ “Bad and Boujee.” “We look at a live show as almost like a boxing match,” said **BSB**’s **Brian Littrell**. “You have be high intensity, and then you have to relax, but you can’t relax too much — you have to keep hitting them.” Littrell added that having spent two months preparing for the residency, the group is prepping its 10th studio album. “Lots of hard work went into this,” he said. “We’re excited about where it’s going to take us.” —TAYLOR WEATHERBY

### Pussycat Doll Finds Closure On New Album

**Jessica Sutta**, the former **Pussycat Dolls** member



Sutta

who now records as **J Sutta**, invited friends to her house in Los Angeles’ Studio City on March 3 to celebrate the release of her debut solo album, *I Say Yes*. (The title is a reference to how many times Sutta has been told “no” since going solo.) From her poolhouse, where she had displayed cupcakes adorned with her likeness, the pop singer opened up about her battle with alcoholism that preceded the recording of the album, which features production from **Rico Love**. “I didn’t realize how destructive alcohol was,” said the 34-year-old. “I was confused and broken, and it was like I had to kill that part of me and be reborn.” The former girl-group member praised her fellow **PCD**. “I learned a lot from **Nicole [Scherzinger]**. She made me work hard, because my voice wasn’t where it’s at today.” —S.F.

# THE TONY CONTENDERS CALENDAR

The Tony Awards are still three months away but a handful of must-see musicals will open before the eligibility period closes on April 27. With nominations looming in May, book your tickets now for these high-profile hopefuls.

## MONDAY, APRIL 3

### ✓ *Amélie*

The adaptation of the beloved 2001 French film stars **Phillipa Soo**, a Tony nom for *Hamilton*, as a waitress whose arrow is aimed at a poor artist working in a sex shop. Porn and pain au chocolat!



## THURSDAY, APRIL 6

### ✓ *War Paint*

**Patti LuPone** and **Christine Ebersole**, both two-time Tony winners, bring the most glamorous duel of all time to the Great White Way as rival makeup entrepreneurs **Helena Rubinstein** and **Elizabeth Arden**. **Michael Greif**, who helmed the original *Rent* production, directs.



## MONDAY, APRIL 17

### ✓ *Groundhog Day*

With **Andy Karl** taking on the role that **Bill Murray** made famous, the comedy earned raves from its London tryout and could compete against *Dear Evan Hansen* for best musical.



## THURSDAY, APRIL 20

### ✓ *Hello, Dolly!*

**Jerry Zaks'** revival is the definition of a tour-de-force: With **Bette Midler** returning to Broadway, *Hello, Dolly!* broke a record with more than \$9 million in first-day ticket sales.



## SUNDAY, APRIL 23

### ✓ *Charlie and the Chocolate Factory*

Two-time Tony winner **Christian Borle** stars as **Willy Wonka** in this candy-colored swirl of songs by **Marc Shaiman** and **Scott Wittman** (*Hairspray*). Another **Roald Dahl** adaptation, *Matilda*, was nominated for best musical in 2013. —P.P.



Byrne worked with Timbers and Fatboy Slim on the musical *Here Lies Love*.

Q&A

# DAVID BYRNE LEAPS 'INTO THE FIRE'

How the Talking Heads legend and Tune-Yards' Jo Lampert brought the story of Joan of Arc to the stage and into 2017

BY PATRICK PACHECO

When the curtain rises on *Joan of Arc: Into the Fire* at New York's Public Theater to reveal a punkish **Jo Lampert** in tight black leather, the audience will encounter a Maid of Orleans unlike any other. For this raw, resonant take, **David Byrne** reteams with director **Alex Timbers** and returns to the site of their 2010 musical *Here Lies Love* with driving rock anthems sung by soldiers, robed church officials and the 15th-century French martyr.

"I was never a huge musical theater fan," says Byrne, 64. "But the power of songs to tell a story is so tempting — how a song can get into a character's heart and mind in a way text can't."

Ahead of its March 15 opening, the Talking Heads icon and Lampert, a backing vocalist for indie group **Tune-Yards**, reflect on how Joan's story can be tied to the gray areas of today.

### What drew you both to the story of Joan of Arc?

**JO LAMPERT** She's a folk hero that's real. When Joan hears her voices, she finds purpose — the fervor for freedom. She owns that strength

and is able to inspire others.

**DAVID BYRNE** What boggles the mind — why her story has endured for centuries — is that people are still trying to interpret her. **Marine Le Pen**, the French right-wing politician, claims her! She has become this vessel, and people have always wanted to put their stamp on her.

### What was yours?

**BYRNE** I'm attracted to the puzzle and ambiguity. Because of the music, Jo's performance and who Joan is, the audience goes with it. At some point they have doubts: Are we supporting a religious maniac who is leading an army? Are we supporting that in this day and age? Her character becomes more nuanced, less perfect, and the audience becomes conflicted.

**LAMPERT** I struggled with that at first, with Alex. It was the day after the election and we were both broken. I asked, "What makes her different from these people?" And it was the difference between spewing vitriol and hate, and fighting for unity and love.

Meanwhile, some of the music delves into her sexuality.

**LAMPERT** I came to being queer as a late bloomer, so being pure and asexual is something that I connected to as a kid. In "Sword and Fire," I sing that no man will touch me from now on, I will renounce this woman's shape. I'm nervous to talk about sexuality in this way, because there's something so binary about it. But there is a post-genderness about Joan.

**BYRNE** There's "Dear God," where she's imprisoned in a tower and leaps. She has a reverie in talking to God that's borderline sexual.

**LAMPERT** You've said before that God is Joan's boyfriend! (*Laughter.*) In so many different aspects, he's the love interest in the show. ●



"When Joan hears her voices, she finds purpose," says *Into the Fire* star Lampert.

Clockwise from top: Meldau, The Aces, Cardin, Pell and Ugly God.



# Who Will Rule SXSW 2017?

As the industry summit changes shape, A&R experts pick the new faces with the highest upside

BY STEVEN J. HOROWITZ

**S**INCE LAUNCHING IN 1987, SOUTH BY SOUTHWEST has become a rite of passage: Unknowns named **John Mayer**, **James Blunt** and **Katy Perry** have broken big and signed deals after shuttling down to Austin in years past, while superstars like **Kanye West**, **Drake** and **Justin Bieber** recently have disrupted the annual mecca for music industry tastemakers.

Expect a shrinking of sorts when SXSW returns March 10-17. After 2016's festival drew 2,200-plus performers from 67 countries, must-attend showcases and parties including Hype Hotel, Spotify House and Illmore won't be returning, while staple Fader Fort will relocate from Plaza Saltillo to the notably smaller Clayworks Studio/Gallery.

Why has SXSW lost some of its luster? Because, says **Mollie Lehman**, president of A&R at Atlantic Records' Taste and Tone, "people are generally going there more for the social aspect than the artist discovery." Yet Lehman (and other A&R reps) still make the yearly trek in search of new talent and lasting connections; she's heading there this year to see Swedish singer-songwriter **Albin Lee Meldau** and dream-pop act **Kingsbury**, plus Atlantic signee **Charlotte Cardin**, who she says

**"The building-buzz-ahead-of-time thing is old. Someone can kill it, and then you've got to see them."**

—Evan Taubenfeld, Crush Music

"kind of sounds like **Amy Winehouse** — she's amazing."

Crush Music head of A&R **Evan Taubenfeld** believes anyone could emerge from Austin with label interest, depending on how their performances go. "The building-buzz-ahead-of-time thing is so f—ing old — someone can kill it, and then you've got to see them," says Taubenfeld. He's keeping an eye on rapper **Pell** and **The Aces**, a Utah

quartet that wowed him at Crush's Grammys party. "They're a girl group doing pop-punk. I wanted to hate them, and they totally blew me away."

With so many options, SXSW has become what you make of it. **Jon Tanners**, A&R rep at All the Noise and manager at Threee, considers the week more of a hip-hop festival now. On his list to see: **J. Cole** signee **J.I.D.**, Houston rapper **Ugly God** and trap-soul singer **24hrs**. "His music fits in with what has happened in the wake of **The Weeknd**," he says of the lattermost act. "He's gotten attention and will get more."

And when the music gets too overwhelming, what else is there to do? Lehman's answer is simple: "Barbecue." ◉

## SUCCESS AT THE FEST

Which new sights and sounds in Austin made the strongest impact on the scouts in attendance? Some of their most impressive finds in recent years



The 1975

Six months before dropping its debut LP, the British rock group cut its teeth at tiny venues like Club Deville in 2013. "I went to every single show of theirs," says Lehman, "and became a mega fan for years."



KEVIN ABSTRACT

For Tanners, the rapper's 2015 performance was so thrilling he still believes the Corpus Christi, Texas, MC will cross over. "It signaled much of what Kevin has become as a challenging artist," says Tanners, "even if he hasn't scored a hit yet."



UBER

Taubenfeld says the ride app blew up once his inner circle used it to get around Austin in 2014. "Next thing you know, everyone is using it!" —S.J.H.

# HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY LYNDSY HAVENS

Ma



*"I'm not waiting to hear anything. I'm done."*

—REMY MA

The rapper on *The Wendy Williams Show*, updating the audience on her feud with Nicki Minaj, who has yet to respond to Ma's diss track, "Shether."

*"I'm married now."*

—ADELE

The powerhouse at her concert in Brisbane, Australia, publicly confirming her marriage to longtime partner Simon Konecki.

*"Y'all gotta stop with this angry shit. I'm tired of reading about some shit as soon as I got something poppin'."*

—CHRIS BROWN

The R&B singer responding on Instagram Stories to *Billboard's* feature about his ongoing addiction and anger issues.

Adele



Swift



Perry



*"g2g brb just gonna make up an interpretive dance to this magnificent bop for the ages."*

—TAYLOR SWIFT

The singer, on Instagram, praising Lorde's latest single, "Green Light."

*"Being different means you make the difference, so f— them."*

—JUSTIN TIMBERLAKE

The pop star addressing his young fans, particularly those of racial and sexual minorities, during his acceptance speech at the iHeartRadio Music Awards after "Can't Stop the Feeling!" won song of the year.

*"Currently taking applications for real friends who aren't afraid to tell me there's quinoa in my teeth."*

—KATY PERRY

The superstar, who walked the red carpet at the iHeartRadio Music Awards with food in her teeth, making fun of herself on Instagram by captioning an up-close photo of her smile.

*"I'm a little bit flustered, a little bit frustrated."*

—CHANCE THE RAPPER

The hip-hop artist speaking to reporters after meeting with Illinois Gov. Bruce Rauner about funding for public schools in Chicago.



## BEHIND THE ALBUM ART

### THE SHINS' 'EVIL' INSPIRATION

The Shins have long used kaleidoscopic illustrations for their album covers, but the artwork for *Heartworms*, their fifth that's out March 10, marks the indie group's most striking imaging yet: a surreal design (left) born of the LP's thematic duality. "After hearing the album, I had this vision of worms overtaking a lush garden, pouring out of a dead heart," says artist **Jacob Escobedo** (who also designed the cover of the band's 2012 album *Port of Morrow*). Shins leader **James Mercer** sent Escobedo



Mercer

photos of algae formations on glass as inspiration, which didn't work; eventually the artist offered a design inspired by 19th-century Japanese yokai art, which depicts "evil spirits and monsters."

The style has been a longtime obsession for Escobedo, who also serves as the creative director of Cartoon Network's *Adult Swim*. The contrast between the parasite-filled skeleton and colorful flowers worked. "There's real heartbreak on this record," says Mercer, "but also uplifting moments. He really nailed it." —ZACK RUSKIN



1 An example of Japanese yokai art. 2 Escobedo cites Penguin Books sci-fi covers (left) and French surrealist Yves Tanguy (3) as influences.



THE WORLD IS A BIT QUIETER AND MUCH SADDER.

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THE PLANET A BRIGHTER PLACE.**

REST IN PEACE

**TOMMY PAGE**

May 24, 1970 – March 3, 2017

**billboard**

# Stylists

## Plush Life

The A\$AP Mob "cozy boy" mantra has blossomed into a menswear movement that's relaxed, fuzzy and all-out comfy

BY SHANNON ADDUCCI  
PHOTOGRAPHED BY JONATHON KAMBOURIS

*The Gear,  
The Looks,  
The Trends*



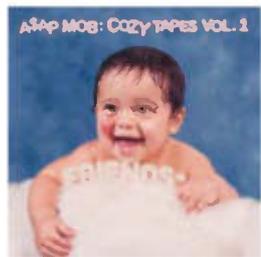
- 1 **STAMPD** Ashes leather bucket hat, \$155; [stampd.com](http://stampd.com).
- 2 **MICHAEL KORS** Mediterranean terry pullover, \$228; [michaelkors.com](http://michaelkors.com).
- 3 **STELLA MCCARTNEY** textured jacquard bomber jacket, \$2,175; [stellamccartney.com](http://stellamccartney.com).
- 4 **CMMNSWDN** stripe-trimmed satin drawstring trousers, \$240; [mrporter.com](http://mrporter.com).
- 5 **GUCCI** Princetown slippers with embroidered tiger applique, \$995; [gucci.com](http://gucci.com).

# Fashion Warms Up To Music's Cozy Boy Trend

A\$AP Mob ignited a style ethos that has taken over the runway

BY BRAD WETÉ

WHETHER IT'S A\$AP ROCKY SPORTING A GUCCI hoodie in the front row of the brand's recent fashion show in Milan or A\$AP Ferg in a fluffy white fur coat over a T-shirt at Balmain's Paris Fashion Week afterparty, comfort is key for the members of A\$AP Mob, whose relaxed, nonchalant sense of style inspired fashion's current "cozy" movement. "Cozy" is more of a feeling than anything," notes Ferg, whose sartorial choices range from velour tracksuits to the finest tailored couture, but ultimately are a reflection of his mind-set. "You can be in a suit, meeting with billionaires, but if you're confident, you feel cozy. You're in a room full of sharks and you're swimming very well."



The cover of A\$AP Mob's 2016 release, *Cozy Tapes Vol. 1*.

Ferg, who also designs the Trap Lord streetwear brand, gives credit for coining the term "cozy" to late label executive A\$AP Yams, who would attend major events in Fendi slippers and think nothing of it. "He was Cozy Yoda."

As A\$AP Mob members have become staples on style blogs and often use the term (their 2016 album is called *Cozy Tapes*), cozy has also caught on as the in-the-know descriptor for high-end, yet relaxed clothing. Lawrence Schlossman, brand director for the community-driven online menswear shop Grailed, notes that "cozy isn't just a flash in the pan. It's not a niche thing. Anyone can be a part of a movement that's about functionality, comfort and style."

Allen Onyia, co-founder of UpscaleHype — a website that fashion fans visit to see what celebs are wearing — sees Kanye West as an early adopter. "He has made looking super cozy acceptable in the mainstream by wearing sweatshirts, hoodies and sweatpants 24-7. It's carried over into his designs for his Yeezy Collections one through five." In addition to Yeezy, the cozy effect was on full display in the recent runway shows from Fendi, Dior, Off-White, Fear of God and Raf Simons.

And it's not just for the guys. Rihanna is also on Team Cozy. "Those Fenty x Puma furry slides were a huge hit — and cozy," says Schlossman. Retailing for \$80, the slides — along with the rest of Rihanna's association with the brand, which named her creative director in 2014 — helped Puma's sales spike by 10.2 percent in 2016, according to the company.

Having given his artists the "Cozy Boyz" alias back in 2012, it's clear that Yams' spirit lives on. "It's a testament to Yams' legacy and the widespread cultural significance that the A\$AP Mob has," says Schlossman. "They've got this thing they proliferated and ran with — and it's still relevant." ●



Cozy looks from the Spring 2017 Stella McCartney (left) and Fendi collections.



- 1 Ferg in Louis Vuitton in Paris in January.
- 2 West in Champion in 2016.
- 3 Selena Gomez in Champion in Los Angeles in 2016.
- 4 Rita Ora in Los Angeles in February.
- 5 Jared Leto in Gucci at the 2017 Vanity Fair Oscar Party.
- 6 Rihanna in Fenty x Puma slides and Vetements hoodie in 2015.
- 7 A\$AP Rocky in Gucci at the brand's Milan fashion show in February.

## Where To Get Cozy Now

J.W. Anderson  
[j-w-anderson.com](http://j-w-anderson.com)

A\$AP Rocky collaborated with designer Anderson, along with design team Awge, to create a pair of teddy bear plush jackets (right, \$1,300).



Stampd  
[stampd.com](http://stampd.com)

The Los Angeles-based brand specializes in elevated streetwear, with an emphasis this season on sleek sweat shorts and quilted hats.

Opening Ceremony  
[openingceremony.com](http://openingceremony.com)

In addition to its own velour sweatsuits, the brand's retail shop carries niche pieces like a crushed-velvet track suit by Australian label Skodia.

# NEW PANELISTS ANNOUNCED

• DAVE BASSETT

• CAPTAIN CUTS

• HARMONY SAMUELS

• SAM HOLLANDER

• DESMOND CHILD

• LESLEY BARBER

• GREG WELLS

• DEPUTY

• BRIAN KENNEDY

• BIBI BOURELLY

• ASHLEY GORLEY

• ALOE BLACC

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# THE THREE AMIGOS



A rowdy trio raised together in North Atlanta, Migos cut a singularly *now* path to pop stardom: **STEP 1** Launch a dance craze. **STEP 2** Score a No. 1 with the help of a meme. **STEP 3** Spend Grammy night partying with superfans Chance the Rapper and Chris Brown — as *Billboard* tags along. “I try not to be cocky,” says Takeoff, “but hey, we the shit, man”

BY Chris Martins  PHOTOGRAPHED BY Olivia Bee



From left: Quavo, Takeoff and Offset photographed Feb. 13 at Sunset Ranch Hollywood in Los Angeles. Styling by Zoe Costello. Quavo wears a Haider Ackermann top and scarf, Dsquared2 jacket, AMIRI jeans and Devon Halfnight Leflufy boots. Takeoff wears a Haider Ackermann sweater, pants, socks and shoes. Offset wears a Gucci shirt, Haider Ackermann vest and pants, and Coach shoes.





## MIGOS HAVE STORMED THE CHATEAU

Marmont. It's Grammys night and a rambunctious-but-coiffed crowd is gathered at the castle-like Los Angeles hotel to watch the trio rap their hit "Bad & Boujee." As de facto leader Quavo, wearing head-to-toe Gucci, and his cousin Offset and nephew Takeoff, in freshly tailored suits, chant triplets in uncanny unison, their many thousands of dollars of diamonds and gold bounce to the snapping beat. Down in front, Chance the Rapper — winner of best new artist, rap album and rap performance trophies and co-host of this *GQ* post-Grammys fete — dances joyously, shouting the lyrics. (With each exclamation of "dat way!" he points at a different corner of the ceiling.) Katy Perry and a host of other famous people are in the house, but the party centers on the trio who rode viral success, choice co-signs and a bunch of absurdly catchy songs about cooking crack from the suburbs of Atlanta to, well, Hollywood.

This is where Migos stand: not yet invited to music's biggest night, but with a crocodile-skin loafer in the door. While Chance was shining at the ceremony (and Beyoncé was getting snubbed), Migos spent their day in a blissful parallel universe celebrating their successes, for which they seem to require no validation.

But the props they have gotten says a lot about the very *now* nexus that Migos occupy, with their trademark cadence turning up in verses by rap's brilliant borrowers Drake and Kanye West; the NFL and Hillary Clinton alike embracing their invention, the dab; and their home bases — Atlanta and the meme-driven Internet — currently defining the culture. In his January Golden Globes acceptance speech for best actor in a musical or comedy TV series, *Atlanta*'s Donald Glover thanked Migos not for appearing on his lauded TV series (which they did), but for making "the best song ever." "Bad & Boujee," a moody trap-rap cut, hit No. 1 on the Billboard Hot 100 the next day, in part thanks to streams driven by the viral spread of variations on the lyric "rain drop, drop top." (One national sandwich chain's tweet: "Rain drop, drop top, I eat Jimmy John's nonstop.")

One week later, Migos landed their first late-night-TV gig, on *Jimmy Kimmel Live!* Then their second official album, *Culture*, debuted at No. 1 on the Billboard 200. Soon they booked *The Ellen DeGeneres Show*, sent "T-Shirt" to No. 19 on the Hot 100 and signed to Motown/Capitol in a partnership with their indie label Quality Control.

When I ask Quavo, 25, if he feels like Migos should have been at the Grammys,

he offers a steely "We'll be there next year," adding — in a reference to West, Frank Ocean and others sitting out the hashtag-so-white ceremony — "then Kanye going to come on down because they finally acknowledged [young black artists]."

## EIGHT HOURS BEFORE MIGOS

clinch the Chateau set with pulls from Chance's Hennessy bottle, I arrive at their West Hollywood hotel — just as Quavo drives off in a white Rolls-Royce. Evidently, he was watching red carpet coverage, felt the sudden need to step up his wardrobe and left, saying, "Tell the writer to meet me at the store."

But fate intervenes. The handlers get a call, and one shouts, "Offset is stationary! We're moving." We cut through plush hallways like a SEAL team. When we arrive at his room, Kiari Kendrell Cephus, 25, is standing in the kitchen shirtless, black pants framed by gray briefs and white socks, excising the tobacco from a Backwoods cigar.

Offset packs his blunt, then sits as a barber throws a nylon cape over him. "Our schedule so booked, ain't no such thing as not working," he says with an easy Georgian lilt. "This ain't pop. Adele can sit down five years [between albums] because she does such big numbers. Hip-hop? Try to sit a year. Your ass get left."

In a way, Offset — who is sincere, with kind eyes — is making up for lost time. He spent half of Migos' three ascendant years in jail, doing nine months for an unspecified 2013 probation violation as their first hit, "Versace," went viral after Drake hopped on a remix, and nine months for gun and drug possession in 2015 just as their debut *Yung Rich Nation* dropped. (Takeoff and Quavo also were charged and all three pled out, but Offset, a convicted felon, was denied bond.) It's Offset, a father of two, who actually wrote "Bad & Boujee," in his basement studio when he was "overwhelmed" by family stress. "I do a lot of the [domestic] work by myself," he says. "The studio is where you get your anger out, get your fear good and get your money from."

Offset's and Takeoff's fathers both left when they were little. Quavo's dad died when he was 4, and it was Quavo's mother, a hairdresser, who wound up with all three of them in Lawrenceville, Gwinnet County, an area 30 miles northeast of Atlanta that Migos affectionately refer to as "the Nawf" or "dat way." When I ask Offset about the group's bond, he says, "I love them, bro. That's all I can explain." He says "it was a sickening feeling" getting locked up and letting them down. And "I never had the starter kit," he admits, when he returned. "When I came home [the first time], we was suddenly getting \$20,000 a show. It was fast-paced, I had a bunch of money, and I was wild as hell. I came from jail to being a star at 21. Bro, that's outrageous." (Now they get up to \$200,000 per show.)

As he gets his mustache trimmed, Offset politely requests I move on to a new topic — "I don't want jail shit to come up when you search my name no more," he says — but within the group he seems uniquely self-reflective. He posits that guys like Chance and Glover garner more respect because "they're more into politics and the world, [while] I talk about what's going on in the hood society."

"All of them are actually good kids," says Quality Control CEO Pierre "Pee" Thomas, who signed Migos in 2013. "Offset needs to pat himself on the back. He's now more conscious, a better father and he delivered a monster record at time when the guys needed make a statement to the industry."

Offset seems sentimental when he hands me his Louis Vuitton case full of rings, necklaces and bracelets — the physical manifestation of his progress in the world — and says, blunt in mouth, "Feel the weight." At my request he does some quick math to determine the value: \$300,000, plus a second case with two watches (Patek Philippe, Audemars Piguet) totaling \$160,000. He says he might buy a Bentley Bentayga SUV while he's in Los Angeles (and he later does). But Offset lights up the most talking about the 1971 Z28 Camaro in the shop back home, getting his and Quavo's grandmother's name sewn in green across the white headrests. The roses and doves on the cover of *Culture* are for her too. "I just wish she was here so I could ball with grandma. She'd talk with you, pray with you, give you pocket money. I used to sneak it right back in her bank," he recalls with a laugh. "When she was sick, before she passed, I swear she told us, 'Stay off the streets. Y'all going to make it. Stick together.'"

## TAKEOFF — KIRSHNIK KHARI

Ball, 22 — is supposed to be the quiet one. But when he comes through the door of his room, he's got his arms out like an airplane, singing along to the Auto-Tuned boom-and-gloom of *Culture*'s "Kelly Price" playing on a speaker held by a manager who follows him. Takeoff has a blunt in one hand, and in the other, a styrofoam cup of ice and orange liquid seemingly chosen to match his outfit: orange tee, tight black jeans with tangerine accents and a pair of Halloween-y VLONE Air Force 1s (a Nike and A\$AP Mob collaboration that once fetched \$94,000 on eBay). He circles a few times and lands at the dining table.

"I try not to be cocky," he says in a low mumble, "but hey, we the shit, man. The No. 1 record and album. I mean, you look at that chart, it's big names up there."

Migos make trap-rap with zero concessions to general trends, in a genre that favors individual rappers — although they're now influencing pop, and when you count the duo Rae Sremmurd (whose "Black Beatles" Migos bumped from the

Quavo wears a Haider Ackermann top and Martine Rose jacket. Watch Migos name their favorite meme and talk Donald Glover at [Billboard.com](https://www.billboard.com).



"Going to Moscow was the same [as going to Africa] because I don't know what color or race I am. I feel connected all around the world. When I hit that mic, I feel universal."

-QUAVO

# COOKING UP MEMES

►► Migos launch hits — and viral videos, trends and petitions



## THE "MIGOS FLOW"

Drake aped the trio's triplet technique on the remix to their 2013 mixtape hit "Versace," and J. Cole, Kanye West, Jeezy and others followed suit.



## MIGOS > THE BEATLES

Facts like The Beatles "never went platinum on Datpiff" and "never collaborated with Drake" fueled these 2014 jokes about Migos' supremacy.



## THE DAB CRAZE

Cam Newton, Hillary Clinton and millions more dabbled after Migos and fellow Atlanta rapper Skippa Da Flippa started the 2015 craze.



## "BAD & BOUJEE"

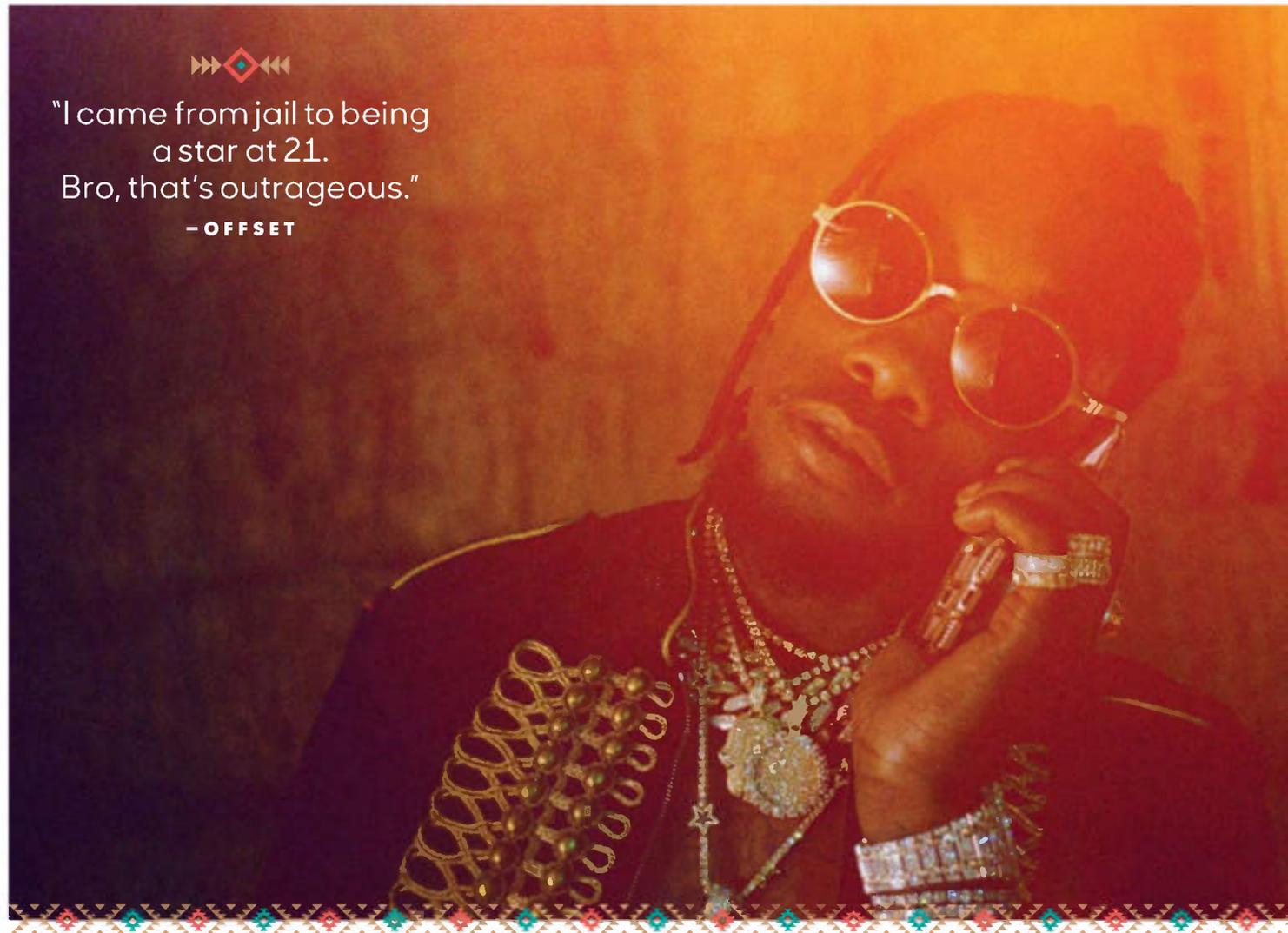
Donald Glover called it "the best song ever" at the Golden Globes after silly variations on the song's "Rain drop, drop top" rhyme set fire to social media.



## SUPER BOWL PETITION

In January, a fan-circulated petition demanding that Migos replace Lady Gaga at halftime collected 69,000 signatures.

—DAN RYS



►►◆◀◀  
"I came from jail to being a star at 21. Bro, that's outrageous."

— OFFSET

Hot 100 peak), exuberant rap groups are practically a trend.

Still, for all the lessons they seem to have absorbed from sanitized YouTube stars and the web-savvy smoothie Drake, Migos have their rough edges. There were the gun and drugs arrests, and nine days after our visit, they'll make headlines for an alleged attack on singer Sean Kingston in Las Vegas, which ended in a shot being fired. Still, "I don't expect anything but positivity moving forward," says Motown president Ethiopia Habtemariam, 37. "Responsibility comes with this level of success — if you want more you have to handle it, and they want to be absolute global superstars."

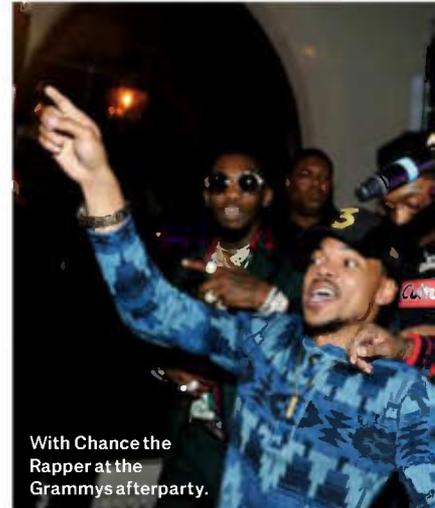
"Feels like yesterday we was in the bando," says Takeoff, referencing the abandoned house-turned-drug den the trio says they kept at one point. But actually, most of his stories revolve around the home they shared as kids. In elementary school, he and Quavo won talent shows with Cash Money hits "Get Your Roll On" and "Bling Bling." In high school, while Quavo and Offset did football drills after class, "music was my practice," he says. "I came home and went straight to it." He'd record in the living room closet while Quavo's mom paced outside on the phone. "I'm like, 'Mom, every time? You in the background of my verse!'" Takeoff says in the exasperated tone of teens everywhere. For her trouble, he has since bought her a sparkly purple Mercedes-Benz.

When Migos wanted to branch out, they would hit Atlanta clubs, ply DJs with drinks and try to look richer than they were. Their release strategy was showy, too. When you count collaborations with the likes of Gucci Mane, they've dropped 15 mixtapes since 2011. "There are so many artists," Takeoff says, "you got to keep coming at [fans] like *bow! bow! bow!*, making so much music that they wonder, 'Who are the Migos?'" He says they're sitting on a cache of "probably a million" unreleased songs. "We play a beat for 15, 20 seconds and know if we want to get on it," he explains. "When we record a verse, it's no more than 15, 20 minutes. We don't have a pen and paper. We bounce off each other."

Which helps explain Migos' sound and appeal: every syllable locked to the beat, punctuated with wild ad-libs (*Blaow! Skrt! Whoo!*) and dexterous turns of slang. There's nothing they can't make about dope, from "Hannah Montana" to "FEMA," about cooking crack so fast you develop a "hurricane wrist."

"People didn't take Migos seriously at first because it's Southern and it's trap. They got a different twang and attitude," says Atlanta producer-MC Jermaine Dupri. "But hip-hop is about coming up with your own style. They perfected theirs, and now damn near everybody is trying to be like them."

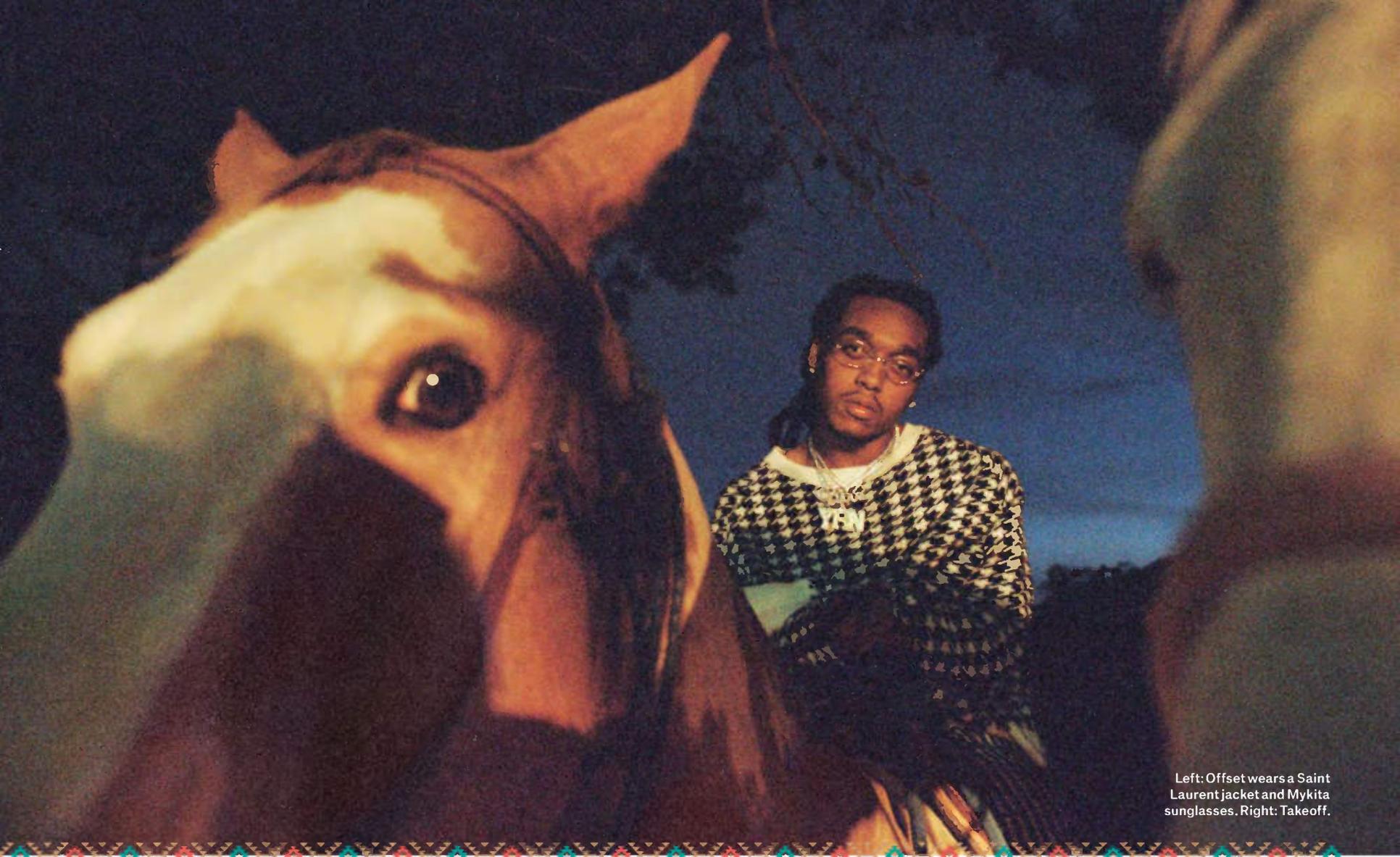
Takeoff seems genuinely awed by the amount of people who "take time out their day" to turn his bars into social media goofs.



With Chance the Rapper at the Grammys afterparty.



Backstage at *The Ellen DeGeneres Show* in February.



Left: Offset wears a Saint Laurent jacket and Mykita sunglasses. Right: Takeoff.



DRAGS: HARNOBY/GETTY IMAGES; STILL COURTESY OF 300; VERA WINE; MIGOS: PRINCE WILLIAMS/WIREIMAGE; ST. PETERSBURG: RECORDS/PHOTO; OFFSET: NEWTON GRANT/HALPERSON/GETTY IMAGES; GLOVER PAUL: DRINK WATER/REUNIVERSAL/GETTY IMAGES; GAGA: ROYALTY MARTINEZ/GETTY IMAGES; CHANCE: THE RAPPER; DONATO SARDELLA/GETTY IMAGES; DIGERHES: MICHAEL ROZMAN/WARNER BROS.

“We love it,” he says. “However they talk about us, we got the culture talking.”

### WHEN I FINALLY MEET QUAVO

“Quavo” Keyate Marshall, he’s preceded by a stylist carrying two huge Gucci shopping bags, and briefly apologizes for being four hours late. He then gets his new, \$800 red joggers measured for alteration by Migos’ in-hotel tailor, orders dinner (soul food staple Roscoe’s) through a female assistant — “Greens, grits, scrambled eggs hard and chicken wings, baby,” he coos — and leaves. Our interview is now “scheduled” to happen en route to the nearby Penthouse Dayclub, where Migos are making a paid appearance. “Ride with me, *Billboard!*” he roars out on the street. “Let’s get this gangsta shit!”

Quavo’s a rock star with the tardy slip to prove it, the center of the Migos galaxy — when he moves, they all move. Offset and Takeoff made a point to learn my name. Quavo will call me “Billboard” the rest of the night. He climbs through the suicide doors of the white Rolls and sinks into the dimly lit back seat, diamond grill gleaming eerily as he sparks a blunt and reminisces about the group’s inaugural Nigerian gig in December. “Africa. I’ve never met my ancestors, but it felt beautiful to be there,” he says, then throws a trademark Lil Wayne-y curve ball. “Going to Moscow was the same because I don’t know what color or race I am. I feel

connected all the way around the world. When I hit that mic, I feel universal.”

Quavo seesaws between woke and... not so woke. Within minutes, he yelps at the sight of a pretty woman on the sidewalk. “Roll down the window! Oh, my God! Who is that?” He recently shared an unreleased lyric praising Bernie Sanders, and he’s all for protests against President Donald Trump. “I feel like everybody’s coming together to stop something wrong,” he says. He also caught flack when, in a *Rolling Stone* profile, he seemed to suggest iLoveMakonnen’s coming out as gay somehow gave the lie to the Atlanta MC’s lyrics about selling coke and Molly.

Talking to Quavo, it’s clear he’s not outright homophobic. “If you real from the heart, you real from the heart,” he says. “That ain’t got nothing to do with no sex or gender. It’s 2017, and we all living.” But he still doesn’t quite seem to get it. “When [Makonnen’s] music came out I thought it was hard, so if he would’ve come out the same way...” He pauses. “I got a record with Frank Ocean [“Slide,” a Calvin Harris track featuring Migos and Ocean]. That closes my case.”

The club is both surreal and all-too real, like a scene from *Atlanta*. Migos get hustled through the back door and into a roped-off section where they look uncomfortable. The place is decked out with plastic jungle foliage. Bikini’d waitresses cut through the crowd with bottles topped by sparklers.

Migos rap over a few songs. A thick cash-shaped envelope passes hands. Then a surprise: Chris Brown is here — and he’s got a microphone. “I just want to shout out y’all,” he announces, addressing himself to Migos. “Y’all my real friends and brothers. I bought your album three times. I spent my own money and shit. I’m proud of you n—s. I will never hate on you n—s.”

A little later, the rapper The Game comes up and begins barking at them. I can’t hear what he’s saying, but he looks angry. Once we’re back in the car, Quavo explains: “You don’t want to let a n— know you f— with him the soft way. You got to come the hard way, aggressive.” It’s a nearly satirical depiction of masculinity, like a line from the great ’90s gangsta mockumentary *Fear of a Black Hat*. But then he gets verklempt about, of all people, Brown. “Damn, that boy Chris said a real one. That f—ed me up.” Then he adds: “Make sure you put that in the story.”

Back at the GQ party a few hours later — after Migos perform, but before they sneak off to play Rihanna’s even more exclusive party — they wind up in a tight hallway with Big Sean, who wears a chic muted duster, his best showbiz grin and Jhené Aiko on his arm. Handshakes go around, but the man whose new album just replaced *Culture* at No. 1 can’t resist a playful parting shot. “Thank you for your sacrifice,” says Sean, without looking back. The clanking of Migos’ necklaces follow them out the door. ●

# NEXT NOW

FROM AI TO VR TO PWR BTTM, THE FUTURE OF MUSIC IS ALREADY HERE... AND COOL AF



PHOTO ILLUSTRATION BY EVAN TRUSEWICZ

# BEAMING UP BIGGIE

EXPECT THE RAPPER'S DIGITAL REANIMATION TO BE THE NEXT BIG MOMENT IN THE IMPENDING HOLOGRAM BOOM (AND WE HAVEN'T EVEN SEEN A TRUE HOLOGRAM YET)

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## TUPAC SHAKUR'S HOLOGRAM HIT

Coachella in 2012, and Michael Jackson's moonwalked at the 2014 Billboard Music Awards. But we're just on the brink of the hologram revolution, says Peter Martin, CEO of Los Angeles' V.A.L.I.S. studios, who beamed the cartoon Gorillaz onto the 2006 Grammy stage for a live jam with Madonna and created a 2015 bicoastal duet between M.I.A. and Janelle Monáe for a high-end product launch. This year, Ronnie James Dio's hologram will headline a world tour, plus "it's the 25th anniversary of The Notorious B.I.G.'s death," says Martin. "There's definitely a plan to digitally resurrect him."

### How has holographic technology progressed lately?

The big evolution is in live. Most of the holograms up to now have been of dead people; the current vernacular is "digital resurrection." But there's a Canadian company, ARHT Media, that did a 2015 event with Tony Robbins, who was in Miami, speaking to an audience in Australia as a hologram, and people paid large amounts of money to see him. This year, they're planning a Stephen Hawking tour.

### How could that apply to music?

The biggest holographic screen to date was Michael Jackson, but it was essentially a very expensive one-off, with no monetization. Now, holograms can tour, and that will revolutionize their usage — the fact that you can play multiple venues simultaneously and charge money for that.

### Will fans pay to see a hologram versus the real thing?

In 10 years' time, if the first show your kids see is a hologram, they won't think anything of it. You'll pay a certain amount to see a hologram performance and more to see something live. Would you pay \$25 to see a hologram of Calvin Harris? Probably, if you're in a secondary market. We're at ground zero of that now, but every nightclub in the world will have a holographic projector by 2025; you'll have live artists, and you'll beam in 60-year-old Tiësto.

### What's next on the horizon?

The holograms we're talking about now aren't holograms yet, really. They're what we call "Pepper's ghost," a 2D magic trick where light bounces off a mirror, creating an illusion. A "hologram" in the dictionary definition is 3D. That's coming in the next two to three years. And then de-aging is a whole other subset. I'd love to see 27-year-old Madonna or 35-year-old David Bowie. Immortalizing those performances holographically makes so much sense. Fleetwood Mac from 1976 doing *Rumours*? I'd go to that in Vegas. —KERRI MASON

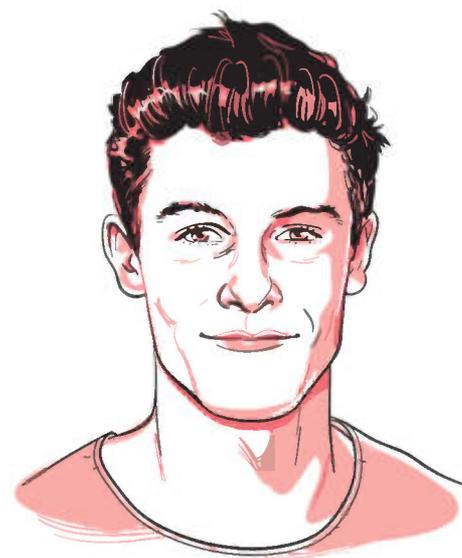
## CAN BLOCKCHAIN KEEP THE MUSIC INDUSTRY HONEST?

Blockchain is an emerging open-source, decentralized ledger technology made famous by the digital currency Bitcoin. And a handful of tech entrepreneurs are betting it will soon solve a thorny issue for the music industry: ensuring that songwriters and copyright holders don't get stiffed on royalties because of dicey metadata embedded in songs and commercial platforms that aren't scrupulous about paying for the music they're playing.

The blockchain operates as a secure database that supports and connects capsules of information, called blocks, and records each alteration made by an authorized party. Applied to the music industry, one block would represent one song and contain information identifying every rights holder associated with the track. Blockchain technology essentially would prevent a platform like Spotify or YouTube from uploading a song without a complete accounting of those rights.

"If you've got 1,500 Pearl Jam bootlegs on your hard drive, the goal is to make it hard to put those up on YouTube or SoundCloud, where the platform will be monetizing them but Pearl Jam won't see a penny," says Benji Rogers, whose DotBlockChain Music project is on the forefront of that mission. (Other companies developing blockchain technology include PeerTracks and Ujo.)

The technology isn't ready yet, but Rogers says he's getting close. In February, DotBlockChain announced it was partnering with Canadian performing rights organization SOCAN, CD Baby, Songtrust and others to build a working model for the industry. "Hopefully by the end of this year," adds Rogers, "we'll have a fully functioning, scaled system." —DAN RYS



### THE FUTURE SOUNDS LIKE...

"One of my favorite albums of last year was Chance the Rapper's *Coloring Book*. It helped define the future of music in so many ways, both musically and commercially."

—SHAWN MENDES



**A**

AS THE VIRTUAL REALITY market and the music industry increasingly cross paths, an immersive live-music experience no longer requires setting foot in a crowded venue. Companies have more creative freedom than ever when it comes to developing music-VR platforms. There's TheWaveVR, allowing DJs to broadcast virtual sets; Ossic and Dysonics creating 3D audio (what you hear depends on your head position); and, on the ultra-ambitious end of the spectrum, MelodyVR, which has recorded 1,000-plus shows with more than 500 acts worldwide to create a virtual concert library.

Recently, MelodyVR has captured performances by acts like The Chainsmokers, Fatboy Slim, Tegan & Sara and JoJo, and a recent partnership with Warner Music Group will soon give the company unprecedented access to WMG artists' shows (a free, cross-device app will debut in 2017). "I thought, 'Wouldn't it be amazing to feel like you're onstage with The Rolling Stones?'" says co-founder Anthony Matchett. "If it's a live show — say, at London's O2 — we'll have 12 to 15 vantage points that a user can move around

**CROWD-SURF FROM YOUR COUCH**

AS VIRTUAL REALITY TECH EVOLVES TO MEET MUSIC FANS, HEARING AN EXCLUSIVE DJ SET OR GETTING INTO A SOLD-OUT SHOW IS NOW AS EASY AS STRAPPING ON A HEADSET

in real time. If you want to be onstage, you can be onstage."

Artists, too, are using VR as a novel way to present their music to fans. When the indie pop group Stargroves and actress-singer Abigail Breslin recently shot the video for their song "Telephone," they partnered with Nokia, using the OZO VR camera. "It looks like something they'd use to torture Han Solo," says

singer Teddy Watson with a laugh. "But it was so easy and nonintrusive," adds Breslin. By April, fans will be able to watch the video on a variety of headsets.

Hordes of concertgoers may not skip an arena date in favor of one on their headset soon: Motion sickness remains a common user complaint, and audiovisual quality

isn't quite up to snuff. But within the next three years, developers see the VR-music connection becoming more commonplace. "I'd love to see a near future where every artist releases an interactive experience with their album or single," says Matchett. "With any form of technology, it's so rare to get something indistinguishable from magic." —ALEX SUSKIND

**A VR GEAR GUIDE**

**THE LUXE LEADER**

**HTC VIVE**  
The most immersive headset, its whole-room tracking ability allows for experiences like Jaunt's "Paul McCartney: My Valentine," placing the viewer in his studio as he writes a song and shoots its music video. **\$799**

**THE TRAILBLAZER**

**OCULUS RIFT**  
It's good enough for Mark Zuckerberg: Facebook's Oculus has great design, super-advanced tech and now comes with handheld "touch" controllers (but, like Vive, requires a pricey VR-compatible PC). **\$598**

**THE SOLID SPLURGE**

**SONY PLAYSTATION VR**  
The most affordable non-smartphone headset has great motion control — helpful with immersive apps like Harmonix Music VR, which lets you experience tunes in fantastical worlds. **\$399**

**THE CROWD PLEASER**

**SAMSUNG GEAR VR**  
The most popular headset (more than 4.5 million sold in 2016), it's comfy and simple to use (just insert a Samsung phone), with a touchpad for easy app access. **\$79**

**THE ENTRY POINT**

**GOOGLE CARDBOARD**  
Buy the build-your-own-viewer kit; download Google's Cardboard VR apps; insert a smartphone and voila — an instant, if basic, VR experience. **\$15**

**MEET SENSUS, THE SMARTEST GUITAR IN THE ROOM**

Veteran luthier Michele Benincaso, CEO of Sweden's MIND Music Labs, applied Stradivari violin-making techniques to create the world's first smart guitar requiring no computer hookup. It's expected to hit stores by 2018

**THE TECH**

"Everything on the market today is basically a remote control attached to a guitar," says Benincaso. "But [Sensus] is completely standalone." It receives and processes data through motion and pressure sensors that use the same touch technology found on smartphones and drum machines.

**THE BODY**

Constructed from Bosnian maple and Italian red spruce (the same type of wood used in Stradivari violins), the body amplifies sound with pristine quality.

**THE STRINGS**

Above all, Benincaso wanted Sensus to feel like a "real instrument." As with any "real" guitar, it produces sound using standard guitar-string vibrations. —A.S.

**THE SOUND**

The sensors respond to how a guitar player moves, can produce any type of sound or effect (modulation, looping, distortion) and even control stage elements like lighting. "The only limitation," says Benincaso, "is the creativity of the musician."





**'ENGINEERS ARE THE ROCK STARS OF TODAY'**

When Maverick's Guy Oseary, 44, wasn't busy building music's pre-eminent management firm, he and partner Ashton Kutcher were parlaying early investments in Spotify, Uber and Airbnb, among others, into a \$250 million portfolio.

**What was your first investment?**  
When I was 27, I invested in an incubator called Idealab. It was right before the tech bubble burst, so that's how that went.

**What did that teach you?**  
To diversify. When I came back into investing about eight

or nine years ago, I made two bets: one offline – Vita Coco coconut water – and one online, with Groupon.

**Who do you look up to in the investment space?**  
My partner, Ashton Kutcher, is a great investor. Smart as hell and very intuitive. He has an engineering background, so he understands the deep tech side of things. I don't have that. I can name any song from the '80s in the first two seconds, but that's not going to move the deal.

**So what do you bring to the partnership?**  
I'm just a really good-looking guy next to Ashton. (Laughs.) I bring my A&R instincts. Engineers and founders are the rock stars of today. They have a vision. They have a voice. My job is to identify that and help them reach an audience.

**If someone were to bring you an idea for a new streaming**

**service today, would you be interested?**  
Now? I think it's a little late in the U.S. and Europe. I'm a passionate believer in India, so we're backing [streaming service] Saavn in a big way. But it's very hard to build a streaming service. It's not easy to get people to pay.

**Any investments in virtual reality?**  
We have a lot of investments in VR technology and platforms. But it's a very complicated concept at this stage. It's still early days.

**Is there a particular investment that you should have made but didn't?**  
A friend of mine started WeWork, and I didn't invest. I loved the concept, too: It's about sharing of services, location, support – it's everything I love. And it's now worth 20 billion dollars. What was I thinking?  
—CRAIG MARKS



**THE FUTURE SOUNDS LIKE...**

"Kanye West's *808s & Heartbreak* felt futuristic. It was the first hip-hop album I heard blending R&B melodies with rap. He used Auto-Tune and electronic sounds to start a new wave of music."

—FETTY WAP

**BETTER MUSIC THROUGH MACHINES**

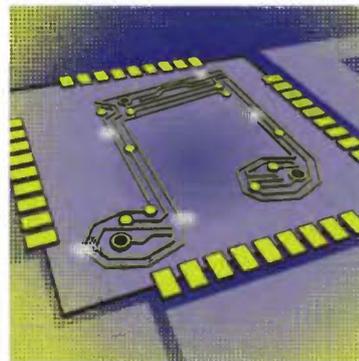
**THREE PROJECTS AT THE FOREFRONT OF MUSIC'S ARTIFICIAL INTELLIGENCE REVOLUTION**

For songwriters, the subject of artificial intelligence is an especially fraught one: Will technology that learns by watching and listening to us enhance human creativity or replace it? These initiatives, emphasizing the collaborative possibilities inherent in AI, insist that the former is possible — from using Watson technology to inspire composers to uber-personalizing already existing tunes.



**THE CREATIVE ASSISTANT**

**THE PROJECT** IBM's Watson Beat  
**THINK OF IT AS...** IBM engineer Janani Mukundan calls Watson Beat a "creative assistant": It listens to existing music and scans social media chatter to find trends that could inform new work.  
**RECENT WIN** Alex Da Kid used Watson Beat to write "Not Easy," which peaked at No. 48 on *Billboard's* Rock Airplay chart in 2016.



**THE INSTAGRAM OF AI**

**THE PROJECT** Jukedeck  
**THINK OF IT AS...** An AI system composing original music and adapting existing songs to a user's specifications. Like Instagram, Jukedeck "democratizes creation," says co-founder Patrick Stobbs.  
**WHAT'S NEXT** "In five years, says Stobbs, "we want to offer music that responds to where you are, what you are doing and how you are feeling."



**THE STYLE SETTER**

**THE PROJECT** Sony Computer Science Laboratory's Flow Machines  
**THINK OF IT AS...** A tool that can tweak an existing style, then adapt it to a new composition, drawing on the vast melody and harmony database of the Sony laboratory.  
**RECENT WIN** More than 1 million YouTube views for "Daddy's Car," an original song composed in the style of The Beatles.  
—K.M.

GIORGIO LUCA ROSSETTI, OSEARY: BEVIN WAZIRI/GETTY IMAGES.

# THE (REALLY) RADICAL ROCK OF PWR BTM

GROUNDBREAKING SINGER-SONGWRITER  
RUFUS WAINWRIGHT INTERVIEWS THE BUZZY,  
GLAM, GENDER-NONCONFORMING DUO DU JOUR





Hopkins (left) and Bruce photographed by Aaron Richter on March 1 at Robert Bar in Brooklyn. Watch Hopkins and Bruce talk about their inimitable style and new album at [Billboard.com](http://Billboard.com).



**GLAM ROCK'S STARS HAVE ALWAYS PLAYED**

with gender norms, but Liv Bruce and Ben Hopkins, the rock duo known as PWR BTTM, take that tradition to an entirely new — and politically relevant — level. Both Hopkins, 25, and Bruce, 23, identify as queer, and Bruce also identifies as non-binary and transfeminine. Their punk-meets-performance art aesthetic blends lyrics matter-of-factly taking on gender issues with melodies as epic as any Queen anthem (with a lot of glitter, too). “There used to be this big link between gay people and punk rock. It’s nice to see that again,” says Rufus Wainwright, 44, himself a pioneering queer artist, speaking with the two on the phone recently. “You’re on the right track!” Following 2015’s critically acclaimed *Ugly Cherries*, PWR BTTM will release its sophomore album, *Pageant*, May 12 on Polyvinyl, while Wainwright is prepping for European tour dates in May and June. Before departing for shows in Australia this month, Wainwright, a longtime fan of PWR BTTM, chatted with Bruce and Hopkins.

**RUFUS WAINWRIGHT** Today I went to the gym and played your music for my trainer — a straight guy who told me he’s sleeping with a Donald Trump supporter because the sex is good. And he really dug it!

**LIV BRUCE** Honestly, if a Trump supporter can have sex to our record, then I think we can change the world!

**BEN HOPKINS** We joke that PWR BTTM is an average band: There’s drums, there’s shredded guitar, there’s singing and pop hooks. I wouldn’t call what we do avant-garde. We make pop music — and maybe that’s a window through which the straight guys at the gym can get down.

Back in my time, I was as honest as I could be about my sexuality, but it had to be more shielded. It’s so great that you’re able to be totally honest about what your lives are like and have fun with it, too.

**BRUCE** I don’t think we would be able to do what we do if there hadn’t been people before us like you, who subversively articulated a queer aesthetic through the mainstream, not-queer-friendly apparatus. The best I’ve ever heard it described was Justin Tranter saying, “You greased the hole from which we came.” So, Rufus, we want to thank you for greasing the hole through which PWR BTTM emerged.

**Who are your influences?**

**BRUCE** It is a primordial soup from which we have emerged...

**HOPKINS** Nirvana’s *Nevermind* was the first album I ever bought, and I loved epic bands like Led Zeppelin. But I gravitated toward artists with female-identifying singers — Rilo Kiley, Frou Frou, Imogen Heap, Joanna Newsom. And there are so many queer performers I was exposed to. Taylor Mac, my queer mother Justin Vivian Bond. And Eddie Izzard! I used to watch *Dress to Kill* every day.

**BRUCE** Growing up, I was listening to Scissor Sisters. Honestly, I was listening to you [Rufus].

**Listening to your new music, I’m sensing a more morose moment. Am I right?**

**BRUCE** Oh, you’re right. This record is as concerned with the morning after the party as it is with the party itself.

**HOPKINS** We worked on *Pageant* over the election year. The Trump administration makes everything personal and political.

**It’s inevitable as an artist that you have to adjust to the world around you — certainly right now, with this madness.**

**HOPKINS** It’s a death drop. Doing three national tours last year, we met queer people all over America, and that changed my perspective on my own politics a lot.

**BRUCE** We ultimately use good art as a tool for people to contextualize themselves, and the folks in all the places we play experience it how they will. All we’re doing is saying what we think. I never really wanted to be anyone’s hero.

**HOPKINS** I want to be their songwriting hero.

**Everyone always asks me, “What is it like to be a gay icon?” And I’m like, “That has never been one of my goals at all. I was just doing what I wanted to do.”**

**BRUCE** Over the last year, I realized that what’s important and exciting is mutual heroism. I have many queer friends who I consider to be heroes of mine, and they feel the same way toward me. That forms the kind of networks that we can then use to mobilize in the face of people who want to kill us or change us.

**Do you see PWR BTTM as setting a new precedent for what bands can be?**

**HOPKINS** PWR BTTM is just one queer rock band among so many. We need to have a much broader conversation to give more people a platform. I love bands of straight white boys, but labels only putting out those records is very much over.

**BRUCE** The future of diversity in music depends on the future of society in general.





### SUPER-CONNECTED SMARTPHONES

Artists like Kelly Clarkson and Coldplay have already asked fans to make set list requests on social media before shows, but much more is on the way. Taste algorithms like those on most streaming services could soon enable alerts to, say, check out Vic Mensa early in the day because you've entered Chance the Rapper's headlining set into your Google Calendar. Machine-learning bots like those enabled by Facebook Messenger could help speed up concession orders or provide feedback for potential day-of-programming changes.

### TARGETED TIP-OFFS

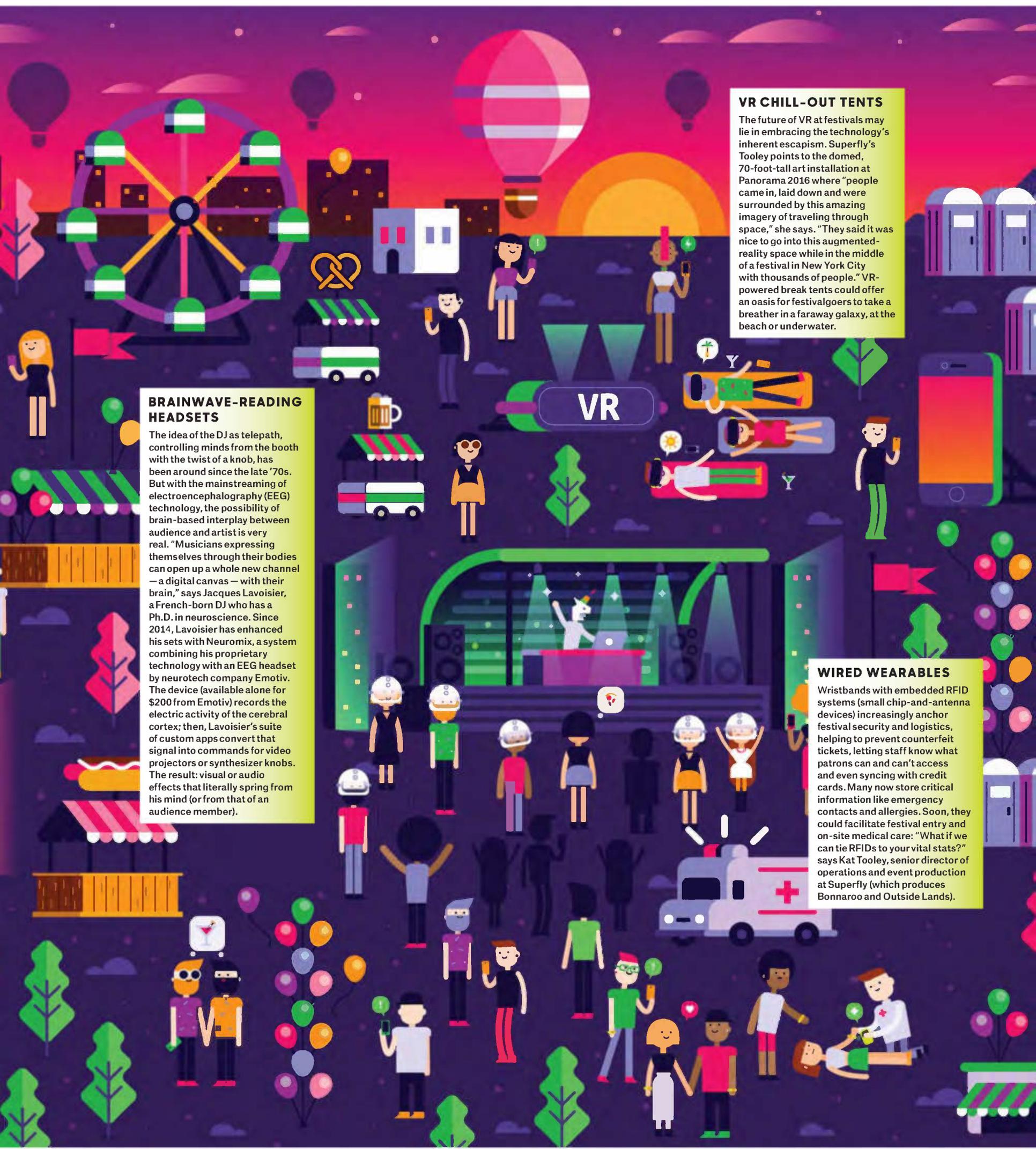
Apple's standard technology for low-energy Bluetooth communications allows festival organizers to deliver location-specific information to fans, from the mundane (nearby water fountains) to the essential. At Tortuga 2016, Huka tracked a storm and strategically evacuated based on population heatmaps. "The tech enabled us to get everyone out safely before massive wind gusts and lightning strikes," says CEO Evan Harrison. In the near future, expect iBeacons to enable heavily targeted ads, along with notices about surprise performers and nearby festivalgoers who share your tastes and even, post-festival, "personalized recap videos," says Mauer.

# THE FESTIVAL OF THE FUTURE

"THERE'S SO MUCH WE CAN DO WITH THE LITTLE BITE-SIZED COMPUTERS IN YOUR POCKETS," SAYS MIKE MAUER OF FESTIVAL ORGANIZER HUKA ENTERTAINMENT. BUT SMARTPHONES ARE JUST THE FIRST FRONTIER FOR EVER MORE-CONNECTED MUSIC FESTIVALS, WHERE WRISTBANDS STORING YOUR VITAL STATS, VIRTUAL REALITY TENTS AND DJs WHO CAN READ YOUR MIND COULD SOON BECOME REALITIES

BY NATHAN MATTISE AND KERRI MASON

ILLUSTRATION BY ALDO CRUSHER



**BRAINWAVE-READING HEADSETS**

The idea of the DJ as telepath, controlling minds from the booth with the twist of a knob, has been around since the late '70s. But with the mainstreaming of electroencephalography (EEG) technology, the possibility of brain-based interplay between audience and artist is very real. "Musicians expressing themselves through their bodies can open up a whole new channel — a digital canvas — with their brain," says Jacques Lavoisier, a French-born DJ who has a Ph.D. in neuroscience. Since 2014, Lavoisier has enhanced his sets with Neuromix, a system combining his proprietary technology with an EEG headset by neurotech company Emotiv. The device (available alone for \$200 from Emotiv) records the electric activity of the cerebral cortex; then, Lavoisier's suite of custom apps convert that signal into commands for video projectors or synthesizer knobs. The result: visual or audio effects that literally spring from his mind (or from that of an audience member).

**VR CHILL-OUT TENTS**

The future of VR at festivals may lie in embracing the technology's inherent escapism. Superfly's Tooley points to the domed, 70-foot-tall art installation at Panorama 2016 where "people came in, laid down and were surrounded by this amazing imagery of traveling through space," she says. "They said it was nice to go into this augmented-reality space while in the middle of a festival in New York City with thousands of people." VR-powered break tents could offer an oasis for festivalgoers to take a breather in a faraway galaxy, at the beach or underwater.

**WIRED WEARABLES**

Wristbands with embedded RFID systems (small chip-and-antenna devices) increasingly anchor festival security and logistics, helping to prevent counterfeit tickets, letting staff know what patrons can and can't access and even syncing with credit cards. Many now store critical information like emergency contacts and allergies. Soon, they could facilitate festival entry and on-site medical care: "What if we can tie RFIDs to your vital stats?" says Kat Tooley, senior director of operations and event production at Superfly (which produces Bonnaroo and Outside Lands).

VR



## THE DIGITAL CRATE-DIGGING ASSISTANT: DJ GINA TURNER TEST-DRIVES KADO

Crafting a varied, lively set poses a formidable challenge to any DJ: how to strike the balance between preparedness and flexibility while sifting through the overwhelming quantity of new music available?

That's where Kado comes to the rescue. The new program — developed by a former Twitter engineer, a former Google product manager and a DJ/tech expert — crunches through more than a half-million set lists to create a database of what music gets played in clubs and how frequently. Want to construct an entire disco set around Chic's "I Want Your Love"? Enter the song in Kado and you'll get a selection of tunes — ranked by popularity, tempo, release date and more — that other DJs have played before or after Chic's classic.

"What I love is that it shows me tracks that aren't played as much," says DJ Gina Turner after trying Kado. "It helps me find almost undiscovered tracks." She suggests that Kado should appeal to mainstream EDM DJs "who want to play the hits," while she's most interested in the more obscure tunes the program pulls up.

Her main complaint about Kado: the lack of spontaneity inherent in using it. "I don't really plan my sets, and I want to keep them original," she says. "Part of the art of DJ'ing is creating your own playlists and being really hyper-creative." As Turner sees it, Kado can offer DJs a foundation from which to think more freely. "My hope is that people will take what they learn from an app like this and say, 'Now let's get creative on my own.'" —E.L.



## METAPOP TURNS BOOTLEG MUSIC INTO REAL PROFITS

**FORMER BEATPORT CEO MATTHEW ADELL'S NEW COMPANY HAS CONVERTED MORE THAN 20,000 ILLEGAL REMIXES INTO LEGIT REVENUE STREAMS FOR 8,000 CLIENTS**



**MATTHEW ADELL, THE FORMER CEO** of online dance-music store Beatport, estimates that the music industry loses out on hundreds of millions of dollars in potential revenue by failing to monetize the tens of thousands of unauthorized remixes that are floating around the Internet.

It is the reason he founded MetaPop, the remix rights-management company that uses proprietary technology dubbed

Remix Finder to scour the web and create an index of existing bootleg remixes for its 8,000-plus indie-label clients.

"We've had clients who thought that their antipiracy company had taken all the remixes down," says Adell. "And we can show them a report that there are still 10,000 out there."

MetaPop is not in the business of policing bootleg remixes. "Other companies are already good at antipiracy measures," says Adell. Rather, Remix Finder reports are used to show labels an untapped revenue stream. Once a label signs with MetaPop, he says, "we make sure they are properly monetizing all the existing remixes of their music and publish a list of songs they have the rights to that are precleared for remixing."

It's free for a label to sign up, and everyone is subject to the same revenue share from remixes: 70 percent goes to the original rights holder, 15 percent goes to the remixer and 15 percent goes to MetaPop. The split incentivizes bootleg remixers to become MetaPop users as well so they can legally collect money for

their work. If they don't, MetaPop still reaches out to services like YouTube to claim remixes on behalf of clients.

Since the company was founded in March 2016, Adell estimates MetaPop has legalized more than 20,000 bootleg remixes and built a catalog of approximately 200,000 songs for its clients — dance acts, but also rock, jazz, folk and Bollywood — that MetaPop users can legally remix. The company also has helped spawn new talent: Two remixers discovered through MetaPop competitions, Lorenzo Molinari and Reinier Zonneveld, have snagged label deals with, respectively, Soul Shift Music and Intec to release their own singles.

Adell says MetaPop has begun "experiments" with a handful of majors, including the Republic Records-distributed Cash Money and ADA, Warner Music Group's independent sales, marketing and distribution network. "I would expect at least one of the majors, if not more, will be fully onboard by [midyear]," he says. And as remix phone apps become increasingly popular, Adell aims to expand MetaPop into that market as well, noting, "It's an exciting time." —ELIAS LEIGHT

# TOUR PLANS — MADE BY FANS

**PLAYING TO AN EMPTY ROOM MAY SOON BE A THING OF THE PAST, NOW THAT INDIE BANDS ARE USING CROWDFUNDING METHODS TO SCHEDULE GIGS**

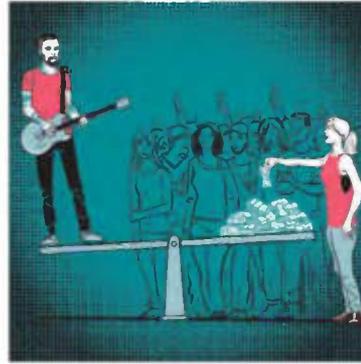
At a time when artists make precious little from selling albums and singles, touring has become more essential than ever. But if a band plays Peoria, Ill., and five people show up, that's money spent, not earned. In 2016, help arrived in the form of three tour-optimizing startups — Fanbassador, RoadNation and Show4Me — that utilize crowdfunding strategies to steer live acts to markets where ticket demand is greatest.



## PITTING CITY VS. CITY

Buffalo, N.Y.-based Fanbassador orchestrates ticket presale contests between two secondary markets. Whichever town sells the most tickets fastest gets the show.

**EARLY ADOPTERS** We the Kings, Youth in Revolt  
**WHAT'S AHEAD** "We'd love to announce a tour in which the first 30 cities that fund shows will be where the artist plays," says CEO Chris King.



## CROWDFUNDED GIGS

RoadNation provides working capital for indie tours. Artists choose a region; fans pick preferred stops and contribute monetary support toward them (ticket not included). Larger contributions come with VIP perks.

**EARLY ADOPTERS** Halo Circus, Fox Stevenson  
**WHAT'S AHEAD** Head of business development Theodore May says a round of seed funding is in process.



## PREPAID TO PLAY

London-based Show4Me is a no-risk platform for promoters and artists that offers discounted presale tickets. When a gig hits its projected break-even point, ticket prices rise. Those that don't are canceled, and no one is charged.

**EARLY ADOPTERS** Young Human, Dos Floris  
**WHAT'S AHEAD** Growth, with more than \$500,000 in funding, says CEO Karen Chiftalayan. —N.M.

# FREE (TO SING) AT LAST!

**THANKS TO ATTORNEY RANDALL NEWMAN'S CRUSADE AGAINST OUTDATED COPYRIGHTS, A CANONICAL AMERICAN SONG JUST ENTERED THE PUBLIC DOMAIN — AND TWO MORE MAY SOON**



## HAPPY BIRTHDAY

Newman's first big victory: finding evidence of the song's publishing before Warner/Chappell's 1935 copyright claim. Last fall, after a multiyear legal battle, a judge invalidated the copyright — which once brought in around \$2 million annually — and the song entered the public domain.



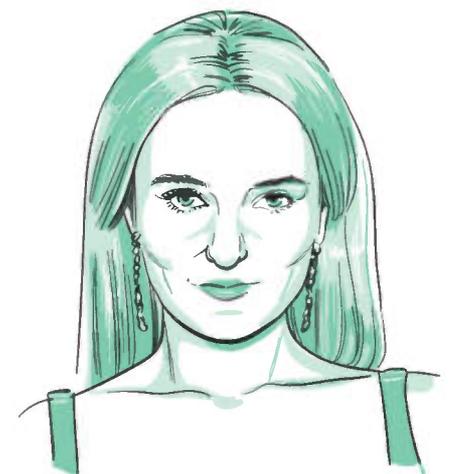
## THIS LAND IS YOUR LAND

"From the '30s through the '50s, folk music was big, and it seems like people went out and copyrighted songs that were floating around," says Newman. This one doesn't generate much revenue, but he wants it free based on historical significance.



## WE SHALL OVERCOME

The 2013 film *The Butler* paid \$15,000 to use a mere 10 seconds of this civil rights anthem. Newman calls it "basically a public domain song taken from the public domain and copyrighted" decades after its writing. His suit against copyright holder TRO-Ludlow is ongoing. —N.M.



## THE FUTURE SOUNDS LIKE...

"Clint Mansell's score for the 2016 film *High-Rise* guides you through this odd setting that's simultaneously a vision of the past and future. The anarchy and eeriness of the drama is all underpinned by his music, which both chills and excites."

—GRACE CHATTO OF CLEAN BANDIT

 **ascap CONGRATULATES**



**peermusic**  
the global independent

**ON THEIR FIRST 90 YEARS**

Thank you Ralph Peer, peermusic Chair and CEO, and  
Mary Morgan Peer, peermusic Deputy CEO and ASCAP Board Member,  
for spreading music around the world

 **ascap WE CREATE MUSIC**

# 'We Want Writers To Be Stars' From 'Old Time Rock & Roll' to 'Firework,' peermusic's publishing power drives global hits

BY ROBERT LEVINE



WHEN SINGER-SONGWRITER MICHAEL Tyler came by the Nashville office of his publishing company, peermusic, one day in 2014, his attention was drawn to an old photo of Jimmie Rodgers, a legendary pioneer of country music.

Tyler, who has co-written songs including Dierks Bentley's No. 1 "Somewhere on a Beach," learned that day that he is a distant cousin of Rodgers, one of the first performers inducted into the Country Music Hall of Fame and one of the first writers signed, in 1927, by peermusic's founder, Ralph S. Peer.

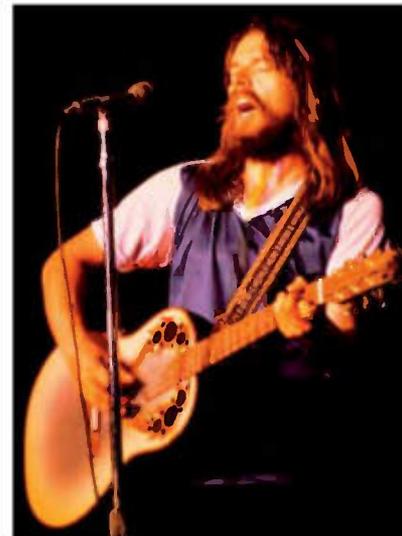
Few independent music publishers stick around long enough to sign the young relatives of the writers who helped build their companies. But peermusic is celebrating its 90th anniversary as one of the music industry's most successful independent publishers, representing classic songs and contemporary hits alike.

Among the writers peermusic publishes: Jimmie Davis, who wrote "You Are My Sunshine"; Hoagy Carmichael, co-writer of "Georgia on My Mind"; British singer-songwriter Donovan of "Sunshine Superman" fame; Ester Dean, who collaborated with Katy Perry and others on "Firework"; and Christopher "Tricky" Stewart, who co-penned Rihanna's smash hit "Umbrella." Tracks co-written by peermusic writers appear on current hit albums by Justin Bieber, Jason Aldean, Drake and Beyoncé, among others.

"We're blessed to have a fantastic



Mary Megan Peer and Ralph Peer II are the third and second generation, respectively, of peermusic leaders. Below: Founder Ralph S. Peer and his wife, Monique I. Peer, who succeeded him as CEO. Among the stars who have recorded peermusic hits are (below, from left) Holly, Bob Seger and Rihanna.



repertoire," says chairman/CEO Ralph Peer II, the son of company founder Ralph S. Peer.

A global firm with 160 employees in 29 countries, peermusic nevertheless remains a family business, guided not only by the founder's son but also his granddaughter, deputy CEO Mary Megan Peer.

"We have a privilege to represent this catalog of domestic and foreign works," she says, "but we're also a publisher with A&R, and we work on modern hits as well as catalog."

Ralph S. Peer founded the company that became peermusic while he was an A&R executive for the Victor Talking Machine Company, an early record label, under an agreement that let him manage and publish artists he recorded. In the summer of 1927, Peer went to Bristol, Tenn., where he

recorded Rodgers, The Carter Family and other acts in a series of sessions that Johnny Cash once called "the single most important event in the history of country music."

Peer also played a role in the founding of the performing rights organization BMI, an early champion of country music.

As one of the first American publishers to recognize the value of the music market outside the United States, peermusic became a major force in the international spread of Latin music, publishing songs in the 1940s like Pérez Prado's "Mambo #5" and Consuelo Velázquez's "Bésame Mucho." The company also placed Latin tunes in films from Walt Disney and MGM.

As rock 'n' roll arrived in the 1950s, peermusic published hits recorded by acts from Elvis Presley to The Rolling Stones. It connected one early rocker with more than

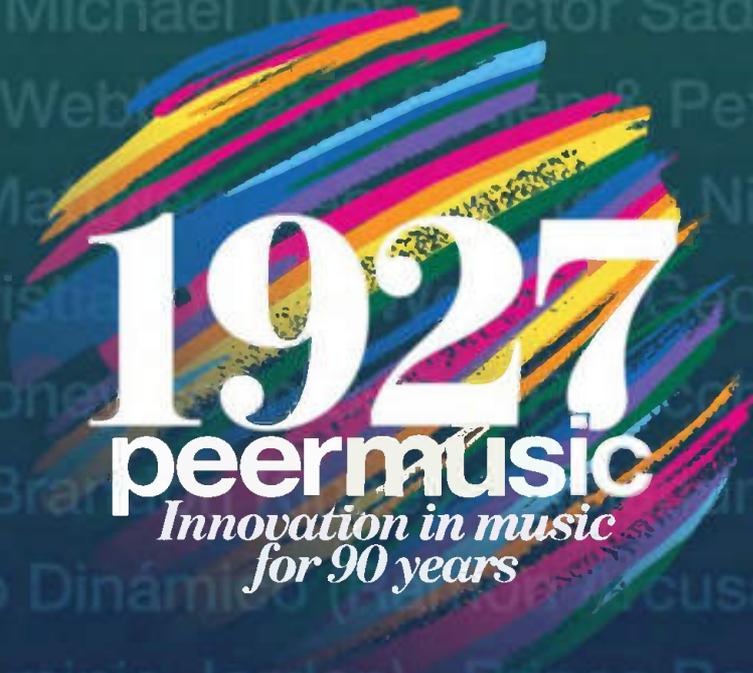
32

Number of offices peermusic operates globally  
Source: peermusic

PEER: PAUL WEDMOND; PEER: PEER FAMILY ARCHIVES; HOLLY: NUTON ARCHIVE/GETTY IMAGES; SEGER: MEDIA/ALAMY/STOCK PHOTO; RIHANNA: BEVIN MAZUR

Thank you to all our exceptional  
**composers, producers, and artists**  
for **90** years of success.

**We couldn't have done it without you!**



**1927**  
**peermusic**  
*Innovation in music  
for 90 years*

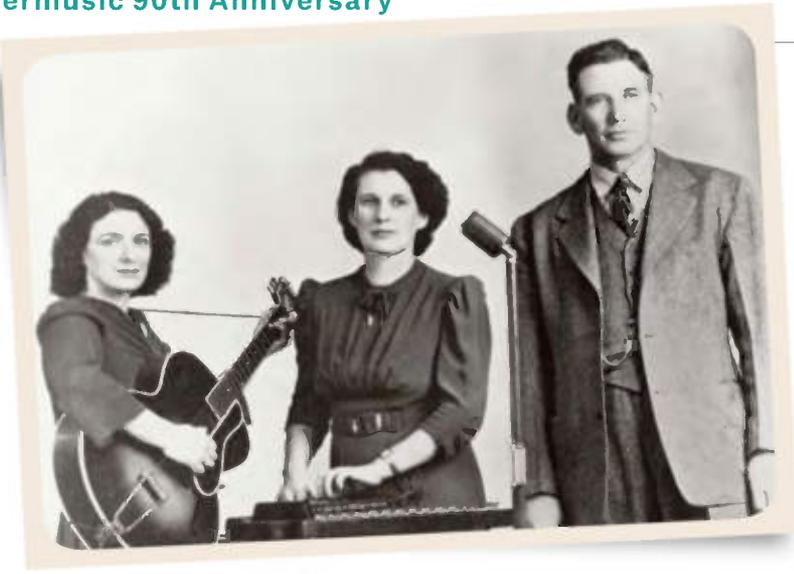


唔該      tack  
dank u      gracias      danke  
merci      obrigado  
謝謝      ありがとう  
grazie      köszí

**And we thank our  
extraordinary management & staff  
for making us  
The Global Independent.**

— Ralph and Mary Megan

[www.peermusic.com](http://www.peermusic.com)



The Carter Family's Maybelle Carter, Sara Carter and Alvin P. Carter (from left) recorded landmark sessions with Ralph S. Peer in 1927.

hits: Buddy Holly met his wife, Maria Elena Santiago, at the publisher's New York office, where she was working as the receptionist.

When Ralph S. Peer died in 1960, his wife, Monique I. Peer, ran the company for 20 years. Ralph Peer II became CEO in 1980.

Peermusic today controls more than 350,000 copyrights. Although the company is privately held and does not report financial results, it is recognized as one of the world's largest independent publishers.

Ralph Peer II and Mary Megan Peer recently spoke with *Billboard* by phone from their offices in Northern California and New York, respectively, about the past, present and future of the company.

**Congratulations! The Recording Academy presented a 2017 Trustee Award to Ralph S. Peer in this anniversary year.**

**MARY MEGAN PEER** Yes. And Jimmie Rodgers received the award as well, and he started his career with my grandfather, so the fact that they were honored the same year was nice.

**RALPH PEER II** As far as we can tell, it's a coincidence. But we got together with the Rodgers family heirs in Los Angeles, and it feels good to have a good family relationship after 90 years.

**American music is your family business. At what point did you realize that where your dad worked was so culturally significant?**

**RALPH PEER II** There wasn't any "a-ha" moment. When I was growing up, it was just the way it was: Pérez Prado [the Cuban bandleader-composer] came to the house. So did Nat "King" Cole, when he did his Spanish-language albums. My father wasn't a person who relished notoriety, so it wasn't as if there were big parties every night.

**When did you decide that music publishing was what you wanted to do?**

**MARY MEGAN PEER** I spent eight years on Wall Street prior to joining peermusic. I did investment banking for media and entertainment companies. In 2008, I decided that wasn't the place to be, and



**TEAM PLAYERS**

**The Career Coach**

"Creative people need time to write"

**Kathy Spanberger**, president/COO for the Anglo-American region, came to peermusic nearly 38 years ago. "My first job was as a secretary to Ralph Peer II," she says. Overseeing business in the United States, Canada and Australia, she seeks to give songwriters room to grow in their own careers. "Creative people need time to write songs. No one goes into a studio and says, 'Today I'm going to write a hit,'" she says. "If you're constantly chasing market share, you're not focusing on the creative part of the business." She cites The Audibles (who have co-written songs for Chris Brown and Justin Bieber, and are now working with Mary J. Blige), as well as Latin writers like Gloria Trevi, Victor Manuelle and Prince Royce. "The Latin business," she says, "has always been very important to us." —R.L.

**PEERMUSIC'S GREATEST HITS**

Among the more than 350,000 copyrights that peermusic controls, these songs rank in the company's top 10 by worldwide income

- 1 "YOU ARE MY SUNSHINE"**  
Writer **Jimmie Davis**  
Performed by **Davis, Gene Autry, Bing Crosby**
- 2 "GEORGIA ON MY MIND"**  
Writers **Hoagy Carmichael, Stuart Gorrell**  
Performed by **Ray Charles, Ella Fitzgerald, Willie Nelson**
- 3 "OLD TIME ROCK & ROLL"**  
Writers **George Henry Jones, Thomas Earl Jones III**  
Performed by **Bob Seger**
- 4 "UMBRELLA"**  
Writers **Christopher "Tricky" Stewart, Terilus Youngdell Nash, Thaddis Laphonia Harrell, Shawn Carter**  
Performed by **Rihanna**
- 5 "FIREWORK"**  
Writers **Ester Dean, Mikkel Storleer Eriksen, Sandy Jullen Wilhelm, Katy Perry, Tor Erik Hermansen**  
Performed by **Katy Perry**
- 6 "EVERYDAY"**  
Writers **Buddy Holly, Norman Petty**  
Performed by **Buddy Holly**
- 7 "SINGLE LADIES (PUT A RING ON IT)"**  
Writers **Christopher "Tricky" Stewart, Terilus Youngdell Nash, Thaddis Laphonia Harrell, Beyoncé Knowles**  
Performed by **Beyoncé**
- 8 "WALK LIKE AN EGYPTIAN"**  
Writer **Liam Hillard Sternberg**  
Performed by **The Bangles**
- 9 "BÉSAME MUCHO"**  
Writer **Consuelo Velázquez**  
Performed by **Diana Krall, Natalie Cole, Plácido Domingo**
- 10 "CATCH THE WIND"**  
Writer **Donovan**  
Performed by **Donovan**

Source: peermusic



**ARMSTRONG**

**1920-1923**

Ralph S. Peer's early career milestones include producing "Crazy Blues," sung by Mamie Smith; "Carolina Shout," by pioneering jazz pianist James P. Johnson; and "Sobbin' Blues" by King Oliver & His Creole Jazz Band, featuring Louis Armstrong.

**1926**

Peer joins the Victor Talking Machine Company (right) to sign and record talent. In lieu of a large salary, he retains control of the mechanical publishing rights on records he releases. He begins to assign a portion of those royalties to songwriters who are performing their own work.



**1927**

Peer records Jimmie Rodgers (below) and The Carter Family during the Bristol Sessions, a landmark event in early country music. Under Peer's management, Rodgers becomes one of the biggest stars of the era.



**1928**

Southern Music Publishing, the predecessor to peermusic, is incorporated in New York.

**1930**

Jimmie Rodgers and Louis Armstrong collaborate on "Blue Yodel #9 (Standing on the Corner)" for Southern Music.

**1930**

Peer signs his first synch deal to represent incidental music for the studios owned by Hal Roach (right).



**1932**

The company opens its first foreign office in France.

**1933**

Southern Music Publishing affiliates with ASCAP.

**1934**

Ralph S. Peer, who was already an accomplished A&R executive and record producer, turns to music publishing full time.

**1937**

Peermusic signs its first publishing deal in Cuba and remains active in the country until the Cuban Revolution of 1959.

**1939**

With help from Ralph S. Peer, the performing rights organization BMI is founded and focuses on songwriters in styles including country, blues and Latin, the genres published by peermusic.

1

9

2

7

**peermusic**

*thank you for a lifetime of music  
that shaped our lives...*

**your friends at MusicKnox  
Michael Knox - Shalacy Griffin - Michael Tyler**



Perry (left), whose hit "Firework" is published by peermusic, with Stewart, whose songs also are published by the company.

environment. It's terribly important to us and to every publisher, for example, that we get a reasonable outcome from the current Copyright Royalty Board deliberations. [Editor's note: The board will set the rate that music users pay for the use of songs in broad circumstances.]

**It sounds like less of your success as a music publisher is under your control. How much can you do about that as an independent publisher?**

**MARY MEGAN PEER** We're at a point where industry dynamics are driving our

success in a lot of ways, which means we spend more time on those. It's a hit-driven business, and success goes up and down, but those external factors affect everything. A massive hit today is not going to have the same effect as it might have a decade ago. **RALPH PEER II** But I would say that indies play a big role in affecting that, because we are in a position to do things that the majors, which have broader corporate interests, can't. It's not unusual for me to get a call saying, "Ralph, will you take the football on this?" There are things that [a major publisher] can do that I can't. But there are also issues where indies can lead the way.

**A lot of the issues you're talking about, such as how ASCAP and BMI will operate in the digital age, will be decided in Washington, D.C. Are you optimistic about how the new administration will affect the publishing business?**

**RALPH PEER II** We're still in the early days. But we know that Silicon Valley was pretty tight with the previous administration, and I don't think that's true of the new one. And the president has said that he wants to promote small businesses, and the ultimate small-business person is a songwriter. So we're optimistic about that.

**There's now a great deal of optimism on the recorded-music side of the industry. Do you share that?**

**MARY MEGAN PEER** I'm optimistic. We're seeing a lot of growth, which is a nice place to be when you have such a significant catalog. We've been seeing some good results recently on the digital side. And we're at a point where digital services are consolidating, so there's only a handful we need to focus on getting good agreements with. And we continue to see strength in the synch market.

**Which companies do you see as your peers — sorry, your competitors? There aren't many other big family businesses in the music industry.**

**MARY MEGAN PEER** It's hard to come up with a company to compare ourselves to. We're family-run and family-owned, but we have a footprint that's much bigger than most companies like that. We have a lot of international offices and we represent local repertoire everywhere we operate, which not even all of the majors can say.

My grandfather's idea was to have a global network, and that's how the company still works. We think it's important to be active in local markets, signing acts, having executives on boards



TEAM PLAYERS

**The Country Partner**

"We're in it for the long haul"

**Michael Knox**, peermusic vp Nashville, knows a country star when he sees one — he discovered Jason Aldean, and they have collaborated on 16 No. 1 Country Airplay hits. He also has produced songs for Trace Adkins and Thomas Rhett. More recently, Knox signed singer-songwriter Michael Tyler — a distant cousin of country legend Jimmie Rodgers — proving that, at peermusic, the musical circle truly is unbroken. Knox, who also manages Tyler, developed him as an artist and songwriter for three years, and Tyler's debut album, *317*, arrives through Reviver Records in March. Knox oversees a select roster of songwriters who "know we're in it for the long haul," he says. "It doesn't matter how big the business around us gets — we're still here." —R.L.

I took the opportunity to join the company. At the time, I wasn't sure it was going to be my career path.

**Ralph, you've been around the publishing business for decades. From the long-term perspective — not just the last 10 years or so — what kind of shape is the business in?**

**RALPH PEER II** Obviously, around 2000, there was a major downturn. When the market is growing, you have more opportunity, and when the market shrinks, it reduces your flexibility. As much as any time that I can remember, the success of music publishers really depends on the external



VELÁZQUEZ

**1940** With the outbreak of war limiting opportunities in Europe, Ralph S. Peer and his wife, Monique I. Peer, move to Mexico City and begin decades of support for Latin music. Peermusic publishes the global hit "Bésame Mucho," written by Consuelo Velázquez.

**1941** New peermusic copyrights include "Take Me Back to Tulsa" by Bob Wills and Tommy Duncan, "Deep in the Heart of Texas," by June Hersey and Don Swander, and "Tico-Tico No Fubá" by Zequinha de Abreu.



**1944** The Peers relocate to Los Angeles, which is about to experience a post-war boom that includes the growth of the music business. Ralph S. Peer and Walt Disney (left) collaborate on the music for *The Three Caballeros*.

**1946-1949** Peermusic expands worldwide, establishing new companies in Australia, Austria, Belgium, Brazil, Columbia, Cuba, the Dominican Republic, Germany, Italy, Japan, the Netherlands, New Zealand, Puerto Rico, South Africa, Spain, Sweden and Switzerland.



**1949** With a new classical division, peermusic publishes works by Charles Ives (left), Heitor Villa-Lobos, Manuel Ponce, Silvestre Revueltas and Ahmet Adnan Saygun.

**1955** The Platters (below) record "The Great Pretender," written by Buck Ram and published by peermusic. The following year, it reaches No. 1 on the Top 100 and the Rhythm & Blues record charts.



1940s to 1950s

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*nine decades of pioneering*  
*the music industry!*

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of collection societies. Unless you're operating in a territory, it's hard to pitch songs to the synch market or understand what the pricing is.

**The international market has always been very important to peermusic.**

**RALPH PEER II** Before we came along, Latin music was barely known in some territories. We broadened that with local lyrics and cover records, and many of those songs became international hits. Today, we still have greater access to international music than indies that don't have overseas offices — especially in Latin music.

**MARY MEGAN PEER** We have a significant international footprint, and as a result a lot of companies come to us for sub-publishing. Generally, majors have their own offices in every major territory. In terms of indies, we probably have the most offices. But we only take on clients who have their [copyright] data in order — otherwise it's not worth it.

**Mary Megan, you ran peermusic's operations in Argentina and opened the company's first office in Beijing.**

**Did that prepare you for a more important managerial role at the company?**

**MARY MEGAN PEER** There's a huge learning curve. Running the office in Argentina let me appreciate all the local nuances in the business: how the collecting societies operate differently, how copyright varies in different countries. We've been in China since 2011. How that market will develop is still up in the air. A lot of Chinese companies are investing in U.S. content, which indicates a new respect for intellectual property in China. We recently won a lawsuit there when a label didn't come to us for a license, and we were awarded damages and legal fees. That's new for the Chinese market.

**Ralph, how have lyrics played into the success of the company?**

**RALPH PEER II** I'm a big proselytizer for recognizing lyrics as a standalone source of income online. We now have, as the majors do, agreements with Apple for payment based on the usage of lyrics. The important part is making the lyrics

34K

Number of  
songwriters who  
have received royalty  
payments from  
peermusic

Source: peermusic



**TEAM PLAYERS**

**The Rights Fighter**

Seeking "more control over the value"

**Nigel Elderton**, president of Europe and managing director for the United Kingdom at peermusic, oversees the work of some 40 employees in nine offices, all of which sign writers as well as manage the company's international repertoire. He's also guiding some of peermusic's most important global business at a time of unprecedented change. Much of Elderton's attention of late goes to the European Union-mandated shake-up of the continent's

copyright collection societies, which now compete to license digital rights across Europe. (The collection societies will still maintain their national monopolies offline.) In practice, that means music publishers have to choose a collecting society to represent them. Peermusic was one of the first publishers to withdraw its digital rights from the national collecting societies, and it now licenses its Anglo-American repertoire through IMPEL, an organization set up by independent publishers. The EU mandate creates "a lot of complexity," he says. But the end result? "More control over the value of your rights." —R.L.

**1960s to 1970s**

**1960**  
Ralph S. Peer dies. Monique I. Peer becomes the company's second CEO.



"Georgia on My Mind," composed by Stuart Gorrell and peermusic writer Hoagy Carmichael, hits No. 1 on the Billboard Hot 100 for Ray Charles (above).

**1961**  
Jimmie Rodgers becomes one of the first performers inducted into the Country Music Hall of Fame.

**1964**  
The British Invasion brings The Rolling Stones to the United States, playing hits "Not Fade Away" and "Tell Me," both published by peermusic.

**1966**  
Peermusic writer Donovan reaches No. 1 on the Hot 100 with "Sunshine Superman."

**1967**  
Pink Floyd co-founder Syd Barrett (right) writes the band's debut single, "Arnold Layne," backed with "Candy and a Currant Bun," published by peermusic.



**1970**  
The Carter Family, whose signature song "Can the Circle Be Unbroken" is published by peermusic, is inducted into the Country Music Hall of Fame.

**1972**  
Peermusic writer Jimmie Davis, composer of "You Are My Sunshine," enters the Country Music Hall of Fame.

The Stampedeers in Canada win multiple Juno Awards, including composer of the year for peermusic writer Rich Dobson.

**1975**  
The Runaways — featuring Joan Jett (below) — sign a co-publishing deal with peermusic.



**DONOVAN**

**1977**  
Los Angeles punk band The Germs record a live album at the Whisky a Go Go. Ralph Peer II is executive producer and photographer for the release. Peermusic publishes all the songs.

**1980s to 1990s**



**BEGA**

**1980**  
Ralph Peer II succeeds his mother as the third CEO of peermusic.

**1982**  
Chicago's "Hard to Say I'm Sorry," published by peermusic, spends two weeks at No. 1 on the Hot 100.

**1984**  
Ralph S. Peer is inducted into the Country Music Hall of Fame.

Los Tigres del Norte (below) release their breakthrough hit, "Contrabando y Traición," published by peermusic.



**1987**  
The Bangles' "Walk Like an Egyptian," by peermusic writer Liam Sternberg, is the No. 1 song of the year on the Hot 100.

**1991**  
Luis Miguel's album *Romance* features 12 classic boleros and introduces a new generation to peermusic's Latin standards.

**1992**  
Peermusic copyrights "I Have Nothing" and "Run to You," co-written by David Foster (right) and Jud Friedman, respectively, appear on the *Bodyguard* soundtrack, which becomes the best-selling movie soundtrack of the Nielsen Music era.



**1996**  
The company launches its website, peermusic.com.

**1997**  
Peermusic, through its venture Digitalpressure, becomes the first international music publisher to offer digital downloads.

**1997**  
Juanes (below) and his band Ekhymosis sign with peermusic; he later signs with the company as a solo artist.



**1999**  
Lou Bega has a worldwide hit with "Mambo No. 5 (A Little Bit Of...)," based on the peermusic copyright "Mambo No. 5" by Cuba's Pérez Prado and originally recorded 50 years earlier.

ELDERTON: COURTESY OF PEERMUSIC; DONOVAN: REYNOLDS/RETNA; BEGA: GUILLES PÉDRO/REDFERNS/GETTY IMAGES; CHARLES: GUILLES PÉDRO/REDFERNS/GETTY IMAGES; JETT: MICHAEL OCHS ARCHIVE/GETTY IMAGES; BEGA: REICHEL/ISTOCK; FOSTER: HENRY LAMB/ISTOCK/SHUTTERSTOCK; RODGERS: JON GALELLA/ORBIMAGE; JUANES: REYNOLDS/RETNA; PEER: JEFFREY MAYER/GETTY IMAGES

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## 2000s to 2017

### 2000

Winner of the Grammy Award for album of the year, *O Brother Where Art Thou?* includes several peermusic songs, such as "Man of Constant Sorrow" by Carter Stanley.

### 2001

Peermusic signings include Christopher "Tricky" Stewart and, through the company's Toronto office, The Tragically Hip.

Ralph Peer II receives the Abe Olman Publisher Award from the Songwriters Hall of Fame.

### 2002

BMI names peermusic its Latin publisher of the year for the fifth time.

### 2007

"Umbrella," written by Christopher Stewart and recorded by Rihanna, spends seven weeks atop the Hot 100.

### 2008

Peermusic is the first independent music publisher to establish Pan-European licensing.

### 2009

Donovan is named a BMI Icon at the performing rights organization's annual awards in London.

### 2010

Christopher Stewart's "Single Ladies (Put a Ring on It)," a No. 1 hit on the Hot 100 for Beyoncé, wins multiple Grammys, including song of the year.

### 2011

Peermusic, continuing its international expansion, acquires an interest in South Korea-based MusicCube.

### 2012

"Euphoria," by peermusic writer Peter Lars Bostom, wins the Eurovision Song Contest.

### 2013

Latin star Prince Royce signs with peermusic.

### 2015

The New York-based Music Publishers Association and the Washington, D.C.-based National Music Publishers' Association honor Ralph Peer II with lifetime achievement awards.

### 2016

Mary Megan Peer becomes deputy CEO of peermusic.

### 2017

Three releases nominated for the album of the year Grammy — *Purpose* from Justin Bieber, *Lemonade* from Beyoncé and *Views* from Drake — collectively feature six songs published by peermusic.

Source: Peermusic



# 24

Number of peermusic copyrights in the Grammy Hall of Fame

Source: peermusic

available, and we ask for the best efforts to include the composer names. We want the composers to be stars.

**What are you most excited about now in terms of the publishing business?**

**MARY MEGAN PEER** I'm very excited about some of our writers who had great successes in 2016 — that's one of the pleasures of working for an A&R-driven company. Michael Tyler and Jaron Boyer just had their first No. 1 country hit [with "Somewhere on a Beach"]. And in 2015 we signed the songwriting and production duo The Audibles, and they got their first Grammy nomination for a song on the Justin Bieber album.

**During the past decade there have been many transactions in publishing. You must have had offers to sell. Have you ever thought about it?**

**RALPH PEER II** When I first took over the business in 1980, I had lots of people asking if I wanted to sell, and I told them that this is a business that I care about. It's wonderful to work with creative people. To be involved in the culture that crosses our desks on a daily basis is a real privilege. ●

MICHAEL CAULFIELD/REXUSA

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Congratulations on the 50th anniversary of your debut album

Forever Grateful,  
John Mayer

# The Grateful Dead's Brave New World Rhino's Mark Pinkus on the band's milestone reissue and new business

BY DEAN BUDNICK

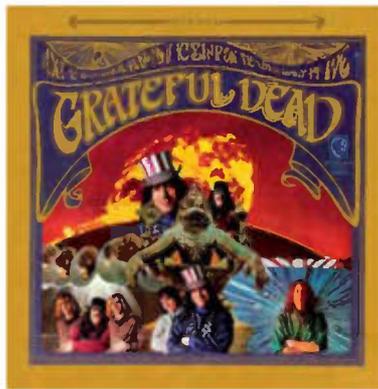


AFTER CELEBRATING ITS 50TH ANNIVERSARY through a series of career-spanning events and releases in 2015, the Grateful Dead turned firmly toward the future, with an array of new partnerships and pacts to bolster its legacy.

Back in 2006, the group had signed what was at the time an unprecedented 10-year exclusive licensing deal with Rhino Entertainment to handle all facets of its intellectual property. With that agreement set to expire on May 31, 2016, the band's team of advisers set out nine months ahead of the deadline to identify the proper channel for those rights.

Spearheading the efforts were Bernie Cahill and his team at ROAR, who had been hired in early 2015 by the Dead's board of directors to manage the band's ongoing business. "We basically had a request for proposal [RFP] process, which is pretty unusual for the music industry, where things are generally more casual," says Cahill. "Theoretically, we could have had three different partners: one for masters, one for the licensing/IP and one for merchandise. Warner/Rhino had a seat at the table, but we also received proposals from all the major players and boutique companies that were best in class in these categories. At the end of the day, Warner was able to win the business again through a combination of the trust they already established and upping their game by adding some team members and refocusing on international." While the deal does not quite extend to a decade, both parties describe the term as "significant."

Rhino president Mark Pinkus was not only instrumental to these results but no doubt breathed



a personal sigh of relief at the outcome, for beyond his professional commitments, he is a longtime Deadhead. A 17-year-old Pinkus first saw the band perform on July 13, 1984, in Berkeley, Calif., at the

**73**

Number of discs in the Dead's box set Europe '72

Greek Theatre. Pinkus, who had attended as something of a lark, witnessed the only time the band ever encores with its rare, exploratory composition "Dark Star." "At the end I said, 'I have no idea what that is, but we need to go again tomorrow, and I'm going to listen to this for the rest of my life.'"

He finally got the chance to work directly with the group in 2010. Up until that point, Pinkus, who joined Rhino in 1992 and was then a vice president (he became president in 2014), had not been working with the Dead catalog, but instead as a consultant (aka Rhino's "resident

Clockwise from top: Garcia, Ron "Pigpen" McKernan, Weir, Hart and Lesh (from left) in 1966; the Grateful Dead during one of its Fare Thee Well shows in Chicago in 2015; the album cover to *Grateful Dead 50th Anniversary Deluxe Edition*.

Deadhead"). However, following a personnel shift, Pinkus was invited to run point, and in his first meeting with the surviving band members he offered to demonstrate his fandom by singing any Dead song they suggested. He met their challenge by delivering the first lines to Bob Weir's "Victim or the Crime." "I was somewhat delighted because it wasn't a big fan favorite," says Weir with a chuckle.

Drummer Mickey Hart sums up the relationship that ensued, affirming, "I know Mark Pinkus truly loves what we did, both socially and musically. The care taken by Mark with each new release is just breathtaking, from the grooves of code or the



From left: McKernan, Lesh, Weir, Hart and Garcia at a local TV appearance in San Francisco in 1966.

sweetness of vinyl to the liner notes, the artwork and all the rest. A spectacular package is created that brings back vividly that very night, or nights, so long ago. In return, we feel confident about the passion he brings to the experience of representing our music, which is precious to us.”

Pinkus manifested that perspective at dinner the next evening with Grateful Dead archivist David Lemieux, agreeing to greenlight one of Lemieux’s passion projects: a box set containing all 22 performances from the Dead’s Europe ’72 Tour. The sale price was projected at \$450 for the 72 discs (while that number made for nice symmetry, the final total was 73), and, says Lemieux, “I had been pitching it for years but it was either shot down or laughed at.” By contrast, Pinkus charged Lemieux and himself to assess whether, as longtime fans, they would make such a purchase. Pinkus remembers, “We looked at each other and said, ‘Definitely.’” And their fellow Deadheads did just that, crashing the band’s website in January 2011 after attempting to order the 7,200 limited-edition sets, which sold out in a week and led Rhino to release a version without the bonus material (which also sold out).

A similar series of events just unfolded in mid-February, when Dead.net began taking preorders for the forthcoming *May 1977: Get Shown the Light*, an 11-disc set that will feature four consecutive shows (May 5, 7-9). In this case, fans eager to acquire one of the 15,000 available units, priced at \$139.98, overloaded the server but purchased all available sets in four days, a new record for the group.

The set also marks a milestone for the band as the

first official release of its famed live performance from May 8, 1977, at Cornell University’s Barton Hall, which Lemieux calls “the *American Beauty* of live shows.” Amir Bar-Lev, director of the forthcoming Grateful Dead documentary *Long Strange Trip*, adds, “For as long as I’ve been a Deadhead, Barton Hall ’77 was considered by many

**“Each new release is breathtaking, from the sweetness of vinyl to the liner notes and artwork. [It’s] a spectacular package.” —HART**

to be the greatest show they ever pulled off.”

The fact that the band was able to blow out sales of a box set that centers on what may not only be its most beloved show but, due to its stature, also its most circulated recording, says much about the staying power of the Dead’s catalog. What’s equally significant (and bodes similarly well for the future of the band’s sanctioned releases) is that although the performance was added to the Library of Congress’ National Recording Registry in 2011, the soundboard tapes were not in its vault until a few months ago. When they arrived, they were part of a collection of 80 shows known as the “Betty Boards.”

Betty Cantor-Jackson was one of the Dead’s sound engineers both in the studio and on the road. Due to financial difficulties, she was forced in 1986 to jettison

many of her worldly possessions, which included a storage locker with more than 1,000 reel-to-reel tapes of the Dead and other Bay Area acts. The tapes were acquired by three separate parties during a storage auction. In the years that followed, copies of these recordings eventually found their way into personal collections, initially through clandestine swaps and later through online channels. In 2012, Rob Eaton, an engineer who also plays guitar in the Dead tribute band Dark Star Orchestra, endeavored to locate and preserve the tapes, some of which were deteriorating. Through his efforts the stashes were eventually consolidated, and protracted negotiations ensued to return the reels to the vault.

Last May, 30 years after the original auction, a few of those tapes from the band’s fabled 1978 run at Red Rocks in Colorado were sourced for *July 1978: The Complete Recordings*. However, explains Pinkus, that box was “a one-off,” good-faith deal. “At that point, it was very up in the air if a deal for all of the Betty Boards would ever happen. The overall deal was closed in late 2016 and tapes were brought straight to Burbank upon signing to begin ... cleaning them up and getting them to Jeffrey Norman to begin the mastering. If the deal would have closed any later, we would have missed the 40th anniversary of Cornell.”

The Betty Boards are now integral to the ongoing plans for the catalog. “It’s not just that we have 80 shows in the vault that we didn’t have before,” says Lemieux. “It’s also 80 of the best shows the Dead ever did. It gives us a little more variety that we can release at a bigger quality.”

One of Pinkus’ early decisions was to retire the archival *Road Trips* series, which issued recordings on an intermittent schedule. He replaced it with *Dave’s Picks*, a quarterly subscription series named in honor of Lemieux, with a nod to longtime Grateful Dead archivist Dick Latvala and his *Dick’s Picks* releases. Production is limited to 16,500 copies, and they have all sold out in advance.

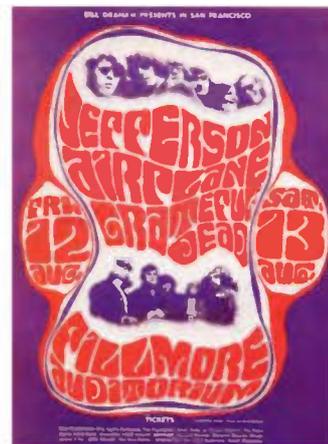
Beyond these new acquisitions, Rhino’s plans also extend to the Dead’s studio output. The label issued a 50th-anniversary edition of the band’s eponymous debut, newly mastered from the original tapes, along with a bonus disc of rare live music from 1966. This will be followed in 2018 by the 50th anniversary of *Anthem of the Sun*. Beyond that, while Pinkus intends to rerelease the albums in order, “for the sake of my age, we are not going to wait for the 50th anniversary of *In the Dark* [1987] and *Built to Last* [1989]. We’ll



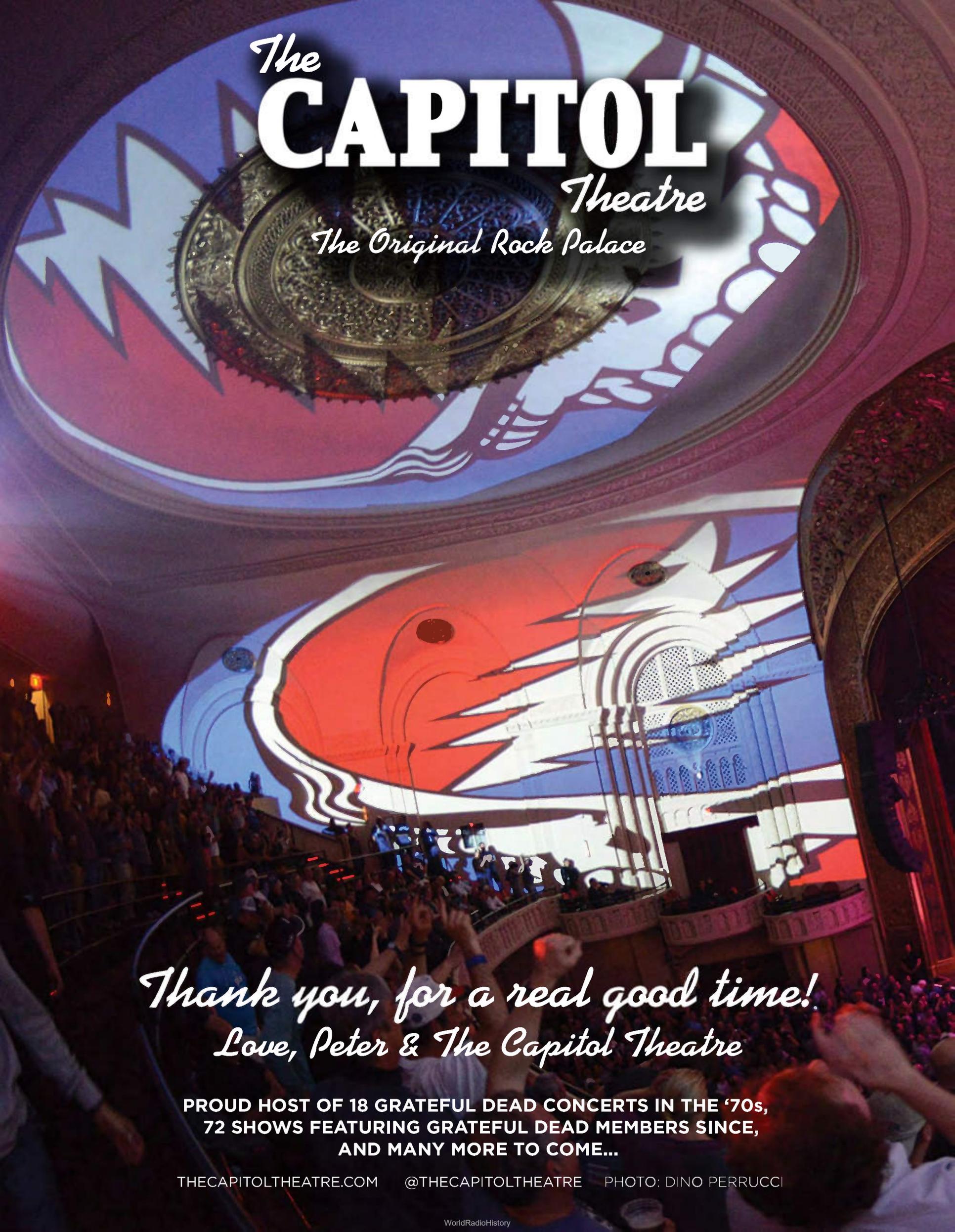
Pinkus



Cahill



Poster for the Grateful Dead’s show at the Fillmore West in 1966.



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PHOTO: DINO PERRUCCI

shrink the timeline. Through these reissues we will be able to reposition how great this band was in the studio. The 13 studio LPs were every bit as exciting as their live shows.”

Outside of the Rhino releases, there is still much more Dead-related output to follow. Amazon Studios acquired Bar-Lev’s *Long Strange Trip* following its premiere at the Sundance Film Festival in January. In May, the company will release the documentary by the director of such movies as *My Kid Could Paint That* and *The Tillman Story*. By all accounts, the film, with Martin Scorsese as executive producer, is a nuanced exploration of the band’s internal process and the surrounding cultural context. Cahill says, “It’s an incredible film. Fans will love it, and so will the audience with a passive interest in the Dead.”

When asked what he might have taken away from viewing the documentary, Weir says he learned “the story is so enormous and multifaceted that it’s kind of a fool’s errand to try to do that movie in four or five hours. That said, he has done a pretty amazing job.”

As to whether there might be an accompanying album, Pinkus says with a laugh, “All I can say is that most great films have great soundtracks.”

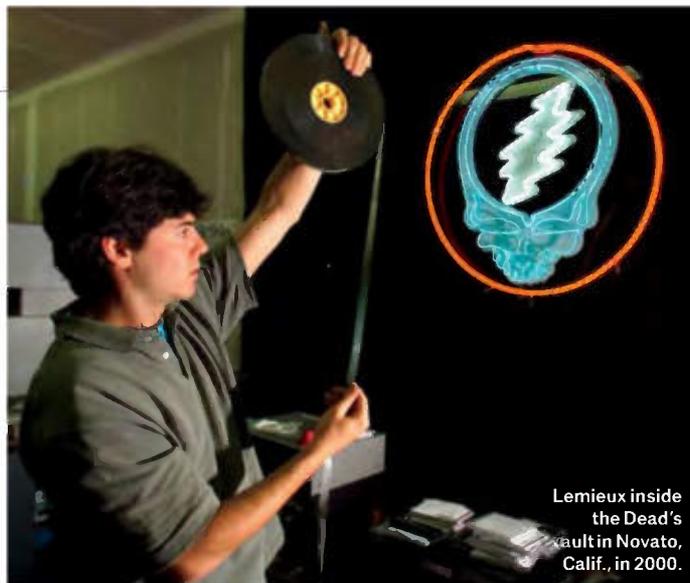
**“Will Deadheads ever get enough? Absolutely not. It’s the same reason we go to a Picasso exhibit every time it’s at [a museum].” —PINKUS**

Cahill carved out a few categories from the Rhino deal, which may well yield some new offerings later this year. “We’re going to announce a new and very significant partnership that is going to focus on high-fidelity streaming in the fourth quarter of 2017, if all goes well,” he says.

Another area of opportunity is the cannabis industry; Cahill notes, “If we move forward from exploration to execution, it will be major.”

In the licensing realm, the Dead maintains a steady commercial presence, with partners including Under Armour, Burton Snowboards, Junk Food Clothing, Levi’s, D’Angelico Guitars and Crocs. But the band is far from ubiquitous, calling to mind Garcia’s assessment of its popularity: “We’re like licorice. Not everybody likes licorice, but the people who like licorice really like licorice.”

Above all else, Pinkus underscores that the group’s creative output remains vital and resonant. “Do I think Deadheads will ever get enough of the shows being released? Absolutely not,” he says. “It’s the same reason we go to a Picasso exhibit every time it’s at LACMA. What the Dead created was great music, and like Beethoven or Brahms, they will stand the test of time. This band performed 2,300 shows, and through my Deadhead lens I won’t rest until I have all 2,300. Then I’ll go back and start listening again.” ●



## ‘EVERY TAPE TELLS A STORY’

Longtime Dead archivist David Lemieux on plotting the band’s reissue series for the next 22 years

**W**hen the Grateful Dead went into the studio in early 1967 with nine tracks from its live show, anchored on Ron “Pigpen” McKernan’s bluesy vocals and “’96 Tears”-style organ, the band expanded just one song, “Viola Lee Blues,” beyond five or six minutes. While any Deadhead can tell the difference between a Jerry Garcia solo in 1966 and one from 1971, no one knows more about the group’s sonic evolution than longtime archivist David Lemieux, 46, who describes that era as “nascent Grateful Dead, before they became psychedelic warriors.” The history and fine arts in film major from Ottawa, Ontario, compiled the new two-disc set documenting the band’s self-titled debut with Rhino Records, the first of a 50th-anniversary reissue series through 2039.

Lemieux oversees the Dead’s Los Angeles archive of thousands of tapes, arranged meticulously by year and format. “To me, as a Deadhead and as an archivist, every one of those tapes tells a story.” Speaking from his Ottawa home, he opens up about the new *Grateful Dead* reissue and the challenges of plotting a trajectory for the next 22 years.

**How do you keep finding more and more material, like the live second disc in the debut LP reissue?**

We didn’t have a lot in the way of outtakes, so what we decided to do was find

a really great live show that represented the sound of the Grateful Dead on that first record. They were getting more experimental as they headed toward the end of ‘67, with Robert Hunter writing more lyrics and things like “Dark Star” coming, and also [drummer] Mickey Hart joining.

**David Browne’s *So Many Roads* describes the album as having a “brittle, jittery energy, as if the Dead were hurtling through their repertoire as quickly as possible.” Is that a fair assessment of the band’s 1966 live show as well?**

They were focusing on how tight they could be. One song on the first album that really reflects the live Dead sound, as it would become later, would be “Viola Lee Blues.” It hit a couple of peaks that I call “the frenzy point.” They were a disciplined band in the early days.

**How did you get into archiving Grateful Dead recordings in the first place?**

When I was about 16 or 17, I started collecting [Dead] tapes. We were trading in batches of 10, so before you knew it, you’ve got 200, then 300, then 500, then you know a guy who’s got 1,000, and you go, “I want 1,000.” Around 1991 or so, I read a story about the Dead’s archive that mentioned archivist Dick Latvala. I remember thinking, “Wow, there’s a Grateful Dead archivist?”

**What does the Dead’s vault look like? I imagine an endless, museum-like library.**

Since 2006 it has been in the greater Los Angeles area. Visually, unless you’re a Deadhead, it’s not that exciting. It’s thousands and thousands of tapes on shelves. By no means is it a museum.

**Where do the band members fit in with your job and the *Grateful Dead* reissue? How involved were they?**

They don’t tend to be extremely involved, largely owing to how busy they are with current projects. To them, that is not only the past, but the ancient past. Phil Lesh is incredibly busy with Terrapin Crossroads, and Bob Weir, Mickey and Billy Kreutzmann are busy with Dead and Co. I still get emails quite often from the guys going, “Oh, my God, I’ve heard from so many people that *Dave’s Picks* was such a great show.”

**Did the Fare Thee Well concerts create more public interest in the Dead that flows back to the archive?**

We have a very loyal fan base. I don’t think it translated to a massive interest in the archival CD sales, but certainly those shows made the Dead once again a very mainstream story. People like my mom, she doesn’t pay too much attention to the Dead scene and what I do, but she’d say, “Wow, I hear the Dead sold out Chicago — 75,000 people a night.”

**How nice is it to know there’s some security, or at least a solid plan, with an album release through 2039?**

It gives us some rare structure. We know for sure that every year we’re going to release four *Dave’s Picks*, which are the three-CD complete live shows, quarterly. We know we’re going to do one big box set each year, whether that’s an eight-CD set or an 11-CD set, like the one we have coming up. This gives us one other big thing to focus on every year. —STEVE KNOPPER

# ROAR

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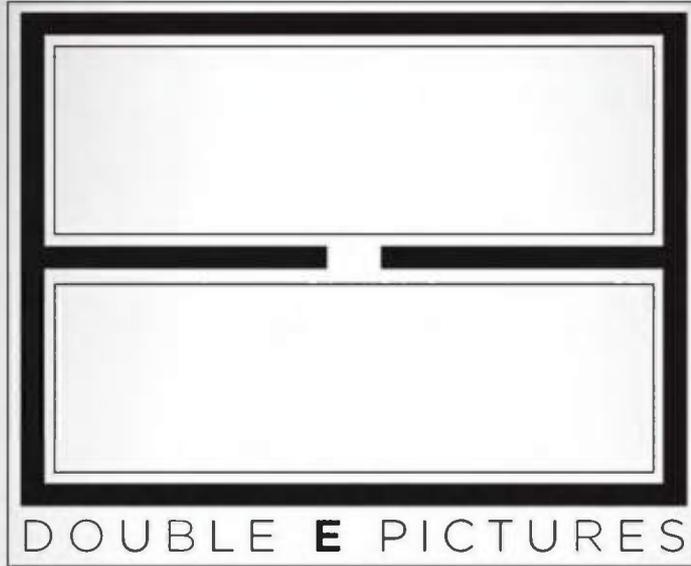


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# Billboard Artist 100

March 18  
2017  
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**NO. 1**  
FUTURE

The rapper holds at No. 1 on the Artist 100 as he scores unprecedented debuts atop the Billboard 200 albums chart in consecutive weeks (see page 72).

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
35	1	1	<b>#1</b> FUTURE	A-1/FREEBANDZ/EPIC	1	85
1	2	2	BRUNO MARS	ATLANTIC/AG	1	128
2	3	3	ED SHEERAN	ATLANTIC/AG	1	134
4	4	4	THE WEEKND	XO/REPUBLIC	1	125
9	7	5	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	2	66
12	9	6	RIHANNA	WESTBURY ROAD/ROC NATION	2	136
41	37	7	LITTLE BIG TOWN	CAPITOL NASHVILLE/UMGN	7	59
6	5	8	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	140
8	11	9	MIGOS	QUALITY CONTROL/300/AG	1	21
3	6	10	ADELE	XL/COLUMBIA	1	109
13	8	11	SHAWN MENDES	ISLAND	1	108
7	10	12	BIG SEAN	G.O.O.D./DEF JAM	2	82
11	13	13	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	1	98
24	27	14	METALLICA	BLACKENED	2	90
19	28	15	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	139
5	14	16	LADY GAGA	STREAMLINE/INTERSCOPE/IGA	1	40
20	26	17	ALESSIA CARA	EP/DEF JAM	12	78

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
RE-ENTRY	18	18	AARON WATSON	BIG LABEL/THIRTY TIGERS	18	2
25	17	19	GARTH BROOKS	PEARL	7	27
RE-ENTRY	20	20	JOHN MAYER	COLUMBIA	4	4
26	24	21	SAM HUNT	MCA NASHVILLE/UMGN	5	133
18	16	22	MAROON 5	222/INTERSCOPE/IGA	1	140
17	18	23	ARIANA GRANDE	REPUBLIC	1	138
14	21	24	TAYLOR SWIFT	BIG MACHINE/BMLG	1	136
35	39	25	JUSTIN TIMBERLAKE	RCA	5	94
15	25	26	KATY PERRY	CAPITOL	6	134
82	32	27	KODAK BLACK	DOLLAZ N DEALZ	27	9
29	23	28	RAE SREMMURD	EAR DRUMNER/INTERSCOPE/IGA	5	104
42	34	29	MARIAN HILL	PHOTO FINISH/REPUBLIC	29	7
39	30	30	J. COLE	DREAMVILLE/ROC NATION	1	99
22	33	31	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	8	101
16	29	32	ZAYN	RCA	1	45
10	22	33	BEYONCE	PARKWOOD/COLUMBIA	2	138
21	20	34	BTS	BIG HIT ENTERTAINMENT/LOEN ENTERTAINMENT	16	21
58	86	35	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	130

The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, streaming activity data from online music sources tracked by Nielsen Music and fan interaction on social networking sites as compiled by West Big Sound. See Charts Legend on billboard.com for complete rules and explanations. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

AIRPLAY/STREAMING & SALES DATA COMPILED BY  
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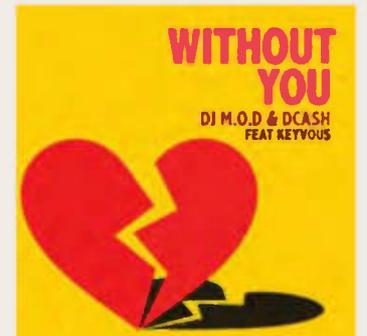
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# Marian Hill's 'Down' Is Up

Marian Hill (above) continues to hit new heights thanks to its breakthrough hit "Down." The duo of singer **Samantha Gongol** and producer **Jeremy Lloyd** pushes 34-29 on the Billboard Artist 100 as "Down" rises 25-21 on the Billboard Hot 100. The track builds on the momentum of its synch in an ad for Apple iPhone 7 + AirPods (following its Jan. 14 premiere) as it climbs 10-9 on Digital Song Sales, up 4 percent to 46,000 downloads sold in the week ending March 2, according to Nielsen Music. It surges 29-19 on Radio Songs (49 million in audience, up 16 percent) and debuts at No. 50 on Streaming Songs (9.6 million U.S. streams, up 5 percent).

With Marian Hill joining acts such as **U2**, **Bob Dylan** and **Taylor Swift** whose music has been used for Apple campaigns, Gongol told *Billboard* in a March 2 Facebook Live chat that the act "grew up watching those ads, so when we actually saw the spot, it was incredible." Added Lloyd: "We've been fortunate for the reaction that has happened." "Down" — from the twosome's 2016 album *Act One*, up to a new high of No. 5 on Top Rock Albums (12,000 equivalent units) — "was always a special song to us," said Lloyd. "We put it first on the album. It just felt very particularly us. It felt super-minimal in a way that we're always circling around, but this was the most pure distillation of it."

—Gary Trust

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
23	31	36	<b>SIA</b>	MONKEY PUZZLE/RCA	5	140
-	83	37	<b>COLDPLAY</b>	PARLOPHONE/ATLANTIC/AG	4	92
34	36	38	<b>EMINEM</b>	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	140
60	43	39	<b>FLORIDA GEORGIA LINE</b>	BMLG	1	140
57	49	40	<b>LUKE BRYAN</b>	CAPITOL NASHVILLE/UMGN	1	139
59	47	41	<b>GUCCI MANE</b>	GUWOP/ATLANTIC/AG	6	21
37	44	42	<b>BRANTLEY GILBERT</b>	VALORY/BMLG	3	46
45	45	43	<b>JAMES ARTHUR</b>	COLUMBIA	43	9
36	42	44	<b>LIL UZI VERT</b>	GENERATION NOW/ATLANTIC/AG	16	35
64	50	45	<b>JON PARDI</b>	CAPITOL NASHVILLE/UMGN	28	20
RE-ENTRY		46	<b>PRINCE ROYCE</b>	RCA/SONY MUSIC LATIN	46	10
46	46	47	<b>MICHAEL JACKSON</b>	MJJ/EPIC	25	108
47	41	48	<b>JON BELLION</b>	VISIONARY/CAPITOL	25	21
RE-ENTRY		49	<b>CALVIN HARRIS</b>	FLY EYE/COLUMBIA	9	101
75	59	50	<b>JULIA MICHAELS</b>	REPUBLIC	50	4
						
63	56	51	<b>IMAGINE DRAGONS</b>	KIDINAKORNER/INTERSCOPE/IGA	2	108
65	35	52	<b>BEBE REXHA</b>	WARNER BROS.	35	35
54	52	53	<b>POST MALONE</b>	REPUBLIC	20	36
44	51	54	<b>THOMAS RHETT</b>	VALORY/BMLG	7	109
32	48	55	<b>JOHN LEGEND</b>	COLUMBIA	15	94
48	57	56	<b>JASON ALDEAN</b>	MACON/BROKEN BOW/BBMG	1	131
59	38	57	<b>SELENA GOMEZ</b>	INTERSCOPE/IGA	2	116
-	19	58	<b>ALISON KRAUSS</b>	CAPITOL	19	2
6	53	59	<b>TRAIN</b>	COLUMBIA	14	11
55	61	60	<b>PANIC! AT THE DISCO</b>	DCD2/FUELED BY RAMEN/AG	3	67
72	77	61	<b>BLAKE SHELTON</b>	WARNER BROS. NASHVILLE/WMN	1	140
40	58	62	<b>CAMILA CABELLO</b>	SYCO/EPIC	29	23
73	64	63	<b>NIALL HORAN</b>	NEON HAZE/CAPITOL	11	23
70	62	64	<b>TRAVIS SCOTT</b>	GRAND HUSTLE/EPIC	5	51
28	68	65	<b>BRETT YOUNG</b>	BMLG	28	13
86	71	66	<b>CHRIS BROWN</b>	RCA	1	134
77	69	67	<b>CLEAN BANDIT</b>	ATLANTIC/AG	35	26
76	78	68	<b>ERIC CHURCH</b>	EMI NASHVILLE/UMGN	8	133
67	67	69	<b>DJ SNAKE</b>	DJ SNAKE/INTERSCOPE/IGA	16	94
49	65	70	<b>KENDRICK LAMAR</b>	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	111

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
50	63	71	<b>HALSEY</b>	ASTRALWERKS	4	67
79	82	72	<b>CHRIS STAPLETON</b>	MERCURY NASHVILLE/UMGN	2	71
30	85	73	<b>PRINCE</b>	NPG	1	34
69	60	74	<b>DJ KHALED</b>	WE THE BEST/EPIC	3	36
84	80	75	<b>KYLE</b>	INDIE-POP	75	6
RE-ENTRY		76	<b>ZEDD</b>	INTERSCOPE/IGA	17	28
89	84	77	<b>MEGHAN TRAINOR</b>	EPIC	1	136
						
56	76	78	<b>DAFT PUNK</b>	DAFT LIFE/COLUMBIA	35	24
68	81	79	<b>CARRIE UNDERWOOD</b>	19/ARISTA NASHVILLE/SMN	3	127
83	89	80	<b>P!NK</b>	RCA	16	59
31	70	81	<b>REBA MCENTIRE</b>	ROCKIN' R/NASH ICON/BMLG	8	9
RE-ENTRY		82	<b>BRETT ELDRIDGE</b>	ATLANTIC/WMN	9	57
-	40	83	<b>LANA DEL REY</b>	POLYDOR/INTERSCOPE/IGA	5	45
85	87	84	<b>DIERKS BENTLEY</b>	CAPITOL NASHVILLE/UMGN	3	73
74	75	85	<b>MACHINE GUN KELLY</b>	EST19XX/BAD BOY/INTERSCOPE/IGA	11	15
52	54	86	<b>AMINE</b>	REPUBLIC	27	20
81	88	87	<b>LIL YACHTY</b>	LIL BOAT SAILING TEAM/QUALITY CONTROL/MOTOWN/CAPITOL	50	28
RE-ENTRY		88	<b>JASON DERULO</b>	BELUGA HEIGHTS/WARNER BROS.	4	103
RE-ENTRY		89	<b>AULI'I CRAVALHO</b>	WALT DISNEY	58	2
71	79	90	<b>KELSEA BALLERINI</b>	BLACK RIVER	44	44
-	13	91	<b>CHARLIE WILSON</b>	P MUSIC/RCA	13	3
91	91	92	<b>THE LUMINEERS</b>	DUALTONE	1	43
-	99	93	<b>MICHAEL RAY</b>	ATLANTIC/WMN	57	5
RE-ENTRY		94	<b>SHAKIRA</b>	SONY MUSIC LATIN/RCA	35	26
NEW		95	<b>REMY MA</b>	RNG/EMPIRE RECORDINGS	95	1
						
98	97	96	<b>CHARLIE PUTH</b>	ARTIST PARTNERS GROUP/ATLANTIC/AG	10	98
96	96	97	<b>CHRIS YOUNG</b>	RCA NASHVILLE/SMN	13	50
-	74	98	<b>KYGO</b>	ULTRA/RCA	44	3
RE-ENTRY		99	<b>LORDE</b>	LAVA/REPUBLIC	21	38
97	95	100	<b>NICKY JAM</b>	LA INDUSTRIA/SONY MUSIC LATIN	38	7

The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, streaming activity data from online music sources tracked by Nielsen Music and for interaction on social networking sites as compiled by West Big Sound. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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# Billboard 200

March 18  
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LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS ON CHART
NOT RATED	1	<b>FUTURE</b>	A1/FREEBANDZ/EPIC	HNRDXX	1	1
1	2	<b>FUTURE</b>	A1/FREEBANDZ/EPIC	FUTURE	1	2
2	3	<b>BRUNO MARS</b>	ATLANTIC/AG	24K Magic	2	15
NEW	4	<b>LITTLE BIG TOWN</b>	CAPITOL NASHVILLE/UMGN	The Breaker	4	1
10	5	<b>SOUNDTRACK</b>	VILLA 40/DREAMWORKS/RCA	Trolls	3	23
5	6	<b>MIGOS</b>	QUALITY CONTROL/300/AG	Culture	1	5
4	7	<b>THE WEEKND</b>	XO/REPUBLIC	Starboy	1	14
16	8	<b>GG SOUNDTRACK</b>	WALT DISNEY	Moana	2	15
6	9	<b>BIG SEAN</b>	G.O.D./DEF JAM	I Decided.	1	4
NEW	10	<b>AARON WATSON</b>	BIG LABEL/THIRTY TIGERS	Vaquero	10	1
18	11	<b>SOUNDTRACK</b>	SUMMIT/INTERSCOPE/IGA	La La Land	2	12
3	12	<b>SOUNDTRACK</b>	UNIVERSAL STUDIOS/REPUBLIC	Fifty Shades Darker	1	3
NEW	13	<b>JOHN MAYER</b>	The Search For Everything: Wave Two (EP)		13	1
NEW	14	<b>PS METALLICA</b>	BLACKENED	Hardwired...To Self-Destruct	1	15
12	15	<b>GARTH BROOKS</b>	PEARL	The Ultimate Collection	6	8
13	16	<b>POST MALONE</b>	REPUBLIC	Stoney	6	12
17	17	<b>ORIGINAL BROADWAY CAST</b>	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	75
15	18	<b>DRAKE</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	44
23	19	<b>RIHANNA</b>	WESTBURY ROAD/ROC NATION	ANTI	1	58
25	20	<b>VARIOUS ARTISTS</b>	RCA	The RCA-List, Vol 4	10	4
14	21	<b>TWENTY ONE PILOTS</b>	FUELED BY RAMEN/AG	Blurryface	1	94
22	22	<b>ADELE</b>	XL/COLUMBIA	25	1	67
21	23	<b>CHANCE THE RAPPER</b>	CHANCE THE RAPPER	Coloring Book	8	42
NEW	24	<b>NAV</b>	XO/REPUBLIC	NAV	24	1
NEW	25	<b>PRINCE ROYCE</b>	SONY MUSIC/LATIN	FIVE	25	1
24	26	<b>J. COLE</b>	DREAMVILLE/ROC NATION	4 Your Eyez Only	1	12
20	27	<b>LADY GAGA</b>	STREAMLINE/INTERSCOPE/IGA	Joanne	1	19
28	28	<b>VARIOUS ARTISTS</b>	UNIVERSAL/SONY MUSIC/LEGACY	NOW 61	5	5
29	29	<b>ALISON KRAUSS</b>	CAPITOL	Windy City	9	2
27	30	<b>TRAVIS SCOTT</b>	GRAND MULE/EPIC	Birds In The Trap Sing McKnight	1	26
31	31	<b>KEITH URBAN</b>	HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	4	43
35	32	<b>CHRIS STAPLETON</b>	MERCURY NASHVILLE/UMGN	Traveller	1	77
26	33	<b>RAE SREMMURD</b>	EAR DRUMMER/INTERSCOPE/IGA	SremmLife 2	4	29
34	34	<b>THE CHAINSMOKERS</b>	DISRUPTOR/COLUMBIA	Collage (EP)	6	17
30	35	<b>BRANTLEY GILBERT</b>	VALDRY/BMLG	The Devil Dont Sleep	2	5
22	36	<b>BEYONCE</b>	PARKWOOD/COLUMBIA	Lemonade	1	45
36	37	<b>SOUNDTRACK</b>	DC/ATLAS/WATER TOWER/ATLANTIC/AG	Suicide Squad: The Album	1	30
40	38	<b>ARIANA GRANDE</b>	REPUBLIC	Dangerous Woman	2	41
19	39	<b>SHAWN MENDES</b>	ISLAND	Illuminate	1	23
NEW	40	<b>SOUNDTRACK</b>	ATLANTIC/AG	The Shack	40	1
53	41	<b>FLORIDA GEORGIA LINE</b>	BMLG	Dig Your Roots	2	27
39	42	<b>KEHLANI</b>	TSUNAMI MOB/ATLANTIC/AG	SweetSexySavage	3	5
34	43	<b>REBA MCENTIRE</b>	ROCKIN' R/NASH ICON/BMLG	Sing It Now: Songs Of Faith & Hope	4	4
NEW	44	<b>VARIOUS ARTISTS</b>	EPIC	Epic Lit (Version 3)	44	1
41	45	<b>JON BELLION</b>	VISIONARY/CAPITOL	The Human Condition	5	32
47	46	<b>MARIAN HILL</b>	PHOTO FINISH/REPUBLIC	Act One	42	7
45	47	<b>PANIC! AT THE DISCO</b>	DC/DZ/FUELED BY RAMEN/AG	Death Of A Bachelor	1	59
48	48	<b>ZI SAVAGE &amp; METRO BOOMIN</b>	SILLAGHTER GANG	Savage Mode	23	33
43	49	<b>ED SHEERAN</b>	ATLANTIC/AG	x	1	141
NEW	50	<b>THUNDERCAT</b>	BRAINFEEDER	Drunk	50	1



## Future's First: Back-To-Back No. 1s

For the first time, an artist has achieved back-to-back No. 1 debuts on the Billboard 200 in successive weeks. **Future's** *HNRDXX* starts atop the tally, bumping his own self-titled set, which opened at No. 1 a week earlier, to No. 2. *HNRDXX* launches with 121,000 equivalent album units earned in the week ending March 2, according to Nielsen Music.

Future is also just the sixth artist — and first since 1968 — to replace himself at No. 1. It last happened with **Simon & Garfunkel** that year, when the duo replaced itself three times with *Bookends* and *The Graduate*. Before that, **The Monkees**, **Herb Alpert & The Tijuana Brass**, **The Beatles** and **Peter, Paul & Mary** managed the achievement (dating back to 1963, when the Billboard 200 combined its previously separate mono and stereo listings into one overall tally).

With *HNRDXX* at No. 1 and *Future* at No. 2, the artist is just the 10th act to claim the top two rungs of the chart simultaneously.

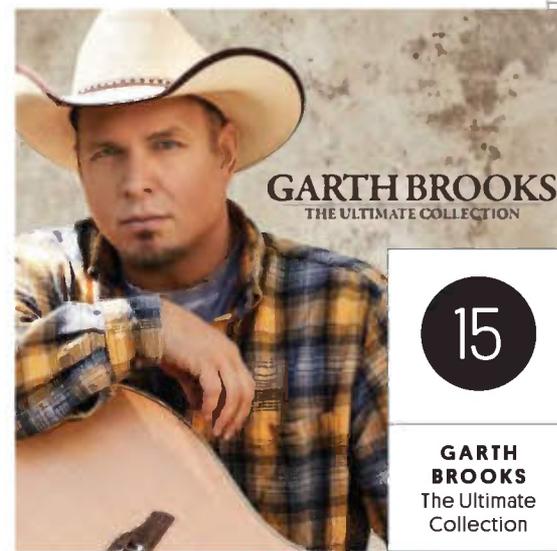
Future's *HNRDXX* likely will step aside after a week at the top, say industry forecasters. On the next chart, dated March 25, it appears **Ed Sheeran's** new *(Divide)* will blast in at No. 1 with the largest week of 2017. Prognosticators suggest the set could earn more than 400,000 equivalent album units in the week ending March 9, with perhaps 300,000-plus of that sum in traditional album sales.

—Keith Caulfield

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS ON CHART
46	51	<b>PRINCE</b>	NPG/WARNER BROS.	4Ever	33	15
42	52	<b>THE WEEKND</b>	XO/REPUBLIC	Beauty Behind The Madness	1	79
56	53	<b>THOMAS RHETT</b>	VALORY/BMLG	Tangled Up	6	75
8	54	<b>RYAN ADAMS</b>	PAX.AM/BLUE NOTE	Prisoner	8	2
52	55	<b>TWENTY ONE PILOTS</b>	FUELED BY RAMEN/AG	Vessel	21	133
57	56	<b>JAMES ARTHUR</b>	COLUMBIA	Back From The Edge	52	17
7	57	<b>CHARLIE WILSON</b>	P.MUSIC/RCA	In It To Win It	7	2
58	58	<b>BRYSON TILLER</b>	TRAPSOUL/RCA	TRAPSOUL	8	75
54	59	<b>KANYE WEST</b>	G.O.O.D./DEF JAM	The Life Of Pablo	1	47
66	60	<b>SAM HUNT</b>	MCA NASHVILLE/UMGN	Montevallo	3	123
55	61	<b>BRETT YOUNG</b>	BMLG	Brett Young	18	3
64	62	<b>J. COLE</b>	DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	117
67	63	<b>CHILDISH GAMBINO</b>	MCDI/GIASSNOTE	Awaken, My Love!	5	13
62	64	<b>PNB ROCK</b>	EMPIRE RECORDINGS/ATLANTIC/AG	GTMM: Go In Thru The Motions	28	7
84	65	<b>LUKE BRYAN</b>	CAPITOL NASHVILLE/UMGN	Kill The Lights	1	82
60	66	<b>SIA</b>	MONKEY PUZZLE/RCA	This Is Acting	4	57
172	67	<b>ORIGINAL BROADWAY CAST RECORDING</b>	AUTUMN SMILE BROADWAY LIMITED LIABILITY/ATLANTIC/AG	Dear Evan Hansen	8	4
63	68	<b>JUSTIN BIEBER</b>	SCHOOL BOY/RAMOND BRAUN/DEF JAM	Purpose	1	68
44	69	<b>FAT JOE &amp; REMY MA</b>	RNG/EMPIRE RECORDINGS	Plata O Plomo	44	2
38	70	<b>JIDENNA</b>	WONDALAND/EPIC	The Chief	38	2
76	71	<b>6LACK</b>	LVNR/INTERSCOPE/IGA	FREE 6LACK	68	11
71	72	<b>EMINEM</b>	WEB/AFTERMATH/INTERSCOPE/UME	The Eminem Show	1	309
86	73	<b>JON PARDI</b>	CAPITOL NASHVILLE/UMGN	California Sunrise	11	35
77	74	<b>KENDRICK LAMAR</b>	GOOD KID, m.A.A.d city		2	227
70	75	<b>G-EAZY</b>	G-EAZY/RVC/BPG/RCA	When It's Dark Out	5	65
61	76	<b>ADELE</b>	XL/COLUMBIA	21	1	315
68	77	<b>FUTURE</b>	A1/FREEBANDZ/EPIC	DS2	1	85
65	78	<b>DRAKE</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	209
82	79	<b>JASON ALDEAN</b>	MACON/BROKEN BOW/BMG	They Don't Know	1	25
69	80	<b>BRUNO MARS</b>	ELEKTRA/AG	Doo-Wops & Hooligans	3	313
74	81	<b>GUCCI MANE</b>	THE RETURN OF EAST ATLANTA SANTA		16	11
NEW	82	<b>OLD 97'S</b>	ATO	Graveyard Whistling	82	1
73	83	<b>KEVIN GATES</b>	BREAD WINNERS ASSOCIATION/ATLANTIC/AG	Islah	2	57
72	84	<b>ALESSIA CARA</b>	EPY/DEF JAM	Know-It-All	9	68
50	85	<b>VARIOUS ARTISTS</b>	GRAMMY/ATLANTIC/AG	2017 Grammy Nominees	16	6
78	86	<b>LIL UZI VERT</b>	GENERATION NOW/ATLANTIC/AG	Lil Uzi Vert Vs. The World	37	40
80	87	<b>DRAKE</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	1	108
85	88	<b>THE LUMINEERS</b>	DUATONE	Cleopatra	1	47
81	89	<b>METALLICA</b>	BLACKENED/WARNER BROS.	Metallica	1	420
79	90	<b>MELANIE MARTINEZ</b>	ATLANTIC/AG	Cry Baby	6	81
51	91	<b>BEBE REXHA</b>	WARNER BROS.	All Your Fault: Pt. 1 (EP)	51	2
83	92	<b>HALSEY</b>	ASTRALWORKS	Badlands	2	79
92	93	<b>QUEEN</b>	HOLLYWOOD	Greatest Hits I II & III: The Platinum Collection	48	77
88	94	<b>BOB MARLEY AND THE WAILERS</b>	TUFF GONG/ISLAND/UME	Legend: The Best Of...	5	459
87	95	<b>TRAIN</b>	CRUSH MUSIC/SUNKEN FOREST/COLUMBIA	A Girl A Bottle A Boat	8	5
106	96	<b>BLAKE SHELTON</b>	WARNER BROS. NASHVILLE/WMN	If I'm Honest	3	41
59	97	<b>MAREN MORRIS</b>	COLUMBIA NASHVILLE/SMN	Hero	5	39
RE	98	<b>LEON BRIDGES</b>	LISASAWYER63/COLUMBIA	Coming Home	6	34
75	99	<b>LADY GAGA</b>	STREAMLINE/KON LIVE/CHERRY TREE/INTERSCOPE/IGA	The Fame	2	176
103	100	<b>JOURNEY</b>	COLUMBIA/LEGACY	Journey's Greatest Hits	10	450

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
RE	101	JOHN MAYER	COLUMBIA	The Search For Everything: Wave One (EP)	2	4
100	102	EMINEM	WEBSHADY/AFTERMATH/INTERSCOPE/JGA	Curtain Call: The Hits	1	330
122	103	2PAC	AMARU/DEATH ROW/INTERSCOPE/JGME	Greatest Hits	3	180
93	104	A BOOGIE WIT DA HOODIE	HIGHBRIDGE THE LABEL/JAG	Artist	70	21
104	105	FRANK OCEAN	BOYS DON'T CRY	Blonde	1	28
98	106	DIERKS BENTLEY	CAPITOL NASHVILLE/UMGN	Black	2	38
99	107	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	176
107	108	ERIC CHURCH	EMI NASHVILLE/UMGN	Mr. Misunderstood	2	69
143	109	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	Kane Brown	10	13
NEW	110	DARIO	DARIO	Point Of No Return	110	1
105	111	MIRANDA LAMBERT	VANNER/RCA NASHVILLE/SMN	The Weight Of These Wings	3	15
120	112	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	Reloaded: 20 #1 Hits	5	71
113	113	DJ SNAKE	DJ SNAKE/INTERSCOPE/JGA	Encore	8	30
97	114	BRUNO MARS	ATLANTIC/JAG	Unorthodox Jukebox	1	161
89	115	KELSEA BALLERINI	BLACK RIVER	The First Time	31	85
110	116	LANA DEL REY	POLYDOR/INTERSCOPE/JGA	Born To Die	2	265
118	117	MICHAEL JACKSON	EPIC/LEGACY	The Essential Michael Jackson	46	187
114	118	SAM SMITH	CAPITOL	In The Lonely Hour	2	142
116	119	KIDZ BOP KIDS	KIDZ BOP/RAZER & TIE/CONCORD	Kidz Bop 34	18	6
119	120	DISTURBED	REPRISE/WARNER BROS.	Immortalized	1	80
113	121	FETTY WAP	RCA/300/JAG	Fetty Wap	1	74
127	122	CREEDENCE CLEARWATER REVIVAL	FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	304
108	123	DRAKE & FUTURE	A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	What A Time To Be Alive	1	75
NEW	124	RHIANNON GIDDENS	NONESUCH/WARNER BROS.	Freedom Highway	124	1
123	125	LIL UZI VERT	GENERATION NOW/ATLANTIC/JAG	The Perfect LUV Tape	55	29
128	126	GUNS N' ROSES	GEFFEN/UMG	Greatest Hits	3	389
117	127	SOUNDTRACK	UNIVERSAL STUDIOS/ILLUMINATION/REPUBLIC	Sing	8	12
125	128	MICHAEL JACKSON	EPIC/LEGACY	Thriller	1	288
144	129	RED HOT CHILI PEPPERS	WARNER BROS.	Greatest Hits	18	119
115	130	LAUREN DAIGLE	CENTRICITY/CAPITOL CMG	How Can It Be	28	95
RE	131	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.	Platinum Hits	68	12
112	132	D.R.A.M.	#1EP/CHECK/EMPIRE REEDRINGS	Big Baby D.R.A.M.	19	19
102	133	JOHN LEGEND	COLUMBIA	Darkness And Light	14	13
NEW	134	ACCEPTANCE	RISE	Colliding By Design	134	1
117	135	FLEETWOOD MAC	WARNER BROS./RHINO	Rumours	1	212
121	136	ED SHEERAN	ELEKTRA/JAG	+	5	201
140	137	FLORIDA GEORGIA LINE	BMLG	Here's To The Good Times	4	212
138	138	BEYONCE	PARKWOOD/COLUMBIA	Beyonce	1	162
95	139	LUKAS GRAHAM	WARNER BROS.	Lukas Graham	3	42
NEW	140	HIPPO CAMPUS	GRAND JURY	Landmark	140	1
141	141	ZAC BROWN BAND	ROAR/SOUTHERN GROUND/ATLANTIC/JAG	Greatest Hits So Far...	20	108
127	142	FUTURE	A-1/FREEBANDZ/EPIC	EVOL	1	52
111	143	DJ KHALED	WE THE BEST/EPIC	Major Key	1	31
144	144	THE WEEKND	XO/REPUBLIC	Trilogy	4	155
136	145	IMAGINE DRAGONS	KID IAKORNER/INTERSCOPE/JGA	Night Visions	2	231
152	146	EMINEM	WEBSHADY/AFTERMATH/INTERSCOPE/JGA	Recovery	1	268
142	147	BILLY JOEL	COLUMBIA/LEGACY	The Essential Billy Joel	15	86
146	148	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	Crash My Party	1	181
138	149	KALEO	ELEKTRA/ATLANTIC/JAG	A / B	16	32
139	150	KODAK BLACK	DOLLAZ N' DEALZ	Lil Big Pac	134	11

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
141	151	HOZIER	RUBYWORKS/COLUMBIA	Hozier	2	121
135	152	PARTYNEXTDOOR	DVD SOUND/WARNER BROS.	PARTYNEXTDOOR 3 (P3)	3	28
174	153	COLE SWINDELL	AMARU/DEATH ROW/INTERSCOPE/JGME	You Should Be Here	6	41
145	154	BEYONCE	MUSIC WORLD/COLUMBIA	I Am...Sasha Fierce	1	144
RE	155	JOHNNY CASH	COLUMBIA NASHVILLE/LEGACY/AMERICAN/ISLAND/UMG	The Legend Of Johnny Cash	5	251
133	156	BIG SEAN	G.O.O.D./DEF JAM	Dark Sky Paradise	1	99
159	157	EMINEM	WEBSHADY/AFTERMATH/INTERSCOPE/JGA	The Marshall Mathers LP 2	1	164
157	158	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	The Pinkprint	2	110
150	159	THE BEATLES	APPLE/CAPITOL/UMG	1	1	262
148	160	CHARLIE PUTH	ARTIST PARTNERS GROUP/ATLANTIC/JAG	Nine Track Mind	6	55
156	161	SHAWN MENDES	ISLAND	Handwritten	1	98
173	162	VARIOUS ARTISTS	ATLANTIC/JAG	This Is A Challenge	93	11
NEW	163	SUICIDE SILENCE	NUCLEAR BLAST	Suicide Silence	163	1
126	164	RAE SREMMURD	EAR DRUMMER/INTERSCOPE/JGA	SremmLife	5	111
165	165	CARRIE UNDERWOOD	1945/RCA NASHVILLE/SMN	Greatest Hits: Decade #1	4	113
RE	166	THE NOTORIOUS B.I.G.	BAD BOY/RHINO	Greatest Hits	1	71
176	167	USHER	LAFACE/LEGACY	Confessions	1	119
178	168	GARTH BROOKS	PEARL	The Ultimate Hits	3	131
158	169	THE BEATLES	APPLE/CAPITOL/UMG	Abbey Road	1	205
NEW	170	KING GIZZARD AND THE LIZARD WIZARD	FLIGHTLESS/ATO	Flying Microtonal Banana	170	1
147	171	YO GOTTI	COCAINE MUIZIK/EPIC	White Friday (CM9)	16	10
134	172	NIRVANA	SUB POP/CGE/GEFFEN/UMG	Nevermind	1	351
149	173	SOLANGE	SANIT/COLUMBIA	A Seat At The Table	1	22
RE	174	FITZ AND THE TANTRUMS	DANGEROUS/ELEKTRA/JAG	Fitz And The Tantrums	17	21
RE	175	LED ZEPPELIN	SWAN SONG/ATLANTIC/RHINO	Mothership	7	215
180	176	PANIC! AT THE DISCO	TOO WEIRD TO LIVE, TOO RARE TO DIE! DECA/DANCE/PUELED BY RAMEN/JAG	Too Weird To Live, Too Rare To Die!	2	99
129	177	THE 1975	I LIKE IT WHEN YOU SLEEP, FOR YOU ARE SO BEAUTIFUL YET SO UNAWARE OF IT DIRT/NINTERSCOPE/JGA	I Like It When You Sleep, For You Are So Beautiful Yet So Unaware Of It	1	52
169	178	NICKY JAM	LA INDUSTRIA/SONY MUSIC LATIN	Fenix	28	6
NEW	179	NEWSPRING WORSHIP	DREAM WORSHIP/DREAM/CAPITOL CMG	Able	179	1
168	180	YOUNG THUG	300/ATLANTIC/JAG	JEFFERY	8	19
NEW	181	MONEYBAGG YO	BE GREAT/COCAINE MUIZIK	Heartless	181	1
182	182	J. COLE	ROC A FELLA/COLUMBIA	Born Sinner	1	97
RE	183	VARIOUS ARTISTS	SONY MUSIC/UNIVERSAL/UMG	NOW 60	7	13
175	184	MEGHAN TRAINOR	EPIC	Thank You	3	42
164	185	CARRIE UNDERWOOD	1945/RCA NASHVILLE/SMN	Storyteller	2	71
RE	186	EAGLES	WARNER STRATEGIC MARKETING/RHINO	The Very Best Of The Eagles	3	181
163	187	TAYLOR SWIFT	BIG MACHINE/BMLG	1989	1	123
165	188	MEEK MILL	MAYBACK/ATLANTIC/JAG	DC4	3	18
155	189	CHILDISH GAMBINO	GLASSNOTE	Because The Internet	7	121
167	190	KANYE WEST	ROC A FELLA/DEF JAM	Graduation	1	115
186	191	G-EAZY	G-EAZY/RV6/BPG/RCA	These Things Happen	3	133
RE	192	SKILLET	HEAR IT LOUD/ATLANTIC/JAG	Unleashed	3	19
192	193	NICKELBACK	ROADRUNNER/JAG	The Best Of Nickelback: Volume 1	21	33
181	194	ELTON JOHN	ROCKET/UTW/UMG	Greatest Hits 1970-2002	12	135
184	195	MAROON 5	ZZZ/INTERSCOPE/JGA	V	1	117
160	196	CHRIS YOUNG	RCA NASHVILLE/SMN	I'm Comin' Over	5	49
171	197	KANYE WEST	ROC A FELLA/DEF JAM	My Beautiful Dark Twisted Fantasy	1	92
179	198	JEREMIH	MIKE SCHULTZ/DEF JAM	Late Nights: The Album	42	60
RE	199	GODSMACK	REPUBLIC	Live & Inspired	19	5
166	200	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/JGA	To Pimp A Butterfly	1	97



**GARTH BROOKS**  
THE ULTIMATE COLLECTION

**15**

**GARTH BROOKS**  
The Ultimate Collection

Garth Brooks' Target-exclusive 10-CD box set *The Ultimate Collection* has gained a second life on the chart, thanks to clearance pricing. The title, which initially sold for \$29.99, had its price drop to \$8.98 in recent weeks. In turn, after a four-week vacation from the tally, the set returned on the Feb. 18 list and has spent the last two weeks in the top 20. With another 27,000 copies sold in the week ending March 2, *Ultimate's* sales stand at 523,000 — Brooks' 18th album to sell a half-million. —k.c.



**14**

**METALLICA**  
Hardwired...  
To Self-Destruct

The band's former No. 1 surges (28,000 units) with a 108 percent gain, driven by sales of the set with a concert ticket/album promotion. *Hardwired... To Self-Destruct* sold 26,000 copies (up 140 percent).



**50**

**THUNDERCAT**  
Drunk

The producer-guitarist-singer returns to the chart with his first solo album since 2013 as *Drunk* debuts with 11,000 units. Of that sum, 6,000 were traditional album sales — his best sales week yet.



# Lorde Arrives; Sheeran Soars

The second coming of **Lorde** (below) starts off strong on **Billboard + Twitter Top Tracks** as "Green Light" debuts at No. 2 after its March 2 release. The song previews her second full-length album, *Melodrama*. Twitter reports that more than 350,000 tweets were generated about the song within 24 hours of the track's release, including shout-outs from **Katy Perry** and **Camila Cabello**. "Light" also arrives on the **Billboard Hot 100** at No. 100 after less than 12 hours of sales and streaming activity for the weekly cycle.

**Ariana Grande** prevents a Lorde takeover at No. 1, however, as the former's "Everyday" (featuring **Future**) surges 35-1. The "Everyday" eruption comes after its music video release on Feb. 26. The clip, centered on a frenzy of PDA cases, has raced to more than 20 million global views on YouTube through March 7. "Everyday," Grande's fourth single from her *Dangerous Woman* album, gives the singer her seventh chart-topper since the list began in 2014, and marks Future's first leader.

Lastly, **Ed Sheeran** sets the record for the most concurrently charting songs on **Billboard + Twitter Top Tracks** as he places 13 titles on the tally — all from his new *(Divide)* album. The set arrived March 3, and 10 of the album's tunes debut on the list, joining his three previously charting songs ("Shape of You," No. 4; "Castle on the Hill," No. 31; and "How Would You Feel [Paean]," No. 37).

Previously, **Justin Bieber** held the record for the most concurrently charting tracks, with 12 (Nov. 28 and Dec. 5, 2015).

—Trevor Anderson



# Social

March 18 2017

billboard

billboard + TOP TRACKS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
35	1	<b>EVERYDAY</b>	Ariana Grande Feat. Future	10
NEW	2	<b>GREEN LIGHT</b>	Lorde	1
1	3	<b>NOT TODAY</b>	BTS	3
3	4	<b>SHAPE OF YOU</b>	Ed Sheeran	9
RE	5	<b>NO MORE SAD SONGS</b>	Little Mix	2
28	6	<b>THAT'S WHAT I LIKE</b>	Bruno Mars	3
NEW	7	<b>HYPNOTISED</b>	Coldplay	1
NEW	8	<b>SHETHER</b>	Remy Ma	1
NEW	9	<b>PERFECT</b>	Ed Sheeran	1
NEW	10	<b>SOMETHING JUST LIKE THIS</b>	The Chainsmokers & Coldplay	1
RE	11	<b>SOME WAY</b>	NAV Feat. The Weeknd	2
RE	12	<b>WE DON'T TALK ANYMORE</b>	Charlie Puth Feat. Selena Gomez	37
4	13	<b>CHAINED TO THE RHYTHM</b>	Katy Perry Feat. Skip Marley	4
2	14	<b>LOVE</b>	Lana Del Rey	3
NEW	15	<b>BALLIN</b>	Bibi Bourelly	1
NEW	16	<b>DIVE</b>	Ed Sheeran	1
NEW	17	<b>GALWAY GIRL</b>	Ed Sheeran	1
NEW	18	<b>SONG LIKE YOU</b>	Bea Miller	1
NEW	19	<b>GUCCI ON MY</b>	MIKE WILL Made-It Feat. 21 Savage, YG & Migos	1
NEW	20	<b>HAPPIER</b>	Ed Sheeran	1
21	21	<b>SUBEMELA RADIO</b>	Enrique Iglesias Feat. Descemer Bueno, Zion & Lennox	2
8	22	<b>MILLION REASONS</b>	Lady Gaga	20
18	23	<b>COLD</b>	Maroon 5 Feat. Future	3
NEW	24	<b>ANOTHER ONE</b>	Remy Ma	1
NEW	25	<b>SUPERMARKET FLOWERS</b>	Ed Sheeran	1
19	26	<b>CLOSER</b>	The Chainsmokers Feat. Halsey	32
7	27	<b>SLIDE</b>	Calvin Harris Feat. Frank Ocean & Migos	2
23	28	<b>SELFISH</b>	Future Feat. Rihanna	2
NEW	29	<b>GOOD DRANK</b>	2 Chainz x Gucci Mane x Quavo	1
NEW	30	<b>ERASER</b>	Ed Sheeran	1
10	31	<b>CASTLE ON THE HILL</b>	Ed Sheeran	9
42	32	<b>24K MAGIC</b>	Bruno Mars	22
NEW	33	<b>SWEET LOVE</b>	WizKid	1
12	34	<b>PARIS</b>	The Chainsmokers	8
5	35	<b>SHOUT OUT TO MY EX</b>	Little Mix	15
NEW	36	<b>SAVE MYSELF</b>	Ed Sheeran	1
16	37	<b>HOW WOULD YOU FEEL (PAEAN)</b>	Ed Sheeran	3
NEW	38	<b>BARCELONA</b>	Ed Sheeran	1
24	39	<b>HEAVY</b>	Linkin Park Feat. Kiiara	3
30	40	<b>DESPACITO</b>	Luis Fonsi Feat. Daddy Yankee	6
47	41	<b>BAD THINGS</b>	Machine Gun Kelly x Camila Cabello	20
RE	42	<b>CAN'T STOP THE FEELING!</b>	Justin Timberlake	17
15	43	<b>THIS TOWN</b>	Niall Horan	23
11	44	<b>PILLOWTALK</b>	Zayn	45
13	45	<b>MAKE LOVE</b>	Gucci Mane & Nicki Minaj	2
NEW	46	<b>WHAT DO I KNOW?</b>	Ed Sheeran	1
NEW	47	<b>NANCY MULLIGAN</b>	Ed Sheeran	1
26	48	<b>BAD AND BOUJEE</b>	Migos Feat. Lil Uzi Vert	13
44	49	<b>STARBOY</b>	The Weeknd Feat. Daft Punk	24
NEW	50	<b>SLEEPOVER</b>	Hayley Kiyoko	1

billboard + EMERGING ARTISTS™ PRESENTED BY W				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
36	1	<b>BALLIN</b>	Bibi Bourelly	5
1	2	<b>HUMAN</b>	Rag'n'Bone Man	13
2	3	<b>SILENCE SPEAKS</b>	While She Sleeps Feat. Oli Sykes	2
4	4	<b>D (HALF MOON)</b>	Dean Feat. Gaeko	14
5	5	<b>SEPTEMBER SONG</b>	JP Cooper	25
9	6	<b>DON'T LEAVE</b>	Snakehips & MO	8
6	7	<b>REDRUM</b>	Era Istrefi Feat. Felix Snow	2
7	8	<b>CALL ON ME</b>	Starley	17
NEW	9	<b>GOOD GIRLS</b>	LANY	1
10	10	<b>PERFECT STRANGERS</b>	Jonas Blue Feat. JP Cooper	40
14	11	<b>THE OCEAN</b>	Mike Perry Feat. Shy Martin	20
RE	12	<b>LIVING OUT LOUD</b>	Brooke Candy Feat. Sia	4
11	13	<b>EX</b>	James TW	2
19	14	<b>LOVESICK</b>	Mura Masa Feat. A\$AP Rocky	23
25	15	<b>YOU DON'T KNOW ME</b>	Jax Jones Feat. RAYE	7
15	16	<b>BONBON</b>	Era Istrefi	37
16	17	<b>COLD</b>	Stormzy	2
NEW	18	<b>TALKING TO MYSELF</b>	Gallant	1
19	19	<b>CRUEL</b>	Snakehips Feat. Zayn	34
12	20	<b>CAVE ME IN</b>	Gallant x Tablo x Eric Nam	5
NEW	21	<b>MODERN FLAME</b>	Emmit Fenn Feat. Yuna	1
22	22	<b>(NO ONE KNOWS ME) LIKE THE PIANO</b>	Sampha	8
NEW	23	<b>FRONT TO BACK</b>	Buku	1
RE	24	<b>EMPTY</b>	Kevin Abstract	5
26	25	<b>SAY WHEN</b>	THEY.	11
RE	26	<b>SI UNA VEZ (IF I ONCE)</b>	Play-N-Skillz	4
44	27	<b>ALASKA</b>	Maggie Rogers	17
24	28	<b>FIND ME</b>	Sigma Feat. Birdy	17
32	29	<b>PERMISSION</b>	Ro James	56
NEW	30	<b>OCEANS AWAY</b>	A R I Z O N A	1
33	31	<b>RIVER</b>	Bishop Briggs	30
40	32	<b>DRUGS</b>	EDEN	26
17	33	<b>FRACTURES</b>	Illenium Feat. Nevve	4
34	34	<b>CAPSIZING</b>	Frenship & Emily Warren	37
30	35	<b>OTW</b>	DJ Luke Nasty	14
RE	36	<b>ALL ABOUT ME</b>	Syd	6
RE	37	<b>ON + OFF</b>	Maggie Rogers	4
43	38	<b>WE CAN</b>	Kranium Feat. Tory Lanez	23
RE	39	<b>BLOOD IN THE CUT</b>	k.flay	6
RE	40	<b>WAT U MEAN (AYE, AYE, AYE)</b>	Dae Dae	39
RE	41	<b>NOT IN LOVE</b>	M.O Feat. Kent Jones	11
35	42	<b>CROSSFIRE</b>	Stephen	60
23	43	<b>TAPED UP HEART</b>	KREAM Feat. Clara Mae	7
42	44	<b>DIGITAL LOVE</b>	Digital Farm Animals Feat. Hailee Steinfeld	5
RE	45	<b>WHAT IS LOVE 2016</b>	Lost Frequencies	10
37	46	<b>VICTORY BELONGS TO JESUS</b>	Todd Dulaney	3
39	47	<b>HEY</b>	Fais Feat. Afrojack	43
RE	48	<b>BODY</b>	Syd	5
22	49	<b>WASTED</b>	Dreezy	12
NEW	50	<b>U-RITE</b>	THEY.	1



# Carnival Queen Sangalo Debuts

Brazilian singer **Ivete Sangalo** (above) debuts on the **Social 50**, bowing at No. 14 following a flurry of activity around the Rio Carnival (Feb. 17-March 5). A poll on **Billboard.com** named her **Carnival Queen**, and she garnered 6.4 million Instagram reactions and 252,000 new followers on the service in the tracking week ending March 5, according to **Next Big Sound**.

**Nicki Minaj** vaults 43-4, her highest rank since last November, after a busy week on social media. She teased a video shoot with **Future** and turned heads with a series of breast-flashing photos on her Instagram feed from Paris Fashion Week. She jumped 564 percent in overall reactions across all monitored metrics. Some of her Twitter mentions (453,000 in all) are owed to her continued spat with **Remy Ma**.

Meanwhile, on the **Billboard Hot 100** (see page 3), **Minaj** notches her milestone 73rd appearance, as "Make Love" (with **Gucci Mane**) debuts at No. 78. With the bow, she ties **Aretha Franklin** for the most Hot 100 entries among women in the chart's 58-year history.

At No. 41 on the **Social 50**, English grime/hip-hop artist **Stormzy** debuts due to the release of his first LP, *Gang Signs & Prayer*. It opened at No. 1 on the **Official U.K. Albums Chart**, following his **BRIT Awards** performance with **Ed Sheeran** (Feb. 22). During the tracking week, **Stormzy** netted 1.2 million Instagram reactions and 142,000 Twitter mentions.

—Kevin Rutherford

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/PROMOTION LABEL	WKS. ON CHART
1	1	<b>#1</b> <b>BTS</b> BIG HIT ENTERTAINMENT/LOEN ENTERTAINMENT	21
2	2	<b>JUSTIN BIEBER</b> SCHOOL BOY/RAYMOND BRAUN/DEF JAM	328
3	3	<b>ARIANA GRANDE</b> REPUBLIC	224
4	4	<b>NICKI MINAJ</b> YOUNG MONEY/CASH MONEY/REPUBLIC	323
5	5	<b>SHAWN MENDES</b> ISLAND	115
6	6	<b>ED SHEERAN</b> ATLANTIC/AG	113
7	7	<b>MALUMA</b> SONY MUSIC/LATIN	20
8	8	<b>THE WEEKND</b> XO/REPUBLIC	76
9	9	<b>CAMILA CABELLO</b> SYCO/EPIC	58
10	10	<b>MILEY CYRUS</b> RCA	256
11	11	<b>DEMI LOVATO</b> SAFEHOUSE/ISLAND/HOLLYWOOD	317
12	12	<b>LALI</b> AROLA/SONY MUSIC ARGENTINA	38
13	13	<b>SELENA GOMEZ</b> INTERSCOPE/IGA	324
NEW	14	<b>IVETE SANGALO</b> UNIVERSAL BRAZIL	1
15	15	<b>JENNIFER LOPEZ</b> NUYORCAN/EPIC	313
16	16	<b>KATY PERRY</b> CAPITOL	324
17	17	<b>NIALL HORAN</b> NEON HAZE/CAPITOL	22
18	18	<b>LOUIS TOMLINSON</b> SYCO/COLUMBIA	11
RE	19	<b>JUSTIN TIMBERLAKE</b> RCA	269
20	20	<b>J BALVIN</b> CAPITOL/LATINO/UMLE	18
21	21	<b>THE CHAINSMOKERS</b> DISRUPTOR/COLUMBIA	30
22	22	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	303
23	23	<b>FUTURE</b> A-1/FREEBANDZ/EPIC	38
24	24	<b>MARTIN GARRIX</b> STMPD RCRDS/RCA	138
25	25	<b>ZAYN</b> RCA	56
26	26	<b>LAUREN JAUREGUI</b> SYCO/EPIC	13
27	27	<b>SHAKIRA</b> SONY MUSIC/LATIN/RCA	322
28	28	<b>BRITNEY SPEARS</b> RCA	279
29	29	<b>TWENTY ONE PILOTS</b> FUELED BY RAMEN/AG	46
RE	30	<b>BRUNO MARS</b> ATLANTIC/AG	257
31	31	<b>TAEYEON</b> S.M.	6
32	32	<b>CHRIS BROWN</b> RCA	298
33	33	<b>RIHANNA</b> WEST BURY ROAD/ROC NATION	317
34	34	<b>MARIO BAUTISTA</b> KASSI AGENCY/WARNER LATINA	39
35	35	<b>LITTLE MIX</b> SYCO/COLUMBIA	127
36	36	<b>JACOB SARTORIUS</b> T3	39
RE	37	<b>GOT7</b> JYP	11
RE	38	<b>ADELE</b> XL/COLUMBIA	236
RE	39	<b>ALICIA KEYS</b> RCA	112
40	40	<b>DJ MORPHIUS</b> SOUND DJ'S	5
NEW	41	<b>STORMZY</b> #MÉRKY	1
NEW	42	<b>MON LAFERTE</b> UNIVERSAL MUSIC/LATINO/UMLE	1
RE	43	<b>HALSEY</b> ASTRALWORKS	34
RE	44	<b>JOHN LEGEND</b> COLUMBIA	10
RE	45	<b>COLDPLAY</b> PARLOPHONE/ATLANTIC/AG	171
46	46	<b>MARSHMELLO</b> OWSLA	22
RE	47	<b>LADY GAGA</b> STREAMLINE/INTERSCOPE/IGA	321
48	48	<b>CNCO</b> SONY MUSIC/LATIN	3
49	49	<b>CHANCE THE RAPPER</b> UNSIGNED	24
50	50	<b>WIZ KHALIFA</b> ROSTRUM/ATLANTIC/AG	312

# Pop/Rhythmic/Adult

March 18 2017

# billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> <b>SHAPE OF YOU</b> ATLANTIC	Ed Sheeran	9
2	2	<b>I DON'T WANNA LIVE FOREVER</b> UNIVERSAL STUDIOS/BIG MACHINE/RCA/REPUBLIC	Zayn / Taylor Swift	13
3	3	<b>LOVE ON THE BRAIN</b> WEST BURY ROAD/ROC NATION	Rihanna	20
4	4	<b>I FEEL IT COMING</b> XO/REPUBLIC	The Weeknd Feat. Daft Punk	14
5	5	<b>BAD THINGS</b> EST19XX/BAD BOY/EPIC/INTERSCOPE	Machine Gun Kelly x Camila Cabello	19
6	6	<b>PARIS</b> DISRUPTOR/COLUMBIA	The Chainsmokers	8
7	7	<b>MERCY</b> ISLAND/REPUBLIC	Shawn Mendes	19
8	8	<b>SCARS TO YOUR BEAUTIFUL</b> EP/DEF JAM	Alessia Cara	30
9	9	<b>THAT'S WHAT I LIKE</b> ATLANTIC	Bruno Mars	7
10	10	<b>ROCKABYE</b> BIG BEAT/ATLANTIC/RRP	Clean Bandit Feat. Sean Paul & Anne-Marie	11
11	11	<b>CHAINED TO THE RHYTHM</b> CAPITOL	Katy Perry Feat. Skip Marley	4
12	12	<b>DON'T WANNA KNOW</b> ZZZ/INTERSCOPE	Maroon 5 Feat. Kendrick Lamar	21
13	13	<b>DOWN</b> PHOTO FINISH/REPUBLIC	Marian Hill	6
14	14	<b>ALL TIME LOW</b> VISIONARY/CAPITOL	Jon Bellion	26
15	15	<b>SIDE TO SIDE</b> REPUBLIC	Ariana Grande Feat. Nicki Minaj	24
16	16	<b>COLD</b> ZZZ/INTERSCOPE	Maroon 5 Feat. Future	3
17	17	<b>IT AIN'T ME</b> ULTRA/RCA/INTERSCOPE	Kygo x Selena Gomez	3
18	18	<b>ISSUES</b> REPUBLIC	Julia Michaels	6
19	19	<b>I GOT YOU</b> WARNER BROS.	Bebe Rexha	13
20	20	<b>EVERYDAY</b> REPUBLIC	Ariana Grande Feat. Future	5
21	21	<b>MILLION REASONS</b> STREAMLINE/INTERSCOPE	Lady Gaga	13
22	22	<b>MAKE ME (CRY)</b> RECORDS	Noah Cyrus Feat. Labrinth	10
23	23	<b>FAKE LOVE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	13
24	24	<b>SAY YOU WON'T LET GO</b> COLUMBIA	James Arthur	5
25	25	<b>HEAVY</b> MACHINE SHOP/WARNER BROS.	Linkin Park Feat. Kiiara	2

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> <b>DON'T WANNA KNOW</b> ZZZ/INTERSCOPE	Maroon 5 Feat. Kendrick Lamar	21
2	2	<b>CAN'T STOP THE FEELING!</b> VILLA 40/DREAMWORKS/RCA	Justin Timberlake	44
3	3	<b>CHEAP THRILLS</b> MONKEY PUZZLE/RCA	Sia Feat. Sean Paul	37
4	4	<b>TREAT YOU BETTER</b> ISLAND/REPUBLIC	Shawn Mendes	32
5	5	<b>WATER UNDER THE BRIDGE</b> XL/COLUMBIA	Adele	15
6	6	<b>JUST LIKE FIRE</b> WALT DISNEY/RCA	P!nk	46
7	7	<b>SEND MY LOVE (TO YOUR NEW LOVER)</b> XL/COLUMBIA	Adele	43
8	8	<b>GG</b> <b>SCARS TO YOUR BEAUTIFUL</b> EP/DEF JAM	Alessia Cara	10
9	9	<b>CLOSER</b> DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Halsey	22
10	10	<b>CAKE BY THE OCEAN</b> REPUBLIC	DNCE	49
11	11	<b>SHAPE OF YOU</b> ATLANTIC	Ed Sheeran	8
12	12	<b>PLAY THAT SONG</b> COLUMBIA	Train	16
13	13	<b>ROLLER COASTER</b> CAPTAIN WINS/ISLAND/REPUBLIC	Bon Jovi	7
14	14	<b>THIS TOWN</b> NEON HAZE/CAPITOL	Niall Horan	8
15	15	<b>LET ME LOVE YOU</b> DJ SNAKE/INTERSCOPE	DJ Snake Feat. Justin Bieber	10
16	16	<b>24K MAGIC</b> ATLANTIC	Bruno Mars	20
17	17	<b>DANCING ON MY OWN</b> CAPITOL	Calum Scott	19
18	18	<b>I BELIEVE IN YOU</b> REFUSAL/WARNER BROS.	Michael Buble	3
19	19	<b>BLUE AIN'T YOUR COLOR</b> HI TONE/CAPITOL WASH/MILLIE/CAPITOL	Keith Urban	6
20	20	<b>I DON'T WANNA LIVE FOREVER</b> UNIVERSAL STUDIOS/BIG MACHINE/RCA/REPUBLIC	Zayn / Taylor Swift	9
21	21	<b>LOVE ME NOW</b> COLUMBIA	John Legend	17
22	22	<b>LOVE ON THE WEEKEND</b> COLUMBIA	John Mayer	10
23	23	<b>CHAINED TO THE RHYTHM</b> CAPITOL	Katy Perry Feat. Skip Marley	4
24	24	<b>I FEEL IT COMING</b> XO/REPUBLIC	The Weeknd Feat. Daft Punk	2
25	25	<b>SAY YOU WON'T LET GO</b> COLUMBIA	James Arthur	3

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> <b>BAD AND BOUJEE</b> QUALITY CONTROL/300	Migos Feat. Lil Uzi Vert	9
2	2	<b>BOUNCE BACK</b> G.O.D./DEF JAM	Big Sean	17
3	3	<b>PARTY MONSTER</b> XO/REPUBLIC	The Weeknd	12
4	4	<b>FAKE LOVE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	18
5	5	<b>PARTY</b> RCA	Chris Brown Feat. Usher & Gucci Mane	9
6	6	<b>GOOSEBUMPS</b> GRAND HUSTLE/EPIC	Travis Scott	11
7	7	<b>SHAPE OF YOU</b> ATLANTIC	Ed Sheeran	8
8	8	<b>THAT'S WHAT I LIKE</b> ATLANTIC	Bruno Mars	6
9	9	<b>DEJA VU</b> DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	8
10	10	<b>SHINING</b> WE THE BEST/EPIC	DI Khaled Feat. Beyoncé & JAY Z	3
11	11	<b>LOVE ON THE BRAIN</b> WEST BURY ROAD/ROC NATION	Rihanna	22
12	12	<b>ISPY</b> INDIE-POP/QUALITY CONTROL/MOTOWN/CAPITOL/ATLANTIC	KYLE Feat. Lil Yachty	4
13	13	<b>EVERYDAY</b> REPUBLIC	Ariana Grande Feat. Future	8
14	14	<b>BLACK BEATLES</b> EAR DRUMMER/INTERSCOPE	Rae Sremmurd Feat. Gucci Mane	20
15	15	<b>BAD THINGS</b> EST19XX/BAD BOY/EPIC/INTERSCOPE	Machine Gun Kelly x Camila Cabello	18
16	16	<b>PARIS</b> DISRUPTOR/COLUMBIA	The Chainsmokers	7
17	17	<b>DOWN</b> PHOTO FINISH/REPUBLIC	Marian Hill	5
18	18	<b>LOCATION</b> RIGHT HAND/RCA	Khalid	7
19	19	<b>I FEEL IT COMING</b> XO/REPUBLIC	The Weeknd Feat. Daft Punk	14
20	20	<b>LOSIN CONTROL</b> COLUMBIA	Russ	5
21	21	<b>NOT NICE</b> OVO SOUND/WARNER BROS.	PARTYNEXTDOOR	20
22	22	<b>I DON'T WANNA LIVE FOREVER</b> UNIVERSAL STUDIOS/BIG MACHINE/RCA/REPUBLIC	Zayn / Taylor Swift	11
23	23	<b>ALL NIGHT</b> CHANGE THE RAPPER	Chance The Rapper Feat. Knox Fortune	8
24	24	<b>MOVES</b> G.O.D./DEF JAM	Big Sean	7
25	25	<b>DISTRACTION</b> TSUNAMI MOB/ATLANTIC	Kehlani	6

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> <b>SHAPE OF YOU</b> ATLANTIC	Ed Sheeran	9
2	2	<b>SCARS TO YOUR BEAUTIFUL</b> EP/DEF JAM	Alessia Cara	21
3	3	<b>I DON'T WANNA LIVE FOREVER</b> UNIVERSAL STUDIOS/BIG MACHINE/RCA/REPUBLIC	Zayn / Taylor Swift	13
4	4	<b>WATER UNDER THE BRIDGE</b> XL/COLUMBIA	Adele	17
5	5	<b>THIS TOWN</b> NEON HAZE/CAPITOL	Niall Horan	18
6	6	<b>DON'T WANNA KNOW</b> ZZZ/INTERSCOPE	Maroon 5 Feat. Kendrick Lamar	21
7	7	<b>PLAY THAT SONG</b> COLUMBIA	Train	22
8	8	<b>CHAINED TO THE RHYTHM</b> CAPITOL	Katy Perry Feat. Skip Marley	4
9	9	<b>MERCY</b> ISLAND/REPUBLIC	Shawn Mendes	15
10	10	<b>CLOSER</b> DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Halsey	29
11	11	<b>SAY YOU WON'T LET GO</b> COLUMBIA	James Arthur	17
12	12	<b>THE GREATEST</b> MONKEY PUZZLE/RCA	Sia Feat. Kendrick Lamar	22
13	13	<b>I FEEL IT COMING</b> XO/REPUBLIC	The Weeknd Feat. Daft Punk	12
14	14	<b>LOVE ON THE BRAIN</b> WEST BURY ROAD/ROC NATION	Rihanna	16
15	15	<b>LET ME LOVE YOU</b> DJ SNAKE/INTERSCOPE	DJ Snake Feat. Justin Bieber	25
16	16	<b>MILLION REASONS</b> STREAMLINE/INTERSCOPE	Lady Gaga	15
17	17	<b>COLD</b> ZZZ/INTERSCOPE	Maroon 5 Feat. Future	3
18	18	<b>THAT'S WHAT I LIKE</b> ATLANTIC	Bruno Mars	6
19	19	<b>PARIS</b> DISRUPTOR/COLUMBIA	The Chainsmokers	7
20	20	<b>WAY DOWN WE GO</b> ELEKTRA/ATLANTIC	Kaleo	15
21	21	<b>LET'S HURT TONIGHT</b> MOSLEY/INTERSCOPE	OneRepublic	10
22	22	<b>ROCKABYE</b> BIG BEAT/ATLANTIC/RRP	Clean Bandit Feat. Sean Paul & Anne-Marie	6
23	23	<b>DOWN</b> PHOTO FINISH/REPUBLIC	Marian Hill	5
24	24	<b>CALL ON ME</b> LOUDER THAN LIFE/EPIC	Starley	12
25	25	<b>ISSUES</b> REPUBLIC	Julia Michaels	5

SOCIAL 50: The week's most active artists on social networking sites based on weekly mentions of fans across Facebook, Twitter, YouTube and Instagram; reaction and conversation across Twitter, YouTube and Instagram; reaction and conversation across Facebook, Twitter, YouTube and Instagram; reaction and conversation across Facebook, Twitter, YouTube and Instagram. All rights reserved. SOCIAL DATA COMPILED BY nicsen MUSIC



# Rock

March 18  
2017  
billboard

HOT ROCK SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	PEAK POS.
1	1	1	#1 HEATHENS (MELISSA JOSEPH)	▲	twenty one pilots	1 37
2	2	2	SG BE BELIEVER (IAN & ROBIN (BRYAN RAYMOND, SERGIO MCKEE, D. PLATZMAN))		Imagine Dragons	2 5
3	6	3	DG HANDCLAP (RICKY FLORES, J. HOLLANDER, S. JAGS, J. MCKINLEY, M. KAPLAN, J. MURPHY, J. RIZZO, J. TAYLOR)	●	Fitz And The Tantrums	2 49
4	5	4	RIDE (R. REED (T. JOSEPH))	▲	twenty one pilots	1 85
5	2	5	LOVE (LANA DEL REY, ANDREWS BLOOM, BENNY BLANCO, E. HAYNIE, J. HAYNIE)		Lana Del Rey	2 2
6	3	6	AG HEAVY (M. SHINDO, B. L. SON, M. SHINDO, B. L. SON, Z. BENNINGTON, M. MICHAELS, J. TRANTER)	●	Linkin Park Featuring Kiiara	3 3
7	7	7	WAY DOWN WE GO (KALEO, M. GROSSEY (J. JULIUSSON))	●	Kaleo	5 45
8	8	8	SUCKER FOR PAIN (Lil Wayne, Wiz Khalifa & Imagine Dragons With Logic & Ty Dolla Sign Feat. X Ambassadors, ALEX DA KID (A. GRAMILLI, C. ARTERE, J. THOMAS), SERGIO MCKEE, D. PLATZMAN)	▲	Imagine Dragons	3 36
9	9	9	HEAVYDIRTYSOUL (R. REED (T. JOSEPH))	●	twenty one pilots	8 30
10	10	10	HUMAN (TWO INCH PUNCH (R. GRAHAM, J. HARTMAN))		Rag'n'Bone Man	8 14
HOT SHOT DEBUT		11	COME TOGETHER (GODSMACK (I. W. LENNON, P. MCCARTNEY))		Godsmack	11 1
12	14	12	CLEOPATRA (S. FELICE (W. SCHULTZ, J. C. FRAITES, S. FELICE))		The Lumineers	11 48
NEW		13	STILL FEEL LIKE YOUR MAN (J. MAYER, C. FRANCOVIAK (J. MAYER))		John Mayer	13 1
10	13	14	CHAIN BREAKER (J. L. SMITH (J. L. SMITH, M. L. C. FIELDS, Z. WILLIAMS))		Zach Williams	9 23
13	15	15	STILL BREATHING (GREEN DAY (GREEN DAY, J. SACKA, S. PILLER, J. WILKINSON, R. PARKHOUSE, G. TIZARD))		Green Day	12 23
17	19	16	WISH I KNEW YOU (THE REVIVALISTS (D. SHAW, G. KEAS))		The Revivalists	16 14
14	17	17	MY NAME IS HUMAN (HAMILTON (L. STEVENS, R. MEYER, R. MEYER))		Highly Suspect	12 25
16	18	18	WASTE A MOMENT (M. DRAVS (C. FOLLO, W. L. M. FOLLO, W. L. M. FOLLO, W. L. M. FOLLO))		Kings Of Leon	7 25
19	20	19	TESTIFY (C. CASH, NEED TO BREATHE (W. RINEHART, N. RINEHART))		NEED TO BREATHE	19 16
22	22	20	HOW DID YOU LOVE (THE NINJA (B. SMITHS, C. STEVENS))		Shinedown	20 12
NEW		21	HELPLESS (J. MAYER, C. FRANCOVIAK (J. MAYER))		John Mayer	21 1
20	25	22	LOVE ON THE WEEKEND (J. MAYER (J. MAYER))		John Mayer	5 16
NEW		23	EMOJI OF A WAVE (J. MAYER, C. FRANCOVIAK (J. MAYER))		John Mayer	23 1
23	23	24	FIRE ESCAPE (ROBERTO BENTON, B. O. E. FUHRMANN (A. M. MAHON, D. M. WELLS, T. BERG, D. E. FUHRMANN))		Andrew McMahon In The Wilderness	23 16
NEW		25	LET YOU DOWN (S. M. WELGEMOED (S. M. WELGEMOED))		Seether	25 1
25	27	26	STARS (S. MOSLEY, M. O'CONNOR (J. L. COOPER, K. COOPER, S. MOSLEY, J. INGRAM))		Skillet	24 16
27	31	27	ANGELA (S. FELICE (W. SCHULTZ, J. C. FRAITES, S. FELICE))		The Lumineers	15 25
28	24	28	HELP (RASC. BRITAIN (D. SMADOKI, T. ESPERANCE, A. ESPERANCE, N. "FURY" LOFTIN, J. HORTON, C. OLIN BRITAIN))		Papa Roach	24 2
29	30	29	LOVE IS MYSTICAL (L. STALFORS (D. QUON, M. SCHWARTZ, M. MAUST, L. STALFORS, N. W. LITTLE, J. PLUMMER))		Cold War Kids	25 4
37	35	30	MIDDLE FINGERS (M. BRUE, D. BUTLER, D. BAKER (M. BRUE, D. BUTLER, D. BAKER))		MISSIO	30 4
24	26	31	ON HOLD (J. SMITH, J. MCCOY, D. DOR, M. MADRY (C. ROFT, D. SMITH, S. ALLEN, J. HALL, J. DATES))		The xx	7 16
NEW		32	BY YOUR SIDE (D. DANIEL, M. HEALY (B. F. ADLIP, S. DENMAN, S. C. MATTHEWMAN, A. PHALE))		The 1975	32 1
NEW		33	ROLL IT ON HOME (J. MAYER, C. FRANCOVIAK (J. MAYER))		John Mayer	33 1
34	36	34	ALL THE PRETTY GIRLS (KALEO, A. G. JOHNSON (J. JULIUSSON))		Kaleo	34 9
30	31	35	COCOON (C. REMBEIN, P. DAUSCH, T. KUHN (C. REMBEIN, P. DAUSCH))		Milky Chance	30 10
28	32	36	GO ROBOT (DANGER MOUSE (A. KIEDIS, P. LEA, C. SMITH, J. KLINGHOFFER))		Red Hot Chili Peppers	26 20
RE-ENTRY		37	MOVING ON AND GETTING OVER (J. MAYER, C. FRANCOVIAK (J. MAYER))		John Mayer	8 5
44	42	38	MONSTER (R. D. GRAVES (D. BATES, J. L. ANDREWS, R. D. GRAVES))		Starset	32 10
35	36	39	7 (D. SARDY (V. MCCANN))		Catfish And The Bottlemen	35 10
27	34	40	COLD COLD COLD (D. AUERBACH (CAGE THE ELEPHANT))		Cage The Elephant	40 5
41	41	41	ATLAS, RISE! (G. FIDELMAN, J. HETFIELD, L. L. LURICH (J. HETFIELD, L. L. LURICH))		Metallica	15 18
RE-ENTRY		42	NEVER AGAIN (B. BURNLEY (B. BURNLEY, K. WALKEN, J. RAUCH))		Breaking Benjamin	42 5
43	43	43	DIRTY LAUNDRY (RASC. BRITAIN, M. LONG (A. GASKARTH, N. FURLONG, C. OLIN BRITAIN, N. LONG))		All Time Low	16 2
33	37	44	NOT EASY (ALEX DA KID (A. GRAMILLI, S. N. HARRIS, A. BEVIN, L. HARRIS, E. L. KING, C. THOMAS))		Alex Da Kid Feat. X Ambassadors, Elle King & Wiz Khalifa	10 19
45	45	45	NIMBLE BASTARD (D. SARDY (B. BOYD, M. FINZGER, J. PASILLAS (J. KILMORE, B. KENNEY))		Incubus	28 2
36	46	46	FEED THE MACHINE (C. BASEFORD (C. KROEGER, R. A. PEAKE, M. KROEGER))		Nickelback	17 5
38	41	47	WILD HORSES (J. B. SCOTT, M. A. JACKSON (C. M. G. ALUGH, N. M. A. JACKSON, J. B. SCOTT))		Bishop Briggs	21 14
48	48	48	HATED (C. SHOMO (C. SHOMO))		Beartooth	48 5
49	49	49	BLAME (M. CREW, D. SMITH (D. SMITH, M. CREW))		Bastille	49 3
43	45	50	SHINE (MONDO COZMO (I. OSTRANDER, A. F. PULLMAN (OSTRANDER))		Mondo Cozmo	42 9

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
HOT SHOT DEBUT		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 JOHN MAYER	▲	The Search For Everything: Wave Two (EP)	1	
4	2	GG METALLICA	▲	Hardwired...To Self-Destruct	15	
2	3	TWENTY ONE PILOTS	▲	Blurryface	94	
3	4	SOUNDTRACK	▲	Suicide Squad: The Album	30	
6	5	MARIAN HILL		Act One	8	
6	6	PANIC! AT THE DISCO	▲	Death Of A Bachelor	59	
1	7	RYAN ADAMS		Prisoner	2	
7	8	TWENTY ONE PILOTS	▲	Vessel	27	
NEW	9	OLD 97'S		Graveyard Whistling	1	
9	10	THE LUMINEERS	●	Cleopatra	47	
8	11	METALLICA	▲	Metallica	6	
11	12	QUEEN	▲	Greatest Hits I II & III: The Platinum Collection	6	
13	13	JOURNEY	▲	Journey's Greatest Hits	6	
RE	14	JOHN MAYER		The Search For Everything: Wave One (EP)	4	
14	15	LANA DEL REY	▲	Born To Die	142	
15	16	DISTURBED	●	Immortalized	80	
17	17	CREEDEnce CLEARWATER REVIVAL	▲	Chronicle The 20 Greatest Hits	6	
NEW	18	RHIANNON GIDDENS		Freedom Highway	1	
18	19	GUNS N' ROSES	▲	Greatest Hits	29	
26	20	RED HOT CHILI PEPPERS	▲	Greatest Hits	6	
NEW	21	ACCEPTANCE		Colliding By Design	1	
22	22	FLEETWOOD MAC	▲	Rumours	6	
16	23	ED SHEERAN	▲		83	
NEW	24	HIPPO CAMPUS		Landmark	1	
21	25	IMAGINE DRAGONS	▲	Night Visions	119	

TRIPLE A™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	#1 HOT THOUGHTS (M. ADAMS, B. BEGGARS GROUP)	Spoon	7		
3	2	HUMAN	Rag'n'Bone Man	14		
4	3	GG RHYTHM & BLUES	The Head And The Heart	17		
5	4	NAME FOR YOU	The Shins	8		
5	5	IN A DRAWER	Band Of Horses	18		
6	6	LOVE IS MYSTICAL	Cold War Kids	4		
6	7	LOST ON YOU	LP	13		
8	8	ON HOLD	The xx	13		
11	9	LOVE & HATE	Michael Kiwanuka	16		
10	10	SHINE	Mondo Cozmo	19		
12	11	CASTLE ON THE HILL	Ed Sheeran	6		
12	12	WASTE A MOMENT	Kings Of Leon	25		
18	13	ANGELA	The Lumineers	3		
10	14	DO YOU STILL LOVE ME?	Ryan Adams	12		
15	15	GOOD WITH GOO	Old 97's Feat. Brandi Carlile	8		
17	16	HIGH TICKET ATTRACTIONS	The New Pornographers	4		
14	17	COLD COLD COLD	Cage The Elephant	7		
16	18	WATER UNDER THE BRIDGE	Adele	13		
22	19	BELIEVER	Imagine Dragons	3		
19	20	I GIVE YOU POWER	Arcade Fire Feat. Mavis Staples	6		
21	21	COME	Jain	9		
24	22	SHAKEDOWN	Valerie June	5		
20	23	STILL BREATHING	Green Day	10		
29	24	JACKPOT	Nikki Lane	4		
23	25	LOVE ON THE WEEKEND	John Mayer	15		



## Mayer Rides Second 'Wave'

John Mayer lands his second No. 1 on Top Rock Albums in little more than a month as *The Search for Everything: Wave Two* opens atop the chart with 31,000 equivalent album units, according to Nielsen Music. The four-song EP's reign on the March 18 ranking follows *Wave One's* lead (Feb. 11; 49,000 units), marking the shortest span between new No. 1s on the chart, which launched in 2006. Previously, *Five Finger Death Punch* led with two volumes of *The Wrong Side of Heaven and the Righteous Side of Hell* in a nearly four-month span in 2013.

A 5-year-old cover song makes its maiden appearance on Hard Rock Digital Song Sales at No. 1, as *Godsmack's* 2012 live take on *The Beatles' 1969* Billboard Hot 100 leader "Come Together" arrives with 11,000 downloads sold (up from a nominal amount) after a post on the website Society of Rock spotlighting the song went viral. A 4,972 percent blast to 1.5 million U.S. streams also helps the track make a Hot Shot Debut at No. 11 on Hot Rock Songs, where it's the band's highest rank since 2010's No. 5-peaking "Love-Hate-Sex-Pain." The song will now be worked to mainstream rock radio.

On the Triple A airplay chart, *Spoon* scoops up its second leader with "Hot Thoughts" (2-1). "Do You" led for three weeks in late 2014. The new song is the lead single and title track from the band's ninth studio album, due March 17.

—Kevin Rutherford

HOT ROCK SONGS: The week's most popular current rock songs, ranked by radio airplay, audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP ROCK ALBUMS: Top Rock albums marks the most popular rock albums of the week, as compiled by Nielsen Music, based on multi-metric consumption (including traditional album sales, track equivalent albums, and streaming equivalent albums). THINK: As the week's most popular title, songs ranked by radio airplay selections as measured by Nielsen Music. Stations are electronically monitored. At least a day, 7 days a week. See Chart Legend at billboard.com/biz for complete rules and explanations. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

# R&B/Hip-Hop

March 18  
2017  
billboard

HOT R&B/HIP-HOP SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	PEAK POS.	
1	1	1	<b>#1</b> <b>BAD AND BOJEE</b> ▲	MIGOS	Migos Featuring Lil Uzi Vert	17
2	2	2	<b>AG</b> <b>THAT'S WHAT I LIKE</b>	Bruno Mars	Bruno Mars	12
3	3	3	<b>LOVE ON THE BRAIN</b> ▲	Rihanna	Rihanna	24
4	4	4	<b>SG</b> <b>TUNNEL VISION</b>	Kodak Black	Kodak Black	2
5	5	5	<b>BOUNCE BACK</b> ●	Big Sean	Big Sean	17
6	6	6	<b>I FEEL IT COMING</b>	The Weeknd	The Weeknd Featuring Daft Punk	15
7	7	7	<b>ISPY</b>	KYLE	KYLE Featuring Lil Yachty	10
8	8	8	<b>BAD THINGS</b> ▲	Machine Gun Kelly x Camila Cabello	Machine Gun Kelly x Camila Cabello	20
9	9	9	<b>FAKE LOVE</b>	Drake	Drake	19
10	10	10	<b>24K MAGIC</b> ▲	Bruno Mars	Bruno Mars	15
11	11	11	<b>STARBOY</b> ▲	The Weeknd	The Weeknd Featuring Daft Punk	24
12	12	12	<b>T-SHIRT</b>	Migos	Migos	7
<b>HOT SHOT DEBUT</b>	13	13	<b>SLIDE</b>	Calvin Harris	Calvin Harris Featuring Frank Ocean & Migos	1
14	14	14	<b>CONGRATULATIONS</b>	Post Malone	Post Malone Featuring Quavo	12
<b>NEW</b>	15	15	<b>SELFISH</b>	Rihanna	Rihanna	1
16	16	16	<b>SWANG</b>	Rae Sremmurd	Rae Sremmurd	12
17	17	17	<b>DG</b> <b>MASK OFF</b>	Future	Future	2
18	18	18	<b>PARTY</b>	Chris Brown	Chris Brown Featuring Usher & Gucci Mane	11
<b>NEW</b>	19	19	<b>COMIN OUT STRONG</b>	Future	Future Featuring The Weeknd	1
20	20	20	<b>BOTH</b>	Gucci Mane	Gucci Mane Featuring Drake	11
21	21	21	<b>LOCATION</b>	Khalid	Khalid	9
22	22	22	<b>DEJA VU</b>	J. Cole	J. Cole	12
23	23	23	<b>GOOSEBUMPS</b>	Travis Scott	Travis Scott	21
24	24	24	<b>ROLEX</b>	Ayo & Teo	Ayo & Teo	4
25	25	25	<b>SHINING</b>	DI Khaled	DI Khaled Featuring Beyoncé & JAY Z	3
26	26	26	<b>DRACO</b>	Future	Future	2
27	27	27	<b>MOVES</b>	Big Sean	Big Sean	10
28	28	28	<b>LOOK AT ME!</b>	XXXTENTACION	XXXTENTACION	17
29	29	29	<b>PARTY MONSTER</b>	The Weeknd	The Weeknd	15
30	30	30	<b>CASH ME OUTSIDE (#CASHMEOUTSIDE)</b>	DI Suede	DI Suede The Remix God DJ Suede	3
31	31	31	<b>USED TO THIS</b> ●	Future	Future Featuring Drake	17
32	32	32	<b>NO HEART</b> ▲	21 Savage & Metro Boomin	21 Savage & Metro Boomin	20
<b>NEW</b>	33	33	<b>MAKE LOVE</b>	Gucci Mane & Nicki Minaj	Gucci Mane & Nicki Minaj	1
34	34	34	<b>REDBONE</b> ●	Childish Gambino	Childish Gambino	14
35	35	35	<b>SELFISH</b> ●	PnB Rock	PnB Rock	19
36	36	36	<b>LOSIN CONTROL</b>	Russ	Russ	3
37	37	37	<b>SLIPPERY</b>	Migos	Migos Featuring Gucci Mane	5
38	38	38	<b>NOT NICE</b>	PARTYNEXTDOOR	PARTYNEXTDOOR	10
<b>NEW</b>	39	39	<b>MY COLLECTION</b>	Future	Future	1
40	40	40	<b>SOME WAY</b>	NAV	NAV Featuring The Weeknd	2
41	41	41	<b>PRBLMS</b>	6LACK	6LACK	3
42	42	42	<b>RENT MONEY</b>	Future	Future	2
43	43	43	<b>REMINDER</b>	The Weeknd	The Weeknd	7
<b>NEW</b>	44	44	<b>LOOKIN EXOTIC</b>	Future	Future	1
<b>RE-ENTRY</b>	45	45	<b>GOOD DRANK</b>	2 Chainz x Gucci Mane x Quavo	2 Chainz x Gucci Mane x Quavo	4
<b>NEW</b>	46	46	<b>MONEY SHOWERS</b>	Fat Joe & Remy Ma	Fat Joe & Remy Ma	1
47	47	47	<b>SOME KIND OF DRUG</b>	G-Eazy	G-Eazy Featuring Marc E. Bassy	8
<b>NEW</b>	48	48	<b>INCREDIBLE</b>	Future	Future	1
<b>NEW</b>	49	49	<b>DAMAGE</b>	Future	Future	1
50	50	50	<b>NO FAVORS</b>	Big Sean	Big Sean Featuring Eminem	4

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
1	1	<b>#1</b> <b>FUTURE</b>	HNRDXX	1		
2	2	<b>FUTURE</b>	FUTURE	2		
3	3	<b>BRUNO MARS</b>	24K Magic	15		
4	4	<b>MIGOS</b>	Culture	5		
5	5	<b>THE WEEKND</b>	Starboy	14		
6	6	<b>BIG SEAN</b>	I Decided.	4		
7	7	<b>POST MALONE</b>	Stoney	12		
8	8	<b>DRAKE</b>	Views	44		
9	9	<b>PS</b> <b>RIHANNA</b>	ANTI	57		
10	10	<b>GG</b> <b>VARIOUS ARTISTS</b>	The RCA-List, Vol 4	4		
11	11	<b>CHANCE THE RAPPER</b>	Coloring Book	6		
<b>NEW</b>	12	<b>NAV</b>	NAV	1		
13	13	<b>J. COLE</b>	4 Your Eyez Only	12		
14	14	<b>TRAVIS SCOTT</b>	Birds In The Trap Sing McKnight	26		
15	15	<b>RAE SREMMURD</b>	Sremmlife 2	29		
16	16	<b>BEYONCE</b>	Lemonade	45		
17	17	<b>KEHLANI</b>	SweetSexySavage	5		
<b>NEW</b>	18	<b>VARIOUS ARTISTS</b>	Epic Lit (Version 3)	1		
19	19	<b>ZI SAVAGE &amp; METRO BOOMIN</b>	Savage Mode	13		
<b>NEW</b>	20	<b>THUNDERCAT</b>	Drunk	1		
21	21	<b>PRINCE</b>	4ever	12		
22	22	<b>THE WEEKND</b>	Beauty Behind The Madness	79		
23	23	<b>CHARLIE WILSON</b>	In It To Win It	2		
24	24	<b>BRYSON TILLER</b>	TRAPSOUL	75		
25	25	<b>KANYE WEST</b>	The Life Of Pablo	8		

RAP DIGITAL SONG SALES™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
1	1	<b>#1</b> <b>BAD AND BOJEE</b>	Migos Feat. Lil Uzi Vert	17		
2	2	<b>ISPY</b>	KYLE Feat. Lil Yachty	9		
<b>NEW</b>	3	<b>COMIN OUT STRONG</b>	Future Feat. The Weeknd	1		
4	4	<b>BAD THINGS</b>	Machine Gun Kelly x Camila Cabello	20		
5	5	<b>TUNNEL VISION</b>	Kodak Black	2		
6	6	<b>BOUNCE BACK</b>	Big Sean	18		
7	7	<b>FAKE LOVE</b>	Drake	19		
<b>NEW</b>	8	<b>MAKE LOVE</b>	Gucci Mane & Nicki Minaj	1		
<b>NEW</b>	9	<b>SHETHER</b>	Remy Ma	1		
10	10	<b>MASK OFF</b>	Future	2		
11	11	<b>CONGRATULATIONS</b>	Post Malone Feat. Quavo	8		
12	12	<b>ROLEX</b>	Ayo & Teo	4		
13	13	<b>T-SHIRT</b>	Migos	7		
14	14	<b>BLACK BEATLES</b>	Rae Sremmurd Feat. Gucci Mane	27		
15	15	<b>SHINING</b>	DI Khaled Feat. Beyoncé & JAY Z	3		
16	16	<b>CAROLINE</b>	Amine	31		
17	17	<b>SWANG</b>	Rae Sremmurd	8		
18	18	<b>GOOSEBUMPS</b>	Travis Scott	17		
19	19	<b>BOTH</b>	Gucci Mane Feat. Drake	11		
<b>RE</b>	20	<b>HYPNOTIZE</b>	The Notorious B.I.G.	16		
<b>NEW</b>	21	<b>LOOK AT ME!</b>	XXXTENTACION	1		
22	22	<b>BROCCOLI</b>	D.R.A.M. Feat. Lil Yachty	40		
<b>RE</b>	23	<b>CAKE</b>	Flo Rida & 99 Percent	2		
24	24	<b>ALU ON THAT BEAT (TZ ANTHEM)</b>	Zay Hilfigerrr & Zayton McCall	22		
25	25	<b>SLIPPERY</b>	Migos Feat. Gucci Mane	5		



## Harris Hits R&B/Hip-Hop Chart

Dance superstar Calvin Harris (above) scores the Hot Shot Debut on Hot R&B/Hip-Hop Songs as "Slide" (featuring Frank Ocean and Migos) enters the chart at No. 13. The R&B-tinged single earns Harris his second entry on the chart, following a 20-week stint as a featured guest on Rihanna's "We Found Love" in 2012 (No. 54 peak). The arrival gives Ocean his second-highest chart peak (after "Thinkin Bout You" reached No. 7 in 2012) and Migos' third-best. Some 93 percent of the song's debut frame points stems from streams and song sales, including 11.2 million streams in the United States in the week ending March 2, according to Nielsen Music.

On Rap Digital Song Sales, Remy Ma makes a top 10 debut, landing at No. 9 with her Nicki Minaj diss track "Shether," selling 16,000 downloads. The MC raps over Nas' Jay Z diss track "Ether" from his 2001 set *Stillmatic* (his response to Jay Z's "Takeover"). "Shether" is also at No. 8 on the Billboard + Twitter Top Tracks chart, a weekly ranking of the most shared and/or mentioned songs on Twitter in the United States (see page 75).

Elsewhere, Future arrives at No. 15 on Hot R&B/Hip-Hop Songs with "Selfish" (featuring Rihanna), boosted, in part, by 9.5 million weekly streams and 45,000 downloads. The melodic tune is the highest-ranking song from his album *HNRDXX*, which concurrently debuts atop the Billboard 200 and Top R&B/Hip-Hop Albums, just a week after his self-titled set also crowned both charts. "Selfish" marks Future's first Hot R&B Songs hit as a lead act (and 11th overall), bowing at No. 7 on the 5-year-old chart. —Amaya Mendizabal

HOT R&B/HIP-HOP SONGS: This week's most popular current R&B/hip-hop songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music, and streaming activity data by online music sources (tracks by Nielsen Music). Songs are defined as current if they are newly-released files, or songs receiving widespread airplay and/or sales activity for the first time. TOP R&B/HIP-HOP ALBUMS: This week's most popular current R&B/hip-hop albums, ranked by sales data as compiled by Nielsen Music. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200 top 100. RAP DIGITAL SONG SALES: This week's top-downloaded rap songs, ranked by sales data as compiled by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See charts legend on Billboard.com for complete rules and explanations. © 2017 Prometric, Global Media, LLC and Nielsen Music, LLC. All rights reserved.

# Latin

March 18  
2017

billboard

HOT LATIN SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS. / WKS. ON CHART
1	1	1	<b>#1</b> <b>DG AG SG</b> <b>DESAPACITO</b>	Luis Fonsi Feat. Daddy Yankee	UNIVERSAL MUSIC LATIN/UMLE	1 / 7
3	2	2	<b>CHANTAJE</b>	Shakira Feat. Maluma	SONY MUSIC LATIN	1 / 18
<b>HOT SHOT DEBUT</b>						
		3	<b>SUBEME LA RADIO</b>	Enrique Iglesias Feat. Descemer Bueno, Zion & Lennox	SONY MUSIC LATIN	3 / 1
		4	<b>EL AMANTE</b>	Nicky Jam	LA INDUSTRIA/SONY MUSIC LATIN	3 / 7
		5	<b>ADIOS AMOR</b>	Christian Nodal	IG/FONOVISA/UMLE	4 / 17
		6	<b>HEROE FAVORITO</b>	Romeo Santos	SONY MUSIC LATIN	2 / 3
		7	<b>SIEMPRE TE VOY A QUERER</b>	Calibre 50	ANDALUZ/DISA/UMLE	5 / 13
		8	<b>REGGAETON LENTO (BAILEMOS)</b>	CNCO	SONY MUSIC LATIN	7 / 21
		9	<b>OTRA VEZ</b>	Zion & Lennox Featuring J Balvin	WARNER LATINA	5 / 30
		10	<b>DILE QUE TU ME QUIERES</b>	Ozuna	VP ENTERTAINMENT	9 / 26
		11	<b>VENTE PA' CA</b>	Ricky Martin Featuring Maluma	SONY MUSIC LATIN	4 / 23
		12	<b>VACACIONES</b>	Wisin	SONY MUSIC LATIN	11 / 22
		13	<b>DEJA VU</b>	Prince Royce & Shakira	SONY MUSIC LATIN	13 / 2
		14	<b>SIGO EXTRANANDOTE</b>	J Balvin	CAPITOL/LATIN/UMLE	14 / 5
		15	<b>TE QUIERO PA'MI</b>	Don Omar & Zion & Lennox	MACHETE/UMLE	12 / 16
		16	<b>TE REGALO</b>	Ulices Chaidez y Sus Plebes	DEL/SONY MUSIC LATIN	16 / 18
		17	<b>AFUERA ESTA LLOVIENDO</b>	Julion Alvarez y Su Norieno Banda	FONOVISA/UMLE	13 / 21
		18	<b>CULPABLE TU</b>	Alta Consigna	RANCHO HUMILDE	18 / 15
		19	<b>CUATRO BABYS</b>	Maluma Feat. Bryant Myers, Noriel, Juhn	SONY MUSIC LATIN	15 / 20
		20	<b>REGRESA HERMOSA</b>	Gerardo Ortiz	BAD SIN/DEL/SONY MUSIC LATIN	15 / 19
		21	<b>YA NO ME DUELE MAS</b>	Silvestre Dangand Featuring Farruko	SONY MUSIC LATIN	21 / 10
		22	<b>OTRA COSA</b>	Daddy Yankee & Natti Natasha	FINA/SONY MUSIC LATIN	21 / 12
		23	<b>ES TUYO MI AMOR</b>	Banda Sinaloense MS de Sergio Lizarraga	LIZOS	23 / 2
		24	<b>TU NO VIVE ASI</b>	Mambo Kingz & DJ Luian Presenta Arcangel X Bad Bunny	HEAR THIS MUSIC	20 / 21
		25	<b>AL FILO DE TU AMOR</b>	Carlos Vives	GAIRA/WK/SONY MUSIC LATIN	25 / 6
		26	<b>EL PACIENTE</b>	Alfredo Olivas	SAHUAJARD/SONY MUSIC LATIN	26 / 11
		27	<b>MONEDA</b>	Prince Royce Featuring Gerardo Ortiz	SONY MUSIC LATIN	22 / 7
		28	<b>DIME QUE SE SIENTE</b>	Luis Coronel	EMPIRE PRODUCTIONS/SONY MUSIC LATIN	28 / 4
		29	<b>A POCO</b>	Raul Casillas	FONOVISA/UMLE	26 / 13
		30	<b>PA QUE NO ME ANDEN CONTANDO</b>	Voz de Mando	AFINART/SONY MUSIC LATIN	27 / 6
		31	<b>A VER A QUE HORAS</b>	Banda Carnaval	DISA/UMLE	26 / 18
		32	<b>EN LA INTIMIDAD</b>	Ozuna	VP ENTERTAINMENT	25 / 19
		33	<b>MANICOMIO</b>	Coscolluela	ROTTWEILER/WARNER LATINA	30 / 12
		34	<b>MI 45</b>	El Fantasma	AHINARTE	34 / 5
		35	<b>ME ESTA TIRANDO EL ROLLO</b>	Banda Los Recoditos	DISA/UMLE	23 / 14
		36	<b>HERMOSA INGRATA</b>	Juanes	UNIVERSAL MUSIC LATIN/UMLE	34 / 5
		37	<b>ANDO BIEN</b>	Omar Ruiz Featuring Gerardo Ortiz	BAD SIN	32 / 13
		38	<b>QUE GANO OLVIDANDOTE</b>	Reik	SONY MUSIC LATIN	32 / 15
		39	<b>VALE LA PENA</b>	Banda El Recodo de Cruz Lizarraga	EL RECODO/FONOVISA/UMLE	39 / 3
		40	<b>ME LLAMAS</b>	Piso 21 Featuring Maluma	WARNER LATINA	33 / 13
		41	<b>HELLO</b>	Karol G & Ozuna	UNIVERSAL MUSIC LATIN/UMLE	39 / 9
<b>NEW</b>		42	<b>SI UNA VEZ (IF I ONCE)</b>	Play-N-Skillz F/Wisin, Frankie J & Leslie Grace	LATIIUM/SONY MUSIC LATIN	42 / 1
		43	<b>SOLA</b>	Anuel AA Feat. Daddy Yankee, Wisin, Farruko & Zion & Lennox	SPIFF T'WREAL HASTA LA MUERTE/CINQ	37 / 12
<b>NEW</b>		44	<b>SERIA UN ERROR</b>	Regulo Caro	DEL	44 / 1
		45	<b>OLVIDAME Y PEGA LA VUELTA</b>	Jennifer Lopez & Marc Anthony	NLYOR/CAN/SONY MUSIC LATIN	17 / 15
		46	<b>TRANSPARENTE</b>	Jonatan Sanchez	GERENCIA360	46 / 2
		47	<b>SOY PEOR</b>	Bad Bunny	HEAR THIS MUSIC	47 / 2
<b>NEW</b>		48	<b>HATERS</b>	J Alvarez	ON TOP OF THE WORLD	48 / 1
		49	<b>TE VAS</b>	Ozuna	VP ENTERTAINMENT	41 / 6
<b>NEW</b>		50	<b>ME SOLTASTE</b>	Jesse & Joy	WARNER LATINA	50 / 1

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
	1	<b>#1</b> <b>PRINCE ROYCE</b>	SONY MUSIC LATIN	<b>FIVE</b>	1	
1	2	<b>NICKY JAM</b>	LA INDUSTRIA/SONY MUSIC LATIN	Fenix	6	
3	3	<b>J BALVIN</b>	CAPITOL/LATIN/UMLE	Energia	36	
2	4	<b>SELENA</b>	CAPITOL/LATIN/UMLE	Ones	75	
4	5	<b>ROMEO SANTOS</b>	SONY MUSIC LATIN	Formula: Vol. 2	101	
<b>NEW</b>	6	<b>ARIEL CAMACHO</b>	SONY MUSIC LATIN	Para Siempre: Duetos, Vol. 1	1	
5	7	<b>MALUMA</b>	SONY MUSIC LATIN	Pretty Boy Dirty Boy	63	
6	8	<b>CNCO</b>	SONY MUSIC LATIN	Primera Cita	27	
8	9	<b>AVENTURA</b>	PREMIUM LATIN/SONY MUSIC LATIN	Todavía Me Amas: Lo Mejor de Aventura	35	
13	10	<b>BANDA SINALOENSE MS DE SERGIO LIZARRAGA</b>	LIZOS	Que Bendición	56	
11	11	<b>BANDA SINALOENSE MS DE SERGIO LIZARRAGA</b>	LIZOS	En Vivo: Guadalajara	59	
10	12	<b>ULICES CHAIDEZ Y SUS PLEBES</b>	DEL/SONY MUSIC LATIN	Andamos En El Ruedo	19	
12	13	<b>MARCO ANTONIO SOLIS</b>	FONOVISA/UMLE	40 Anos	26	
9	14	<b>LOS PLEBES DEL RANCHO DE ARIEL CAMACHO</b>	RECUERDEN MI ESTILO	Recuerden Mi Estilo	52	
17	15	<b>GG ENRIQUE IGLESIAS</b>	REPUBLIC/UMLE	Sex And Love	84	
14	16	<b>JUAN GABRIEL</b>	SONY MUSIC LATIN	Mis Numero 1... 40 Aniversario	84	
7	17	<b>CALIBRE 50</b>	ANDALUZ/DISA/UMLE	Desde El Rancho	23	
16	18	<b>ZION &amp; LENNOX</b>	WARNER LATINA	Motivan2	16	
19	19	<b>J BALVIN</b>	CAPITOL/LATIN/UMLE	La Familia	60	
<b>RE</b>	20	<b>MANA</b>	WARNER LATINA	Exiliados Es La Bahía: Lo Mejor de Mana	83	
18	21	<b>ROMEO SANTOS</b>	SONY MUSIC LATIN	Formula: Vol. 1	95	
21	22	<b>JUAN GABRIEL</b>	FONOVISA/UMLE	Los Duo	84	
20	23	<b>FARRUKO</b>	CARBON FIBER/SONY MUSIC LATIN	Visionary	44	
23	24	<b>MARC ANTHONY</b>	SONY MUSIC LATIN	3.0	135	
24	25	<b>YANDEL</b>	SONY MUSIC LATIN	Dangerous	33	



## High Five Debut

Prince Royce crowns the Top Latin Albums chart for a fourth time as his latest studio album, *Five*, arrives with 19,000 album equivalent units earned in the tracking week ending March 22, according to Nielsen Music.

Of that sum, 16,000 were traditional album sales, marking the biggest sales frame for a Latin album since Gerardo Ortiz's *Hoy Mas Fuerte* bowed at No. 1 with 20,000 sold in the issue dated June 6, 2015.

*Five* marks Royce's first Spanish-language arrival since *Soy el Mismo* topped the chart for two weeks in 2013, and follows his previous English-language release, *Double Vision*, which landed at No. 21 on the Billboard 200 on Aug. 15, 2015.

Elsewhere, *Five*'s current single, "Deja Vu" (featuring Shakira), hops 18-13 on Hot Latin Songs in its second charting frame, aided in part by a 17 percent increase in sales (to 3,000 downloads). The new set also includes features by Chris Brown, Zendaya and Farruko.

Meanwhile, Enrique Iglesias arrives with his 40th career Hot Latin Songs hit, and fourth-best entry ever, at No. 3 with "Subeme la Radio" (featuring Descemer Bueno and Zion & Lennox). The reggaeton-pop track concurrently bows atop Latin Digital Song Sales, shifting 12,000 downloads in its first week.

Finally, Ariel Camacho debuts at No. 1 on Regional Mexican Albums with *Para Siempre: Duetos, Vol. 1* (2,000 album units). The star-studded duets set blends Camacho's original recordings with new vocals by other stars in the genre, including Ortiz and Luis Coronel. The album is a tribute to Camacho, former lead singer of Ariel Camacho y Los Plebes del Rancho, who was killed in a 2015 car accident at age 22.

—Amaya Mendizabal

LATIN DIGITAL SONG SALES™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
<b>NEW</b>	1	<b>#1</b> <b>SUBEME LA RADIO</b>	SONY MUSIC LATIN	Enrique Iglesias	1	
2	2	<b>DESAPACITO</b>	UNIVERSAL MUSIC LATIN/UMLE	Luis Fonsi Feat. Daddy Yankee	7	
3	3	<b>CHANTAJE</b>	SONY MUSIC LATIN	Shakira Feat. Maluma	18	
13	4	<b>BAILANDO</b>	REPUBLIC/UMLE	Enrique Iglesias Feat. Descemer Bueno & Gente de Zona	155	
4	5	<b>EL AMANTE</b>	LA INDUSTRIA/SONY MUSIC LATIN	Nicky Jam	7	
5	6	<b>DEJA VU</b>	SONY MUSIC LATIN	Prince Royce & Shakira	2	
1	7	<b>HEROE FAVORITO</b>	SONY MUSIC LATIN	Romeo Santos	3	
20	8	<b>SI UNA VEZ (IF I ONCE)</b>	LATIIUM/SONY MUSIC LATIN	Play-N-Skillz	7	
7	9	<b>ADIOS AMOR</b>	IG/FONOVISA/UMLE	Christian Nodal	8	
9	10	<b>VENTE PA' CA</b>	SONY MUSIC LATIN	Ricky Martin Feat. Maluma	23	
6	11	<b>LA BICICLETA</b>	SONY MUSIC LATIN	Carlos Vives & Shakira	40	
14	12	<b>SIGO EXTRANANDOTE</b>	CAPITOL/LATIN/UMLE	J Balvin	2	
13	13	<b>SAFARI</b>	CAPITOL/LATIN/UMLE	J Balvin Feat. Pharrell Williams, BIA & Sky	35	
11	14	<b>REGGAETON LENTO (BAILEMOS)</b>	SONY MUSIC LATIN	CNCO	13	
10	15	<b>SIEMPRE TE VOY A QUERER</b>	ANDALUZ/DISA/UMLE	Calibre 50	11	
19	16	<b>VACACIONES</b>	SONY MUSIC LATIN	Wisin	21	
17	17	<b>DANZA KUDURO</b>	YANIS/DRP/NATO/MACHETE/UMLE	Don Omar & Lucenzo	342	
18	18	<b>DUELE EL CORAZON</b>	SONY MUSIC LATIN	Enrique Iglesias Feat. Wisin	46	
16	19	<b>HASTA EL AMANECER</b>	LA INDUSTRIA/SONY MUSIC LATIN	Nicky Jam	59	
12	20	<b>COMO LA FLOR</b>	CAPITOL/LATIN/UMLE	Selena	55	
<b>RE</b>	21	<b>BIDI BIBI BOM BOM</b>	BMI LATIN/CAPITOL/LATIN/UMLE	Selena	41	
17	22	<b>TE QUIERO PA'MI</b>	MACHETE/UMLE	Don Omar & Zion & Lennox	5	
22	23	<b>VIVIR MI VIDA</b>	SONY MUSIC LATIN	Marc Anthony	202	
23	24	<b>SHAKY SHAKY</b>	EL CARTEL/UMLE	Daddy Yankee	45	
21	25	<b>HIPS DON'T LIE</b>	SONY MUSIC LATIN	Shakira Feat. Wyclef Jean	374	

HOT LATIN SONGS: The week's most popular current Latin songs, ranked by radio airplay, audience impressions, as measured by Nielsen Music. Sales data as compiled by Nielsen Music and comparable activity data by Nielsen Music. Songs are defined as current if they are newly released, either as singles or albums, and/or as part of an album. TOP LATIN ALBUMS: Top Latin albums, ranked by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). LATIN DIGITAL SONG SALES: The week's top-downloaded Latin songs, ranked by sales data as compiled by Nielsen Music. See Charts Legend on billboard.com for complete rules and explanations. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved. SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC

# Christian/Gospel

March 18  
2017  
billboard

HOT CHRISTIAN SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 <b>WHAT A BEAUTIFUL NAME</b>	M.C. HIXTETT, J. HOUSTON, B. LIGERT WOOD (B. FIELDING, B. LIGERT WOOD)	Hillsong Worship HILLSONG/SPARROW/CAPITOL CMG	1	23
25	2	2	<b>EVEN IF</b>	D. GARCIA, B. G. LOVER (B. MILLARD, D. A. GARCIA, B. G. LOVER, T. JIMMONS, C. LEWIS)	MercyMe FAIR TRADE	2	4
2	3	3	<b>CHAIN BREAKER</b>	J. L. SMITH (J. L. SMITH, M. L. C. FIELDS, Z. WILLIAMS)	Zach Williams ESSENTIAL/PLG	1	38
	4	4	<b>LOVE BROKE THRU</b>	C. STEVENS, T. TOBYMAC (T. MCKEEHAN, C. STEVENS, B. MILLARD, B. FOWLER)	tobyMac FOREFRONT/CAPITOL CMG	4	24
	5	5	<b>OCEANS (WHERE FEET MAY FAIL)</b>	M. G. ONSLETT (M. CROCKER, J. HOUSTON, S. LIGHELM)	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	1	181
6	8	6	<b>THY WILL</b>	R. SKAGGS, B. HERMS (H. SCOTT, E. L. WEISBAND, B. HERMS)	Hillary Scott & The Scott Family HST/EMI NASHVILLE/CAPITOL CMG	1	45
5	6	7	<b>RISE</b>	B. HERMS (D. GOKEY, B. COWART, J. BROWN, E. EWE)	Danny Gokey BMG	5	29
9	10	8	<b>TESTIFY</b>	E. CASH, NEED TO BREATHE (W. RINEHART, N. RINEHART)	NEED TO BREATHE ATLANTIC/WORD CURB	8	33
7	9	9	<b>COME ALIVE (DRY BONES)</b>	P. MABURY (L. DAIGLE, M. R. FARREN)	Lauren Daigle CENTRICITY	6	38
	11	10	<b>NEVER BEEN A MOMENT</b>	C. WEDGEWORTH (M. TYLER, J. PARDO)	Micah Tyler FAIR TRADE	10	24
19	23	11	<b>WHEN I PRAY FOR YOU</b>	S. HENDRIX, D. S. MYERS (S. MCNEELY, D. SMYERS, J. EBACH, J. M. WHITE)	Dan + Shay ATLANTIC/WARNER BROS. NASHVILLE, WAR	3	4
10	12	12	<b>MAGNIFY</b>	J. L. SMITH, E. BROWN (D. MULLIGAN, C. BROWN, J. L. SMITH)	We Are Messengers WORD CURB	10	33
12	13	13	<b>I HAVE THIS HOPE</b>	J. INGRAM, P. MABURY (M. DONEY, J. INGRAM, J. OWEN)	Tenth Avenue North REUNION/PLG	12	9
18	16	14	<b>HOME</b>	E. CASH (C. TOMLIN, E. CASH, S. M. CASH)	Chris Tomlin SIXSTEPS/SPARROW/CAPITOL CMG	14	7
15	17	15	<b>LIVE LIKE YOU'RE LOVED</b>	B. G. LOVER, D. GARCIA (L. STEINGARD, B. G. LOVER, D. A. GARCIA)	Hawk Nelson FAIR TRADE	15	19
	14	16	<b>BLESSINGS</b>	L. MOORE, A. HOGAN, M. N. SIMMONS, A. SWOOPER, T. W. GRIFFIN (R)	LeCrae Featuring Ty Dolla \$ign REACH/COLUMBIA	5	5
17	15	17	<b>FORGIVEN</b>	E. CASH (D. CROWDER, E. CASH)	Crowder SIXSTEPS/SPARROW/CAPITOL CMG	15	10
20	19	18	<b>BELOVED</b>	C. WEDGEWORTH (J. FELIZ, C. WEDGEWORTH, P. DUNCAN)	Jordan Feliz CENTRICITY	18	9
21	20	19	<b>I WANNA GO BACK</b>	S. MCSLEY, M. O'CONNOR (D. DUNN, B. COWART, H. BENTLEY)	David Dunn BEAT/TOOTH & NAIL	19	16
16	18	20	<b>STARS</b>	S. MCSLEY, M. O'CONNOR (J. L. COOPER, K. COOPER, S. MCSLEY, J. INGRAM)	Skillet HEAR IT LOUD/ATLANTIC/WORD CURB	16	28
22	22	21	<b>GIANTS FALL</b>	J. PARDO (K. BATTISTELLI, J. PARDO, M. E. REED)	Francesca Battistelli FERVENT/WORD CURB	16	24
	24	22	<b>ALL THAT MATTERS</b>	C. WEDGEWORTH (C. DIXON, B. G. LOVER, C. WEDGEWORTH)	Colton Dixon 19/5/SPARROW/CAPITOL CMG	22	8
26	31	23	<b>KEEP YOUR EYES ON ME</b>	B. GALLIMORE, T. MCGRAW (T. MCGRAW, F. HILL, S. MCANALLY, L. MCKERRAN)	Tim McGraw & Faith Hill ATLANTIC	12	5
	29	24	<b>OH MY SOUL</b>	M. A. MILLER (M. HALL, B. HERMS)	Casting Crowns BEACH STREET/REUNION/PLG	24	4
	27	25	<b>THE CURE</b>	C. STEVENS (C. MATTSON, J. LOWRY, C. STEVENS)	Unspoken CENTRICITY	25	4

HOT GOSPEL SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 <b>YOU DESERVE IT</b>	J. J. HAIRSTON (D. BLOOM, C. VAUGHN, R. D. REED, J. J. HAIRSTON)	J.J. Hairston & Youthful Praise JAMES/DW/EONE	1	29
	2	2	<b>JOY</b>	V. MITCHELL (P. BARRETT, T. BROWN)	VaShawn Mitchell VMA/MOTOWN GOSPEL	2	29
4	4	3	<b>MADE A WAY</b>	T. GREENE, V. NAVEJAR (T. GREENE)	Travis Greene RCA INSPIRATION	1	64
2	3	4	<b>GOD PROVIDES</b>	K. FRANKLIN, S. MARTIN (K. FRANKLIN)	Tamela Mann TILLYMANN	2	24
6	7	5	<b>I NEED YOU</b>	D. M. CLURKIN (D. M. CLURKIN)	Donnie McClurkin RCA INSPIRATION	5	47
8	6	6	<b>HANG ON</b>	J. D. SHEARD (J. D. STARKS, D. STARKS)	GEI Featuring Kierra Sheard KAREW	6	24
5	5	7	<b>NEVER HAVE TO BE ALONE</b>	A. LOVE III (A. LOVE III, D. HILL)	CeCe Winans PURESPRINGS GOSPEL/THIRTY TIGERS	4	21
7	8	8	<b>YOU'RE BIGGER</b>	A. CARR (A. CARR)	Jekalyn Carr LUNIEAL	2	51
10	10	9	<b>FATHER JESUS SPIRIT</b>	F. HAMMOND, S. RODGERS (F. HAMMOND, D. CLARK, S. SUMMONS)	Fred Hammond F HAMMOND/RCA INSPIRATION	9	27
11	11	10	<b>GOD'S GRACE</b>	REVEREND LUTHER BARNES & THE RESTORATION WORSHIP CENTER CHOR (L. BARNES, D. ADAMS, L. BARNES, D. L. ADAMS)	Shirley Caesar SR7/SHANACHIE	10	21
9	9	11	<b>VICTORY BELONGS TO JESUS</b>	M. LEWIS, T. DULANEY (T. DULANEY)	Todd Dulaney EONE WORSHIP/EONE	9	26
12	13	12	<b>HOLD MY MULE</b>	SHIRLEY CAESAR FEAT. ALBERTINA WALKER & MILTON BRUNSON	Shirley Caesar Feat. Albertina Walker & Milton Brunson WORD CURB	1	16
14	14	13	<b>FIX ME</b>	A. WINDSEY (A. WINDSEY, J. HOUGHTON, J. BOWMAN, JR.)	Tim Bowman Jr. LIFESTYLE MUSIC GROUP/MOTOWN GOSPEL	13	13
13	12	14	<b>I SEE A VICTORY</b>	P. L. WILLIAMS (P. L. WILLIAMS, K. FRANKLIN)	Kim Burrell & Pharrell Williams 20TH CENTURY FOX/FOX J AM OTHER/COLUMBIA	9	18
15	17	15	<b>WINNING</b>	W. CAMPBELL, C. JENKINS (C. JENKINS, W. S. CAMPBELL II)	Charles Jenkins INSPIRED PEOPLE	8	27
18	20	16	<b>WORK IT OUT</b>	T. TRIBBETT II (T. TRIBBETT II, G. JORDAN)	Tye Tribbett MOTOWN GOSPEL	7	16
17	15	17	<b>PRAY AND DON'T WORRY</b>	D. BRYANT (B. ANDERSON, L. HARRIS, R. JOHNSON, D. BRYANT)	GI BGA	15	8
	18	18	<b>I FORGIVE ME</b>	A. LEWIS (I. FORTUNE, A. LEWIS)	James Fortune & FIYA FIYA WORLD/EONE	18	2
20	21	19	<b>OPTIMISTIC</b>	J. MITCHELL, J. LEWIS, G. D. HINES (G. D. HINES, J. S. HARRIS III, T. S. LEWIS)	The Sounds Of Blackness PERSPECTIVE/ABM/UME	15	7
16	16	20	<b>GLORIOUS GOD</b>	HOWARD GOSPEL CHOIR OF HOWARD UNIVERSITY FEAT. BENJAMIN MOORE	Howard Gospel Choir Of Howard University Feat. Benjamin Moore HOWARD GOSPEL CHOIR	15	25
	19	21	<b>THE MASTER'S CALLING</b>	T. LAUER (T. EDDICK, R. L.)	Deborah Joy Winans HARPO STUDIOS/PINE CITY/VILONS GATE/DW/MALACO	19	17
	24	22	<b>LORD YOU ARE GOOD</b>	T. GALBERTH, B. JONES (T. GALBERTH)	Todd Galberth REDEMPTION WORSHIP	20	8
	25	23	<b>I'VE SEEN HIM WORK</b>	G. ROBINSON, A. WILSON (A. WILSON, G. ROBINSON, J. MANDROSS, N. ADDERLEY, JR.)	Anita Wilson REFLECTION/EONE	23	5
RE-ENTRY		24	<b>FILL THIS HOUSE</b>	M. T. JACKSON, S. WAINWRIGHT (M. T. JACKSON)	Shirley Caesar LIGHT	21	5
RE-ENTRY		25	<b>GRATEFUL</b>	T. WINN, J. GILBERT (T. WINN, J. HAWKINS)	Ted Winn & Balance Featuring Maranda TEDDYSIAMZ/SHANACHIE	23	4

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
	1	#1 <b>SOUNDTRACK</b>	The Shack	1		
2	2	REBA MCENTIRE Sing It Now: Songs Of Faith & Hope	ROCKIN' R/NASH ICON/BLG/CAPITOL CMG	4		
3	3	LAUREN DAIGLE	How Can It Be	100		
27	4	GG <b>NEWSPRING WORSHIP</b>	Able	2		
	5	SKILLET	Unleashed	30		
	6	KARI JOBE	The Garden	4		
	7	HILLSONG WORSHIP	Let There Be Light	20		
13	8	CASTING CROWNS	The Very Next Thing	24		
17	9	VARIOUS ARTISTS	WOW Hits 2017	23		
	10	TOBYMAC	This Is Not A Test	82		
15	11	CHRIS TOMLIN	Never Lose Sight	19		
NEW	12	BILL & GLORIA GATHER/HOMECOMING FRIENDS	Give The World A Smile	1		
NEW	13	BILL & GLORIA GATHER/HOMECOMING FRIENDS	Sweeter As The Days Go By	1		
	14	ZACH WILLIAMS	Chain Breaker	10		
	15	JOEY + RORY	Hymns	56		
	16	CROWDER	American Prodigal	23		
	17	NF	Therapy Session	45		
	18	SKILLET	Awake	146		
	19	CHRIS TOMLIN	How Great Is Our God: The Essential Collection	84		
	20	MERCYME	Welcome To The New	133		
14	21	DANNY GOKEY	Rise	7		
	22	CASTING CROWNS	A Live Worship Experience	59		
	23	HILLARY SCOTT & THE SCOTT FAMILY	Love Remains	31		
NEW	24	HILLSONG YOUNG & FREE	Youth Revival: Acoustic	1		
23	25	ELEVATION WORSHIP	Here As In Heaven	56		

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
	1	#1 <b>VARIOUS ARTISTS</b>	WOW Gospel 2017	5		
2	2	CECE WINANS	Let Them Fall In Love	4		
3	3	TAMELA MANN	One Way	25		
4	4	TRAVIS GREENE	The Hill	70		
5	5	KIRK FRANKLIN	Losing My Religion	69		
6	6	TASHA COBBS	One Place: Live	79		
	7	TASHA COBBS	Grace (EP)	155		
	8	TODD DULANEY	A Worshipers Heart	46		
	9	GG <b>KIRK FRANKLIN</b>	The Essential Kirk Franklin	81		
	10	DONNIE MCCLURKIN	The Journey (Live)	28		
	11	VASHAWN MITCHELL	Secret Place: Live In South Africa	17		
	12	JEKALYN CARR	The Life Project	30		
10	13	TAMELA MANN	Best Days	157		
13	14	MARVIN SAPP	Playlist: The Very Best Of Marvin Sapp	85		
12	15	FRED HAMMOND	Worship Journal: Live	22		
17	16	VARIOUS ARTISTS	WOW Gospel 2016	57		
18	17	WILLIAM MCDOWELL	Sounds Of Revival: Live	58		
21	18	HEZEKIAH WALKER	"Better": Azusa - The Next Generation 2	33		
20	19	ANTHONY BROWN & GROUP THERAPY	Everyday Jesus	84		
14	20	WILLIAM MURPHY	Demonstrate	36		
15	21	ANTHONY EVANS	Back To Life	4		
22	22	SOUNDTRACK	The Preacher's Wife	110		
RE	23	SHIRLEY CAESAR	The Ultimate Collection	16		
RE	24	DEITRICK HADDOON	The Best Of Deitrick Haddon	27		
RE	25	TYE TRIBBETT	Greater Than	71		



## The Shack Premieres

The soundtrack to *The Shack*, which opened in theaters March 3, bows at No. 1 on Top Christian Albums, earning 13,000 equivalent album units in its initial week (ending March 2), according to Nielsen Music. It also starts at No. 6 on the Soundtracks chart (see page 74). The movie, starring Octavia Spencer and Sam Worthington, is based on William P. Young's 2007 faith-based novel about a father's spiritual journey after the death of a child.

*The Shack's* soundtrack sports a mix of contemporary Christian and country acts, including Dan + Shay, whose "When I Pray for You" flies 23-11 on Hot Christian Songs (after arriving at its No. 3 high on Feb. 25). It surges by 183 percent to 6,000 downloads sold and rebounds 15-3 on Christian Digital Song Sales. Also included on the set is Tim McGraw and Faith Hill's "Keep Your Eyes on Me," which reverses course on Hot Christian Songs (31-23, after debuting at its No. 12 peak) and re-enters Christian Digital Song Sales at No. 9 with 2,000 sold, up 140 percent.

Meanwhile, MercyMe banks its 23rd top 10 on Christian Airplay as "Even If," the lead track from the group's ninth studio album, *Lifer* (due March 31), pushes 11-9 (6 million audience impressions, up 31 percent). MercyMe breaks a second-place tie with Casting Crowns (22) for the most top 10s in the chart's nearly 14-year history; only Chris Tomlin has tallied more (25).

—Jim Asker

# Dance/Electronic

March 18  
2017  
billboard

HOT DANCE/ELECTRONIC SONGS™									
WEEKS AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	CERTIFICATION	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART		
-	6	1	<b>#1</b> <b>DG AG SG</b> <b>SOMETHING JUST LIKE THIS</b> <small>THE CHAINSMOKERS (A.TAGGART, K.ERIKSSON, F.HAGGSTAM)</small>		The Chainsmokers & Coldplay DISRUPTOR/COLUMBIA	1	2		
2	1	2	<b>PARIS</b> <small>THE CHAINSMOKERS (A.TAGGART, K.ERIKSSON, F.HAGGSTAM)</small>		The Chainsmokers DISRUPTOR/COLUMBIA	1	8		
1	1	3	<b>CLOSER</b> <small>THE CHAINSMOKERS FEATURING HALSEY THE CHAINSMOKERS (A.TAGGART, K.ERIKSSON, F.HAGGSTAM)</small>		The Chainsmokers Featuring Halsey DISRUPTOR/COLUMBIA	1	32		
1	1	4	<b>IT AIN'T ME</b> <small>KYGO, ANDREW WATT (KYGO, A.WOTMAN, B.EE, A.TAMPOSIS, C.MEZE)</small>		Kygo x Selena Gomez ULTRA/RCA/INTERSCOPE	3	3		
1	1	5	<b>ROCKABYE</b> <small>CLEAN BANDIT FEATURING SEAN PAUL &amp; ANNE-MARIE J.PATTERSON, M.RALPH, STEVE MAC (J.PATTERSON, M.RALPH, STEVE MAC)</small>		Clean Bandit Featuring Sean Paul & Anne-Marie BIG BEAT/ATLANTIC/RRP	3	19		
-	19	6	<b>STAY</b> <small>ZEDD, WIKI LUND (AZASLAVSKI, A.CARACCILO, J.PARMENTIER, S.WIKLUND, S.AARONS, A.FROEN)</small>		Zedd & Alessia Cara INTERSCOPE	6	2		
-	48	7	<b>SLIDE</b> <small>CALVIN HARRIS FEATURING FRANK OCEAN &amp; MIGOS CALVIN HARRIS (CALVIN HARRIS, FRANK OCEAN, Q.K.MARSHALL, X.CEPHUS)</small>		Calvin Harris Featuring Frank Ocean & Migos FLY EYE/COLUMBIA	7	2		
4	5	8	<b>LET ME LOVE YOU</b> <small>DJ SNAKE FEATURING JUSTIN BIEBER DJ SNAKE, ANDREW WATT (W.S.E.GRIGAHINE, J.LI, BEBER, A.WOTMAN, A.TAMPOSIS, B.LABEL, BEL)</small>		DJ Snake Featuring Justin Bieber DISRUPTOR/COLUMBIA	2	30		
6	7	9	<b>THIS IS WHAT YOU CAME FOR</b> <small>CALVIN HARRIS FEATURING RIHANNA CALVIN HARRIS (CALVIN HARRIS, N.L.S.SIOBERG)</small>		Calvin Harris Featuring Rihanna WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA	1	45		
<b>HOT SHOT DEBUT</b>									
10	10	10	<b>CALL ON ME</b> <small>MONEY (S.HOPE, P.WADAMS)</small>		Starley LOUDER THAN LIFE/EPIC	10	1		
10	10	11	<b>SCARED TO BE LONELY</b> <small>MARTIN GARRIX &amp; DUA LIPA MARTIN GARRIX, VALLEY GIRL (MARTIN GARRIX, G.U.OMERTON, J.CAMPANARO, S.SHEARER, J.TUNFORD)</small>		Martin Garrix & Dua Lipa STMPD RCDS/RCA	10	5		
-	11	12	<b>SHOOTING STARS</b> <small>J.G.LASS, C.S.STRACEY (J.G.LASS, C.S.STRACEY)</small>		Bag Raiders BANG GANG 125/MODULAR	11	2		
13	12	13	<b>JUST HOLD ON</b> <small>S.AOKI (S.HIRO YUKI AOKI), L.TOMLINSON (S.AOKI, L.TOMLINSON, E.L.ROSSE, S.S.DAN, N.LAMBROZA)</small>		Steve Aoki & Louis Tomlinson ULTRA	7	12		
14	13	14	<b>RUN UP</b> <small>MAJOR LAZER FEAT. PARTYNEXTDOOR &amp; NICKI MINAJ DIPLO, J.BLENDER, STARGATE (DIPLO, J.BLENDER, STARGATE)</small>		Major Lazer Feat. PARTYNEXTDOOR & Nicki Minaj MAD DECENT	9	5		
11	14	15	<b>BAD ROMANCE</b> <small>LADY GAGA REYDNE (S.H.GERMANDT, A.N.KHAYAT, S.G.GERMANDT)</small>		Lady Gaga STREAMLINE/KON LIVE/CHERRYTREE/INTERSCOPE	6	4		
12	15	16	<b>POKER FACE</b> <small>LADY GAGA REYDNE (S.H.GERMANDT, A.N.KHAYAT)</small>		Lady Gaga STREAMLINE/KON LIVE/CHERRYTREE/INTERSCOPE	8	4		
15	16	17	<b>JUST DANCE</b> <small>LADY GAGA FEATURING COLBY O'DONIS REYDNE (S.H.GERMANDT, A.N.KHAYAT, A.THAM)</small>		Lady Gaga Featuring Colby O'Donis STREAMLINE/KON LIVE/CHERRYTREE/INTERSCOPE	11	4		
20	18	18	<b>SOLO DANCE</b> <small>MARTIN JENSEN M.DYHRBERG, M.JENSEN (L.DISSING, P.BJORNSKOV, M.JENSEN, M.DYHRBERG)</small>		Martin Jensen DISCO WAX/ULTRA	18	11		
18	17	19	<b>MY WAY</b> <small>CALVIN HARRIS CALVIN HARRIS (CALVIN HARRIS)</small>		Calvin Harris FLY EYE/COLUMBIA	6	25		
23	21	20	<b>SHED A LIGHT</b> <small>ROBIN SCHULZ &amp; DAVID GUETTA FEAT. CHEAT CODES ROBIN SCHULZ, ROBIN SCHULZ, DAVID GUETTA, CHEAT CODES (ROBIN SCHULZ, ROBIN SCHULZ, DAVID GUETTA, CHEAT CODES)</small>		Robin Schulz & David Guetta Feat. Cheat Codes TENSITY/ATLANTIC	11	14		
26	25	21	<b>I MISS YOU</b> <small>GREY FEATURING BAHARI GREY (K.TREWARTH, M.TREWARTH, S.LIDANT, M.EREDITH)</small>		Grey Featuring Bahari INTERSCOPE	21	7		
19	24	22	<b>SETTING FIRES</b> <small>THE CHAINSMOKERS FEATURING XYLO THE CHAINSMOKERS (A.TAGGART, J.A.SHERM, J.L.PONTANA)</small>		The Chainsmokers Featuring XYLO DISRUPTOR/COLUMBIA	8	17		
25	26	23	<b>RITUAL</b> <small>MARSHMELLO FEATURING WRABEL MARSHMELLO (S.S.WARBEL, M.T.REID, A.SCHIERSCH, MARSHMELLO)</small>		Marshmello Featuring Wrabel OWSLA	11	18		
17	23	24	<b>TELEPHONE</b> <small>LADY GAGA FEATURING BEYONCE REYDNE (S.H.GERMANDT, A.N.KHAYAT, A.THAM)</small>		Lady Gaga Featuring Beyonce STREAMLINE/KON LIVE/CHERRYTREE/INTERSCOPE	13	4		
27	28	25	<b>ALONE</b> <small>ALAN WALKER A.D.WALKER, M.OOD (A.D.WALKER, N.BAD, A.FROEN, J.BORGEN, G.GREVE)</small>		Alan Walker MER MUSIC/RCA	21	13		
16	20	26	<b>LIGHT</b> <small>SAN HOLO SAN HOLO (SVAN DIJCKA, S.TORM, J.DOUWSTRA)</small>		San Holo BIFBERD	13	14		
30	29	27	<b>MAGIC</b> <small>THOMAS GOLD FEATURING JILLIAN EDWARDS F.KINEBEL, JANSSEN, NEVADA (F.KINEBEL, JANSSEN, NEVADA)</small>		Thomas Gold Featuring Jillian Edwards ARMADA	27	6		
29	30	28	<b>I LOVE YOU</b> <small>AXWELL &amp; INGROSSO FEATURING KID INK AXWELL, INGROSSO (AXWELL, S.INGROSSO, M.LOVE, G.FOULKE, S.TAYLOR, JAT, COLLINS, C.LUNNINGHAM)</small>		Axwell & Ingrosso Featuring Kid Ink ARMED & DANGEROUS	28	3		
33	33	29	<b>YOU DON'T KNOW ME</b> <small>JAX JONES FEATURING RAYE JAX JONES (JAX JONES, WAH ALLO, R.K.EEN, M.MERZIGER, A.KAMMEIER, P.BODMER)</small>		Jax Jones Featuring RAYE POLYDOR/INTERSCOPE	29	7		
24	22	30	<b>NOT GOING HOME</b> <small>DVBBS X CMC\$ FEATURING GIA KOKA DVBBS, CMC\$ (C.VAN DEN HOEF, A.VAN DEN HOEF, Y.E.NAHAR, G.KOKA)</small>		DVBBS X CMC\$ Featuring Gia Koka KANARY/SPINNIN'	19	11		
35	34	31	<b>FALLING</b> <small>ALESSO ALESSO (ALESSO, LINDBERG, A.D.KINGROSSO)</small>		Alesso ALEPNE/DEF JAM	29	4		
<b>NEW</b>									
34	35	33	<b>CHASING COLORS</b> <small>MARSHMELLO X OOKAY FEAT. NOAH CYRUS MARSHMELLO, C.A.LAGUNA (S.STONESTREET, C.P.DI, DIX)</small>		Marshmello x Ookay Feat. Noah Cyrus JOYTIME COLLECTIVE	32	1		
32	36	34	<b>BY YOUR SIDE</b> <small>JONAS BLUE FEATURING RAYE JONAS BLUE (G.J.ROBIN, G.BARKER, J.A.PEBWORTH, J.SHAVER, G.ASTASID)</small>		Jonas Blue Featuring RAYE JONAS BLUE/CAPITOL	17	18		
36	37	35	<b>EASY GO</b> <small>GRANDTHEFT &amp; DELANEY JANE A.WAISGLASS, D.J.BARTH, S.C.FRANK (A.WAISGLASS, D.J.BARTH, S.C.FRANK)</small>		Grandtheft & Delaney Jane FRONTSIDE/MAD DECENT	27	9		
36	37	35	<b>SEXUAL</b> <small>NEIKED FEATURING DYD VRADSTROJ (L.STRIDH, X.RADSTROM, D.DOLATUNJ)</small>		NEIKED Featuring Dyd NEIKED COLLECTIVE/POLYDOR/CASABLANCA/REPUBLIC	22	11		
41	38	36	<b>SHOW ME LOVE</b> <small>BRIAN JUSTIN CRUM FEAT. TOY ARMADA &amp; DJ GRIND NOT LISTED (NOT LISTED)</small>		Brian Justin Crum Feat. Toy Armada & DJ Grind PROP D	36	4		
41	38	36	<b>TROUBLE</b> <small>R3HAB FEATURING VERITE NOT LISTED (NOT LISTED)</small>		R3hab Featuring Verite R3HAB	37	3		
28	27	38	<b>HEAR ME NOW</b> <small>ALOK, BRUNO MARTINI FEATURING ZEEBA ALOK, B.MARTINI (A.PETRILLO, B.MARTINI, M.ZEBALLOS)</small>		Alok, Bruno Martini Featuring Zeeba SPINNIN'	20	11		
-	31	39	<b>RICH BOY</b> <small>GALANTIS NOT LISTED (NOT LISTED)</small>		Galantis BIG BEAT/ATLANTIC/RRP	31	2		
22	32	40	<b>CRUISE</b> <small>KYGO FEATURING ANDREW JACKSON KYGO (KYGO, A.JACKSON)</small>		Kygo Featuring Andrew Jackson UNIVERSAL STUDIOS/PUBLIC	22	3		
<b>NEW</b>									
39	39	42	<b>GOOD DAY</b> <small>YELLOW CLAW FEATURING DJ SNAKE &amp; ELLIPHANT T.HAINTHAL (HAINTHAL, SNAKE (VAN DER BRUGGEN, NIZZE, JIM AAS, GERRAS, J.GRIGAHINE, J.DIXSON, DOTTEN)</small>		Yellow Claw Featuring DJ Snake & Elliphant MAD DECENT	41	1		
-	47	43	<b>HEY BABY</b> <small>DIMITRI VEGAS &amp; LIKE MIKE VS DIPLO FEAT. DEB'S DAUGHTER DIMITRI VEGAS, LIKE MIKE, DIPLO, MEKASPER, B.DENIG, RICHARD PHANNA (DIMITRI VEGAS, LIKE MIKE)</small>		Dimitri Vegas & Like Mike vs Diplo Feat. Deb's Daughter SMASH THE HOUSE/MAD DECENT	43	3		
43	43	44	<b>FIND ME</b> <small>SIGMA FEATURING BIRDY SIGMA, T.W.BIRDY (SIGMA, T.W.BIRDY, J.CEDWARDS, B.BONN, P.KELLER, T.BARNES, C.PURCELL)</small>		Sigma Featuring Birdy 300 A.T.P.M./AMSTRALHERRS/CAPITOL	29	9		
<b>NEW</b>									
40	42	46	<b>SAVAGE</b> <small>WHETHAN FEATURING FLUX PAVILION &amp; MAX NOT LISTED (NOT LISTED)</small>		Whethan Featuring Flux Pavilion & MAX BIG BEAT WHITE LABEL/BIG BEAT/ATLANTIC/RRP	29	12		
<b>NEW</b>									
44	44	48	<b>WATCH OUT</b> <small>GLOVIBES &amp; GARY CAOS GLOVIBES, GARY CAOS (L.N.HILL)</small>		Glovibes & Gary Caos NEX:STEP/CASA ROSSA	47	1		
<b>NEW</b>									
42	45	50	<b>ON MY WAY</b> <small>TIESTO FEATURING BRIGHT SPARKS TIESTO (T.M.VERWEST, S.POPKIN, A.HIOL, N.K.SAWFORD)</small>		Tiesto Featuring Bright Sparks MUSICAL FREEDOM/PIRAM/CASABLANCA/REPUBLIC	36	6		
<b>NEW</b>									
42	45	50	<b>LICK ME UP</b> <small>TONY MORAN &amp; DANI TORO FEATURING ZHANA ROIYA T.MORAN (A.F.IOMMI)</small>		Tony Moran & Dani Toro Featuring Zhana Roiya SWISHCRAFT/MR. TAN MAN	49	1		
42	45	50	<b>TAPED UP HEART</b> <small>KREAM FEATURING CLARA MAE K.SLETTE, T.BARKER, J.SLETTE, T.BARKER, N.W.SLETTE, T.BARKER, N.W.SLETTE, T.BARKER, N.W.SLETTE, T.BARKER, N.W.SLETTE</small>		KREAM Featuring Clara Mae BIG BEAT/ATLANTIC	21	19		

TOP DANCE/ELECTRONIC ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART					
1	1	<b>#1</b> <b>DG AG SG</b> <b>THE CHAINSMOKERS</b> DISRUPTOR/COLUMBIA	Collage (EP)	17					
2	2	<b>LADY GAGA</b> STREAMLINE/KON LIVE/CHERRYTREE/INTERSCOPE/IGA	The Fame	155					
3	3	<b>DJ SNAKE</b> DI SNAKE/INTERSCOPE/IGA	Encore	30					
4	4	<b>FLUME</b> FUTURE CLASSIC/MOM + POP	Skin	40					
9	5	<b>THE CHAINSMOKERS</b> DISRUPTOR/COLUMBIA	Bouquet (EP)	71					
6	6	<b>LADY GAGA</b> STREAMLINE/KON LIVE/CHERRYTREE/INTERSCOPE/IGA	Born This Way	83					
8	7	<b>KYGO</b> ULTRA/RCA	Cloud Nine	39					
7	8	<b>VARIOUS ARTISTS</b> NOW That's What I Call A Workout 2017 SONY MUSIC/UNIVERSAL/JUM		11					
10	9	<b>MAJOR LAZER</b> MAD DECENT	Peace Is The Mission	77					
12	10	<b>ODESZA</b> FOREIGN FAMILY COLLECTIVE/COUNTER	In Return	84					
13	11	<b>DAFT PUNK</b> DAFT LIFE/COLUMBIA	Random Access Memories	85					
14	12	<b>ALINA BARAZ &amp; GALIMATIAS</b> ULTRA/RM + POP	Urban Flora	84					
15	13	<b>BAG RAIDERS</b> BANG GANG 125/MODULAR	Bag Raiders	2					
<b>NEW</b>									
14	14	<b>SOUNDTRACK</b> POLYDOR/AS&M/DECCA/VLG	Saturday Night Fever	1					
16	15	<b>LINDESEY STIRLING</b> LINDSEY/IMP	Brave Enough	28					
17	16	<b>MARSHMELLO</b> JOYTIME COLLECTIVE	Joytime	26					
17	17	<b>CALVIN HARRIS</b> FLY EYE/COLUMBIA	Motion	78					
21	19	<b>VARIOUS ARTISTS</b> MONSTERCAT	Monstercat 027: Cataclysm	14					
21	19	<b>GORILLAZ</b> PARLOPHONE/CAPITOL	Demon Days	110					
22	20	<b>DAVID GUETTA</b> WHAT A MUSIC/ASTRALWORKS/CAPITOL	Nothing But The Beat	112					
19	21	<b>DAFT PUNK</b> VIRGIN	Discovery	67					
24	22	<b>SKRILLEX &amp; DIPLO</b> MAD DECENT/DWLS/AJAG	Skrillex And Diplo Present Jack U	82					
23	23	<b>FLUME</b> FUTURE CLASSIC/MOM + POP	Flume	35					
<b>RE</b>									
18	24	<b>CALVIN HARRIS</b> DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	18 Months	79					
18	25	<b>THIEVERY CORPORATION</b> ES.	Temple Of I & I	3					

DANCE/ELECTRONIC STREAMING SONGS™									
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART					
16	1	<b>#1</b> <b>DG AG SG</b> <b>SOMETHING JUST LIKE THIS</b> DISRUPTOR/COLUMBIA	The Chainsmokers & Coldplay	2					
1	2	<b>CLOSER</b> DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Halsey	32					
2	3	<b>PARIS</b> DISRUPTOR/COLUMBIA	The Chainsmokers	7					
3	4	<b>IT AIN'T ME</b> ULTRA/RCA/INTERSCOPE	Kygo x Selena Gomez	2					
<b>NEW</b>									
5	5	<b>SLIDE</b> FLY EYE/COLUMBIA	Calvin Harris Feat. Frank Ocean & Migos	1					
<b>NEW</b>									
6	6	<b>STAY</b> INTERSCOPE	Zedd & Alessia Cara	1					
4	7	<b>ROCKABYE</b> BIG BEAT/ATLANTIC/RRP	Clean Bandit Feat. Sean Paul & Anne-Marie	17					
5	8	<b>DON'T LET ME DOWN</b> DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Daya	56					
6	9	<b>LET ME LOVE YOU</b> DI SNAKE/INTERSCOPE	DJ Snake Feat. Justin Bieber	30					
8	10	<b>THIS IS WHAT YOU CAME FOR</b> WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA	Calvin Harris Feat. Rihanna	45					
<b>NEW</b>									
11	11	<b>CALL ON ME</b> LOUDER THAN LIFE/EPIC	Starley	1					
7	12	<b>COLD WATER</b> MAD DECENT/DEF JAM	Major Lazer Feat. Justin Bieber & MO	33					
10	13	<b>SCARED TO BE LONELY</b> STMPD RCDS/RCA	Martin Garrix & Dua Lipa	5					
14	14	<b>IN THE NAME OF LOVE</b> RECORD COMPANY TEN/EPIC	Martin Garrix & Bebe Rexha	31					
11	15	<b>ALONE</b> MONSTERCAT	Marshmello	42					
13	16	<b>SHOOTING STARS</b> BANG GANG 125/MODULAR	Bag Raiders	2					
17	17	<b>LEAN ON</b> MAD DECENT	Major Lazer & DJ Snake Feat. MO	83					
15	18	<b>JUST HOLD ON</b> ULTRA	Steve Aoki & Louis Tomlinson	12					
19	19	<b>FADED</b> NDCO/PRIGHT SOUNDS/MER MUSIC/ULTRA/RCA	Alan Walker	50					
14	20	<b>RUN UP</b> MAD DECENT	Major Lazer Feat. PARTYNEXTDOOR & Nicki Minaj	5					
17	21	<b>ROSES</b> DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Rozes	74					
18	22	<b>NEVER FORGET YOU</b> RECORD COMPANY TEN/EPIC	Zara Larsson & MNEK	73					
20	23	<b>NEVER BE LIKE YOU</b> FUTURE CLASSIC/MOM + POP	Flume Feat. Kai	58					
23	24	<b>WHERE ARE U NOW</b> MAD DECENT/DWLS/AJAG	Skrillex & Diplo With Justin Bieber	72					
24	25	<b>TURN DOWN FOR WHAT</b> COLUMBIA	DJ Snake & Lil Jon	73					



## Chainsmokers, Zedd Zoom

The Chainsmokers again replace themselves at No. 1 on Hot Dance/Electronic Songs (dated March 18), logging an unprecedented third consecutive leader by the same artist with "Something Just Like This," with Coldplay (6-1). "Paris" rose 2-1 on the March 11 ranking, dethroning "Closer" (featuring Halsey), which reigned for a record 27 weeks.

Plus, "Something," "Paris" and "Closer" rank at Nos. 1, 2 and 3 on the list, marking the first time that an act has monopolized the top three dating to the chart's inception on Jan. 26, 2013. "Something" surges to the summit following its first full week of tracking after its Feb. 22 release (see page 3). The song is the DJ duo's record-extending sixth No. 1 on Hot Dance/Electronic Songs, double the sum of runner-up Calvin Harris. Coldplay lands its first leader in its second appearance; "A Sky Full of Stars," co-written and -produced by Avicii, reached No. 3 in 2014.

Also on Hot Dance/Electronic Songs, Zedd and Alessia Cara cruise 19-6 with "Stay" (19-6). Zedd's eighth top 10 and Cara's first (in her first chart visit) climbs with 13 million in radio audience, 11.7 million U.S. streams and 50,000 downloads sold in the week ending March 2, according to Nielsen Music, following its Feb. 23 arrival.

On Dance Club Songs, Ed Sheeran scores his first No. 1 with "Shape of You," which was remixed by Galantis, Jack Wins and Cosmic Dawn, among others. The track also rebounds for a second week atop Dance/Mix Show Airplay. —Gordon Murray

HOT DANCE/ELECTRONIC SONGS: This week's most popular current dance/electronic songs, ranked by radio airplay, audience impressions, as measured by Nielsen Music, streaming activity, data by online music sources tracked by Nielsen Music, and reports from a national sample of club DJs. Songs are ranked as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP DANCE/ELECTRONIC ALBUMS: Top dance/electronic albums ranked by Nielsen Music, based on multi-metric combination (album sales, track equivalent album sales, and streaming equivalent album sales). DANCE/ELECTRONIC STREAMING SONGS: The week's top streaming dance/electronic radio songs and on-demand songs and videos on leading online music services as compiled by Nielsen Music. See Chart Legend on Billboard.com for complete rules and explanations. © 2017. Provided by Global Media, LLC and Nielsen Music, Inc. All rights reserved.

# DANCE CLUB SONGS™

WEEK	TRK	TITLE	Artist	WKS ON CHART
2	1	<b>#1</b> <b>GG</b> <b>SHAPE OF YOU</b>	Ed Sheeran	6
4	2	<b>SHOW ME LOVE</b>	Brian Justin Crum Feat. Toy Armada & DJ Grind	11
3	3	<b>THIS TOWN</b>	Niall Horan	10
7	4	<b>I GOT YOU</b>	Bebe Rexha	6
6	5	<b>THE MACK</b>	Nevada Feat. Mark Morrison And Fetty Wap	7
5	6	<b>ROCKABYE</b>	Clean Bandit Feat. Sean Paul & Anne-Marie	9
10	7	<b>WATCH OUT</b>	GloVibes & Gary Caos	7
1	8	<b>SLUMBER PARTY</b>	Britney Spears Feat. Tinashe	10
14	9	<b>LICK ME UP</b>	Tony Moran & Dani Toro Feat. Zhana Rojya	5
17	10	<b>SEX WITH ME</b>	Rihanna	4
9	11	<b>YEAH YEAH 2017</b>	Luciana & Dave Aude	12
8	12	<b>LONG LIVE LOVE</b>	LeAnn Rimes	11
12	13	<b>I FEEL IT COMING</b>	The Weeknd Feat. Daft Punk	8
18	14	<b>PARIS</b>	The Chainsmokers	5
22	15	<b>HEY BABY</b>	Dimitri Vegas & Like Mike vs Diplo Feat. Del's Daughter	5
20	16	<b>ALEGRE</b>	Rod Carrillo	6
24	17	<b>FEEL LIKE HOME</b>	Sander Kleinenberg Feat. DYSON	5
16	18	<b>GONNA BE POWER</b>	Glenn Thornton Feat. Dawn Tallman	7
25	19	<b>BURN BRIGHTER</b>	Pavlova	5
18	20	<b>OASIS</b>	Kendra Erika	10
15	21	<b>ENOUGH IS ENOUGH 2017</b>	Donna Summer & Barbra Streisand	12
19	22	<b>KOINZ</b>	SR	11
28	23	<b>PLACES</b>	Xenia Ghali Feat. Raquel Castro	4
26	24	<b>I BETCHA</b>	Alessandro Coli	4
30	25	<b>LOVE NEVER DIED</b>	Nytrix	4
32	26	<b>FIND ME</b>	Sigma Feat. Birdy	3
35	27	<b>THE GREAT DIVIDE</b>	Rebecca Black	4
28	28	<b>CHAINED TO THE RHYTHM</b>	Katy Perry Feat. Skip Marley	1
36	29	<b>TROUBLE</b>	R3hab Feat. Verite	3
27	30	<b>UNBEAUTIFUL</b>	KAAT	8
37	31	<b>AIN'T NO FRIEND OF MINE</b>	Vali	3
21	32	<b>JUST SAY</b>	KDA Feat. Tinashe	9
23	33	<b>MOVE YOUR BODY</b>	Sia	13
33	34	<b>I DON'T WANNA LIVE FOREVER</b>	Zayn / Taylor Swift	5
31	35	<b>AGELESS PRINCE</b>	Jimmy D. Robinson & A Flock Of Seagulls	6
43	36	<b>HIDE &amp; SEEK</b>	Alexa Aronson	2
13	37	<b>DISTORTION</b>	J Sutta	14
45	38	<b>WHAT WE WANNA DO</b>	Jaki Nelson	2
48	39	<b>STRANGERS IN THE NIGHT</b>	Z LaLa	2
NEW	40	<b>FALLING</b>	Alesso	1
42	41	<b>YOU DON'T KNOW ME</b>	Jax Jones Feat. RAYE	3
50	42	<b>ALONE</b>	Alan Walker	2
44	43	<b>FREEDOM</b>	Nadel Paris	2
39	44	<b>CALIFORNIA HEAVEN</b>	JAHKOY Feat. Schoolboy Q	8
NEW	45	<b>HIGHER LOVE</b>	Lisa Williams	1
41	46	<b>MILLION REASONS</b>	Lady Gaga	9
38	47	<b>THE ONE</b>	Zachary Zamarripa Feat. Somni	8
40	48	<b>RIGHT TIME</b>	Eric Redd	8
NEW	49	<b>LITTLE DIVA</b>	Taja Sevelle	1
34	50	<b>THE URGE IN ME</b>	Joe Gauthreaux Feat. Inaya Day	13

# BOXSCORE

March 18 2017  
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](http://Billboard.com/biz).

Visit [Billboard.com/biz](http://Billboard.com/biz) for complete rules and explanations.

# CONCERT GROSSES

	GROSS PER TICKET PRICES	ARTIST	VENUE	ATTENDANCE CAPACITY	PROMOTER
1	\$7,384,735 (\$9,196.98 AUSTRALIAN) \$216.06/\$103.56	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b>	AAMI PARK, MELBOURNE	51,192, 54,000 TWO SHOWS ONE SELLOUT	FRONTIER TOURING
2	\$5,914,782 (\$7,892,945 AUSTRALIAN) \$216.57/\$65.95	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b>	PERTH ARENA, PERTH, AUSTRALIA	39,957 THREE SELLOUTS	FRONTIER TOURING
3	\$4,767,320 (\$6,607,513 NEW ZEALAND) \$210.18/\$101.84	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b>	MT SMART STADIUM, AUCKLAND, NEW ZEALAND	33,952 40,000	FRONTIER TOURING
4	\$4,546,210 (\$6,115,219 AUSTRALIAN) \$214.85/\$133.07	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b>	QUIDOS BANK ARENA, SYDNEY	31,323, 32,000 TWO SHOWS ONE SELLOUT	FRONTIER TOURING
5	\$4,287,735 \$105/\$55	<b>RED HOT CHILI PEPPERS, TROMBONE SHORTY, JACK IRONS</b>	MADISON SQUARE GARDEN, NEW YORK	45,218 THREE SELLOUTS	METROPOLITAN ENTERTAINMENT CONSULTANTS
6	\$4,106,197 (\$5,202,967 NEW ZEALAND) \$210.96/\$103.68	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b>	AMI STADIUM, CHRIS CHURCH, NEW ZEALAND	29,254 SELLOUT	FRONTIER TOURING
7	\$3,896,163 (\$5,225,508 AUSTRALIAN) \$215.48/\$133.46	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b>	BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA	25,220 TWO SELLOUTS	FRONTIER TOURING
8	\$2,895,699 (\$3,889,749 AUSTRALIAN) \$214.40/\$110.18	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b>	HANGING ROCK, WOODEND, AUSTRALIA	19,644 SELLOUT	FRONTIER TOURING
9	\$2,848,983 (\$3,827,835 AUSTRALIAN) \$214.35/\$102.71	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b>	HOPE ESTATE WINERY, HUNTER VALLEY, AUSTRALIA	19,222 SELLOUT	FRONTIER TOURING
10	\$2,797,620 (\$7,239,884) \$183.82/\$68.70	<b>DRAKE, YOUNG THUG, DVSN, DJ T-JIZZLE</b>	MANCHESTER ARENA, MANCHESTER, ENGLAND	28,719 28,921 TWO SHOWS	LIVE NATION
11	\$2,695,020 (\$7,164,278) \$93.39/\$77.83	<b>ROD STEWART</b>	O2 ARENA, LONDON	29,427 31,359 TWO SHOWS	AEG LIVE
12	\$2,289,580 \$475/\$60	<b>CHER</b>	THE PARK THEATER AT MONTE CARLO RESORT & CASINO, LAS VEGAS	14,977 20,438 FOUR SHOWS	AEG LIVE, MRES
13	\$1,960,025 (\$9,396,507 PESOS) \$194.03/\$17.42	<b>EL GUSTO ES NUESTRO</b>	AUDITORIO NACIONAL, MEXICO CITY	30,425 38,480 FOUR SHOWS	OCESA OIE
14	\$1,615,923 (\$2,480,058 PESOS) \$56.90	<b>MIGUEL BOSÉ</b>	AUDITORIO NACIONAL, MEXICO CITY	28,400 28,860 THREE SHOWS	OCESA OIE
15	\$1,612,374 (\$2,184,758 AUSTRALIAN) \$215.26/\$170.57	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b>	ADELAIDE ENTERTAINMENT CENTRE, ADELAIDE, AUSTRALIA	10,920 SELLOUT	FRONTIER TOURING
16	\$1,336,720 (\$1,080,525) \$117.53/\$74.23	<b>BLACK SABBATH, RIVAL SONS</b>	MANCHESTER ARENA, MANCHESTER, ENGLAND	14,886 15,425	LIVE NATION
17	\$1,334,965 \$102.50/\$52.50	<b>RED HOT CHILI PEPPERS, TROMBONE SHORTY, JACK IRONS</b>	KEYBANK CENTER, BUFFALO, N.Y.	14,668 SELLOUT	METROPOLITAN ENTERTAINMENT CONSULTANTS, LIVE NATION
18	\$1,233,087 \$89/\$25	<b>ERIC CHURCH</b>	PALACE OF AUBURN HILLS, AUBURN HILLS, MICH.	18,940 SELLOUT	MESSINA TOURING GROUP AEG LIVE
19	\$1,125,000 (\$901,513) \$81.11/\$49.29	<b>GREEN DAY, THE INTERRUPTERS</b>	MANCHESTER ARENA, MANCHESTER, ENGLAND	16,271 16,292	SJM CONCERTS
20	\$1,037,790 (\$831,588) \$40.56/\$33.07	<b>JACK WHITEHALL</b>	MANCHESTER ARENA, MANCHESTER, ENGLAND	26,722 27,404 TWO SHOWS	CHAMBERS TOURING
21	\$1,036,893 \$89/\$25	<b>ERIC CHURCH</b>	QUICKEN LOANS ARENA, CLEVELAND	19,837 SELLOUT	MESSINA TOURING GROUP AEG LIVE
22	\$972,394 \$81.50/\$71.50/\$56/\$46	<b>WILCO, THE FLAT FIVE, JAKE XERXES FUSSELL, JAMES ELKINGTON</b>	CHICAGO THEATRE, CHICAGO	13,594 FOUR SELLOUTS	JAM PRODUCTIONS
23	\$965,478 \$89/\$25	<b>ERIC CHURCH</b>	BANKERS LIFE FIELDHOUSE, INDIANAPOLIS	15,339 SELLOUT	MESSINA TOURING GROUP AEG LIVE
24	\$895,270 \$82.50/\$42.50	<b>BLAKE SHELTON, RAELYNN, SUNDANCE HEAD</b>	THE FORUM, INGLEWOOD, CALIF.	12,687 13,013	MESSINA TOURING GROUP AEG LIVE
25	\$818,542 (\$778,415) \$95/\$55	<b>ANDRÉ RIEU</b>	ZIGGO DOME, AMSTERDAM	10,070 10,400	ANDRÉ RIEU PRODUCTIONS
26	\$772,492 \$104/\$49.50	<b>CHARLIE WILSON, FANTASIA, JOHNNY GILL</b>	PHILIPS ARENA, ATLANTA	13,133 SELLOUT	AEG LIVE
27	\$769,381 \$68/\$32.50	<b>BLAKE SHELTON, RAELYNN</b>	TACOMA DOME, TACOMA, WASH.	14,155 15,218	MESSINA TOURING GROUP AEG LIVE
28	\$704,280 \$82.50/\$32.50	<b>BLAKE SHELTON, RAELYNN, SUNDANCE HEAD</b>	RABOBANK ARENA, BAKERSFIELD, CALIF.	9,561 SELLOUT	MESSINA TOURING GROUP AEG LIVE
29	\$669,770 \$72.50/\$32.50	<b>BLAKE SHELTON, RAELYNN, SUNDANCE HEAD</b>	MODA CENTER, PORTLAND	12,110 13,275	MESSINA TOURING GROUP AEG LIVE
30	\$606,553 (\$578,818) \$95/\$55	<b>ANDRÉ RIEU</b>	PALAIS 12, BRUSSELS	6,798 8,000	ANDRÉ RIEU PRODUCTIONS
31	\$587,502 \$42/\$32	<b>TWENTY ONE PILOTS, JON BELLION, JUDAH &amp; THE LION</b>	VERIZON ARENA, NORTH LITTLE ROCK, ARK.	13,793 SELLOUT	RED MOUNTAIN ENTERTAINMENT
32	\$565,116 \$46.50/\$36.50	<b>TWENTY ONE PILOTS, JON BELLION, JUDAH &amp; THE LION</b>	SMOOTHIE KING CENTER, NEW ORLEANS	12,555 SELLOUT	BEAVER PRODUCTIONS
33	\$556,835 \$72.50/\$32.50	<b>BLAKE SHELTON, RAELYNN, SUNDANCE HEAD</b>	SPOKANE ARENA, SPOKANE, WASH.	9,629 9,927	MESSINA TOURING GROUP AEG LIVE
34	\$540,592 \$475.00/\$37.50	<b>TWENTY ONE PILOTS, JON BELLION, JUDAH &amp; THE LION</b>	BOK CENTER, TULSA, OKLA.	11,548 SELLOUT	DEF CONCERTS
35	\$516,983 (\$677,883 CANADIAN) \$67.88/\$34.32	<b>ERIC CHURCH</b>	BUDWEISER GARDENS, LONDON, ONTARIO	9,506 SELLOUT	MESSINA TOURING GROUP AEG LIVE



## The Boss Rules Down Under

**Bruce Springsteen** (above) tops the Boxscore chart with nine concert engagements landing on the chart — including eight of the top 10 — from his five-week sweep through Australia and New Zealand in January and February. The rock legend's Summer '17 Tour included both arena and stadium dates in seven cities, as well as performances in two of Australia's popular outdoor concert sites.

Two nights in Melbourne produced the No. 1 boxscore, a \$7.3 million grosser at the city's 30,000-seat sports stadium, AAMI Park, with more than 51,000 fans on Feb. 2 and 4. He also played double-show dates in both Sydney and Brisbane, as well as a three-night stint in Perth to kick off the jaunt. The outdoor events were at Hanging Rock Recreation Reserve north of Melbourne and Hope Estate Winery near Sydney.

Springsteen's 2016 River Tour did not include an Oceania leg, but he did perform in the region on his two previous treks: the High Hopes Tour in 2014 and the Wrecking Ball Tour in 2013. Gross and attendance averages were slightly higher on High Hopes compared to the other two, although differences are not extreme.

The average gross per show on High Hopes was about \$2.9 million, with attendance averaging about 20,000. This year's averages were in the \$2.7 million range per night, with 18,500 in attendance. Both tours included stadium shows in Melbourne and Auckland and primarily arenas elsewhere.

The Wrecking Ball Tour played four Australian markets with no stadium dates, so it averaged \$2.5 million and about 15,000 fans per show.

—Bob Allen

BOXSCORE: The top-grossing concert as reported by promoters, venues, managers and booking agents. Boxscore is available at [billboard.com](http://billboard.com). DANCE CLUB SONGS: The week's most popular songs played in dance clubs, compiled from reports from a national sample of club DJs. See Chart Legend on [billboard.com/biz](http://billboard.com/biz) for complete rules and explanations. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

# CODA

REWINDING  
THE  
CHARTS



Cher onstage in Seattle in 1999.

## 18 Years Ago 'BELIEVE' IT, CHER TOOK AUTO-TUNE TO NO. 1

Before T-Pain and Kanye, Cher introduced the technology to the masses

TWENTY-FIVE YEARS AFTER SHE HAD last topped the Billboard Hot 100, Cher scored her fourth No. 1 with "Believe" on March 13, 1999 — setting the record for the longest gap between first-place finishes on the chart.

The California native's career began in the 1960s as a backup singer on a number of Phil Spector-produced recordings, but she found real fame as one-half of the husband-and-wife duo Sonny & Cher. After a messy divorce in the mid-1970s, Cher emerged as a solo star and an Oscar-winning actress (for 1987's *Moonstruck*).

"Believe," which famously asks, "Do you believe in life after love?," was one of the first pop smashes to feature Auto-Tune and pitch correction for vocal effect. After watching British singer-songwriter Andrew Roachford perform with a vocoder, Cher asked co-producer Mark Taylor to introduce a similar element to "Believe," and he tinkered with the studio's pitch machine to achieve the song's robotic-sounding vocal. Although her label initially was reluctant to release a track that altered her distinctive voice, "Believe" made Cher, then 52, the oldest woman to reach No. 1 on the Hot 100. It also became the top song of 1999 and won a Grammy Award for best dance recording.

Cher continues to record, tour and act. She currently stars in the residency *Classic Cher*, with dates in Las Vegas and Washington, D.C. —TREVOR ANDERSON

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK POSITION
1	2	2	13	<b>BELIEVE</b> ▲ M. TAYLOR & B. BIRNBAUM (B. HIGGINS, S. MCLENNEN, P. BARRY, S. TORCH)	<b>CHER</b> 1 week at No. 1	1
2	1	1	15	<b>ANGEL OF MINE</b> ▲ R. JERINS (A. LAWRENCE, T. POTTS)	<b>MONICA</b> 1	1
3	3	3	12	<b>HEARTBREAK HOTEL</b> ▲ SOULSHOCK, KARLUS (C. SCHACK, K. MARLIN, T. SAVAGE)	<b>WHITNEY HOUSTON FEAT. FAITH EVANS &amp; KELLY PRICE</b> 3	3
4	4	5	15	<b>ANGEL</b> ★ P. MARCHAND (S. MCLEACHLAN, P. MARCHAND)	<b>SARAH MCLEACHLAN</b> 4	4
5	6	7	7	<b>ALL I HAVE TO GIVE</b> ● FULL FORCE (FULL FORCE)	<b>BACKSTREET BOYS</b> 5	5

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STEREO

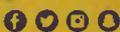
# HATS OFF TO THE DEAD

## ON THIS GOLDEN ANNIVERSARY



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Hey GD,

It's been nice charting with you!

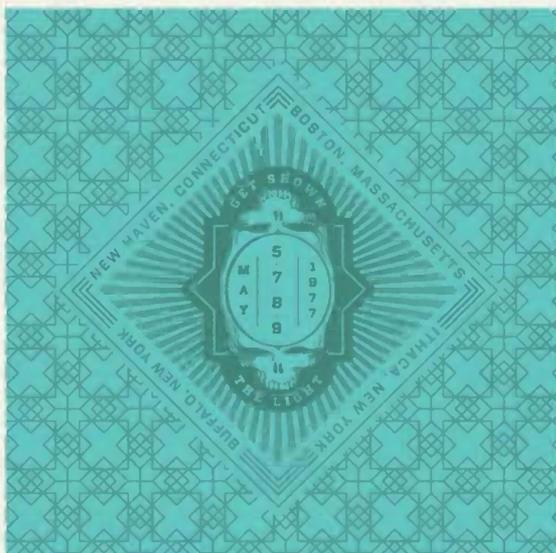
Congrats on holding the record  
for most Billboard charting albums  
of all time.

-Your Rhino Family

P.S. Let's do it again soon...



Cornell 5/8/77 3CD



May 1977: Get Shown The Light



Cornell 5/8/77 5LP