

Billboard

March 19, 2016 | billboard.com

HALSEY AT THE SPEED OF SOUND

Inside the meteoric rise of the 21-year-old whose 24-7 social media presence, Bernie Sanders support and genre-bending talent has made her the mouthpiece of a millennial audience: 'I talk to them like real f—ing human beings'

EXCLUSIVE

'SHE WAS
A PRISONER'

KESHA'S MOM SPEAKS
OUT ON DR. LUKE
ALLEGATIONS AND HER
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billboard HOT 100



Kelly Clarkson's 'Piece' Proves *Idol's* Still Got It

EVEN IN ITS 15TH AND FINAL SEASON, FOX TV'S *American Idol* can still make an impact on the charts. The show's first-season queen, **Kelly Clarkson**, soars onto the Billboard Hot 100 at No. 8 with "Piece by Piece" after her emotional performance of the song on the Feb. 25 episode. The title track from her 2015 album skyrockets 35-1 on Digital Songs (marking her third No. 1 on the list) with 210,000 downloads sold in the week ending March 3, up 852 percent, according to Nielsen Music.

Clarkson sang the moving song about her father and husband (originally recorded as a midtempo track) as a ballad on *Idol*, bringing her and judge **Keith Urban** to tears. On Feb. 29, she released the slowed-down "Idol Version"; on March 4, it was added to the deluxe digital version of the album and released as part of her new *Piece by Piece Remixed*. *Piece by Piece* vaults 120-6 on the Billboard 200, up 682 percent to 44,000 equivalent units.

Though sales account for 88 percent of the song's Hot 100 chart points, "Piece" also drew 3.1 million U.S. streams (up 969 percent) and increased airplay of both the original and "Idol Version." The track debuts at No. 23 on Adult Contemporary and re-enters Adult Top 40 at No. 33.

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	1	1	#1 AG Work	BOI-1DA (J.A. BRATHWAITE, M. SAMUELS, A. RITTER, R. THOMAS, JR., A. GRAHAM), R. FENTY, M. MOIR	Rihanna Feat. Drake WESTBURY ROAD/ROC NATION	1	6
2	2	2	Love Yourself ▲	BENNY BLANCO (E.C. SHEERAN, B. LEVIN, J. BIBBER)	Justin Bieber SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	16
3	3	3	Stressed Out ▲	M. ELIZONDO (T. JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	2	24
5	5	4	My House	J. CARLSSON (T. DILLARD, J. CARLSSON, R. GOLAN, M. D. BORRERO, R. HAMMOND)	Flo Rida POE BOY/ATLANTIC	4	17
4	4	5	Sorry ▲	BLOODSKRILLEX (J. BIBBER, J. MICHAELS, J. TRANTER, M. TUCKER, S. MOORE)	Justin Bieber SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	19
6	6	6	Pillowtalk	L. LENNOX (Z. MALIK, L. LENNOX, M. HANNIDES, A. HANNIDES, J. GARRETT)	Zayn RCA	1	5
8	7	7	Me, Myself & I ▲	M. KENAN, C. ANDERSSON (G. GILUM, M. KENAN, C. R. ANDERSSON, LAUREN CHRISTY, BARNES, B. OHN, V. KELLEHER, B. B. H. A.)	G-Eazy x Bebe Rexha G-EAZY/AVG/BPG/RCA	7	18
		HOT SHOT DEBUT	Piece By Piece	G. KURSTIN, J. HALBERT (K. CLARKSON, G. KURSTIN)	Kelly Clarkson 19/RCA	8	1
20	12	9	SG 7 Years	FUTURE ANIMALS, PLO (L.G. FORCH-HAMMER, S. FORREST, M. RISTORP, M. PILEGAARD)	Lukas Graham WARNER BROS.	9	7
10	9	10	Cake By The Ocean ▲	M. LARSSON, R. FREDRIKSSON (R. FREDRIKSSON, M. LARSSON, J. TRANTER, J. JONAS)	DNCE REPUBLIC	9	20

Clarkson's "Piece by Piece" leaps onto the Hot 100 following the *Idol* alum's tearful return to the show.

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THIS WEEK

Volume 128 / No. 8

From left: *The Passion* music producer Adam Anders and stars Jencarlos Canela, Chris Daughtry and Prince Royce photographed Feb. 29 at Immanuel Presbyterian Church in Los Angeles. For a behind-the-scenes video and interviews about their preshow jitters, go to Billboard.com or Billboard.com/ipad.

ON THE COVER

Halsey photographed by Miller Mobley on Feb. 11 at The Love Shack in Brooklyn. Styling by Karen Levitt. Halsey wears a Norma Kamali swimsuit and Michael Ngo robe. For a video of her discussing her generation's embrace of gender fluidity, go to Billboard.com or Billboard.com/ipad.

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CORRECTION

In the March 12 issue, *Billboard* misstated that Erica Rose had been an employee of Maverick. She is, however, Alicia Keys' sole manager.

TO OUR READERS

Billboard will publish its next issue on March 25. For 24-7 music coverage, go to Billboard.com.



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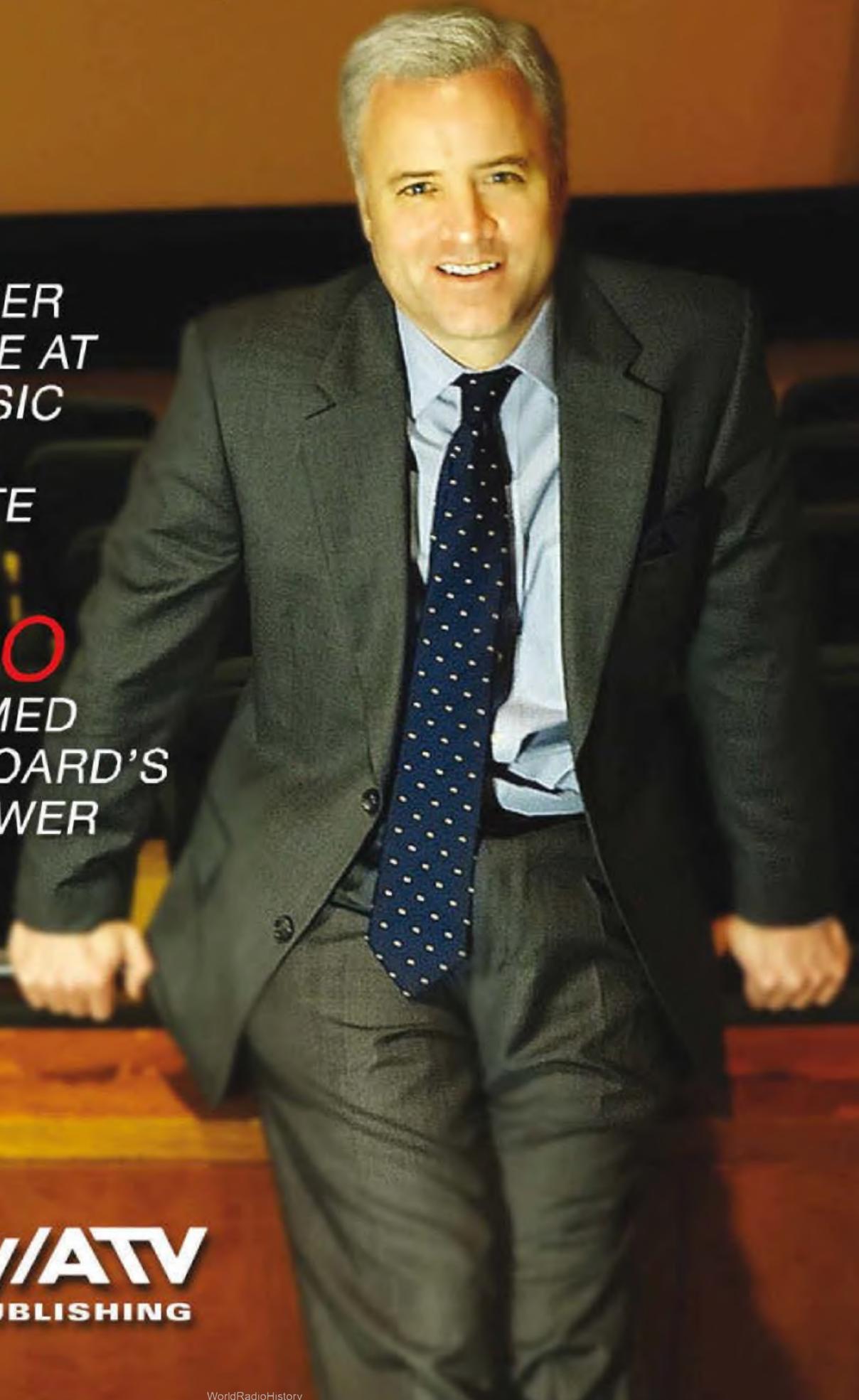
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Martin at the piano and (inset, from left) with John Lennon, Ringo Starr, George Harrison and Paul McCartney in 1965.

THE REAL FIFTH BEATLE'S FINAL BOW

PRODUCERS WEIGH IN ON HOW GEORGE MARTIN, WHO DIED MARCH 8 AT 90, CONTRIBUTED TO THE GROUP'S BRILLIANCE

BY RICHARD SMIRKE

W

"WHEN I FIRST STARTED IN THE music business, the ultimate aim was to try and re-create, on record, a live performance as accurately as possible," **George Martin** recalled in **Kenneth Womack's** 2007 book *Long and Winding Roads*. "But then we realized that we could do something other than that."

During the course of his 60-year career, the legendary **Beatles** producer — who died of undisclosed causes at home in England on March 8 at the age of 90 — and his willingness to experiment helped pave the way for some of the most memorable music of the 20th century. He holds the record as the producer with the most No. 1 songs

(23) on the Billboard Hot 100. Surviving Beatles **Paul McCartney** and **Ringo Starr** tweeted condolences to Martin's family. "If anyone earned the title of the Fifth Beatle, it was George," wrote McCartney.

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

Until then, much of Martin's studio work had been producing jazz bands, choral recordings and comedy LPs by **Peter Sellers**,

Peter Ustinov and **Spike Milligan**. The Beatles' love of Milligan and his Goons troupe helped build the foundation for what would become one of the most fruitful and influential partnerships in music history.

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

"He was the guy who invented the job. He's the spiritual godfather of recorded music," says Grammy Award-winning English producer

THE OVER UNDER



Jeffrey Azoff exits Creative Artists Agency to launch Full Stop Management, with 1D's Harry Styles expected to join.



Rhapsody CEO **David Hose** faces a class-action lawsuit over royalty and copyright infringement.



Anthony "Top Dawg" Tiffith surprises with a new Kendrick Lamar project, the first of many planned TDE releases in 2016.

Nigel Godrich, best-known for his work with **Radiohead** and **Beck**.

And while his fingerprints are all over The Beatles' recordings — that's him playing the piano solo on **John Lennon's** "In My Life"; he prevailed upon McCartney to record "Eleanor Rigby" with a string quartet — his self-effacing, quintessentially British nature led him to shy away from not only the limelight that he could have commanded but also the financial windfall that would have come with taking a percentage of The Beatles' record sales, electing to take just his producer's fee.

"He set the standard for humility by refusing to leave a musical thumbprint on the forehead of the artist," says Blue Note Records

president **Don Was**, who has produced albums by **Bonnie Raitt** and **The Rolling Stones**. "He didn't try to take credit for creating The Beatles."

"If you read [Mark Lewisohn's 1988 book] *The Beatles Recording Sessions*, the man had no ego," veteran producer **Glen Ballard** said in 1998.

He produced many successful records in his post-Beatles years — with **Jeff Beck**, **America**, **The Mahavishnu Orchestra**, **Sting** and others — and expanded the Associated Independent Recording production company he had founded after leaving EMI in 1966 into studios in England and Montserrat. He also worked with McCartney on several

occasions, including the 1973 James Bond theme song "Live and Let Die" and his acclaimed 1982 album, *Tug of War*.

Yet he never escaped the shadow of his work with The Beatles, and he embraced it. Asked about Martin's contribution to the group's timelessness, Was says, "If you really break down Beatles records and analyze the way the parts are arranged, they adhere to the way you'd voice a string quartet. They're built on a foundation that goes back hundreds of years." He regrouped with the surviving members to work on their mid-1990s *Anthology* series and was knighted by **Queen**

"The man had no ego."

— **Glen Ballard**

Elizabeth in 1996. Martin's 30th U.K. No. 1 came in 1997 with "Candle in the Wind," **Elton John's** tribute to **Princess Diana**. Citing poor hearing, he announced his retirement in 1999. He subsequently advised his son **Giles** on Beatles projects, including Broadway musical *Love* and the recent +1 video collection.

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

Rolling The Stones Into Cuba

Staging the group's March 25 free concert in Havana is no easy task

BY RAY WADDELL

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

considered the epitome of Western decadence.

The 14th and final date on the band's Latin American tour will be free and is expected to pack 500,000 people into the city's Ciudad Deportiva de la Habana (with possibly hundreds of thousands more in the surrounding streets). "We are witnessing a historic embrace between the Cuban people and the

international music community," says **Adam Wilkes**, senior vp at AEG Live, which is overseeing the show with AEG's Concerts West division.

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

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

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

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

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



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FROM YOUR FRIENDS AT



South By's Big Birthday (With The Obamas)

BY DAN RYS

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

SOUTH BY SOUTHWEST'S ANNUAL music, film and interactive festival will celebrate its 30th anniversary in Austin when it begins March 11, but three decades of assembling one of the music industry's premiere events hasn't made the process any easier. "It gets harder every year," says festival co-founder/managing director **Roland Swenson**, 59, whose event brought an estimated \$317 million to the city in 2015. This year, the hard work will pay off with the first appearance by a sitting president and first lady — **Barack and Michelle Obama** will deliver keynote speeches — and the festival will host 72,000 registrants, more than 2,000 artists and hundreds of showcases, panels and workshops on the film, music and tech industries over 10 days. Before its 30th edition, Swenson spoke about the Obamas, brands and the evolution of SXSW.



The scene on Sixth Street at SXSW 2015. Inset: Swenson.

What made the Obamas want to come?

I'm not sure. We've been talking to them for years about making an appearance here and got close a couple of times. I expect it was on their to-do list and they looked up and thought, "Hey, we're out of here next year; maybe we should do this now." I know they want to get in front of all the young, creative, energetic people who will be at SXSW.

What else is new this year?

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



— and we're going to install 5,000 of them all around. So if you have your app open and you have Bluetooth on, as you walk by certain areas you'll get messages about what's going on nearby. We work with this company from Vancouver, EventBase, and they've helped us develop this new technology.

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

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



Hooper (left) with Dave Matthews in 2013.

'He Was A Force Of Nature'

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

BY RAY WADDELL

The March 5 death of **Chip Hooper** at 53 after a long battle with cancer dealt a huge blow to not only Paradigm Talent, where Hooper was worldwide head of music, but also the live music industry at large. He was considered one of the most creative executives in the business, influencing many artists and agents during a 30-year career.

A perennial on *Billboard's* Power 100 list, Hooper was the personal agent for **Dave Matthews Band** and **Phish** — which have generated hundreds of millions of dollars at the box office — among others, and oversaw Paradigm's 115-agent team. Hooper played a key role in building Paradigm's music division into one of the

world's largest, with a roster of more than 2,000 artists.

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

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

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

Hooper was integral not only

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

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

Says Paradigm chairman/CEO **Sam Gores**: "His standards were very high, and we will honor his legacy by continuing to maintain those standards." ■

SXSW: GARY MILLER/FILMMAGIC; SWENSON: ANNE RAY; HOOPER: BRANTLEY GUTIERREZ

IT TAKES A

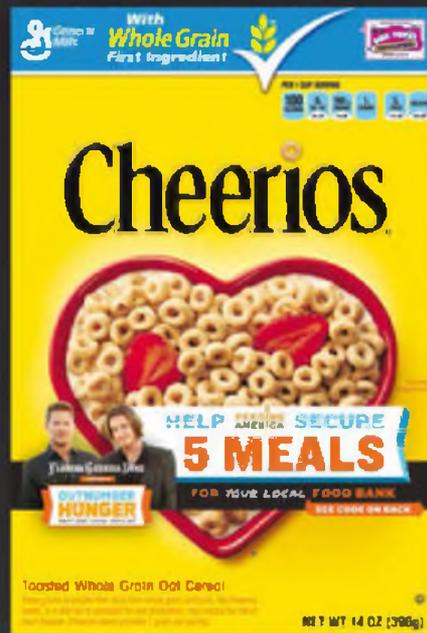
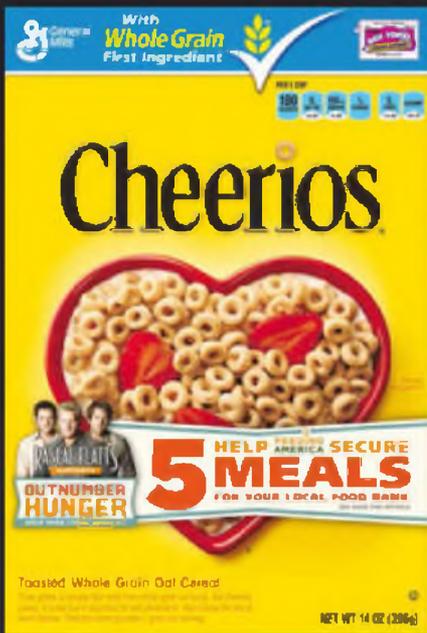
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FROM THE DESK OF

CEO, SONOS

John MacFarlane

The “smart speaker” chief on teaming up with Apple Music and why being called an idiot can change one’s outlook

BY ANDY GENSLER

PHOTOGRAPHED BY CHRISTOPHER PATEY



“When we’re doing it exactly right, there’s no single person who makes it all work,” says MacFarlane, photographed March 3 at Sonos’ downtown Santa Barbara office. “If the acoustic people win all the product arguments, then your significant other is going to think the product’s ugly. If the design person wins and the acoustics suffer, you’re in trouble.”

PERHAPS THE BIGGEST CHALLENGE when creating a From the Desk Of feature on Sonos CEO **John MacFarlane** is the fact that he doesn’t really have one. His “office” is anywhere in the company’s 12 global offices he sets up his laptop.

“I would go to our Amsterdam office for two weeks, work out of the kitchen and run into everybody,” explains the 50-year-old married father of two. “I would do the same in Boston and realized I got to know everybody in those locations so much better than in Santa Barbara, where I’d sit in my office. So last year I just got rid of it.”

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



Congratulates Jennifer Breithaupt



Managing Director – Advertising, Media and Global Entertainment

on being named a

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soundtrack — reflects a freewheeling approach to business that he has honed through the decades.

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

Since its 2002 launch, Sonos — which specializes in “smart speakers,” controlled from an iPad or iPhone, that can stream music in multiple locations in a house or office — has grown from MacFarlane and his three fellow co-founders to 1,400 staffers today, with a dozen offices spread across the United States, Europe and China. The company had its best year to date in 2015, hitting nearly \$1 billion in sales, according to MacFarlane, and unveiling its Trueplay technology (which allows users to “tune” speakers to a room’s dimensions) and Play:5, a compact yet sonically sophisticated speaker jammed with midwoofers and tweeters. In February, the company announced a partnership with Apple Music (which was criticized for launching without Sonos) and later in the year will open its first retail space, in New York.

Is it true that your approach to Sonos changed after a friend called you an idiot?

Yes. I’m the morning person in my family, so I wake up my kids, make their breakfast and lunch and bring them to school. We would have these huge battles. I was complaining about it to this friend, and he said, “You’re an idiot. You run Sonos and you don’t know what to do? Put the Play:3 in each of their bedrooms, ask what they want to hear when they wake up, put a playlist together and make sure it goes off 15 minutes before you go in there.” That guy changed my life. Music is a cool subject to talk about with your kids when they’re going to bed — “Hey, have you heard this?” — and then they wake up to it. Now, I come in in the morning and they’re jewels.

Did that experience inform the “Music Makes It Home” campaign?

We’ve all had our own epiphanies!

Apart from the day-to-day running of the company, what is your biggest task right now?

I have 20 people on our management team going on a two-day off-site [meeting] in Los Angeles to refocus our company strategy onto paid music subscribers. During the first 10 years of Sonos, [most users were] people who had ripped or

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

purchased digital music collections and then added a subscription service if they wanted one. With the launch of Apple Music last year, and on Sonos [on Feb. 10], the whole industry is leaning into streaming music, so we’re retargeting the company at streaming-music users.

What is most challenging about this change?

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

Is getting more people to convert to streaming one of your goals?

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

You rarely see Rick Rubin cosign an audio product, yet he’s featured prominently in

Sonos’ latest ad campaign. How did you connect?

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

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

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

What’s the criteria for selecting the artists Sonos uses in its campaigns?

We won’t work with an artist if it’s just a commercial transaction and he or she is not passionate about Sonos.

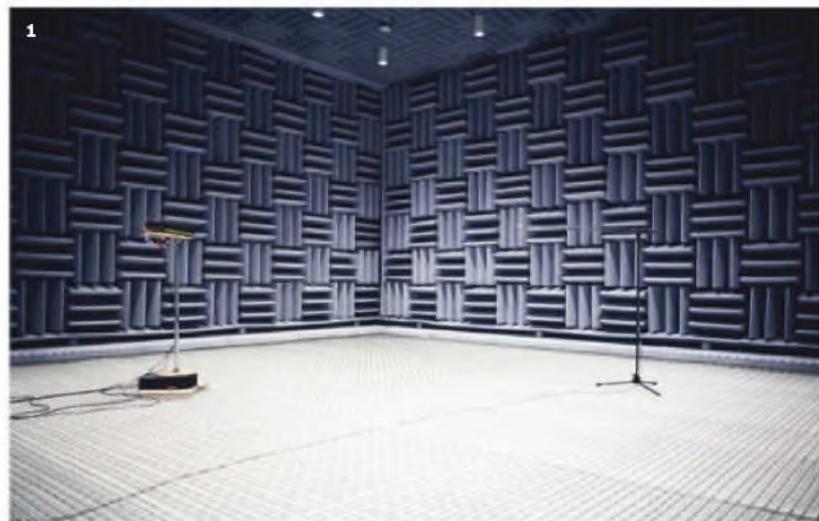
Who are your music-business mentors?

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

Isn’t that changing?

It’s at a turning point — the light is appearing at the end of the tunnel. Streaming revenue is growing faster than physical. It has been fun watching Lucian pilot this because the whole industry underwent a lot of compression before it turned the corner, and digital streaming has grown. Digital downloads never had an effect like this. I’ll bet the best days are ahead of us and the business will be larger than even in the peak days of the CD. ●

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



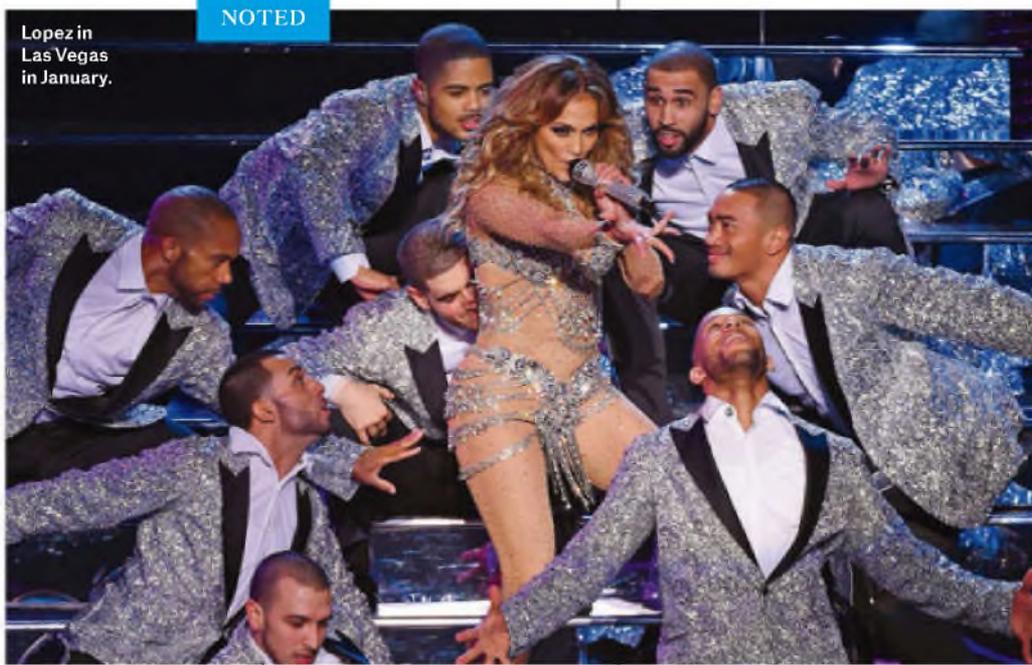
**“PEOPLE BUY
RELATIONS,
STORIES
& *magic.*”**
- SETH GODIN

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FOR MAKING THE MAGIC HAPPEN.**

From your Warner Music Group family



WARNER MUSIC GROUP



Lopez in Las Vegas in January.

03-02
→

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

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

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

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

03-03
→

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

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

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

Concord Music Group named **Jim Shelby** GM.

03-04
→

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

Rapper **Joey Badass** joined the cast of the USA drama *Mr. Robot* for its second season.



Badass

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

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

03-05
→

Singer-songwriter **Joey Martin Feek**, one half of country duo **Joey & Rory** alongside her husband, **Rory Feek**, died following a battle with cancer. She was 40.

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

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

03-06
→

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

03-07
→

SoundCloud named **Alison Moore** chief revenue officer.

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



Washington

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

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

03-08
→

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



Murdoch and Hall

BIRTHDAYS

- | | |
|---|---|
| March 12
Pete Doherty (37)
Graham Coxon (47)
Liza Minnelli (70) | March 15
Will.i.am (41)
Mark Hoppus (44)
Bret Michaels (53)
Phil Lesh (76) |
| March 13
Adam Clayton (56)
Neil Sedaka (77) | March 16
Patty Griffin (52)
Flavor Flav (57) |
| March 14
Taylor Hanson (33)
Quincy Jones Jr. (83) | March 17
Billy Corgan (49) |

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CONGRATULATES

BRETT YORMARK

BILLBOARD BRANDING POWER PLAYER

As CEO of Brooklyn Sports & Entertainment, Brett Yormark has built a dynamic programming and marketing platform, enhancing the recognition of our partners and artists.

Thank you Brett, for your vision and leadership.



7
DAYS
on the
SCENE

Diplo performed with his electronic group Major Lazer at the Jose Marti Anti-Imperialist monument in Havana on March 6. The event, with an estimated 450,000 in attendance, was the first concert by a major American pop act since the reinstatement of diplomatic relations between Cuba and the United States in 2014.





1 After postponing tour dates in September 2015 due to meningitis, The Who's Roger Daltrey (left) and Pete Townshend resumed their The Who Hits 50! Tour at New York's Madison Square Garden on March 3. 2 Atlantic Records Group chairman/COO Julie Greenwald (left) with K. Michelle at the artist's listening party held March 3 in New York. 3 From left: Martin Doherty, Lauren Mayberry and Iain Cook of Chvrches on the Parahoy! cruise on March 6. "I want to see a f—ing shark so badly," joked Doherty to *Billboard*. "They are just swimming around. I figured that was a possibility." 4 Tinashe performed at St. Andrews Hall in Detroit on March 3 as part of her Joyride World Tour. 5 Lady Gaga jumped into a freezing-cold Lake Michigan for The Polar Plunge on March 6 to help raise money for the Special Olympics in Chicago.



"To the people and the country of Cuba, thank you. We have been humbled by your love," tweeted Diplo, who posed with fans at Arms Square while in Havana.



OPENER, POLAROID: LISETTE POOLE/THE NEW YORK TIMES/REDUX. 1: THEO WARGO/GETTY IMAGES. 2: SHAREF ZIVADAT/GETTY IMAGES. 3: TRISH HALPIN. 4: SCOTT LEGATO/GETTY IMAGES. 5: TASOS KATOPODIS/GETTY IMAGES.

Paris Fashion Week

PARIS, MARCH 1-9

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



1 Mark Ronson, who DJ'd at the Coach Prom on March 1, also hung out in its flowery cave installed at Hotel Salomon de Rothschild. **2** Jackson with Haider Ackermann, whose collection included crushed velvet and mixed-print suits, on March 5. **3** Morrissey at the Chloe show on March 3, which drew inspiration from a female motorcyclist. **4** The front row at Balmain on March 3, from left: Model Elle Evans with her boyfriend, Muse frontman Matthew Bellamy; Kris Jenner; West; and Virgil Abloh. **5** Debbie Harry kicked off Paris Fashion Week with a performance at the Coach Prom. **6** Riccardo Tisci's Givenchy show drew (from left) Chris Brown, Ciara and beau Russell Wilson on March 6. **7** Rowland (left) with editor-stylist Carine Roitfeld at the Chloe show.



BMI Latin Awards

BEVERLY HILLS, MARCH 2



1 Gloria Trevi — who received the President's Award — sung, cried, danced atop tables and poured a bottle of water on herself during her time onstage. **2** Honoree Luis Fonsi and his wife, Agueda Lopez. **3** From left: BMI vp writer-publisher relations for Latin music Delia Orjuela with honorees Horacio Palencia and Jesus Omar Tarazon.

PARIS: 1, 5, MATTEO PRANDONI/BFA/REX/SHUTTERSTOCK. 2, 4, 6, 7, SWAN GALLET/WWD/REX/SHUTTERSTOCK. 3, BERTRAND RINDOFF/RETNA/GETTY IMAGES. BMI: 1, JC OLVERA/WIREIMAGE. 2, MICHAEL TRAVIN/FILMMAGIC. 3, LESTER COHEN/GETTY IMAGES. ONECHOBEE. 2, 3, 5, 7, JEFF KRAVITZ/FILMMAGIC. 6, TIM MOSENFELDER/GETTY IMAGES.



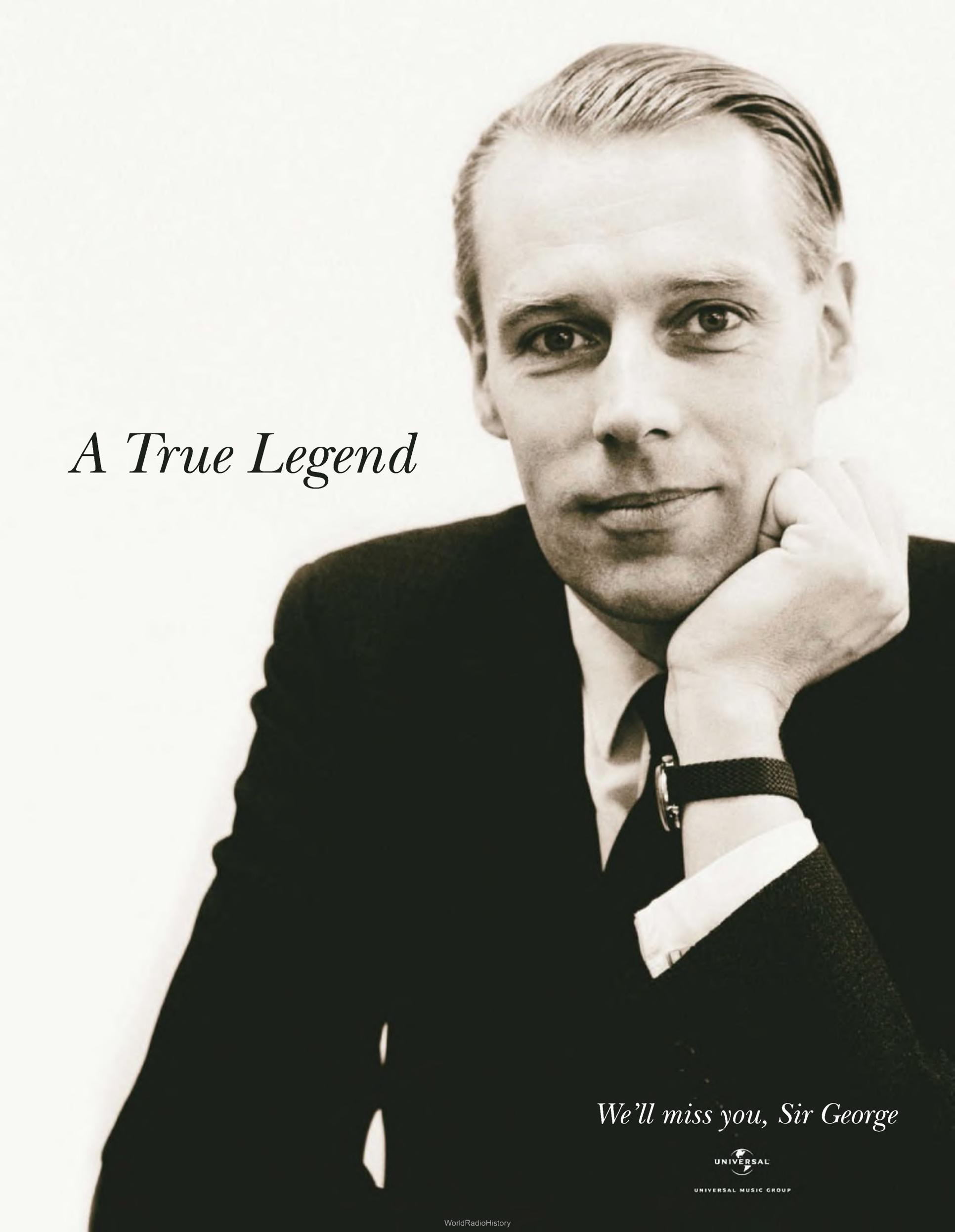
Okeechobee Music & Arts Festival

OKEECHOBEE, FLA., MARCH 4-6



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





A True Legend

We'll miss you, Sir George



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JESUS CHRIST (TV) SUPERSTAR

Chris Daughtry, Prince Royce, Tyler Perry and more join forces in Fox's ambitious live musical *The Passion*, which brings the Bible to 2016 by replacing prayers with pop hits and "robes and sandals with Jordans and jeans"

BY CHRIS MARTINS
PHOTOGRAPHED BY AUSTIN HARGRAVE

WHEN TYLER PERRY heard that Fox was throwing its very own Easter pageant — *The Passion*, a live musical depicting Jesus Christ's last mortal days airing 8 p.m. ET on March 20, Palm Sunday — he knew, without question, what he had to do. "There's so much negativity on TV and film," says the entertainment mogul, 46, who will host and narrate the show. "So much weighing us down when we watch the news. I thought, 'If

somebody's going to use this broadcast system to encourage and uplift, I have to be a part of it.' And I don't think there's a better story for that."

Fox is banking on viewers to have that same enthusiasm for *The Passion*, its newest entry in the growing field of real-time TV musicals. January's *Grease: Live* pulled in 12.2 million viewers (according to Nielsen), scoring Fox's highest ratings since *Empire*'s second-season premiere (16.2 million), and handily besting NBC's *The Wiz*

The all-star pop-music ensemble behind *The Passion* includes (from left) Chris Daughtry, Jencarlos Canela, *Glee*'s Adam Anders and Prince Royce, who were photographed Feb. 29 at Immanuel Presbyterian Church in Los Angeles. For a behind-the-scenes video featuring the cast talking about *The Passion*, go to Billboard.com or Billboard.com/ipad.

Live! (11.5 million). So far, so good for *The Passion: New Orleans* is opening its streets to the two-hour event, which includes a huge public procession, and the cast comprises a roster of music luminaries. Country star **Trisha Yearwood** plays Mary, **Seal** is Pontius Pilate, *American Idol* alum **Chris Daughtry** takes on Judas, bachata/pop heartthrob **Prince Royce** does Peter, and Latin music/telenovela star **Jencarlos Canela** portrays Christ. Gospel great **Yolanda Adams** will perform the opening song.

Plus, *The Passion* already has been proved on a smaller platform: It's an import from the Netherlands, where its popularity has grown for five years straight. The show had a 46 percent market share there in 2015, according to Dutch analytics firm SKO — despite the fact that a 2014 study from research company Ipsos found only 17 percent of the Dutch believe in a deity. Part of the appeal is that the musical is set in the present day and features contemporary pop hits. “The Netherlands is not a very religious country, but the show is just so powerful to watch,” says *Passion* executive producer and music arranger **Adam Anders**, 40, who also headed up the music for Fox smash *Glee* and has produced songs for **Demi Lovato** and **Miley Cyrus**. (Disclosure: *Billboard* is an affiliate company of one of *The Passion's* co-producers, Dick Clark Productions.) “I didn't understand a single word, and I was still moved. I was like, ‘If we can do this in the States, which is obviously a lot more religious, I can't imagine how big it could be.’”

In short: massive. History's *The Bible* miniseries averaged 12.7 million pairs of eyes per episode, and that was on cable, where ratings usually top out in the single digits. Still, most of the songs chosen and reworked by Anders and co-producer **Peer Astrom** eschew explicit spirituality for universal themes — chart hits ranging from **Imagine Dragons'** “Demons” and **Tina Turner's** “We Don't Need Another Hero” to **Hoobastank's** “The Reason” and **Celine Dion's** “Love Can Move Mountains.”

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

Still, Anders admits that some musicians passed

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

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



“It's hard to explain to people: ‘Hey, I want Jesus to sing your song.’”

—ADAM ANDERS
Executive producer, *The Passion*

that give this kind of thing a really bad name.”

Royce says he had “mixed feelings” too, but he and Daughtry were sold on the production's blend of ancient and modern, sacred and secular. Aside from the contemporary music, there will be cellphones and cop cars, and Christ is given an orange jumpsuit before the crucifixion. The script, by *High School Musical* screenwriter **Peter Barsocchini**, translates old scripture into 21st-century speech with the blessing of the American Bible Society. “Replace the robes and sandals with Jordans and jeans, and you have a visual people can relate to,” says Perry, who was born in New Orleans. He also stresses the link between Christ's resurrection and his hometown post-Katrina: “The city was buried in water, and it rose again.”

Of course, updating a literally sacred story is risky business. There's potential to offend non-Christians, sure, but also believers. But Anders insists their interpretation will be reverent: “I'm a pastor's kid, and I have a cheese alarm that goes off easily. I knew I couldn't have the disciples breakdancing.”

His cast also is aware of the high stakes. “It's a responsibility,” says Royce, 26, a Bronx-born *bachatero* with Broadway ambitions who's a perennial force on *Billboard's* Latin charts. “I'm not playing the normal Prince Royce who takes his shirt off and gets the girls screaming. This is a much more serious role. My mom is flying out. I grew up going to church every Sunday, and she's always worried about the entertainment industry and, oh my God, drugs! I think this makes her feel better.”

Of course, when part of the show involves potentially hundreds of people helping carry a glowing 20-foot cross a mile-and-a-half through New Orleans streets, from the Superdome to Woldenberg Park, during a live telecast, all kinds of additional concerns arise: weather, emergencies, technical malfunctions, protestors. Is there anything about *The Passion* that Anders finds particularly intimidating? “Yeah — all of it,” he says with a laugh.

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

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

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

WHAT'S YOUR HANGOVER CURE?

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



Dustin Lynch

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



French Montana

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



The Lumineers' Neyla Pekarek

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



Ty Dolla Sign

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



Meghan Trainor

“When you're done drinking, drink two Pedialytes. I get the flavored kind — strawberry. I wake up feeling great!”



OVERHEARD

BY SELMA FONSECA

Bernie Williams' Six-String Surprise

Jaws dropped at the MTK Tavern in Mount Kisco, N.Y., on March 5 when former New York Yankees center fielder **Bernie Williams** sat in with that evening's band, **Jay Prince & Friends**, a group of studio and touring veterans. Williams, who has put out two LPs and was nominated for a Latin Grammy in 2009, drew cheers for his nimble fret work on the band's jazzy interpretation of **The Allman Brothers Band's** "In



Williams

Memory of Elizabeth Reed" and other tunes. Prince says he met Williams, who lives nearby, at another act's gig a year ago and invited him to Mount Kisco. Williams has since jammed with the band a handful of times. "He plays his ass off," says Prince.

Hinds: Jet Lag? What Jet Lag?

Madrid's buzzed-about all-girl garage band **Hinds** didn't need no stinkin' disco nap after flying more than

eight hours from Spain to play a free set at Rough Trade in Brooklyn on the eve of its sold-out March 9 show at Bowery Ballroom. The quartet dropped its bags at the hotel and headed to the venue for soundcheck before taking the stage at 10 p.m. to play songs from its LP, *Leave Me Alone*.



Thicke

Thicke's Run For The Roses

"Blurred Lines" singer **Robin Thicke** is slated to perform in the land of blurred horses on May 6 at the fifth annual Unbridled Eve Gala. The event takes place the night before the Kentucky Derby at the Galt House Hotel in Louisville.

Got gossip? Send to tips@billboard.com.

Q&A

OLIVIA WILDE: THE NEXT HYPE WILLIAMS?

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

BY ALEX MORRIS

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

What made you want to direct a music video?

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

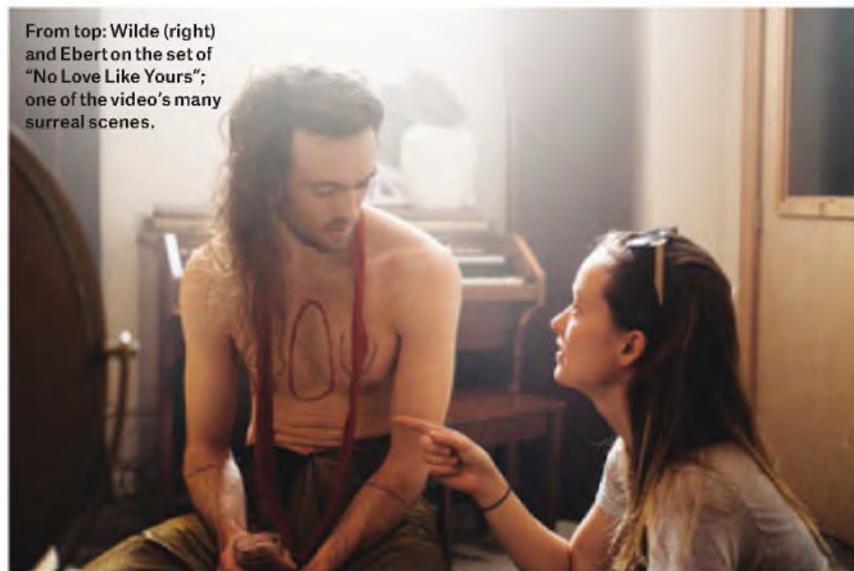
How collaborative was making the video?

The crazy thing was how I could come up with these nutty ideas and people would understand how to make them come true. I said to our production designer, "I would like his head to be smoking." And she said, "No problem!" She figured out a way to make dry ice go through a vaporizer and make

Alex's head look like it was on fire. And I was lucky enough to have a brilliant choreographer as my sister-in-law, Kristin. She's not only family — she's an inspiration. We listened to the



Wilde and Bobby Cannavale in *Vinyl*.



From top: Wilde (right) and Ebert on the set of "No Love Like Yours"; one of the video's many surreal scenes.

song about 60 times alone together in a room.

Why did you shoot it in New Orleans?

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

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

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



You got to see their faces!

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

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

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

PRO TIPS

RUPAUL: HOW TO SLAY EVERY DAY

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

Find your frequency.

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



Meditate — and stretch.

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



Let haters hate.

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



Forget labels.

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



"I'm just training myself to survive in this world," says Aurora of her intense songwriting.

SPOTLIGHT

KATY PERRY'S EMO 'ANGEL'

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

BY NICK DUERDEN

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

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

Last December, her impossibly delicate version of **Oasis'** "Half the World Away" soundtracked a high-profile British TV ad (for John Lewis department stores) and became a big U.K.

hit. Now, with new single "Conqueror," which rose to No. 2 on *Billboard's* Emerging Artists chart, she's blowing up internationally — thanks in part to the aforementioned Perry, who called Aurora an "angel" on Twitter after she saw her play. "Finally. New music that makes my heart a flutter," wrote Perry.

In person, Aurora's makeup-free face is framed by short hair so pale it's hard to tell whether it's silver or blond. Curled up in a chair, she slowly strokes the armrests the way one would a cat. Sensitivity, she says, is a prevailing part of her life. "I can't read the newspaper without crying. I'm easily affected by horrible events, you see." And not just the horrible events of modern news, either. "After watching

Titanic, I cried for a month. It just broke me down."

Raised in Os, a small Norwegian town, she was a childhood science buff who wrote songs privately, to deal with emotions. At 16, inspired by **Bob Dylan**, she wrote and sang a plea for world peace at a school concert. A friend uploaded it to Facebook, catching the ear of Norway's Petroleum Records. Local hits followed, and then a deal with Glassnote for North America, where she'll launch a 14-date tour in April. She is now being hailed as one of 2016's most promising rookies — and no one, she insists, is as surprised as she. "This was never my goal, you know?"

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

"My emotions are explosive — they have to come out."

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

Aurora still uses writing as therapy — to help her face fears. "Murder Song (5, 4, 3, 2, 1)" is written from the victim's perspective: "He holds the gun against my head/I close my eyes, then bang! I'm dead."

"I'm just training myself to survive in this world," she says. "If you try to protect yourself from pain, it becomes a stone in your heart." She frowns, a V forming between her eyebrows. "But the more you learn to face things, the more likely that stone can become a pearl." ●

HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY NATALIE WEINER

"You are my favorite star. Your self-determination, wit and temperament and sense of justice have always appealed to me."

—BOB DYLAN

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

"No, you can't say any of the n-words — even when you're alone."

—FUTURE

The rapper to Jonah Hill, just before the actor helped him perform "Jumpman" during the opening monologue of *Saturday Night Live*.

"It's true — there's no love stronger than a mother for her son."

—MADONNA

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



Gaga

Dylan

Madonna

Grande

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

—LADY GAGA

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

"Unfortunately, she's being attacked when she's not responsible for any of the writing or the lies."

—NINA SIMONE KELLY

Nina Simone's daughter defending Zoe Saldana, star of the controversial upcoming biopic *Nina*, which Kelly claims is filled with inaccuracies.

"For the millionth time, we're not breaking up."

—FOO FIGHTERS

The band providing a punchline at the end of its "Official Band Announcement" video, which teased fans with a mock dissolution.

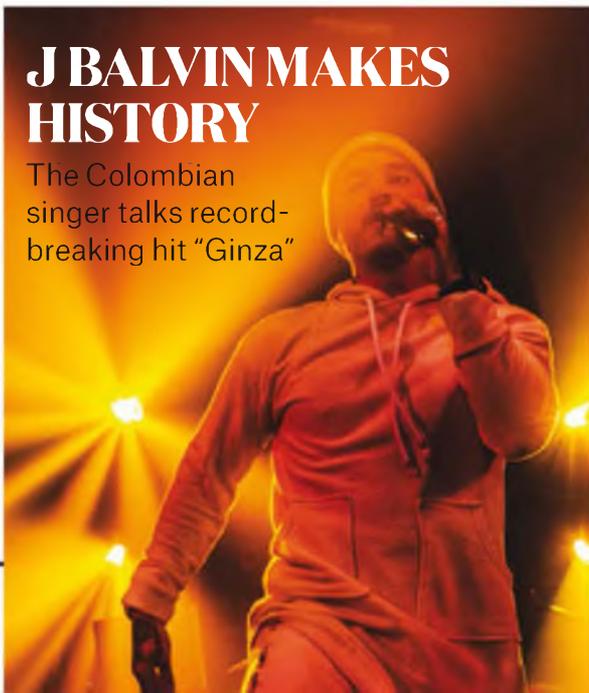
"I want to be empowering my fans."

—ARIANA GRANDE

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

J BALVIN MAKES HISTORY

The Colombian singer talks record-breaking hit "Ginza"



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

Why do you think "Ginza" has been so successful?

It's a party track — a party for *reggaetoneros* to come out of the closet. We made reggaeton cool again. On Shazam, we're No. 1 in India, Turkey, Nigeria — all countries where there were no big Latin hits.

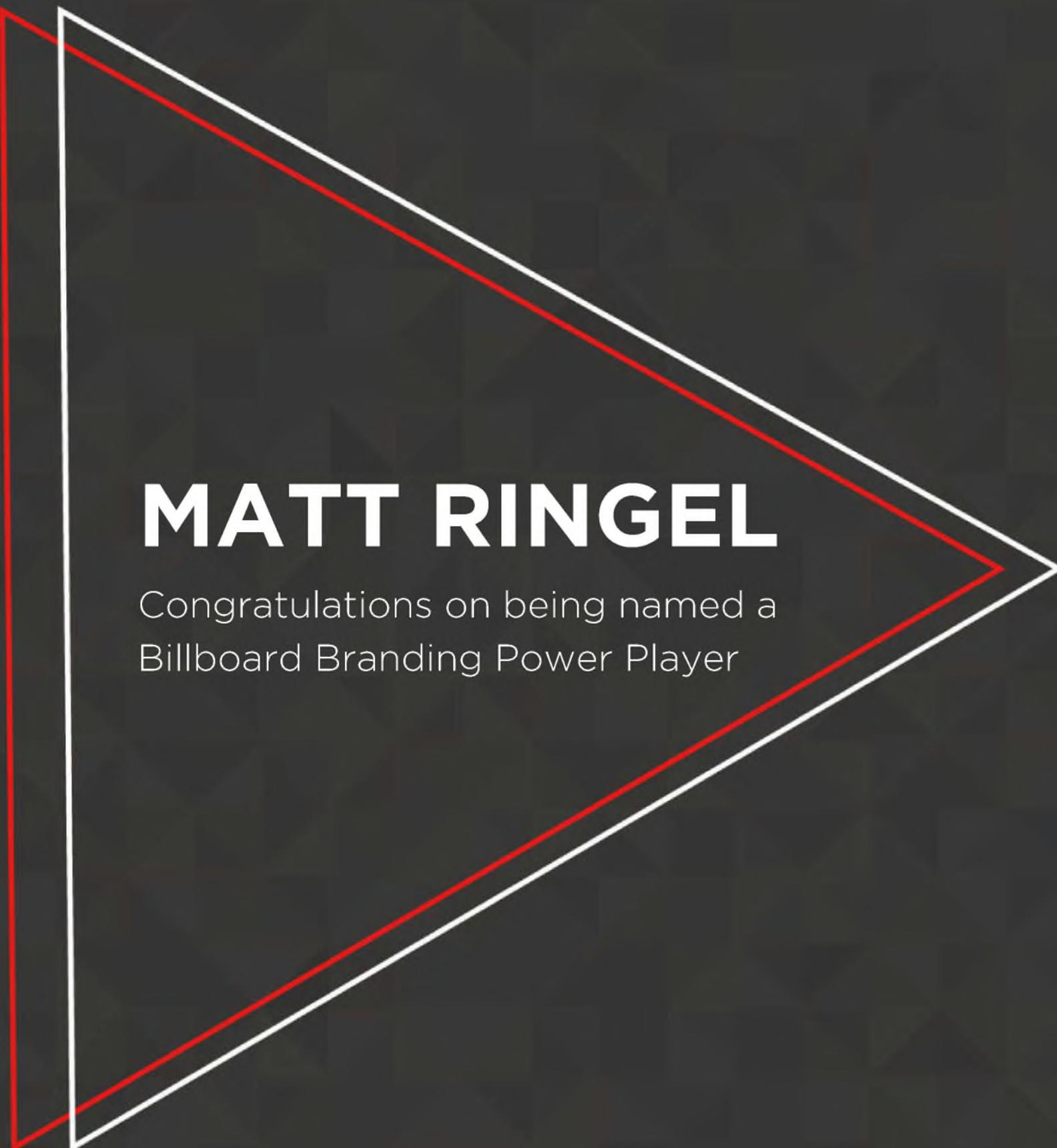
How did you come up with the song's name?

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

How's recording with Pharrell and Bieber?

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

—LEILA COBO



MATT RINGEL

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

Style



Pumped Up Kids

The hottest accessory on music stars' tots? Hip kicks, natch. From high tops to checkerboards, there's a mini-me version for all tastes

BY SHANNON ADDUCCI • PHOTOGRAPHED BY JONATHON KAMBOURIS

iPhones and hands were in the air when Flo Rida performed at a New York bat mitzvah in 2014. Inset: Jason Derulo with a bat mitzvah girl in New York in 2015.



How To Get Flo Rida To Play Your Bat Mitzvah

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

BY CARSON GRIFFITH

DRAKE TAKING THE STAGE to perform "Hotline Bling" at a New York bat mitzvah on Feb. 20 had the Internet ablaze, but kids competing for the most talked-about affair isn't anything new: In October 1972, then-CBS Records president **Clive Davis** threw a reported \$20,000 bar mitzvah for his son **Fred** (the

scenario supposedly inspired HBO's second episode of *Vinyl* and would have roughly amounted to \$111,000 today). Having the best post-haftorah party often includes booking a flashy headliner better fit for a concert hall than a country club — but how do those with a hefty budget even make it happen?

They call **Ryan Schinman**, founder/chief executive of Platinum Rye Entertainment and founder of RBS Celebrity Bookings. Schinman, 44, founded his company in the early 1990s to broker talent with such corporations as Microsoft and DirecTV; in 1999, he founded RBS Celebrity Bookings to bring his same unique services to the high-end private sector, including weddings, birthday parties and bar and bat mitzvahs. "We've booked everyone from **LMFAO** to **Chicago** to **Drake**," says Schinman,

who is based in New York. Among his favorite events: "We did **Rod Stewart** in Italy for 30 individuals, and we had seven staffers present; we were 20 percent of the party."

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

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

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

Baby Shower Bingo? Not In Hollywood

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

When **Kim Kardashian** sent out engraved music boxes that played **Kanye West's** "Hey Mama" for daughter **North West's** baby-shower invitations, go-to celebrity event planner **Sharon Sacks** was behind the scenes, attending to every detail. **Gwen Stefani** also had Sacks onboard for her third son's shower, hosted by **Shelli Azoff** at the Hotel Bel-Air. For Los Angeles music-world A-listers, baby showers are a serious undertaking that can cost up to \$100,000, and experts like Sacks are an essential part of making sure every detail is meticulously orchestrated.

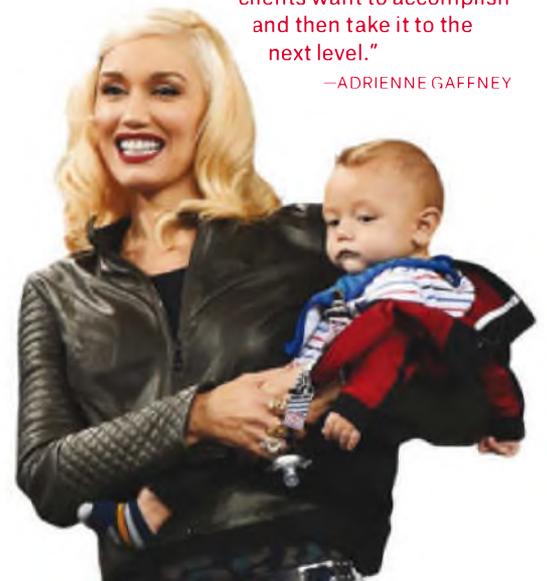
Despite the money involved, the key is often to attain a laid-back feel. With flower crowns and flowing garments in abundance, **Kardashian's** backyard shindig was in keeping with what Sacks has noticed trending. "Sensitive elements are brought into it, spiritual, vegan," she explains. "You're wearing casual clothing, and the afternoon is about blankets on the ground and gorgeous foods. It's not about how much you spend but how you can be different."

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

—ADRIENNE GAFFNEY



Above: *Glee* actor/singer **Naya Rivera** chose Sacks' flower halos for her shower last August. Below: Stefani had a Sacks-planned shower before the arrival of son **Apollo Bowie Smith Rossdale** in 2014.



A bar mitzvah scene in HBO's *Vinyl* supposedly was inspired by one held for **Clive Davis's** son.



THANK YOU

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VINCE GILL
ZAC BROWN BAND



SPOTLIGHT

Ri-Ri Raids This Guy's Closet

When stars feel like slipping into vintage Raf Simons, they turn to archivist David Casavant, who has amassed a collection that spans thousands of pieces

BY JOHN ORTVED • PHOTOGRAPHED BY MEREDITH JENKS

DAVID CASAVANT, 25, is a stylist with an eye, an education (Central St. Martins, though he dropped out to work for **Carine Roitfeld**) and a secret weapon: an archive of vintage **Helmut Lang** and **Raf Simons**, sought by **Kanye West**, **Travis Scott** and **Rihanna**: “She borrowed a 2001 Raf camo bomber just to wear for fun, like, down the street,” he says, adding that he charges up to \$1,000 per week per item.

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

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

You’re a stylist but an anthologist. Your process speaks to more than trend.

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

Would you ever divulge the stores you visit?

Yeah, I love Tokyo 7 [in New York]. I go to others, but that’s my favorite.

What do you think the draw of Raf and Helmut is for these high-profile artists?

The idea of youth empowerment, rebellion. That’s what Raf’s collections really emphasize. It’s the idea of it being cool to be young, having new ideas.

The most famous people in the world wear hugely

expensive clothes on the red carpet. Hard to think of anything less rebellious.

I disagree. That’s what’s amazing about it. The prices of the Raf clothes have gone through the roof. The clothes are being valued in the way that art is; they can be in a museum and cost \$20,000.

Who are you looking at that might be the next Raf?

You can’t compare, but I love **Craig Green**. I love **Grace Wales Bonner**. For commercial brands I still love **Calvin Klein** men’s collection. They mix new materials but keep it masculine.

Is image more important than ever before, less or the same?

It’s more. People love a persona. Rihanna will show us her personality through Snapchat and it’s like we can hang out with her. Ten years ago, you wouldn’t imagine celebrities showing us their living rooms and kids.

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



1 Casavant photographed Jan. 19 in New York. **2** His crowded work closet. **3-4** Camouflage bomber from the Raf Simons A/W 2001 season. “Kanye wearing it really pushed forward interest in archival Raf,” he says. **5** “Riot, Riot, Riot” is the name of the A/W 2001 Raf Simons collection from which these shirts were drawn. They’re inspired by Manic Street Preachers guitarist Richey Edwards, who went missing in 1995. **6** Gucci by Tom Ford Kama Sutra jackets from S/S 2003. **7** Boots from Simons’ S/S 2008 collection. **8** Iconic parkas Simons did with the artwork of Peter Saville, who designed album covers and graphics for bands New Order and Joy Division.



4 ALDO FALLAI/GETTY IMAGES; **5** FRANCESCA BIANCHI/GETTY IMAGES; **6** ANDREW HAYWARD/GETTY IMAGES; **7** BRUNO MAGLI; **8** ALDO FALLAI/GETTY IMAGES; **1** PHOTOGRAFIA; **2** PHOTOGRAFIA; **3** PHOTOGRAFIA; **4** PHOTOGRAFIA; **5** PHOTOGRAFIA; **6** PHOTOGRAFIA; **7** PHOTOGRAFIA; **8** PHOTOGRAFIA

TRAVEL

A Week(e)nd In Toronto

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

BY JOHN ORTVED

Bambi's

1 Consider it the *Cheers* of Toronto's growing electronic-music scene. This subterranean dive bar on the quiet but trendy strip of Dundas West has been a go-to for **The Weeknd**, **Peaches** (inset), **Mac DeMarco** and members of **Austra** and **Metric**. **Dev Hynes** may not be a local, but he's a fan as well. 1265 Dundas St. W., 647-351-1100



- EAT
- SHOP
- DRINK



Klaxon Howl

6 Located in a coach house, Klaxon Howl provides customers — like **Drake** — with its own line of darkly colored vests, club shirts and separates, but many come for the unique collection of amazingly modern-looking vintage military wear: perfectly preserved infantry jackets, bombers and combat boots. 694B Queen St. W., 647-436-6628



California Sandwiches

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

Cold Tea

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



Cold Tea

Rhum Corner

3 **Jennifer Agg's** unfussy but divine examples of Toronto's Caribbean favorites — oxtail and fried plantains — were such a hit with **Arcade Fire** that **Win Butler** and **Regine Chassagne** partnered with Agg to develop their own Haitian restaurant in Montreal. 926 Dundas St. W., 647-346-9356



Rhum Corner

Apt 200

2 This woody loft walks that balance between intimate and bustling. You can play classic '90s arcade games like *Ninja Turtles* or relax with your crew and people-watch for **Majid Jordan** and **Death From Above 1979** rocker **Sebastien Grainger** (inset). 1034 Queen St. W., 416-357-1299



The Real Jerk

Harbour60 Steakhouse

7 The decor may be a tad overwrought — think Mafia kingpin's lair crossed with a dictator's mansion — but that doesn't stop **Drake** and **The Weeknd** from making this waterfront chop shop a regular destination. "Great steaks," says **Boi-1da**, though "my favorite thing is the lamb." 60 Harbour St., 416-777-2111



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

As the Toronto International Film Festival closed out for 2015, an unexpected performance took place: **Drake** played waiter. Last September, the rapper/actor/Toronto ambassador threw an opening party for his new club and restaurant, *Fring's*, where he passed food to guests who included **Will** and **Jada Pinkett Smith**. "Fring's is an expression of youth," says Iron Chef Master **Susur Lee**, who oversees the restaurant with sons **Kai** and **Levi Bent Lee**. **Drake** and **Drake's** business partner, **Angelo Ferraro**. "Drake has been a client for some

time. We hosted his birthday party last October, and he and Angelo are friends with my kids." What to expect? "I'm very open-minded as a chef, but my foundation is the old schools of French and Chinese cuisine," says Lee. The result is comfort food with elevated touches: a Caesar salad made from kale and lardons; fried chicken with a touch of maple Sriracha. Prices range from \$10 to \$40; 455 King St. W., 416-979-9696



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



The Real Jerk

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

"You pick up 'famous' body language," says Halsey, photographed Feb. 11 at The Love Shack in Brooklyn. "It comes from knowing you're the most successful woman in the room." Styling by Karen Levitt. Halsey wears a Versus dress, Chanel earrings, Off-White c/o Virgil Abloh jacket and Giuseppe Zanotti sneakers.



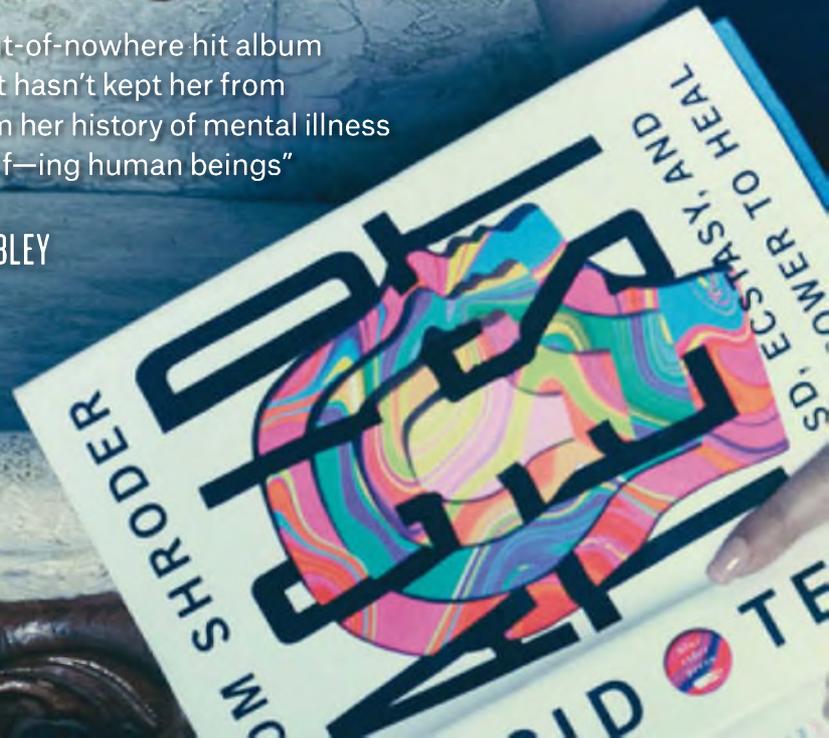
Millennials
And Music

GENERATION HALSEY

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

BY JONATHAN RINGEN PHOTOGRAPHED BY MILLER MOBLEY

ILLUSTRATIONS BY RYAN SNOOK







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

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

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

“CONSPIRACY THEORISTS THINK I WAS CRAFTED IN A BOARDROOM, BECAUSE I’M SO VERY TOPICAL.”

accrued. Unlike most stars, she consistently and directly engages with fans — the majority of the 3,000 people she follows on Twitter love her music, although they sometimes drive her crazy. “I talk to them like real f—ing human beings, because they are,” she says. “But then there’s also a sense of entitlement, where they feel like they have the right to chastise me like they would a friend. And sometimes you want to be like, ‘Who the f— are *you* to say *that*?’”

Mostly Halsey is psyched to have a direct line to her young, predominantly female fan base. It wasn’t too long ago that she was one of them, obsessed with emo crews like Brand New and Panic at the Disco and boy bands like One Direction. Now, with her debut album *Badlands* (which bowed at No. 2 on the Billboard 200 in August 2015) and its breakout single “New Americana” (which celebrates legal weed, gay marriage and a girl who’s a “viral mess,” and has sold nearly 300,000 downloads, according to Nielsen Music), she has become gossip-worthy herself. More than that, she has become a leading encapsulation of millennial femininity

— self-possessed (if neurotic), a champion of progressive causes, a chronic social-media oversharer — to the point that she’s worried some fans don’t believe she’s real. “There are conspiracy theorists who think I was crafted in a boardroom,” she says, her large brown eyes widening incredulously. “Because I’m so very relatable and so very topical and so very Tumblr.”

Which is partly why Halsey is relieved to be moving on from the voice-of-a-generation statement of “New Americana” to her new single, the love song “Colors.” (The video, which costars *Teen Wolf* heartthrob Tyler Posey, racked up 4 million YouTube spins in its first week.) She’s in New York to perform the track on *The Tonight Show Starring Jimmy Fallon*, which will be her biggest TV performance since November 2015, when she appeared with Justin Bieber on *Today* for an awkward, sexually charged duet of his song “The Feeling.” (“It was a f—ing train wreck,” she says with a laugh. “You don’t know fear until it’s 7 a.m. and freezing cold on live television and you’re not sure if Justin Bieber is going to kiss you or not.”) Just a few days after *The Tonight Show*, she would kick off a European tour leading into a run of her biggest U.S. shows yet, including stops at the Coachella and Bonnaroo festivals. It all wraps with a sold-out date in August, headlining the storied arena she just departed. “A lot of people were saying, ‘Why the f— would you put up Madison Square Garden?’” says the singer, who’s a serious student of the music business and takes pride in running “a tight ship.” “But I said, ‘Let’s test this — let’s see what we’re really worth in tickets.’”

“She’s a true artist — you can tell the moment you meet her,” says Imagine Dragons singer Dan Reynolds, who got to know Halsey when she was opening for his band in 2015. “And she’s passionate about putting on a great show. There were nights when she would get offstage and be upset because she felt like she just didn’t give enough — and those were nights when the crowd loved her.”

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

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

I’m 21 years old and it’s kind of uncomfortable for me to talk about, but I’m in the 1 percent as far as my income and tax bracket. But now that I’m here, there’s no amount of money you can wave in front of my face that will make me understand depriving people of human rights. While I know people in the industry who want to vote for someone who will protect them financially, I’m looking for a person who will make sure my 17-year-old brother doesn’t get killed someday because he’s half-black. If that means I lose 50 percent of my income every year, so be it.



From left: On *The Tonight Show* in February; a still from one of the two versions of the “Ghost” music video, in which Halsey alternately stars opposite a man and a woman; with Bieber on *Today* in November.



It's not just her brother who's biracial, of course. (She actually has two brothers: the 17-year-old Sevan and Dante, 10.) Halsey is too, although as she notes, she passes as white. Part of the chorus of "New Americana" — "Raised on Biggie and Nirvana/ We are the new Americana" — alludes to that. Her parents were just teenagers when they had her; her African-American dad, Chris, who manages a car dealership, was a major hip-hop head, while her Italian-American mom, Nicole, who does security for a hospital, dug alt-rock acts. Her family scraped to get by for most of her childhood, moving around New Jersey before settling in Union County, about 45 minutes outside New York. "My parents were really good at keeping up appearances," she says. "They didn't own their first home until last year."

places an order for some sashimi and a few raw-bar oysters. The latter trigger Proustian sense-memories of a formational year she spent in New York after high school. "I was following a boy," she says with a self-deprecating laugh. "I was 17. He was 23, and he had a really serious heroin addiction."

"I've been, like, filling out paperwork in the doctor's office and had people ask me if I would take a photo. 'Wait for me to pay for my f—ing birth control!' " Halsey wears a Philipp Plein jersey, Eddie Borgo rings and Chanel earrings and shoes.

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

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

Halsey sometimes stayed with her boyfriend in New York, but she also bounced around a lot. One night she swung by a party

THE NIGHT BEFORE HER *TONIGHT Show* gig, Halsey settles into a seat at a hushed cocktail spot hidden behind an unmarked door in a downtown Japanese restaurant. Lately she has been drinking a lot of pinot noir, but she happily accepts a dark and stormy. "I'm 21," she says, "so I'm still in that stage when if you hand me something alcoholic, I'll drink it." With a baseball cap pulled low over her eyes, she has a slight tomboy vibe that calls to mind Ellen Page. She is also small — just 5-foot-4 — making her seem like a pocket-sized version of the imposing, larger-than-life presence she embodies onstage and in photos. She

TONIGHT SHOW: ANDREW LIPSON/ABC/NEO PHOTO BANK/GETTY IMAGES. VIDEO: COURTESY OF AUSTRALIANS 2015. BIRDER: JAMES DEVAINE/VOG MADE/GETTY IMAGES.





Halsey wears a Norma Kamali swimsuit, Michael Ngo robe, Eddie Borgo rings and Chanel earrings and shoes. For exclusive videos, including one of Halsey discussing her views on sexuality, go to Billboard.com or Billboard.com/ipad.

“YOU DON’T KNOW FEAR UNTIL IT’S
7 A.M. ON LIVE TELEVISION AND
YOU’RE NOT SURE IF JUSTIN BIEBER
IS GOING TO KISS YOU OR NOT.”

at a hotel, hoping to score a room for the night. Outside she met a young dude named Anthony Li, who played in a Warped Tour band called Action Item. He had heard a tongue-in-cheek song called “SOS,” about Styles’ relationship with Taylor Swift, that Halsey had recorded during a brief stint in community college and was shocked to see go viral. “It just blew up for a minute,” she says. “I didn’t even realize I was writings songs — I thought I was just being witty and sarcastic.” (It wasn’t even her only song about their relationship. There also was “The Haylor Song,” with lyrics like, “How could we allow Taylor to get him with her fake smiles.” She’s still a big One Direction fan, tweeting things like, “Don’t ever let anyone make you feel shitty for listening to boy bands.”)

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

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

She recorded an EP, *Room 93*, and hit the road. Halsey credits hard touring, the most old-fashioned audience-building technique in the book, as being as important as the Internet was in breaking her nationwide. Her first non-showcase gig ever was at Los Angeles’ Wiltern Theatre, opening for The Kooks. Since then, she has set out on a string of nearly universally sold-out solo shows, mixing in intermittent opening stints with top acts like The Weeknd and Imagine Dragons. “Most artists, their 60th show was in front of no

one,” she points out. “My first show was in front of 1,200 people. I’ve never had a chance to f— up. I need to be good every night.”

ONE OF THE MOST important people in Halsey’s life is a tall, 23-year-old Norwegian beat-maker named Lido

(Peder Losnegard), who is the executive producer of *Badlands*. They met in the studio — each,

“IN MY CAMP WE HAVE A DIFFERENT F-WORD AND C-WORD: ‘FAME’ AND ‘CELEBRITY.’ I HATE THEM.”

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

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

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

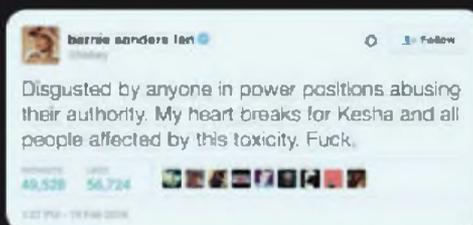
No matter how stressed Halsey gets, there is one huge consolation: the sheer joy she gets from performing. This is fully on display during her *Tonight Show* performance, where she’s backed by her touring band and augmented with a five-piece string section. “I could be having the worst day of my life,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

Now, though, Halsey has to leave the unmarked bar and get back to rehearsal. Lido and her crew are waiting. Outside, she quickly chain-smokes a couple of Marlboro Lights, pulls out her phone, climbs into another black SUV and drives off into the night. ●

ALWAYS ON: HER SOCIAL DIARY



ON INSTAGRAM, Halsey serves up everything from snaps of her handwritten diary entries to half-joke, half-sexy selfies. “I followed her on social media before I knew her,” says Imagine Dragons’ Dan Reynolds. “She’s an open book.”



BUT SHE’S conflicted about her vulnerability online: “I’ve been in the hospital because I have bipolar disorder. I’ve tried to kill myself. Don’t try to turn it into a hashtag. It’s not a joke to me.”



"You wouldn't believe the shit [grief] people from high school give me. I had a few friends, but mostly frenemies." Halsey wears a KTZ dress, Fleet Ilya visor and Eddie Borgo earrings.

ASK A MILLENNIAL...

In a *Billboard* survey, 21 artists, influencers and industry professionals born between 1980 and 1995 — members of the largest, most diverse generation in the U.S. — share their musical discovery habits, which artists best represent them (Drake! Miley!) and their thoughts on how they're widely misunderstood. Spoiler alert: "We don't need the industry as much as it needs us"



WHAT THE MUSIC INDUSTRY DOESN'T UNDERSTAND ABOUT MY DEMOGRAPHIC

Sophie Ash If we aren't given what we want, we will take it.

Francesca Stabile We're willing to pay for stuff, but you need to make it easier for us to do it.

Jake Udell The next generation is starting to see through the bullshit.

Caitlin Maloney How to service video content to us effectively. Music videos had this amazing run in our youth, and now YouTube has enraptured Gen Z, but there was a gap somewhere.

Stelios Phili Our tastes evolve very fast.

Fabiola Reyna We're more present and involved than you think.

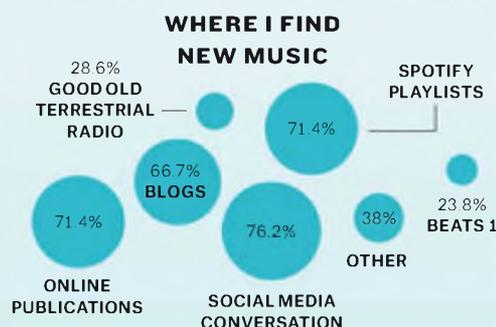
Caiti Green We're sick of gimmicks and hungry for substance.

Gabi Chepurny There's the need for substance. With all the fluff in music, people in my demographic are looking for direction — and they need music that actually says something to find that.

Kalyn Heffernan We don't need the industry as much as it needs us.

"MILLENNIALS ARE MORE CONCERNED ABOUT OWNING THE BUILDING THAN GETTING OUR FOOT IN ITS DOOR. DO NOT UNDERESTIMATE US."

— Sophie Ash, 27



WHEN I HEAR THE WORD "MILLENNIAL," I THINK

Ash 🙄

Stabile Shitheads.

Mike Navarra The year 2000.

Udell The future.

Maloney Overhead photos of food. Overcaffeination. Equal parts concern for the world around us and ignorance to what's happening in it.

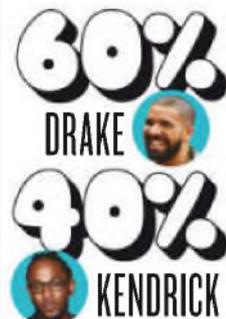
John Meller Internet think pieces about how millennials have poor work ethics and are destroying America.

Chepurny Ugh.

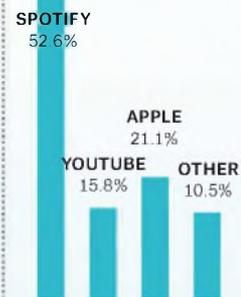
Phili If it's directed at me? 🙄

Amrit Someone old is definitely using this word — no one in my generation uses this term.

DRAKE OR KENDRICK?



WHICH TECH COMPANY WILL DOMINATE STREAMING IN 2020?



IN THE FUTURE, MY BIGGEST CONCERN ABOUT MUSIC — AND THE MUSIC INDUSTRY — IS

Stabile Concert ticket prices, scalping and bands not getting money for playing shows.

Clayton Blaha That the concept of the album will go away.

Udell The lack of artists who are willing to stand up for what they believe at all costs.

Phili The precedent set by the ruling of Robin Thicke's "Blurred Lines," which basically states that a song's "vibe" can be copyrighted.

Reyna The lack of cultural reflection.

Sarah Avrin The trend of not playing physical instruments. Even the strings on Carly Rae Jepsen's "Call Me Maybe" — which I love — are synthesized.

Mike Darlington The sustainability of revenue for musicians who don't tour. Even touring revenue is a struggle for the entry/mid-level artist.

Udell The lack of understanding about the positive impact streaming will bring to the industry's bottom line.

Blaha As for the industry, this shit is tight — I'm not worried.

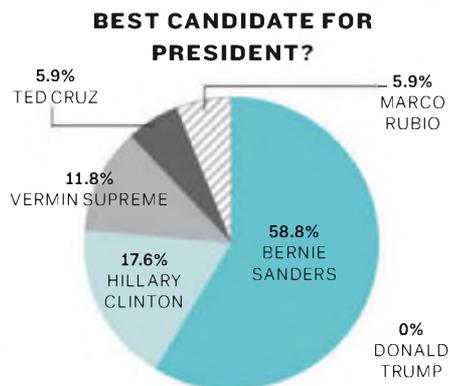
WHAT SONG BEST REPRESENTS MILLENNIALS?

"WHERE ARE U NOW"	SKRILLEX & DIPLO WITH JUSTIN BIEBER
"ROYALS"	LORDE
"DOWN IN THE DM"	YO GOTTI
"LEAN ON"	MAJOR LAZER & DJ SNAKE FEATURING MØ

85%
THINK THEIR GENERATION FEELS MORE ENTITLED THAN THE PREVIOUS ONE

“THE GENERAL ONLINE ATTITUDE OF A LOT OF YOUNG PEOPLE — NIHILISTIC, NONPLUSSED, COMPLACENT — IS ANNOYING. I GIVE A F—, AND I’M PROUD TO SAY SO.”

— Clayton Blaha, 31



‘Everyone Is A Self-Promoter’

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



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

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

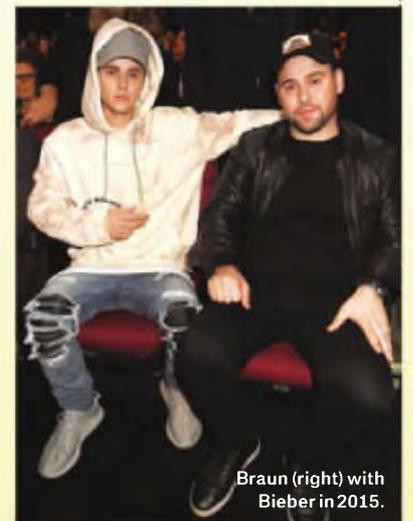
Clearly, some artists, like, say, Halsey, flourish having that 24/7 access to their audience, and some can’t seem to handle it at all.

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

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

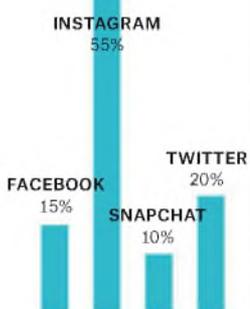
Yes! My head of social media, who I met when she was a teenager running a fan site, is always finding new stuff. We have something called Tech Tuesdays, where she and one of the other millennials in my office send around an email making us aware of all the things we should be looking at. It’s our weekly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

Have the decidedly nonmillennial executives who run the major labels come to understand this demographic? Depends on which executive and which label. There are some really great executives who do understand. And there are others who inadvertently give people like me the opportunity to build a pretty good business. —CRAIG MARKS



Braun (right) with Bieber in 2015.

SOCIAL APPS BY USAGE



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



BEST INSTAGRAM ACCOUNT

“FATHER JOHN MISTY, MASTER OF MILLENNIAL SOCIAL COMMENTARY.”

— John Meller, 27

WHICH ARTIST BEST REPRESENTS THE MILLENNIAL DEMOGRAPHIC?

Green Kendrick Lamar.

James Shani Drake.

Blaha The preachings of Lil B represent the purest distillation of millennial values, even though many would consider his music basically unlistenable.

Navarra Britney Spears.

Moe Shalizi The Beebs.

Luis Colonel Leslie Grace.

Phili Chance the Rapper feels in line with optimistic millennial spirit.

DJ Carisma Kehlani, Bryson Tiller, G-Eazy, YG.

Meller Miley Cyrus. She holds nothing back. She also represents the older generations’ worst fears about millennial culture — it’s fun watching them be outraged.

WHICH ARTIST LEAST REPRESENTS THE MILLENNIAL DEMOGRAPHIC?

Green Taylor Swift.

Ash Artists who promote their music in the comment section of celebrity Instagram posts.

Udell Young Thug.

Maloney Kanye West isn’t technically a millennial, but he’s a major part of our vocabulary and most closely associated with our age bracket. I am a big fan of his music and fully respect him as a creator, but his narcissism isn’t doing our generation any favors.

Kosha Dillz Justin Bieber.

Chepurny Adam Lambert.

Carisma Artists who built their buzz from Instagram.

Shalizi I’m not sure. Our demographic is pretty screwed anyway.

SURVEY PARTICIPANTS

AMRIT, 28, DJ-SINGER; **SOPHIE ASH**, 27, PROJECT MANAGER AT PARKWOOD ENTERTAINMENT; **SARAH AVRIN**, 31, PUBLICIST AT GIRLIE ACTION MEDIA; **CLAYTON BLAHA**, 31, DIRECTOR OF A&R AT OWSLA PUBLISHING AND ARTIST MANAGER AT BLOOD COMPANY; **DJ CARISMA**, 25, ON-AIR TALENT AT KRRL LOS ANGELES; **GABICHE PURNY**, 24, PROSTHETIC RECORDS; **LUIS CORONEL**, 20, SINGER; **MIKE DARLINGTON**, 32, CEO OF MONSTERCAT; **KOSHA DILLZ**, 34, RAPPER; **KALYN HEFFERNAN**, 28, MC-PRODUCER; **CAITI GREEN**, 29, PRODUCT MANAGER AT ATLANTIC RECORDS; **CAITLIN MALONEY**, 26, BRAND MANAGER AT SUPERFLY PRESENTS; **JUAN DIEGO MEDINA**, 29, PRESIDENT/ FOUNDER OF LA INDUSTRIA; **JOHN MELLER**, 27, ATTORNEY AT LAPOLT LAW; **MIKE NAVARRA**, 29, DIRECTOR OF PUBLICITY AT COLUMBIA RECORDS; **STELIOS PHILI**, 27, SONGWRITER-PRODUCER; **FABIOLA REYNA**, 24, FOUNDER OF SHE SHREDS MAGAZINE; **MOE SHALIZI**, 25, ARTIST MANAGER AT RED LIGHT MANAGEMENT; **JAMES SHANI**, 27, FOUNDER/CEO OF SAV STUDIOS; **FRANCESCA STABILE**, 28, OPERATIONS MANAGER AT SONGKICK; **JAKE UDELL**, 27, FOUNDER OF TH3RD BRAIN.

'A TRIP TO HELL'

Kesha's allegations against her producer, Lukasz "Dr. Luke" Gottwald, have brought support from Taylor Swift and Lena Dunham, howls of protest against his major-label partner, Sony Music, and vehement denials and denunciations from Gottwald. Now, as the case winds through court, the singer's mother, Pebe Sebert, speaks exclusively about her daughter's 10 years as a "prisoner" under contract: "Luke almost destroyed us"

BY DANIELLE BACHER

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

That lawsuit not only described how Dr. Luke, now 42, drugged and raped Kesha, 29. It also claimed that Luke controlled and psychologically abused the singer from the time she moved to Los Angeles to pursue her career in 2005 through her breakthrough

in 2010 and beyond. "Dr. Luke has been tyrannical and abusive since our relationship began," Kesha, who's represented by the high-profile attorney Mark Geragos, stated in an affidavit from September 2015. "I was too young and naive to even understand what he was doing to me."

"She was a prisoner," Kesha's mother, Rosemary Patricia "Pebe" Sebert, says today. During several hours-long phone calls from Nashville, where she lives, Pebe, 60, a successful songwriter — she can be seen sitting next to a sobbing Kesha in the courtroom photo that ricocheted across news sites and social media in February — spoke exclusively to *Billboard* about Kesha's 10-plus-year relationship with the Grammy-nominated producer. (Kesha declined to speak with *Billboard*.) "It was like

someone who beats you every day and hangs you from a chain and then comes in and gives you a piece of bread. Luke would say, 'You look nice today,' " says Pebe, "and send her into hysterics of happiness because she was programmed to expect nothing but abuse."

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

Though no court has ruled on the



Kesha outside the
New York State
Supreme Court in
Manhattan on Feb. 19.

'DON'T BE AFRAID TO SPEAK UP' A timeline of Kesha's history and legal dispute with Dr. Luke and Sony Music



SEPTEMBER 2005

After dropping out of high school in Tennessee and moving to Los Angeles, Kesha, 18, signs a six-album deal with hot young producer Dr. Luke and his Kasz Money company.



OCT. 5, 2005

Kesha and Luke attend a party at Paris Hilton's house. Her mother, Pebe (above), now says that the rape and drugging alleged in Kesha's 2014 civil suit against Luke took place after the party.



JAN. 2, 2010

Kesha's debut single, "Tik Tok," produced by Luke, begins a nine-week reign at No. 1 on the Billboard Hot 100, setting a then-record for a female solo artist's largest digital sales week.



AUGUST 2012

Kesha works on her second LP, *Warrior*, at Luke's Malibu studio. She alleges in her 2014 lawsuit that his violent threats during this period once caused her to flee his house barefoot and hide.



JAN. 3, 2014

Kesha says in a statement that she's entering rehab for an eating disorder "to learn to love myself again." Her mother soon joins her at Illinois' Timberline Knolls rehab center near Chicago.

veracity of these claims against Dr. Luke, Kesha's case has hit a raw nerve in music and raised the long-standing problem of sexism and mistreatment of women in the business, an issue for which — compared with Hollywood and other industries — it has remained largely unscrutinized. After the injunction was denied, many of entertainment's most powerful women — including Adele, Lady Gaga, Demi Lovato, Lorde, Lena Dunham and Ariana Grande — voiced their support for the singer and decried the unfairness of forcing anyone to work with an accused abuser. Kelly Clarkson, whose 2004 hit "Since U Been Gone" was produced by Dr. Luke, called him "demeaning" and "not a good guy."

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

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

Meanwhile, the support for Kesha has created a PR nightmare for Sony, which maintains that it cannot interfere with Kesha and Luke's contract. Four pro-Kesha online petitions — including two organized by national women's advocacy group UltraViolet, one of which demands Sony cut all ties with Luke — have garnered more than 411,000 signatures. A Sony representative tells *Billboard*, "We have done everything we could to resolve this." Additionally, Luke's attorney denied — and

Sony would not comment on — a March 9 *The Wrap* report stating that the company plans to end their relationship with Luke ahead of the expiration of their contract next year.

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

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

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

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

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

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

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

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

On Oct. 5, 2005, Kesha and Dr. Luke attended a birthday party for Nicky Hilton at her sister Paris' Hollywood Hills mansion. Kesha was drinking. According to Kesha's 2014 lawsuit, Luke raped her after giving

her what he called “sober pills”: GHB, a drug commonly used in sexual assaults. This, the suit alleges, is what allowed him to “bring [her] back to his hotel room alone and rape her while she was unconscious.” The documents don’t specify a date, but according to Pebe, Luke drugged her at the Hiltons’ party and took her back to his hotel that night. An eyewitness at the party confirms to *Billboard* that both Luke and Kesha were there (although the source says, “I didn’t see anything weird” between the two of them).

By midafternoon the day after the party, Pebe had grown concerned after calling Kesha multiple times and getting no response. (On an average day, Pebe says, the two spoke by phone every six to eight hours.) Finally, her mother maintains, Kesha returned her call, saying she had woken up naked in what she believed was Dr. Luke’s hotel room. “Mom, I don’t know where I am. I think we had sex. I’m sore and sick. I don’t know where my clothes are. I think I need to go to the hospital,” she said. Then Kesha’s phone battery died. Pebe kept calling her daughter until Kesha called back from the hotel’s landline.

Pebe says that a friend of Kesha’s picked Kesha up and drove her back to her apartment. (Kesha never went to the hospital.) “At some point over the following few days I called my best friend and pored over the details,” Kesha recalls in the 2015 affidavit. “I had only had a few drinks but after I had taken this ‘sober pill’ I blacked out.” Says Pebe: “Looking back, I don’t know why we didn’t go to the police. Kesha told me not to do anything. She said, ‘Mom, I just want to sing. I don’t want to be a rape-case victim. I just want to get my music out.’ I didn’t follow my instincts.”

Less than two months later, according to Pebe, Luke and Max Martin met Kesha and Pebe for lunch at a restaurant in Beverly Hills to discuss who should become Kesha’s manager. (Max Martin declined to comment.) She wanted to sign with David Sonenberg at DAS Communications, who had worked with The Black Eyed Peas and The Fugees, and whom she knew through an industry friend. However, according to Pebe, Luke wanted Kesha to go with his friend, the prominent talent manager Larry Rudolph, who has managed Britney Spears for most of her career. Kesha wound up in tears, Pebe says, after Luke grew frustrated, slammed his fork down and lectured them on his authority over her management. The two walked out of the restaurant and didn’t communicate with Luke again for two years. Kesha signed with Sonenberg and began searching for a record deal.

Kesha nearly found one at Warner Bros. Records through A&R executive

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

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

Kesha, according to a lawsuit Sonenberg would file in 2010, fired Sonenberg in September 2008. (Sonenberg declined to comment.) She also signed to Dr. Luke’s publishing company Prescription Songs, which houses dozens of songwriters and producers.

In 2008, Luke had an important hit: “I Kissed a Girl,” the first of numerous major Katy Perry singles that he co-wrote and/or co-produced. That year, Kesha came into one of Luke’s studio sessions with Flo Rida. The rapper realized he needed a female voice for his new track, which in early 2009 became the No. 1 Hot 100 smash “Right Round,” and Kesha’s first

appearance on a hit single.

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

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

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



Above: Sebert at the 59th annual BMI Pop Awards in May 2011 in Beverly Hills. Right: Gottwald and Kesha onstage at the 28th annual ASCAP Pop Music Awards in April 2011 in Hollywood.



HEADBOOK: SETH POPPEL/VEARBOOK; LIBRARY: KESHA; ANNAMARIA DISANTO; TIM TON; COURTESY OF RCA; PERFORMANCE: PETER PARKER/ME/INC; NEWSPIRE/GETTY IMAGES; TIMBERLINE; ENIGMA; PIVAT TURBIDION/SPLASH NEWS; SEBERT: TRAZER; HARRISON WIRRE/AGE; DR. LUKE: JOHN SHEARER/REX USA; BACKGROUND: GETTY IMAGES; PREVIOUS SPREAD: RAYMOND HALL/LOC; IMAGES/GETTY IMAGES.

his and other artists' music. After *SNL*, he moved to Los Angeles. He has co-written and co-produced more than 30 top 10 Hot 100 hits and 16 No. 1 singles, including other Katy Perry hits such as "Teenage Dream" and "Roar," and has been nominated for four Grammy Awards. "Lukasz is just one of those brilliant people who comes along once every five years," Doug Morris, CEO of Sony Music, said in a 2013 *New Yorker* profile of Luke.

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

A former Jive executive says Luke "has a massive ego" and is known to be "difficult" to work with. One top music manager who has known Luke for more than 20 years, and whose roster includes best-selling pop and rock acts who have worked with him, says, "Luke is a terrible person. He's very talented, obviously — he's a guitar player interested in pop beats — but he's diabolical. No one likes dealing with the guy. He'll do anything to f— over everyone. This thing with Kesha is a perfect example. He could have let her out of the deal a year ago — her career was already on its downside — but he's such an asshole he just wouldn't do it."

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

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

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

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

On one song, according to Pebe, Luke wanted her to sing a lyric that included the phrase "some fat bitches in the bar." "She would never say something like that — not in a million years," says a collaborator of Kesha's who heard about the incident from her. "There's no way Kesha would ever want to degrade a certain body type in a song."

Kesha's 2014 lawsuit states that Luke once "physically backed Kesha into a corner, where she was curled up in a ball, crying and fearing for her life." Pebe says that Luke did this, shaking his fist and screaming at her, after Kesha refused to sing the "fat bitches" lyric. Kesha, according to the 2014 lawsuit,

bolted out of the studio and ran barefoot down the Pacific Coast Highway, crying. She climbed up nearby mountains and hid so he wouldn't be able to find her, then, says Pebe, called her manager to come pick her up.

Pebe says that Luke constantly criticized Kesha, saying things like, "Katy Perry is so much better than you. You're not a good writer," after she worked long hours in the studio. (Kesha and Perry were once close friends, "before they both got famous," says Pebe.)

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

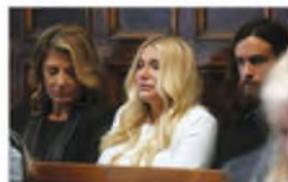
One night in 2012, Pebe remembers that Dr. Luke had Kesha and Pebe come to his studio and proceeded to scream at them for three hours. Kesha asked him if she could leave to go to the bathroom. She fled to her car and texted her mother: "Mom, I'm not kidding. We are going to Mexico. F— the music business."

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



OCT. 14, 2014

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



FEB. 19, 2016

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



FEB. 22, 2016

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



FEB. 25, 2016

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



MARCH 5, 2016

While accepting the Human Rights Campaign's Visibility Award in Nashville, Kesha urges the crowd, "Don't be afraid to speak up against any injustice you experience."

was the only thing [that gave her] control.”

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

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

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

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

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

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

public eye, as is happening to Kesha at this very moment.”

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

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

Dinner on March 5. There she delivered an emotional speech about growing up as a “misfit”: “We just knew that we were bullied for being ourselves,” said Kesha. “My message today is: Don’t be afraid to speak up against any injustice you experience.”

Pebe believes that, in order for Kesha to get healthy again, she needed to go public with her struggles. And indeed, “Kesha is so much better now,” she says. “She wasn’t comfortable with having to do this, but I think she realized as this thing progressed that she can advocate for sexual abuse or other things. The fact that she is at peace with that has really been healing.”

Whether Kesha’s fight continues to fuel debate over the music industry’s treatment of women — and in particular, young women relying on powerful men to

“KESHA WAS PROGRAMMED TO EXPECT NOTHING BUT ABUSE.” — PEBE SEBERT

and is under no time constraints. She can’t legally put any new music out, or he can and will sue her,” says Pebe.

After receiving Kesha’s lawsuit, Dr. Luke filed a defamation case in New York against her; her current manager, Jack Rovner; and Pebe. In it he calls Kesha’s claims “defamatory statements containing lurid allegations of physical and mental abuse — allegations that Kesha and [her mother] have themselves admitted are false.”

Two weeks later, he filed a similar defamation suit against Pebe in Tennessee. On Feb. 3, the New York case was dismissed due to jurisdictional issues. The other case is still pending.

IF KESHA DECIDES TO FILE AN amended complaint, the judge will need to decide whether to dismiss it, and the denial of her injunction could come up on appeal. If Kesha beats a dismissal motion, a trial likely wouldn’t happen until next year at the earliest.

“Artists get stuck in horrible record deals all the time and often don’t have the power to say or do anything about it, but Kesha’s situation is on a whole other level,” says songwriter Tranter. “For her to be so brave, to be as honest as she’s being, it’s one of the more inspiring things I’ve seen.”

Kesha, says Pebe, has been living in Los Angeles in a new house, working on music — she’s got 30 songs written — and spending time with family. She was on vacation in the Bahamas with her longtime boyfriend, Brad Ashenfelter, 28, when she came to Nashville to accept the Human Rights Campaign’s Visibility Award at the Nashville Equality

help launch and maintain their careers — remains to be seen. No other accusations like Kesha’s have been leveled against Luke. But in March, like Clarkson, Lady Gaga reiterated her support for Kesha, and Marina Diamandis (of Marina & The Diamonds) tweeted, in reference to Kesha, “The great thing about our generation is that we now live in an age of exposure. Rape and abuse allegations don’t fade away.” On March 11, organizers plan to deliver the four petitions against Sony and stage a protest outside its New York headquarters.

In the 18 months since Kesha made her allegations against him, Dr. Luke has had two tracks he co-produced and/or co-wrote — R. City’s “Locked Away,” Maroon 5’s “Sugar” and Pitbull and Ne-Yo’s “Time of Our Lives” — break into the top 10 of the Hot 100. He has also recently worked with stars including R. Kelly and Ciara and plans to release an album by the young pop singer Becky G on Kemosabe later this year.

The manager and 20-year acquaintance of Luke’s believes his career is virtually finished: “He’s f—ed. He’s done. He has rarely had success working with guys, and virtually every big female star in the world has come out against him. Why would anyone work with him now?”

But another high-ranking music executive says, “There will always be someone who’ll want his magic. A new artist who’s hungry enough — you can bet they’ll be calling him. He’s the holy grail for a certain type of artist.” Or, as another industry insider says, “A hit fixes all.” ●

Additional reporting by Shirley Halperin.

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Mary J. Blige performed on Liberty Island in New York harbor as part of Budweiser's Monument Series in 2015.

Backstage Pass /
Branding Power Players

Masters Of Music Marketing These dealmakers don't just pair artists with trademarks — they shape the culture

CONSUMER BRANDS



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

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



TOM PEYTON, 59
Assistant vp marketing
American Honda

To engage younger car buyers, Peyton's plan was straightforward — and effective. “Take some of our TV [advertising] dollars, sponsor artists' live videos, capture that content, run ads in front of that and have the same impact that we had on TV.” Honda Stage, launched in 2014, has featured more than 60 acts — One Direction, Ariana Grande, Sam Smith, Big Sean and Pitbull, among others

— and has drawn more than 100 million YouTube and Vevo views. The video-focused campaign extended the company's music marketing efforts, which began in 2001 with the Honda Civic Tour and continued in 2015 with lead sponsorship of One Direction's On the Road Tour. Peyton, a native of Los Angeles who earned his MBA at the University of Southern California, says video clips have “higher emotional value” to fans than TV spots. This year, Honda is backing *Uncharted: Power of Dreams*, which will spotlight emerging musicians and stream on such sites as Facebook, Vevo, YouTube and Uproxx.



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



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

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

D

DURING CONCERT TOURS, IN TV COMMERCIALS and for clothing labels and cans of soda, musicians are increasingly linked to consumer brands. Marketers recognize the power of music to motivate consumers — and pay for relationships with stars (and rising talent) in every genre.

Some \$2 billion in revenue reaches the music industry from the branding business. That includes \$1.4 billion in sponsorship spending in the United States on music tours, venues and festivals during 2015, according to IEG. Another \$347 million in fees was paid in 2014 (the most recent figures available) worldwide for the use of music in advertising, films, games and TV programs, according to IFPI. Fees and royalties paid to artists for endorsement and branding deals account for the balance.

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

Backstage Pass / Branding Power Players



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

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



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



EMMANUEL SEUGE, 41
Vp content
The Coca-Cola Company

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



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

Jennifer Lopez, Eminem and Pharrell Williams are among the superstars featured in high-profile TV ads for FCA brands Fiat and Chrysler. But to pitch millennial buyers, Francois says he focuses on rising acts like Interscope Records' X Ambassadors, who wrote "Renegades" for a 2015 Chrysler Jeep campaign and ended up hitting No. 17 on the Billboard Hot 100 with the track. Francois did it again for Super Bowl 50 when Jeep's "4x4ever" spot, scored with a song by Morgan Dorr, became the most Shazamed of the event. Francois, a father of three who also is head of FCA's Fiat brand, proudly notes that music spots created by the automaker since 2014 have amassed 4 billion views on YouTube.



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

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



RAJA RAJAMANNAR, 54
Chief marketing officer
MasterCard

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



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



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

With an estimated \$50 million to \$75 million sponsorship spend, in 2015 Harter placed more focus on bringing fans closer to their favorite artists in concert through Pepsi's new Live Nation partnership. The father of three also guided a subplot in Fox TV's *Empire* that featured a Pepsi

executive and ad. London-raised Quigley leverages Pepsi's marketing might to create partnerships that drive sales and give artists new ways to engage fans — including Tori Kelly's "Joy of Pepsi" TV spot, the brand's best sales-driving commercial in 2015 — and "Out of the Blue," a marketing campaign that generated more than 1 billion media impressions for Fall Out Boy, helping to propel the band's album *American Beauty/American Psycho* to No. 1 on the Billboard 200.



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

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

\$10M

Minority investment by The Coca-Cola Company in Spotify following the launch of the streaming service in the United States.

MARKETING AGENCIES



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



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

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

THE NEW FACES OF MUSIC DIGITAL MARKETING

MUSIC
PROMO TODAY

Left: Raffi Avi Keuhnelian, CEO/ Co-founder
Right: Anthony Katz, CCO/ Co-founder
Photographed: March 2016

"We build the brand so artists can focus on what's really important: the music."

Raffi Avi Keuhnelian

HOW MUSICPROMOTODAY IS CHANGING THE TUNE OF THE MUSIC INDUSTRY, ONE DISRUPTION AT A TIME.

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Having been running viral campaigns since 2005, the serial entrepreneurs co-founded **MusicPromoToday**, and have seen the digital marketing firm swell to a bustling team of 20. Their growing empire is

built on a unique perspective: anybody can go digital, not everybody can be disruptive. By scrapping traditional methods, they have had big wins with campaigns that ensure artists reach their full potential among their audience. Basically, they don't just get you seen and heard — they make you stand out.

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

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

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

To contact MusicPromoToday,
email info@musicpromotoday.com or call 1-800-986-9185



MARCIE ALLEN, 42
President
MAC Presents

The biggest matchmaking success for Allen's company in 2015? "Southwest Airlines was looking to reach more millennials," she says, and MAC Presents got Imagine Dragons to carry on their instruments for in-flight concerts, capping a partnership in which contest entries reached seven times the airline's usual sweepstakes numbers. Coverage helped drive more than 1 billion media impressions, with a comparable value of \$5.2 million — and helped the band earn its second No. 1 album on the Billboard 200. Allen, a Nashville stepmother of two who commutes to her New York office, saw MAC Presents' net revenue rise 20 percent in the past year.



BRUCE FLOHR, 49
Founding partner, Greenlight Media and Marketing; senior vp/chief strategy officer, Red Light Management



DOMINIC SANDIFER, 46
President/founding partner
Greenlight Media and Marketing

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



KEN HERTZ, 56
Founding partner
MemBrain

As a music attorney (he's a senior partner with Hertz Lichtenstein & Young), Hertz represents Will Smith, Keith Richards, Gwen Stefani, Britney Spears and Ariana Grande. Meanwhile, his MemBrain entertainment marketing and strategy consulting firm has struck partnerships with McDonald's, Hasbro, Intel, Keds and MillerCoors. "We've done almost \$3 billion worth of retail deals in celebrity fragrance partnerships alone," says the Venice, Calif., resident. His roles do overlap. "We've done a really good job of leveraging the consulting work we do to help our legal clientele, when

appropriate," says Hertz, adding: "Oftentimes when our clients are looking at sponsors or endorsement opportunities, people in the law firm will walk down the hall and pick brains at MemBrain."

TALENT AGENCIES



TOM WORCESTER, 53
Head of music partnerships
Creative Artists Agency

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



CAROL GOLL, 42
Partner/head of global branded entertainment
ICM Partners



LIZ POKORA-SADOWSKY, 47
Agent, global branded entertainment
ICM Partners

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



STEPHANIE MILES*
Head of brand partnerships, music
Paradigm Talent Agency

Following the mid-2015 partnership of Paradigm and its AM Only division with The Windish Agency, Miles now counts 2,000 clients for whom she oversees branding deals with their respective agents. "We have a very collaborative spirit," says the Denver native. She singles out Echosmith's work with the fashion retailer Hollister that included the band appearing in an anti-bullying video sent to 20,000 schools. "The campaign generated 206 million media impressions," she says, "calling

attention to an issue so many young people are struggling with every day."



CHRIS HART, 38
Partner/co-head of the talent department
United Talent Agency



ANDREW LEAR, 41
Alternative TV talent agent
United Talent Agency



BEAU LEWIS, 35
Music agent
United Talent Agency

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



TODD JACOBS, 35
Partner
William Morris Endeavor



SHARI LEWIN, 30
Agent
William Morris Endeavor

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

MANAGEMENT



MATT RINGEL, 46
Executive vp, Red Light Management;
Managing partner, New Era Media
and Marketing

For the 200-plus artists at Red Light, the world's largest independent management firm — clients include Dave Matthews Band, Lionel Richie, Luke Bryan and Tiesto — Ringel is their liaison to the branding world. His in-house role allows

\$1.4B

Estimated sponsorship spending in the United States on music tours, venues and festivals during 2015.
Source: IEG

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



JULES FERREE, 33
Head of brand partnerships
SB Projects

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

MEDIA



ANDY COHN, 41
President/publisher
The Fader

The Fader Fort, a high-profile sponsored showcase, has been a mainstay at the South by Southwest festival since 2001 and in 2015 featured T-Pain, Future and Miley Cyrus, in a partnership with Converse. Fader Fort New York now coincides with



Capital One cardholders got exclusive early access to tickets for iHeartMedia’s Jingle Ball, where Selena Gomez performed.

the CMJ Music Marathon. Cornerstone Agency co-founders Jon Cohen and Rob Stone launched *The Fader* magazine in 1999 and its 100th issue in fall 2015 featured Drake and Rihanna on split covers. The past year was “our best ever,” says Cohn, a native of New York’s Long Island and father of two. With web, mobile, video, events and print, the Fader Media Group has “managed to thrive while many in the music-media world have been forced to change course, shrink or fold.”



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

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

LIVE



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

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



BRETT YORMARK, 49
CEO
Brooklyn Sports & Entertainment

Since 2012, Yormark and his team have built Brooklyn’s Barclays Center into a live-entertainment brand that rivals its 137-year-old Manhattan neighbor, Madison Square Garden. The Brooklyn arena carved out enough market share — \$56.7 million in cumulative box-office revenue in 2015, compared with MSG’s \$130.4 million, according to Billboard Boxscore — to make it No. 3 in North America and No. 5 in the world for

venues in its class. Yormark cites Brooklyn Sports & Entertainment’s advisory board, which he co-chairs with Republic Group president Charlie Walk, as one of the key factors in the arena’s growth. Coming to Barclays Center this spring: the Rock and Roll Hall of Fame induction ceremony on April 8, Bruce Springsteen, Rihanna and Justin Bieber. Meanwhile, the Morristown, N.J., native says he’s focusing on expanding BSE’s “venue pipeline” this year. It will reopen the reimagined Nassau Coliseum on Long Island, and, in partnership with Live Nation and iStar, The Amphitheater at Coney Island Boardwalk, and renovate Brooklyn’s historic Paramount Theater. “We’ll set our sights on areas outside New York, too, if it’s on strategy and appropriate.”

4.8%

The estimated increase in music sponsorship spending in 2015 over the previous year.
Source: IEG



RUSSELL WALLACH, 50
President of media and sponsorship
Live Nation

As president of media and sponsorship for Live Nation — the world’s largest concert promoter, which presented 11 of the top 25 tours of 2015 — the Queens native and his team of 250 manage a global portfolio of sales opportunities that includes venue name rights, tour sponsorships, festival deals, in-venue advertising, custom marketing programs and web properties (including Ticketmaster.com and LiveNation.com) that boast 65 million monthly unique visitors in the United States alone. With 100-plus venues, more than 65 festivals and a database exceeding 100 million people, “there’s really no other platform like this anywhere in the world for brands to get close to the music fan.”

STREAMING AND RETAIL



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

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



JOHN TRIMBLE, 52
Chief revenue officer
Pandora

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

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new types of branded content, says Trimble, a native Rhode Islander and father of three. Sponsored Listening gives users an hour of uninterrupted programming in exchange for 15 seconds of engagement with a brand (through a video or slide gallery, for example). Customized channels fit a brand's message; a country stream for Ford's F-Series trucks is "a great proof point for what Pandora can do for music makers and brands," says Trimble, whose ad and sponsorship team drove \$1 billion in revenue during its fiscal year of 2014 to 2015, with a 31 percent increase in ad growth in its third quarter.



JEFF LEVICK, 45
Chief revenue officer
Spotify

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



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

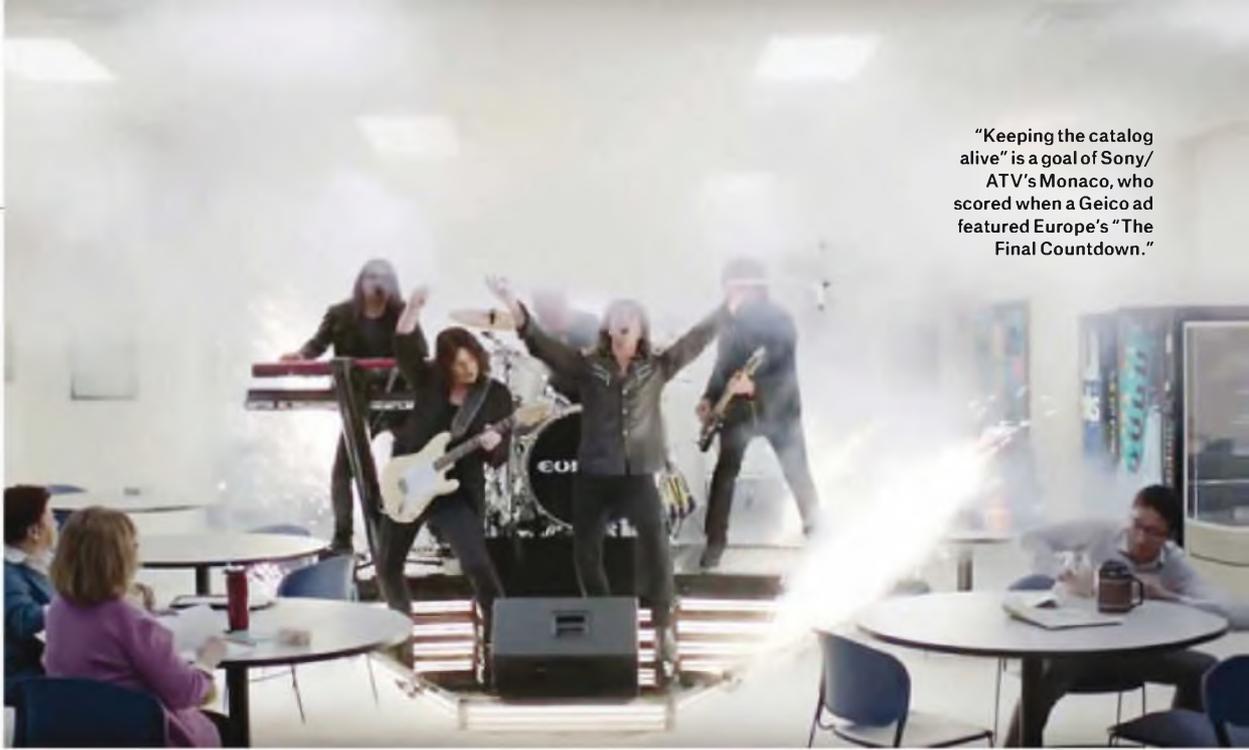
Beach was named Target's chief music buyer in March 2015 and this past January led the retail chain to the greatest marketing triumph in its music-retail history — selling 1 million copies of Adele's 25 album in the first 10 days of its release. The singer's total Target sales now top 2 million. Target's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

PUBLISHING



BRIAN MONACO, 43
Executive vp/global head of advertising, film
and TV, Sony/ATV Music Publishing

Although Monaco works for the largest music publisher in the world with \$1.2 billion in revenue, the Brooklyn native says the company faces the same challenges as the rest of music publishing: "breaking new artists and keeping the catalog alive." He notes that in 2015 Sony/ATV placed new artist Mark Scibilia in a commercial for the Jeep Renegade singing "This Land Is Your Land." For this year's



"Keeping the catalog alive" is a goal of Sony/ATV's Monaco, who scored when a Geico ad featured Europe's "The Final Countdown."

Super Bowl — in one of nine ad placements during the big game — Sony/ATV writer Morgan Dorr "supplied a specially written song called '4X4ever,'" says Monaco. Still, reviving catalog hits can be as rewarding as exposing new talent. Sony/ATV saw Europe's "The Final Countdown" rejuvenated in a Geico ad — which sent the 1986 hit to No. 1 on *Billboard*'s Hard Rock Digital Songs chart.



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

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

RECORD LABELS



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



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

Janelle Monáe's new Pepsi TV spot — in which the singer segues from The Contours' 1962 hit "Do You Love Me" to Madonna's 1989 smash "Express Yourself" — is the latest partnership between the beverage and the Atlantic Records star. "The biggest compliment is when a brand does repeat business with an artist," says Hackney, a Harvard Business School graduate who guides Atlantic's branding partnerships and coordinates deals for

Warner Music Group worldwide. She and Feldman have collaborated on recent deals for David Guetta with Chase Bank and Apple Pay, for Jack U and Justin Bieber with Samsung ("the most successful video premiere Samsung has done," says Feldman) and for rising stars Ty Dolla Sign, Brent Eldredge, Charlie Puth and Sophia Reyes with Fiat Chrysler Automobiles during the American Music Awards.



JOHN ZARLING, 37
Senior vp partnership marketing and promotion
strategy
Big Machine Label Group

Zarling, who has worked for Big Machine since the record label was founded in 2005, expanded his radio-promotion duties to brand partnerships in 2010 when it became clear that label cash alone couldn't fund Taylor Swift's level of radio/fan events. Now, "in the past five years, we've secured \$22 million in cash and in-kind value" with "an agency-like model operating within a record label," he says, "where a brand can know we don't just deliver the artist but also produce, manage and execute the events." Known as "JZ" within the company, his recent promotions include partnering with Brantley Gilbert's favorite motorcycle brand, Harley-Davidson, on a ride that promoted his 2015 album *Read Me My Rights*, and working with Ram trucks on an artist-launch campaign for Levi Hummon, whose song title "Guts and Glory" happens to be the automaker's slogan. BMLG is also big on "cause marketing," and, every year, plugs artists into General Mills' Outnumber Hunger campaign.



KATE DENTON, 36
Senior vp, seventeenfifty
Capitol Music Group

As head of Capitol's in-house advertising initiative seventeenfifty (the address of the label's iconic Los Angeles tower), Denton looks "to amplify the artist's brand" and "to get them more exposure in ways that are authentic," she says. The Saginaw, Mich., native had the chance to do both with Halsey by featuring the singer's version of Tears for Fears' "Mad World" in a much-Shazamed Taco Bell commercial, while also partnering the artist with MAC Cosmetics and the Nasty Girl clothing line. The multiple-brand

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CONVERSATION



NATE RUESS & PAUL WILLIAMS (fun.)

LIVE SONG FEEDBACK



DESMOND & ANTONINA CHILD ARMATO

DARRELL BROWN

HIT PANELISTS & PERFORMERS



CHARLES KELLEY (LADY ANTEBELLUM)

DAN WILSON

SUZANNE VEGA

MIKE POSNER

ROB THOMAS

MELISSA ETHERIDGE



POO BEAR

DAVID VANACORE

BRETT JAMES

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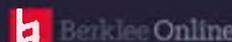
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exposure helped Halsey's *Badlands* enter the Billboard 200 at No. 2.



CLAUDIA BUTZKY*
Senior vp global brand partnerships
RCA Records

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



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

Since launching his UMG-wide department in January 2015, Tunnicliffe and his team have had "138 brand conversations," resulting in partnerships with acts from across Universal's label group. For



At the St. Pancras Renaissance Hotel in London, Goulding joined a celebration of a partnership between Marriott International and Universal Music Group.

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

We go to the brands and figure out what they want and go back to the acts."



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

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

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

CONTRIBUTORS William Chipps, Ed Christman, Leila Cobo, Frank DiGiacomo, Andy Gensler, Gary Graff, Robert Levine, Gail Mitchell, Melinda Newman, Cathy Applefeld Olson, Glenn Peoples, Mitchell Peters, Eric Spitznagel, Colin Stutz, Ray Waddell and Chris Willman

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20
16

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CHARTS



NUMBERS: GAGA'S 'TIL' HITS HOT 100

Following **Lady Gaga's** performance of the Academy Award-nominated "Til It Happens to You" on the Feb. 28 Oscars broadcast, the awareness-raising song about sexual assault debuts on the Billboard Hot 100.

22

"Til" arrives at No. 95 on the Hot 100 and marks Gaga's 22nd chart entry. It earned 1 million streams in the week ending March 3, according to Nielsen Music, up 546 percent.

2,121%

The song's sales jumped 2,121 percent for the week, rising to 28,000 downloads — its best weekly total yet and 39 percent of its sales to date. Released in September 2015, the single has sold 71,000 thus far.

32

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

—KEITH CAULFIELD

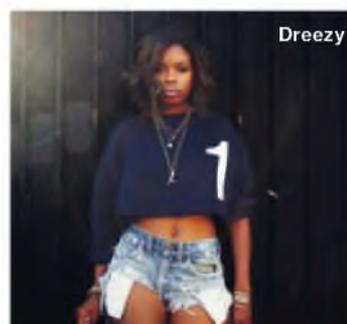
Fronted by Matt Healy, **The 1975** lands its first No. 1 on the Billboard 200.



TOMORROW'S HITS

DREEZY DEBUTS

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



ON THE 'MONEY'

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

CHART BEAT

'House' Music With *Fuller House*, the Netflix reboot of *Full House*, comes a fitting reboot of the show's theme song. "Everywhere You Look," the classic sitcom's original theme, was written by **Jesse Frederick** (who also performed it), show co-creator **Jeff Franklin** and **Bennett Salvay**. Now, 28 years after the show's 1987 premiere, the song is a *Billboard* chart hit: A cover by **Carly Rae Jepsen**, subtitled "The Fuller House Theme," debuts on Pop Digital Songs at No. 44 (10,000 downloads sold, according to Nielsen Music). The updated "Look" was produced by **Butch Walker** (*Fall Out Boy*, *Taylor Swift*, *Train*) —GARY TRUST



Jepsen

↑
23%
THIS WEEK
ALESSIA CARA'S
"WILD THINGS"
STREAMS
2.7 MILLION



↑
23%
THIS WEEK
GWEN STEFANI'S
"MAKE ME LIKE YOU"
AUDIENCE
12.5 MILLION



↑
63%
THIS WEEK
JUSTIN BIEBER'S
"COMPANY"
STREAMS
2.2 MILLION



The 1975 Makes 'Beautiful' Debut With First No. 1

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

BY KEITH CAULFIELD

T

THE 1975 SCORES ITS FIRST CHART-TOPPER on the *Billboard* 200 with the arrival of *I Like It When You Sleep, For You Are So Beautiful Yet So Unaware of It*. The Dirty Hit/Interscope album, released Feb. 26, earned 108,000 equivalent-album units during the week ending March 3, according to Nielsen Music. It follows the band's breakthrough self-titled debut, which has sold 349,000 copies since its release in 2013.

The quartet had its best week ever in pure album sales, with 98,000; the rest of the record's units comprised track- and streaming-equivalent-album units, respectively. Notably, the full set (except for its four previously released singles) was held back from Spotify until March 11, though it was available at most other major streaming services during its release week.

Not only is *I Like It When You Sleep, For You Are So Beautiful Yet So Unaware of It* the first chart-topper for The 1975, but it's also the first time the group has even reached the top 10.

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

I Like It When You Sleep, For You Are So Beautiful Yet So Unaware of It already has notched four top 20 hits on Hot Rock Songs: "Love Me" (No. 7), "Ugh!" (No. 10), "The Sound" (No. 14) and "Somebody Else" (No. 13).

A more offbeat stat: The 1975 claims the longest title ever for a No. 1 album, with 71 characters (including spaces). It trumps the 59 characters in LL Cool J's *G.O.A.T. Featuring James T. Smith: The Greatest of All Time* and the various-artists compilation *P. Diddy & Bad Boy Records Present... We Invented the Remix*.

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



GAGA: NEVIN WINTER/GETTY IMAGES; HEAT: CHAIKIN/OUTLINE; BREEZY: EDI CANAS/EEEN; JOSEPH LUNAS: RECORD COMPANY; JACOBI/REX USA; JEFFREY: C. FLANIGAN/WIREIMAGE; CHAR: TAYLOR HILL/REX USA; STEFANI: TRAE PATTON/REX USA; DANIEL: J. WAGNER/REX USA; BIEBER: JASON MERTZ/GETTY IMAGES

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week*	4,030,000	1,631,000	15,090,000
Last Week	3,937,000	1,574,000	15,707,000
Change	2.4%	3.6%	-3.9%
This Week Last Year	4,884,000	2,289,000	20,868,000
Change	-17.5%	-28.7%	-27.7%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



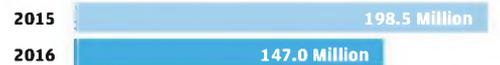
YEAR-TO-DATE

Overall Unit Sales

	2015	2016	CHANGE
Albums	42,470,000	35,373,000	-16.7%
Digital Tracks	198,500,000	146,951,000	-26.0%
Store Singles	666,000	265,000	-60.2%
Total	241,636,000	182,589,000	-24.4%
Album w/TEA*	62,320,000	50,068,100	-19.7%

*Includes track-equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

Digital Track Sales



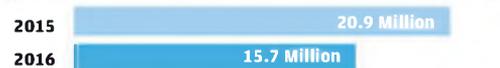
Sales by Album Format

	2015	2016	CHANGE
CD	20,152,000	17,612,000	-12.6%
Digital	20,298,000	15,475,000	-23.8%
Vinyl	1,925,000	2,196,000	14.1%
Other	95,000	89,000	-6.3%

Sales by Album Category

	2015	2016	CHANGE
Current	20,905,000	15,717,000	-24.8%
Catalog	21,565,000	19,656,000	-8.9%
Deep Catalog	17,899,000	16,634,000	-7.1%

Current Album Sales



Catalog Album Sales



Nielsen Music counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the *Billboard* 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

For week ending March 3, 2016. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen Music.



Eden

GOOD COMPANY

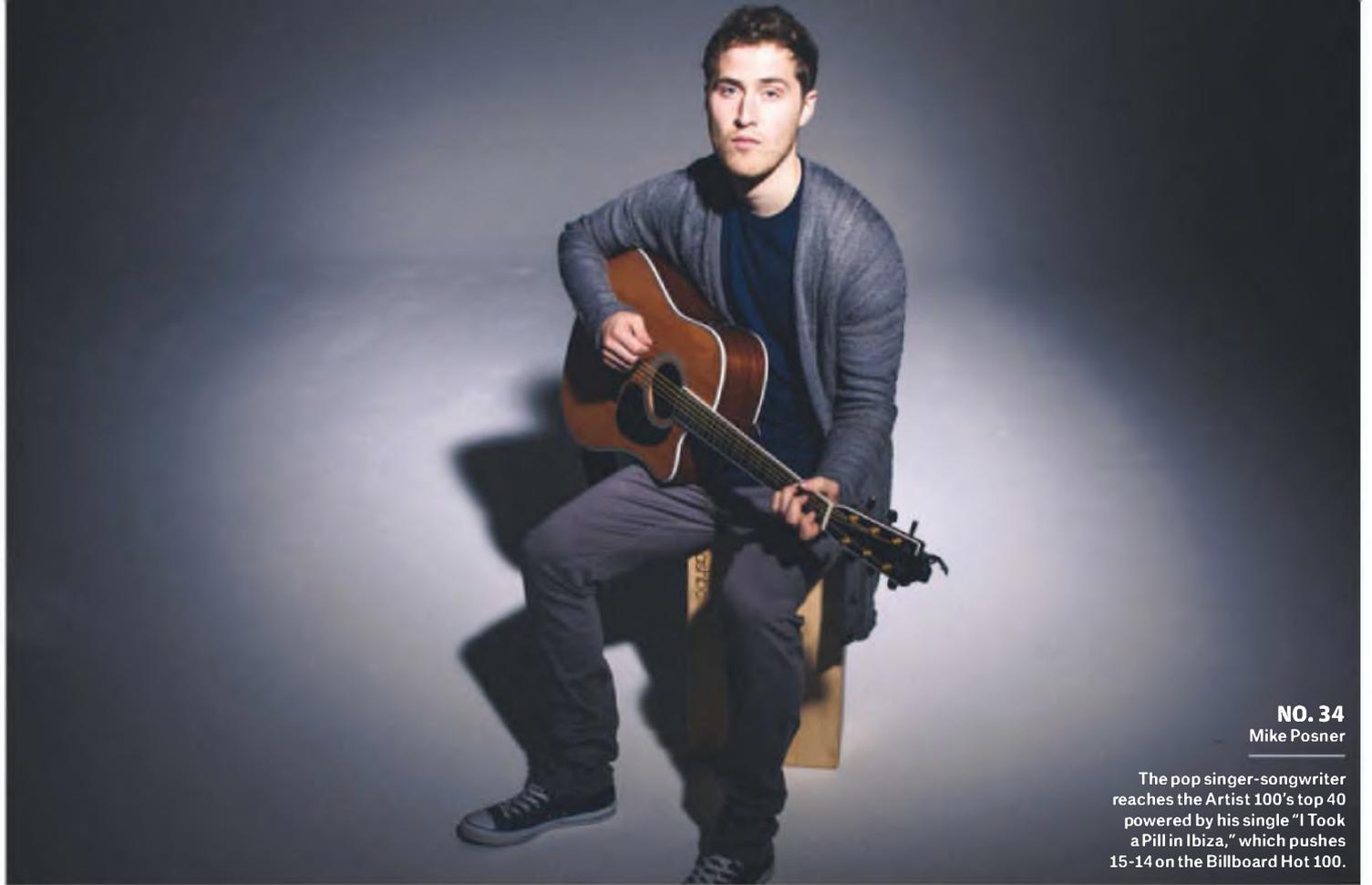
Los Angeles trio **The Record Company** dabbles in bluesy, classic rock on its debut Concord album, *Give It Back to You*, which entered Top Rock Albums (dated March 5) at No. 23. True to its title, lead single "Off the Ground" is rising at radio, reaching the top 10 (13-9) on Triple A. The song has been building since 2015, when it was featured in a Miller Lite ad. —AMAYA MENDIZABAL, JIM ASKER and KEVIN RUTHERFORD



The Record Company

Billboard Artist 100

March 19
2016
billboard



NO. 34
Mike Posner

The pop singer-songwriter reaches the Artist 100's top 40 powered by his single "I Took a Pill in Ibiza," which pushes 15-14 on the Billboard Hot 100.

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
2	2	1	#1 JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAWN/DEF JAM	1	87
1	1	2	ADELE	XL/COLUMBIA	1	57
3	3	3	RIHANNA	WESTBURY ROAD/ROC NATION	2	84
4	4	4	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	88
-	100	5	THE 1975	DIRTY HIT/INTERSCOPE/GCA	5	3
7	5	6	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	2	46
5	6	7	THE WEEKND	XO/REPUBLIC	1	73
-	79	8	KELLY CLARKSON	19/RCA	5	34
						
6	7	9	TAYLOR SWIFT	BIG MACHINE/BMG	1	84
8	9	10	FUTURE	AWL/FREEBANDZ/EPIC	1	33
16	12	11	FLO RIDA	POE BOYD/ATLANTIC/AG	11	51
9	8	12	SELENA GOMEZ	INTERSCOPE/GCA	2	75
13	13	13	ZAYN	RCA	6	6
RE-ENTRY		14	MACKLEMORE & RYAN LEWIS	MACKLEMORE	14	14
11	15	15	BRYSON TILLER	TRAPSOUL/RCA	10	23
12	14	16	FETTY WAP	RGF/300/AG	3	56
14	11	17	CHRIS STAPLETON	MERCURY NASHVILLE/UMGM	2	19
18	17	18	KEVIN GATES	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	5	10

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
20	19	19	CHARLIE PUTH	ARTIST PARTNERS GROUP/ATLANTIC/AG	10	49
27	25	20	CHRIS BROWN	RCA	1	88
19	20	21	G-EAZY	G-EAZY/RVWQ/BPG/RCA	8	18
51	30	22	LUKAS GRAHAM	WARNER BROS.	22	5
21	22	23	SHAWN MENDES	ISLAND	2	56
25	18	24	ELLIE GOULDING	CHERRYTREE/INTERSCOPE/GCA	7	72
10	16	25	COLDPLAY	PARLOPHONE/ATLANTIC/AG	4	52
23	37	26	DAVID BOWIE	ISO/COLUMBIA	1	8
						
15	21	27	JOEY + RORY	VANGUARD/SUGAR HILL RECORDS/WEA/CAPITOL CMG	15	4
40	31	28	DNCE	REPUBLIC	28	12
28	33	29	MEGHAN TRAINOR	EPIC	1	86
NEW		30	ANTHRAX	MEGAFORCE	30	1
35	29	31	THOMAS RHETT	VALORY/BMG	7	57
NEW		32	BONNIE RAITT	REDWING	32	1
17	24	33	SAM HUNT	MCA NASHVILLE/UMGM	5	86
60	45	34	MIKE POSNER	ISLAND	34	5
31	26	35	J. COLE	DREAMVILLE/ROC NATION/COLUMBIA	2	65
22	28	36	ED SHEERAN	ATLANTIC/AG	1	88

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 Next Big Sound. See charts.legends@billboard.com for complete rules and explanations. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

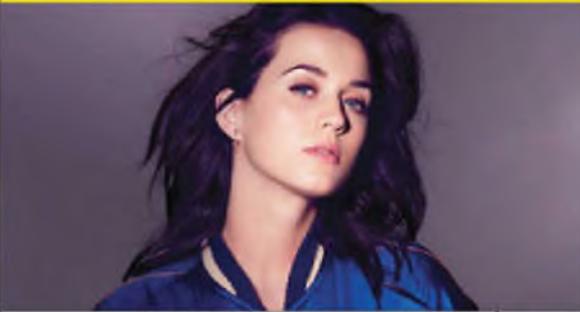
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POSNER, MEREDITH TRUAX, CLARISON, JEREMY CONWART, BENJIE, JIMMY KING, PERRY, CASE BIRD, RIANNA, LESTER COHEN/WIREIMAGE, TWEEET, ENTERTAINMENT ONE

The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, creative activity data from online music sources tracked by Nielsen Music and an interaction on social networking sites as compiled by NPD Intelligence. See charts.legends.com for complete rules and explanations. © 2016, Nielsen Music, LLC and Nielsen Music, Inc. All rights reserved.

AIRPLAY/STREAMING & SALES DATA COMPILED BY nielsen MUSIC

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
30	23	37	ONE DIRECTION	SYCO/COLUMBIA	2	88
29	32	38	BEYONCE	PARKWOOD/COLUMBIA	6	86
36	34	39	RACHEL PLATTEN	COLUMBIA	12	45
75	10	40	YO GOTTI	COCAINE MUIZIK/EPIC	10	11
39	39	41	LUKE BRYAN	CAPITOL NASHVILLE/UMGM	1	88
48	52	42	MAROON 5	222/INTERSCOPE/GA	1	88
						
49	53	43	MICHAEL JACKSON	MJ/EPIC	25	62
-	86	44	FIFTH HARMONY	SYCO/EPIC	12	50
32	36	45	CARRIE UNDERWOOD	IQ/ARISTA NASHVILLE/SMM	3	75
41	41	46	ALESSIA CARA	EP/DEF JAM	15	28
42	42	47	DEMI LOVATO	SAFEHOUSE/ISLAND/HOLLYWOOD	3	59
53	43	48	JEREMIH	MACK SCHULTZ/DEF JAM	30	83
43	44	49	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	36	14
34	35	50	SIA	MONKEY PUZZLE/PEA	5	88
33	49	51	PANIC! AT THE DISCO	DCD2/PULED BY RAMEN/AG	3	19
24	38	52	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/GA	1	64
72	80	53	SAM SMITH	CAPITOL	1	88
52	46	54	EMINEM	WEBB SHADY/AFTERMATH/INTERSCOPE/GA	11	88
50	55	55	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.	4	86
46	61	56	ARIANA GRANDE	REPUBLIC	1	86
96	76	57	OLD DOMINION	RCA NASHVILLE/SMM	29	21
69	99	58	LADY GAGA	STREAMLINE/INTERSCOPE/GA	15	14
64	62	59	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	88
45	51	60	ELLE KING	RCA	14	32
-	91	61	TY DOLLA \$IGN	ATLANTIC/AG	36	6
44	47	62	FALL OUT BOY	DCD2/ISLAND	2	78
55	54	63	FLORIDA GEORGIA LINE	REPUBLIC NASHVILLE/BMLG	1	88
37	50	64	BRUNO MARS	ATLANTIC/AG	10	86
66	59	65	METALLICA	BLACKENED/WARNER BROS.	43	38
38	40	66	JAMES BAY	REPUBLIC	38	6
63	56	67	BEBE REXHA	WARNER BROS.	56	8
68	64	68	COLE SWINDELL	WARNER BROS. NASHVILLE/WMM	41	74
90	48	69	TROYE SIVAN	CAPITOL	11	15
67	66	70	ZAC BROWN BAND	JOHN VARNADO/SOUTHERN GROUNDBMLG/REPUBLIC	1	74
84	65	71	DISTURBED	REPRISE/WARNER BROS.	5	14

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
74	68	72	BRETT ELDRIDGE	ATLANTIC/WMM	9	38
61	60	73	YOUNG THUG	DOO/ATLANTIC/AG	36	21
59	74	74	KATY PERRY	CAPITOL	6	88
						
57	58	75	DAYA	ARTIST7	51	16
89	75	76	DJ SNAKE	DI SNAKE/INTERSCOPE/GA	38	50
88	71	77	TIM MCGRAW	MCGRAW/BIG MACHINE/BMLG	10	67
54	63	78	EAGLES	ERC	10	7
47	57	79	WIZ KHALIFA	POST RU/ATLANTIC/AG	2	88
94	73	80	MAREN MORRIS	COLUMBIA NASHVILLE/SMM	73	4
56	67	81	TRAVIS SCOTT	GRAND Hustle/EPIC	6	26
86	87	82	HALSEY	ASTROWORLD	4	26
RE-ENTRY		83	HILLSONG	HILLSONG/SPARROW/CAPITOL CMG	13	6
71	70	84	TORY LANEZ	MAD LOVE/INTERSCOPE/GA	45	16
RE-ENTRY		85	WILLIE NELSON	LEGACY	73	2
85	72	86	KEITH URBAN	MIT RED/CAPITOL NASHVILLE/UMGM	55	54
78	77	87	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMM	1	88
95	81	88	CHRIS YOUNG	RCA NASHVILLE/SMM	13	34
-	89	89	CAMILA CABELLO	SYCO/EPIC	85	8
92	85	90	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/GA	2	88
83	82	91	X AMBASSADORS	KIDINAKORNER/INTERSCOPE/GA	21	36
79	78	92	POST MALONE	REPUBLIC	38	21
26	27	93	KANYE WEST	G.O.O.C./ROC-A-FELLA/DEF JAM	12	38
76	95	94	ERIC CHURCH	EMI NASHVILLE/UMGM	8	87
97	96	95	WALK THE MOON	RCA	8	61
NEW		96	TWEEET	TOUTWEEET/FORE	96	1
						
NEW		97	ZARA LARSSON	RECORD COMPANY TEN/EPIC	97	1
-	94	98	LAUREN DAIGLE	CENTRICITY/CAPITOL CMG	78	3
RE-ENTRY		99	DIERKS BENTLEY	CAPITOL NASHVILLE/UMGM	35	35
73	84	100	MARK RONSON	RCA	5	57



Rihanna's Record Run

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

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

The 1975 blasts 100-5 on the Artist 100 (up 866 percent in overall activity) as its *I Like It When You Sleep, For You Are So Beautiful Yet So Unaware of It* debuts at No. 1 on the Billboard 200 and Top Album Sales (98,000 in pure sales). As the alt-rock band rewrites the record for the longest No. 1 title on the Billboard 200 (see story, page 69), it also makes history for the largest leap on the Artist 100. It passes Shawn Mendes' 93-spot vault (95-2) on May 2, 2015.

—Gary Trust

Billboard 200

March 19
2016
billboard

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPLICITLY SCHEDULING LABEL	Title	PEAK POS.	WEEKS ON CHART
	1	THE 1975		DEP. JIVE/INTERSCOPE/UMG	I Like It When You Sleep...	1	1
1	2	ADELE		REPUBLIC	25	1	15
2	3	RIHANNA		WEA/AV. ROYALTY/DEF. JIVE	ANTI	1	6
NEW	4	MACLEMORE & RYAN LEWIS		MACLEMORE	This Unruly Mess I've Made	4	1
3	5	JUSTIN BIEBER		REPUBLIC	Purpose	1	16
120	6	GG KELLY CLARKSON		REPUBLIC	Piece By Piece	1	27
5	7	CHRIS STAPLETON		REPUBLIC	Traveller	1	25
7	8	TWENTY ONE PILOTS		REPUBLIC	Blurryface	1	42
NEW	9	ANTHRAX		REPUBLIC	For All Kings	9	1
8	10	JOEY + RORY		REPUBLIC	Hymns	4	3
NEW	11	BONNIE RAITT		REPUBLIC	Dig In Deep	11	1
6	12	THE WEEKND		REPUBLIC	Beauty Behind The Madness	1	27
9	13	KEVIN GATES		REPUBLIC	Islah	2	5
10	14	BRYSON TILLER		REPUBLIC	TRAPSOUL	8	23
11	15	G-EAZY		REPUBLIC	When It's Dark Out	5	13
4	16	YO GOTTI		REPUBLIC	The Art Of Hustle	4	2
15	17	FETTY WAP		REPUBLIC	Fetty Wap	1	23
13	18	VARIOUS ARTISTS		REPUBLIC	NOW 57	7	4
14	19	FUTURE		REPUBLIC	EVOL	1	4
18	20	FLO RIDA		REPUBLIC	My House (EP)	14	48
10	21	SELENA GOMEZ		REPUBLIC	Revival	1	21
12	22	TAYLOR SWIFT		REPUBLIC	1989	1	21
23	23	CHRIS BROWN		REPUBLIC	Royalty	3	31
26	24	CHARLIE PUTH		REPUBLIC	Nine Track Mind	6	5
16	25	SAM HUNT		REPUBLIC	Montevallo	3	21
30	26	PANIC! AT THE DISCO		REPUBLIC	Death Of A Bachelor	1	7
17	27	ORIGINAL BROADWAY CAST		REPUBLIC	Hamilton: An American Musical	12	23
24	28	COLDPLAY		REPUBLIC	A Head Full Of Dreams	2	13
28	29	DRAKE & FUTURE		REPUBLIC	What A Time To Be Alive	1	24
25	30	J. COLE		REPUBLIC	2014 Forest Hills Drive	1	65
32	31	THOMAS RHETT		REPUBLIC	Tangled Up	6	23
35	32	FUTURE		REPUBLIC	DS2	1	33
22	33	ADELE		REPUBLIC	21	1	263
31	34	ED SHEERAN		REPUBLIC	X	1	89
100	35	PS OLD DOMINION		REPUBLIC	Meat And Candy	16	17
20	36	KENDRICK LAMAR		REPUBLIC	To Pimp A Butterfly	1	51
33	37	SIA		REPUBLIC	This Is Acting	4	5
35	38	SHAWN MENDES		REPUBLIC	Handwritten	1	47
37	39	DRAKE		REPUBLIC	If You're Reading This It's Too Late	1	56
NEW	40	WILLIE NELSON		REPUBLIC	Summertime, Willie Nelson Sings Gershwin	40	1
38	41	ONE DIRECTION		REPUBLIC	Made In The A.M.	2	16
NEW	42	TWEEET		REPUBLIC	Charlene	42	1
23	43	JAMES BAY		REPUBLIC	Chaos And The Calm	15	50
44	44	TWENTY ONE PILOTS		REPUBLIC	Vessel	21	81
NEW	45	HILLSONG YOUNG & FREE		REPUBLIC	Youth Revival	45	1
41	46	MEGHAN TRAINOR		REPUBLIC	Title	1	60
57	47	TROYE SIVAN		REPUBLIC	Blue Neighbour hood	7	13
58	48	MIKE POSNER		REPUBLIC	The Truth (EP)	48	6
47	49	HALSEY		REPUBLIC	Badlands	2	27
21	50	VARIOUS ARTISTS		REPUBLIC	2016 Grammy Nominees	9	6

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPLICITLY SCHEDULING LABEL	Title	PEAK POS.	WEEKS ON CHART
56	51	DISTURBED		REPUBLIC	Immortalized	1	28
62	52	SAM SMITH		REPUBLIC	In The Lonely Hour	2	90
NEW	53	FROM ASHES TO NEW		REPUBLIC	Day One	53	1
51	54	DNCE		REPUBLIC	Swaay (EP)	51	12
NEW	55	SANTIGOLD		REPUBLIC	99 Cents	55	1
48	56	THE CHAINSMOKERS		REPUBLIC	Bouquet (EP)	31	16
59	57	LAUREN DAIGLE		REPUBLIC	How Can It Be	30	43
55	58	JEREMIH		REPUBLIC	Late Nights: The Album	42	13
39	59	ELLIE GOULDING		REPUBLIC	Delirium	3	17
53	60	LUKE BRYAN		REPUBLIC	Kill The Lights	1	30
110	61	MICHAEL JACKSON		REPUBLIC	Off The Wall	3	175
54	62	ALESSIA CARA		REPUBLIC	Know-It-All	9	16
60	63	RACHEL PLATTEN		REPUBLIC	Wildfire	5	9
45	64	CARRIE UNDERWOOD		REPUBLIC	Storyteller	2	19
42	65	DAVID BOWIE		REPUBLIC	Best Of Bowie	4	31
52	66	EAGLES		REPUBLIC	The Very Best Of The Eagles	3	157
34	67	DAVID BOWIE		REPUBLIC	Blackstar	1	8
NEW	68	HANDS LIKE HOUSES		REPUBLIC	Dissonant's	68	1
57	69	BLAKE SHELTON		REPUBLIC	Reloaded: 20 #1 Hits	5	19
73	70	MELANIE MARTINEZ		REPUBLIC	Cry Baby	6	29
69	71	ELLE KING		REPUBLIC	Love Stuff	26	45
70	72	FALL OUT BOY		REPUBLIC	American Beauty / American Psycho	1	59
25	73	G-EAZY		REPUBLIC	These Things Happen	3	86
66	74	KENDRICK LAMAR		REPUBLIC	good kid, m.A.A.d city	2	175
76	75	DRAKE		REPUBLIC	Take Care	1	157
78	76	METALLICA		REPUBLIC	Metallica	1	368
RE	77	DAVID BOWIE		REPUBLIC	The Rise And Fall Of Ziggy Stardust And The Spiders From Mars	21	87
95	78	TIM MCGRAW		REPUBLIC	Damn Country Music	5	13
87	79	CHRIS YOUNG		REPUBLIC	I'm Comin' Over	5	16
74	80	KIDZ BOP KIDS		REPUBLIC	Kidz Bop 31	6	7
86	81	DRAKE		REPUBLIC	Nothing Was The Same	1	125
68	82	DEMI LOVATO		REPUBLIC	Confident	2	20
91	83	NICKI MINAJ		REPUBLIC	The Pinkprint	2	64
40	84	ALABAMA SHAKES		REPUBLIC	Sound & Color	1	40
81	85	TRAVIS SCOTT		REPUBLIC	Rodeo	3	26
93	86	HOZIER		REPUBLIC	Hozier	2	74
89	87	WIZ KHALIFA		REPUBLIC	Power Up	17	28
92	88	QUEEN		REPUBLIC	Greatest Hits I & II: The Platinum Collection	48	27
64	89	BEYONCÉ		REPUBLIC	Beyoncé	1	112
63	90	TORI KELLY		REPUBLIC	Unbreakable Smile	2	28
72	91	ADELE		REPUBLIC	19	4	207
90	92	EMINEM		REPUBLIC	The Eminem Show	1	257
98	93	FLORIDA GEORGIA LINE		REPUBLIC	Anything Goes	1	73
97	94	BIG SEAN		REPUBLIC	Dark Sky Paradise	1	54
96	95	THE BEATLES		REPUBLIC	1	1	214
108	96	MAREN MORRIS		REPUBLIC	Maren Morris (EP)	96	6
82	97	WIZ KHALIFA		REPUBLIC	Khalifa	6	4
111	98	MAROON 5		REPUBLIC	V	1	79
108	99	ERIC CHURCH		REPUBLIC	Mr. Misunderstood	2	18
104	100	BOB MARLEY & THE WAILERS		REPUBLIC	Legend: The Best Of...	5	407



Twenty One To No. 1

As **Twenty One Pilots'** former No. 1 *Blurryface* continues its handsome run on the Billboard 200, its smash single "Stressed Out" hits No. 1 on the Mainstream Top 40 airplay chart. It's the first leader for the act on the tally and climbs 2-1 in its 16th week on the list (down 1 percent in the week ending March 6, according to Nielsen Music).

The single also leads the Adult Top 40 airplay chart for a second week. It previously ruled the Alternative airplay survey for 12 frames.

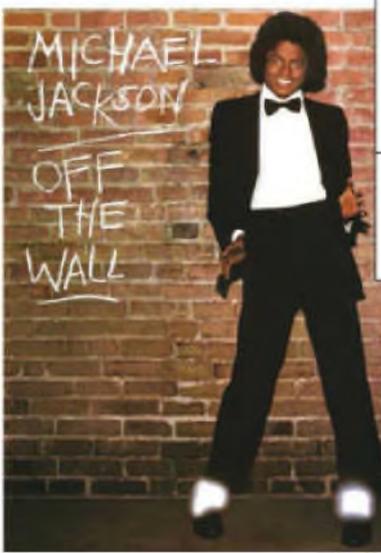
"Stressed" is the first former Alternative No. 1 to crown the Mainstream Top 40 tally in more than two-and-a-half-years, when **Lorde's** "Royals" did so in 2013. It's the first by a duo or group to notch the mark in nearly four years, following **Fun's** "We Are Young" (featuring **Janelle Monáe**)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

Powered by "Stressed Out," *Blurryface* has spent all 42 of its chart weeks within the top 40 of the Billboard 200. It has been in the top 10 for the past 10 straight frames and dips 7-8 on the new chart (36,000 equivalent album units earned in the week ending March 3, down 7 percent).

So far, *Blurryface* has sold 753,000 copies, earned 14 million equivalent album units and generated 606 million on-demand audio and video streams for its tracks. —Keith Caulfield and Gary Trust

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
103	101	JASON DERULO BELUGA MIGHTS/WARNER BROS.		Everything is 4	4	33
90	102	DAYA ARTISTAZ		Daya (EP)	67	17
113	103	BRETT ELDRIDGE ATLANTIC/PYRA		Illinois	3	20
115	104	ZAC BROWN BAND JACKSONVILLE/RED WAGON RECORDS		JEKYLL + HYDE	1	45
61	105	DAUGHTRY JIVE		It's Not Over... The Hits So Far	43	3
112	106	RAE SREMMURD GOOD MUSIC/INTERSCOPE/GTA		SremmLife	5	63
77	107	SIA MONKEY PUZZLE/RELA		1000 Forms Of Fear	1	82
100	108	EMINEM SHADY/INTERSMITH/INTERSCOPE/GTA		Curtain Call: The Hits	1	279
93	109	2PAC AMER/GOOD LIFE/GOOD LIFE/GOOD LIFE		Greatest Hits	3	132
101	110	JOURNEY COLUMBIA LEGACY		Journey's Greatest Hits	10	398
114	111	FIVE FINGER DEATH PUNCH RESPECTABLE		Got Your Six	2	26
84	112	SOUNDTRACK 20TH CENTURY FOX/FOURTY/VEVO/MILAN		Deadpool	30	3
NEW	113	VARIOUS ARTISTS WOLFGANG PETRY/SONY MUSIC		Energy Fest: A Night To Celebrate The Music of George Harrison	113	1
133	114	LOGIC DEF JAM		The Incredible True Story	3	36
157	115	ELTON JOHN REPLICAS/ISLAND		Wonderful Crazy Night	8	4
155	116	ELTON JOHN ROCKET/ATV/TUNE		Greatest Hits 1970-2002	12	193
119	117	X AMBASSADORS KIDNAP/REWE/INTERSCOPE/GTA		VHS	7	36
125	118	IMAGINE DRAGONS KIDNAP/REWE/INTERSCOPE/GTA		Night Visions	2	183
123	119	TY DOLLA \$IGN ATLANTIC/VEVO		Free TC	14	15
121	120	THE WEEKND REPUBLIC		Trilogy	4	105
116	121	MAJOR LAZER MAG DELLEN		Peace Is The Mission	12	39
165	122	SOUNDTRACK UNIVERSAL STUDIOS/SONY		Fifty Shades Of Grey	2	53
107	123	CARRIE UNDERWOOD ISSA/ARISTA/ASCAP/VEVO/SMK		Greatest Hits: Decade #1	4	65
126	124	LANA DEL REY POLYGRAM/INTERSCOPE/GTA		Born To Die	2	214
RE	125	GREEN DAY REPRODUCTION/REPUBLIC		American Idiot	1	130
120	126	A\$AP ROCKY A&P/REPUBLIC/GOOD GROUNDS/VEVO		AT LONG LAST A\$AP	1	40
124	127	FLORIDA GEORGIA LINE REPUBLIC/ASCAP/VEVO/SMK		Here's To The Good Times	4	166
132	128	BRANTLEY GILBERT VANDOR/BMG		Just As I Am	2	92
134	129	MICHAEL JACKSON EPIC/LEGACY		Thriller	1	256
130	130	MICHAEL JACKSON MURPHY/VEVO		Bad	1	150
88	131	LITTLE BIG TOWN CAPITOL/NASHVILLE/AMER		Pain Killer	7	68
148	132	VANCE JOY E/STORY/ATLANTIC		Dream Your Life Away	17	58
141	133	LUKE BRYAN CAPITOL/NASHVILLE/SMK		Crash My Party	1	134
122	134	MEGADETH E/REPUBLIC		Dystopia	3	6
177	135	LIL DICKY CUBEN		Professional Rapper	7	25
85	136	VINCE GILL MCA/NAS/NV/VEVO/SMK		Down To My Last Bad Habit	35	3
118	137	N.W.A REPUBLIC/VEVO/SMK		Straight Outta Compton	4	101
147	138	MICHAEL JACKSON EPIC/LEGACY		The Essential Michael Jackson	53	159
RE	139	THE 1975 DARTS/REPUBLIC/SMK/INTERSCOPE/VEVO		The 1975	28	71
145	140	EMINEM SHADY/INTERSMITH/INTERSCOPE/GTA		The Marshall Mathers LP 2	1	118
140	141	BRUNO MARS ELECTRA		Doo-Wops & Hooligans	3	265
143	142	J. COLE REPUBLIC/VEVO/SMK		Born Sinner	1	54
133	143	CAM ISSA/ARISTA/NASHVILLE/SMK		Untamed	12	12
RE	144	DAVID BOWIE JONES/INTERSMITH/REPUBLIC/VEVO/SMK		Hunky Dory	57	19
176	145	IMAGINE DRAGONS KIDNAP/REWE/INTERSCOPE/GTA		Smoke + Mirrors	1	55
142	146	KELSEA BALLERINI REPUBLIC		The First Time	31	36
170	147	METALLICA BLUANT/REWE/WARNER BROS.		Master Of Puppets	29	124
169	148	DAVID GUETTA WARRA & MUSIC/REPUBLIC/ATLANTIC/VEVO		Listen	4	52
151	149	J. COLE REPUBLIC/VEVO/SMK		Cole World: The Sideline Story	1	62
146	150	BRUNO MARS ATLANTIC/VEVO		Unorthodox Jukebox	1	143

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
RE	151	KELLY CLARKSON JIVE		Greatest Hits: Chapter One	11	62
154	152	A\$AP ROCKY A&P/REPUBLIC/GOOD GROUNDS/VEVO		Long Live A\$AP	1	62
NEW	153	STEEL PANTHER COLUMBIA LEGACY		Live From Lexxi's Mom's Garage	153	1
173	154	ROBIN SCHULZ FONZEP/ATLANTIC/VEVO		Sugar	154	5
RE	155	GUNS N' ROSES GEFFEN/UMG		Greatest Hits	3	345
RE	156	BEYONCE REPUBLIC/VEVO/SMK			4	1
160	157	ZAC BROWN BAND JACKSONVILLE/RED WAGON RECORDS/ATLANTIC/VEVO		Greatest Hits So Far...	20	64
166	158	BEYONCE MUSIC WORLD/VEVO/SMK		I Am... Sasha Fierce	1	102
171	159	RED HOT CHILI PEPPERS WARRNER BROS.		Greatest Hits	18	73
135	160	BILLY JOEL COLUMBIA LEGACY		The Essential Billy Joel	15	57
144	161	PENTATONIX REPUBLIC		Pentatonix	1	20
29	162	LAKE STREET DIVE REPUBLIC/VEVO/WARNER BROS.		Side Pony	29	2
167	163	AC/DC CORONA/REWE/VEVO		Back In Black	4	254
163	164	EMINEM SHADY/INTERSMITH/INTERSCOPE/GTA		Recovery	1	222
130	165	KANYE WEST REPUBLIC/VEVO/SMK		Graduation	1	72
NEW	166	CRUCK WICKS BLASTER		Turning Point	166	1
RE	167	AMY WINEHOUSE REPUBLIC		Back To Black	2	150
187	168	JOHNNY CASH COLUMBIA LEGACY/LEGACY/ATLANTIC/VEVO/SMK		The Legend Of Johnny Cash	5	219
43	169	BJ THE CHICAGO KID MOTOWN/VEVO/SMK		In My Mind	43	2
192	170	SHINEDOWN ATLANTIC/VEVO		Threat To Survival	6	24
RE	171	ANDY GRAMMER E-CURVE		Magazines Or Novels	19	52
149	172	LEON BRIDGES REPUBLIC/VEVO/SMK		Coming Home	6	31
RE	173	MIGUEL REPUBLIC/VEVO/SMK		Wildheart	2	14
RE	174	FOO FIGHTERS REPUBLIC/VEVO		Greatest Hits	11	121
180	175	FOR KING & COUNTRY REPUBLIC/VEVO/SMK		Run Wild, Live Free, Love Strong	13	24
198	176	FALL OUT BOY REPUBLIC/VEVO/SMK		Save Rock And Roll	1	144
RE	177	TOBYMAC REPUBLIC/VEVO/SMK		This Is Not A Test	4	21
49	178	YOUNG DOLPH REPUBLIC/VEVO/SMK		King Of Memphis	49	2
195	179	METALLICA REPUBLIC/VEVO/SMK		...And Justice For All	6	120
162	180	RICK ROSS REPUBLIC/VEVO/SMK		Black Market	6	13
153	181	FLEETWOOD MAC ATLANTIC/VEVO		Greatest Hits	14	127
175	182	SOUNDTRACK REPUBLIC/VEVO/SMK		Guardians Of The Galaxy: Awesome Mix Vol. 1	1	79
156	183	DR. DRE REPUBLIC/VEVO/SMK		Dr. Dre - 2001	2	141
NEW	184	VARIOUS ARTISTS REPUBLIC		OWSLA World Wide Broadcast	184	1
159	185	EARTH, WIND & FIRE COLUMBIA LEGACY		Greatest Hits	40	14
164	186	KANYE WEST REPUBLIC/VEVO/SMK		My Beautiful Dark Twisted Fantasy	1	56
150	187	SOUNDTRACK REPUBLIC/VEVO/SMK		Straight Outta Compton: Music From The Motion Picture	39	8
158	188	EAGLES REPUBLIC/VEVO/SMK		Their Greatest Hits 1971-1975	1	104
160	189	Rihanna REPUBLIC/VEVO		Unapologetic	1	65
186	190	CHERNOBYL CLEARWATER REVIVAL REPUBLIC/VEVO/SMK		Cherobyl: The 20 Greatest Hits	22	258
RE	191	BRING ME THE HORIZON COLUMBIA		That's The Spirit	2	16
137	192	MARK RONSON REPUBLIC		Uptown Special	5	47
152	193	VARIOUS ARTISTS UNIVERSAL/REPUBLIC/VEVO/SMK		NOW 56	4	18
174	194	SOUNDTRACK UNIVERSAL STUDIOS/ATLANTIC/VEVO		Furious 7	1	45
102	195	DMX REPUBLIC/VEVO/SMK		The Best Of DMX	102	3
RE	196	MACKLEMORE & RYAN LEWIS REPUBLIC		The Heist	2	102
181	197	SOUNDTRACK WALT DISNEY		Frozen	1	116
RE	198	FIVE FINGER DEATH PUNCH RESPECTABLE		The Wrong Side Of Heaven... Volume 1	2	91
164	199	KID CUDI REPUBLIC/VEVO/SMK		Man On The Moon: The End Of Day	4	93
RE	200	USHER ATLANTIC/VEVO/SMK		Confessions	1	109



61

MICHAEL JACKSON

Off the Wall

Michael Jackson's classic Epic Records debut, *Off the Wall*, zooms 110-61 on the Billboard 200 following its rerelease on Feb. 26. The record earned 10,000 equivalent album units (up 66 percent) and 9,000 in pure album sales (up 92 percent) in the week ending March 3, according to Nielsen Music. *Off the Wall* peaked at No. 3 for three weeks in 1980, stuck behind Tom Petty & The Heartbreakers' *Damn the Torpedoes* (No. 2) and another "wall," Pink Floyd's *The Wall* (No. 1). —K.C.



35

OLD DOMINION

Meat and Candy

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



153

STEEL PANTHER

Live From Lexxi's Mom's Garage

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

Nelson Tops Jazz Chart

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

The new record is a tribute to songwriting duo **George & Ira Gershwin**. It gives Nelson his third No. 1 on Traditional Jazz Albums, following two collaborations with **Wynton Marsalis**: *Two Men With the Blues* (2008) and *Here We Go Again: Celebrating the Genius of Ray Charles* (with **Norah Jones**, 2011).

While Nelson is most certainly a country-music icon — and has 14 No. 1s on Top Country Albums to prove it — he also has notched top 10s on Blues Albums, Kid Albums and Holiday Albums. He has even claimed a No. 1 on Reggae Albums (*Countryman*, in 2009).

The new Gershwin album does not add to Nelson's voluminous history on Top Country Albums since the set is a decidedly jazz affair. That follows titles such as his top 10 Blues Albums release *Milk Cow Blues* (2000) and his two earlier No. 1s on Traditional Jazz Albums, all of which skipped the Top Country Albums tally.

—Keith Caulfield



Album Sales

March 19
2016
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WEEKS ON CHART
NEW	1	THE 1975	1 Like It When You Sleep...	1	
1	2	ADELE	25	15	
NEW	3	MACKLEMORE & RYAN LEWIS	This Unlucky Mess I've Made	1	
3	4	CHRIS STAPLETON	Traveller	26	
NEW	5	ANTHRAX	For All Kings	1	
4	6	JOEY + RORY	Hymns	3	
NEW	7	BONNIE RAITT	Dig In Deep	1	
5	8	RIHANNA	ANTI	5	
6	9	VARIOUS ARTISTS	NOW 57	4	
7	10	JUSTIN BIEBER	Purpose	16	
RE	11	KELLY CLARKSON	Piece By Piece	11	
13	12	TWENTY ONE PILOTS	Blurryface	42	
12	13	KEVIN GATES	Isiah	5	
NEW	14	WILLIE NELSON	Summertime: Willie Nelson Sings Gershwin	1	
9	15	THE WEEKND	Beauty Behind The Madness	27	
2	16	YO GOTTI	The Art Of Hustle	2	
NEW	17	TWEET	Charlene	1	
8	18	VARIOUS ARTISTS	2016 Grammy Nominees	6	
10	19	TAYLOR SWIFT	1989	71	
NEW	20	HILLSONG YOUNG & FREE	Youth Revival	1	
25	21	PANIC! AT THE DISCO	Death Of A Bachelor	7	
RE	22	OLD DOMINION	Meat And Candy	3	
NEW	23	FROM ASHES TO NEW	Day One	1	
22	24	BRYSON TILLER	TRAPSOUL	23	
17	25	ADELE	21	226	
15	26	ORIGINAL BROADWAY CAST	Hallelujah: An American Musical	23	
24	27	COLDPLAY	A Head Full Of Dreams	13	
NEW	28	SANTIGOLD	99 Cents	1	
18	29	SAM HUNT	Montevallo	71	
67	30	MICHAEL JACKSON	Off The Wall	6	
NEW	31	HANDS LIKE HOUSES	Dissonants	1	
14	32	DAVID BOWIE	Blackstar	8	
16	33	KENDRICK LAMAR	To Pimp A Butterfly	46	
34	34	LAUREN DAIGLE	How Can It Be	35	
30	35	THOMAS RHETT	Tangled Up	23	
53	36	CHARLIE PUTH	Nine Track Mind	5	
32	37	SIA	This Is Acting	5	
46	38	G-EAZY	When It's Dark Out	13	
28	39	CHRIS BROWN	Royalty	11	
RE	40	DAVID BOWIE	The Rise And Fall Of Ziggy Stardust...	4	
43	41	DISTURBED	Immortalized	26	
36	42	KIDZ BOP KIDS	Kidz Bop 31	7	
44	43	METALLICA	Metallica	340	
45	44	ED SHEERAN	X	89	
50	45	TWENTY ONE PILOTS	Vessel	63	
33	46	DAVID BOWIE	Best Of Bowie	31	
60	47	ELTON JOHN	Wonderful Crazy Night	4	
60	48	FETTY WAP	Fetty Wap	23	
49	49	J. COLE	2014 Forest Hills Drive	60	
40	50	SOUNDTRACK	Deadpool	3	

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WEEKS ON CHART
NEW	1	SCHOOL OF SEVEN BELLS	SVIIB	1	
5	2	MAREN MORRIS	Maren Morris (EP)	9	
NEW	3	URBANA IS WORSHIP TEAM	Urbana Is Worship: Live	1	
12	4	YG	YFN Lucci	2	
NEW	5	PHILTHY RICH	Real Niggas Back In Style	1	
NEW	6	MATEWANI STOBATTLE	Songs Of Time	1	
1	7	LAST IN LINE	Heavy Crown	2	
NEW	8	RUN RIVER NORTH	Drinking From A Salt Pond	1	
NEW	9	REDEMPTION	The Art Of Loss	1	
NEW	10	VOIVOD	Post Society (EP)	1	
13	11	STARS GO DIM	Stars Go Dim	11	
20	12	THE RECORD COMPANY	Give It Back To You	3	
RE	13	THE SUFFERS	The Suffers	2	
NEW	14	LIEY & MADELEINE	Keep It Together	1	
6	15	RUTH B	The Intro (EP)	9	
NEW	16	ANVIL	Anvil Is Anvil	1	
17	17	ALINA BARAZ & GALIMATIAS	Urban Flora (EP)	41	
NEW	18	QUILT	Plaza	1	
NEW	19	MOTHR	Centerfold	1	
4	20	JACK GARRATT	Phase	2	
23	21	WE ARE MESSENGERS	We Are Messengers	5	
NEW	22	SOUL CIRCUS COWBOYS	Tailgate Country	1	
NEW	23	MOUNT MORIAH	How To Dance	1	
2	24	WILD NOTHING	Life Of Pause	2	
14	25	NOTHING BUT THIEVES	Nothing But Thieves	4	

JAZZ ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WEEKS ON CHART
NEW	1	WILLIE NELSON	Summer Time	1	
1	2	FRANK SINATRA	Ultimate Sinatra	46	
3	3	TONY BENNETT & LADY GAGA	Cheek To Cheek	77	
6	4	KAMASI WASHINGTON	The Epic	44	
8	5	IRAM CAZANAN/PHILIP CLAMBERLIN	Gods Game Cut You Down	21	
2	6	JOEY ALEXANDER	My Favorite Things	27	
7	7	SNARKY PUPPY	Family Dinner: Vol. 2	3	
5	8	STAN GETZ/JOAO GILBERTO	Getz/Gilberto '76	2	
4	9	TONY BENNETT & BILL CHARLAP	The Silver Lining	23	
NEW	10	LOGAN RICHARDSON	Shift	1	
24	11	BONEY JAMES	Futuresoul	42	
19	12	CYRILLE AIMEE	Let's Get Lost	5	
14	13	THAD JONES/MEL LEWIS ORCHESTRA	All My Yesterdays	2	
12	14	DIANA KRALL	Wallflower	57	
RE	15	TOMMY EMMANUEL	It's Never Too Late	11	
17	16	BILL FRISSELL	When You Wish Upon A Star	5	
11	17	CHARLES LLOYD & THE MARVELS	I Long To See You	7	
13	18	SETH MACFARLANE	No One Ever Tells You	20	
9	19	GETZ/BRACKEEM/HOLSTON/HART	Moments In Time	2	
16	20	JOHN SCOFIELD	Past Present	9	
NEW	21	V. GUSTAVSEN/S. TANDER/L. VESPESTAD	What Was Said	1	
RE	22	FRANK SINATRA	Ultimate Sinatra	42	
RE	23	SOUNDTRACK	Whiplash	55	
NEW	24	ALEXIS COLE	Dazzling Blue: The Music Of Paul Simon	1	
RE	25	JESSE COOK	One World	12	



Raitt Charts No. 20

Bonnie Raitt earns her 20th charting album on the *Billboard* 200 as her latest release, *Dig In Deep*, debuts at No. 11. The set earned 33,000 equivalent-album units in the week ending March 3, according to Nielsen Music, and sold slightly more than 32,000 in pure album sales. It also debuts at No. 7 on Top Album Sales.

The new album also enters at No. 1 on both Top Folk Albums and Blues Albums. It marks Raitt's second leader on the Blues Albums list, following a 25-week run at No. 1 with 2012's *Slipstream*.

Eisewhere on Folk Albums, pop-folk duo **Lily & Madeleine** arrive at No. 13 with their third album, *Keep It Together* (1,000 sold). It's the pair's third charting effort on Folk Albums, and it also starts at No. 14 on Heatseekers Albums.

Also on Heatseekers Albums, alternative rock act **School of Seven Bells** collects its first No. 1 on a national *Billboard* chart as its fourth studio record, *SVIIB*, bows atop the list (4,000 sold). The album is the final studio set from the act. The group began as a trio in 2007 (**Benjamin Curtis** and sisters **Alejandra** and **Claudia Deheza**), then became a duo (Claudia left in 2010). Curtis died in 2013 of T-cell lymphoblastic lymphoma. The new album was written and recorded with Curtis before his death and completed by Alejandra and producer **Justin Meldal-Johnsen**.

—Keith Caulfield

TOP ALBUM SALES: THE WEEK'S TOP-SELLING ALBUMS ACROSS ALL GENRES, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. HEATSEEKERS ALBUMS: THE WEEK'S TOP-SELLING ALBUMS BY NEW OR REISSUE ARTISTS, LISTED AS THOSE WHO HAVE NEVER APPEARED IN THE TOP 100 OF THE BILLBOARD 200 OR THE TOP 10 OF THE BILLBOARD 200. JAZZ ALBUMS: THE WEEK'S TOP-SELLING ALBUMS IN THE JAZZ GENRE, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. HEATSEEKERS ALBUMS: THE WEEK'S TOP-SELLING ALBUMS BY NEW OR REISSUE ARTISTS, LISTED AS THOSE WHO HAVE NEVER APPEARED IN THE TOP 100 OF THE BILLBOARD 200 OR THE TOP 10 OF THE BILLBOARD 200. JAZZ ALBUMS: THE WEEK'S TOP-SELLING ALBUMS IN THE JAZZ GENRE, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. HEATSEEKERS ALBUMS: THE WEEK'S TOP-SELLING ALBUMS BY NEW OR REISSUE ARTISTS, LISTED AS THOSE WHO HAVE NEVER APPEARED IN THE TOP 100 OF THE BILLBOARD 200 OR THE TOP 10 OF THE BILLBOARD 200. JAZZ ALBUMS: THE WEEK'S TOP-SELLING ALBUMS IN THE JAZZ GENRE, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC.



Zayn Hits No. 1 Again

Zayn (below) collects a second straight No. 1 on Billboard + Twitter Top Tracks as "It's You" strides 5-1 in its third charting week. "Pillowtalk," the former **One Direction** member's previous single, led for two frames in February.

"It's You" ascends following its first full charting week since the song and its music video arrived Feb. 26. (The tracking window for Billboard + Twitter Top Tracks runs Monday to Sunday, so the latest chart's activity was for the week ending March 6.) The new song also starts with 3.4 million U.S. streams for the week ending March 3, according to Nielsen Music.

Farther down the list, **Meghan Trainor's** "No" enters at No. 12 after its March 4 premiere. Upon its arrival, iHeartMedia radio stations played the song hourly, helping it earn a No. 28 debut on the Mainstream Top 40 airplay chart. "No" is the lead single from Trainor's second full-length studio album, *Thank You*, due May 13, and the cheeky cut's debut prompts 34,000 Twitter mentions for the week ending March 6, according to Next Big Sound, a leap of 274 percent.

Elsewhere on the chart, **Ariana Grande** bows at No. 17 with "Dangerous Woman," in advance of its official release on March 11. The pop star recently announced the song in conjunction with its album's website launch and revealed she will perform the tune on the March 12 episode of *Saturday Night Live*. —Trevor Anderson



Social

March 19 2016

billboard

LAST WEEK	THIS WEEK	TITLE	ARTIST	WEEKS ON CHART
5	1	IT'S YOU	Zayn	3
2	2	WORK FROM HOME	Fifth Harmony Feat. Ty Dolla \$ign	2
11	3	LOVE YOURSELF	Justin Bieber	17
1	4	WORK	Rihanna Feat. Drake	6
20	5	TIL IT HAPPENS TO YOU	Lady Gaga	7
6	6	SORRY	Justin Bieber	20
8	7	STONE COLD	Demi Lovato	13
24	8	HISTORY	One Direction	18
9	9	PILLOWTALK	Zayn	6
25	10	STITCHES	Shawn Mendes	40
RE	11	WRITING'S ON THE WALL	Sam Smith	8
NEW	12	NO	Meghan Trainor	1
7	13	COMPANY	Justin Bieber	6
14	14	SECRET LOVE SONG	Little Mix Feat. Jason Derulo	18
12	15	HELLO	Adele	20
13	16	HYMN FOR THE WEEKEND	Coldplay	7
NEW	17	DANGEROUS WOMAN	Ariana Grande	1
3	18	YOUTH	Troye Sivan	10
4	19	BACK TO SLEEP	Chris Brown	5
18	20	FORMATION	Beyonce	5
40	21	WORTH IT	Fifth Harmony Feat. Kid Ink	52
RE	22	EARNED IT (FIFTY SHADES OF GREY)	The Weeknd	26
31	23	WHAT DO YOU MEAN?	Justin Bieber	32
33	24	7 YEARS	Lukas Graham	4
26	25	HANDS TO MYSELF	Selena Gomez	15
22	26	STRESSED OUT	twenty one pilots	11
23	27	PIECE BY PIECE	Kelly Clarkson	2
35	28	CONFIDENT	Demi Lovato	25
19	29	DRAG ME DOWN	One Direction	32
RE	30	TRY EVERYTHING	Shakira	2
10	31	ONE CALL AWAY	Charlie Puth	13
38	32	HIGHER	Sammy Wilk	3
48	33	DESSERT	Dawin	13
RE	34	PERFECT	One Direction	21
RE	35	HERE	Alessia Cara	12
10	36	COLORS	Kalsey	5
16	37	WHEN WE WERE YOUNG	Adele	9
28	38	HOTLINE BLING	Drake	22
RE	39	ERES	Anahí Feat. Julion Alvarez	2
RE	40	CAKE BY THE OCEAN	DNCE	3
NEW	41	BAD ASS	Troy Ave	1
RE	42	FOCUS	Ariana Grande	18
RE	43	LOW LIFE	Future Feat. The Weeknd	2
34	44	ADVENTURE OF A LIFETIME	Coldplay	17
21	45	THE SOUND	The 1975	4
NEW	46	LIGHT IT UP	Major Lazer Feat. Nyla	1
NEW	47	DO IT, TRY IT	MB3	1
44	48	DOPE	BTS	9
RE	49	CAN'T FEEL MY FACE	The Weeknd	27
NEW	50	NEVER BE LIKE YOU	Flume Feat. Kai	1

LAST WEEK	THIS WEEK	TITLE	ARTIST	WEEKS ON CHART
NEW	1	BAD ASS	Troy Ave	1
12	2	NIGHT JOB	Bas Feat. J. Cole	13
NEW	3	UBER EVERYWHERE	MadeinTYO	1
RE	4	WALKED IN	Bank of Fresh Feat. Boosie Badazz & Travis Porter	9
NEW	5	BOURBON	Gallant	1
RE	6	TRAP	Bankroll Fresh	2
1	7	ALL TIME LOW	Jon Bellion	15
5	8	BE THE ONE	Dua Lipa	18
2	9	ALL MY FRIENDS	Sosabooks Feat. Thea Carter & Chance the Rapper	20
9	10	REALITY	Lost Frequencies Feat. Janieck DeVy	8
NEW	11	THE GIRL IS MINE	99 Souls Feat. Deshaun's Child & Brandy	1
4	12	LOVE ME LIKE THAT	The Knocks Feat. Carly Rae Jepsen	2
RE	13	LIVEWIRE	Oh Wonder	6
NEW	14	GET OUT	Frightened Rabbit	1
NEW	15	LOSING U	Klingande Feat. Daylight	1
6	16	GOLD	Kiiara	9
8	17	ENIGHT	Lil Yachty	2
RE	18	HALLUCINATIONS	dvsn	4
NEW	19	BRACE FOR IMPACT (LIVE A LITTLE)	Sturgill Simpson	1
NEW	20	YOUR BEST AMERICAN GIRL	Mitski	1
34	21	LOVE IS BLIND	Lapsley	3
RE	22	LOSE IT	Oh Wonder	13
NEW	23	SMOKE FILLED ROOM	Mako	1
24	24	PERMISSION	Ro James	5
14	25	LAST DANCE	Dua Lipa	4
NEW	26	WAY DOWN WE GO	Kaleo	1
18	27	IN2	WSTRN	9
26	28	MIGHT NOT	Belly Feat. The Weeknd	12
43	29	SPIRITS	The Strumbellas	6
NEW	30	TRAIORA	Gente de Zona Feat. Marc Anthony	1
25	31	CONQUEROR	AURORA	6
16	32	MY CHURCH	Maren Morris	8
RE	33	FEBRUARY	eLZhi	2
RE	34	ADORE	Cashmere Cat Feat. Ariana Grande	16
10	35	FOOL TO LOVE	NAO	2
NEW	36	THE LITTLE THINGS	Big Gigantic Feat. Angela McCluskey	1
29	37	CROSSFIRE	Stephen	13
28	38	BODY	Dreezy Feat. Jeremih	5
19	39	LA GOZADERA	Gente de Zona Feat. Marc Anthony	33
RE	40	MY LOVE	Majid Jordan Feat. Drake	28
21	41	DON'T WORRY	Madcon Feat. Ray Dalton	33
49	42	WORKING FOR IT	ZHU x Skrillex x THEY	15
23	43	SLEEPWALKER	Illeluni Feat. Joni Fatora	2
3	44	SINCERELY	Stephen	2
22	45	MY GIRL	The Fooo Conspiracy	5
20	46	BOYS LIKE YOU	WhoreFoxy Feat. Ariana Grande & Meghan Trainor	17
RE	47	BABY BOY	Lincoln Jesser Feat. Yuna	2
11	48	SALLY	Bibi Bourelly	3
NEW	49	THROUGH IT ALL	From Ashes To New	1
42	50	AM I WRONG	Anderson .Paak Feat. Schoolboy Q	5



Camila Cabello's Social Birthday

Fifth Harmony's Camila Cabello (above) enters the top 10 of the Social 50 for the first time, rising to No. 6 from her previous peak of No. 14. The pop singer celebrated her 19th birthday on March 3. Meanwhile, Fifth Harmony (No. 12) released "Work From Home," the first single from its second album (7/27, due May 20) the previous week, on Feb. 26, along with its music video.

During the tracking week ending March 6, Cabello had a 198 percent increase in Twitter mentions of her personal handle, totaling 648,000 mentions, according to Next Big Sound. She also added 90,000 Instagram followers, up 101 percent. Cabello shared a photo with the caption "19" on Instagram (gathering more than 25,000 comments) and Twitter (30,000 hearts). She also tweeted: "I'm so 19 and mature I just accidentally used my credit card as my room key."

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

—Emily White

SOCIAL 50™				
LAST WEEK	THIS WEEK	ARTIST (NEW) (L)	TITLE (NEW) (L)	WKS. ON CHART
	1	JUSTIN BIEBER	STRESSED OUT	276
5	2	ARIANA GRANDE	LOVE YOURSELF	172
10	3	DEMI LOVATO	MY HOUSE	266
18	4	LADY GAGA	ROSES	274
20	5	TAYLOR SWIFT	HANDS TO MYSELF	276
14	6	CAMILA CABELLO	CAKE BY THE OCEAN	6
16	7	MILEY CYRUS	SO BORN	204
21	8	NICKI MINAJ	ME, MYSELF & I	275
17	9	5 SECONDS OF SUMMER	FEELINGS	102
15	10	SHAWN MENDES	STITCHES	63
9	11	SELENA GOMEZ	WALK THE MOON	274
11	12	FIFTH HARMONY	WORK FROM HOME	41
24	13	CHRIS BROWN	HELLO	249
2	14	KANYE WEST	WILD THINGS	73
27	15	LUCY HALE	YOUTH	88
28	16	KATY PERRY	WILD THINGS	276
13	17	ADELE	WILDEST DREAMS	193
4	18	ZAYN	PILLOWTALK	6
6	19	TROYE SIVAN	YOUTH	41
3	20	RIHANNA	WORK	265
29	21	HALSEY	HEY	6
8	22	DRAKE	ONE CALL AWAY	251
7	23	ONE DIRECTION	WILDEST DREAMS	225
22	24	JENNIFER LOPEZ	LET IT GO	262
25	25	BEYONCE	HELLO	273
23	26	WIZ KHALIFA	HELLO	263
30	27	SNOOP DOGG	HELLO	241
RE	28	KENDRICK LAMAR	WILDEST DREAMS	10
37	29	BRITNEY SPEARS	HELLO	235
12	30	LITTLE MIX	HELLO	87
RE	31	THE WEEKND	HELLO	40
49	32	JUSTIN TIMBERLAKE	HELLO	239
19	33	ZENDAYA	HELLO	82
45	34	SHAKIRA	HELLO	272
26	35	ELLIE GOULDING	HELLO	130
38	36	JACOB WHITESIDES	HELLO	32
42	37	MAROON 5	HELLO	160
44	38	MARTIN GARRIX	HELLO	90
RE	39	CIARA	HELLO	45
RE	40	MEGHAN TRAINOR	HELLO	44
RE	41	AUSTIN MAHONE	HELLO	137
RE	42	METRO BOOMIN	HELLO	2
RE	43	G-EAZY	HELLO	10
32	44	THE 1975	HELLO	3
47	45	FUTURE	HELLO	28
RE	46	CHARLIE PUTH	HELLO	5
41	47	BECKY G	HELLO	68
50	48	SKRILLEX	HELLO	173
NEW	49	TYLER, THE CREATOR	HELLO	1
RE	50	DEADMAU5	HELLO	25

Pop/Rhythmic/Adult

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MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE (NEW) (L)	Artist	WKS. ON CHART
	1	STRESSED OUT	twenty one pilots	16
1	2	LOVE YOURSELF	Justin Bieber	14
3	3	MY HOUSE	Flo Rida	17
4	4	ROSES	The Chainsmokers Feat. Rozes	21
5	5	HANDS TO MYSELF	Selena Gomez	9
7	6	CAKE BY THE OCEAN	DNCE	22
5	7	SORRY	Justin Bieber	20
9	8	ME, MYSELF & I	G-Eazy x Bebe Rexha	8
11	9	PILLOWTALK	Zayn	5
13	10	WORK	Rihanna Feat. Drake	6
12	11	ONE CALL AWAY	Charlie Puth	16
14	12	I TOOK A PILL IN IBIZA	Mike Posner	7
15	13	SOMETHING IN THE WAY YOU MOVE	Ellie Goulding	8
8	14	IN THE NIGHT	The Weeknd	17
16	15	SUGAR	Robin Schulz Feat. Francesco Yates	13
19	16	NEVER FORGET YOU	Zara Larsson & MNEK	4
22	17	7 YEARS	Lukas Graham	5
18	18	HELLO	Adele	20
20	19	MIDDLE	DJ Snake Feat. Bipolar Sunshine	6
28	20	NEW ROMANTICS	Taylor Swift	2
30	21	WORK FROM HOME	Fifth Harmony Feat. Ty Dolla Sign	2
21	22	STAND BY YOU	Rachel Platten	13
17	23	WHEN WE WERE YOUNG	Adele	12
23	24	YOUTH	Troye Sivan	7
24	25	WILD THINGS	Alessia Cara	5

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE (NEW) (L)	Artist	WKS. ON CHART
	1	HELLO	Adele	20
2	2	WILDEST DREAMS	Taylor Swift	27
3	3	LIKE I'M GONNA LOSE YOU	Meghan Trainor Feat. John Legend	33
4	4	STITCHES	Shawn Mendes	20
5	5	SHUT UP AND DANCE	WALK THE MOON	51
7	6	EX'S & OH'S	Elle King	25
6	7	FIGHT SONG	Rachel Platten	47
8	8	WHEN WE WERE YOUNG	Adele	11
9	9	PHOTOGRAPH	Ed Sheeran	41
11	10	STAND BY YOU	Rachel Platten	20
12	11	SORRY	Justin Bieber	10
13	12	ADVENTURE OF A LIFETIME	Coldplay	15
16	13	LOOKING UP	Elton John	8
14	14	LOCKED AWAY	R. City Feat. Adam Levine	26
15	15	ONE CALL AWAY	Charlie Puth	7
17	16	LOVE YOURSELF	Justin Bieber	6
18	17	ON MY MIND	Ellie Goulding	17
20	18	LET IT GO	James Bay	18
24	19	SAME OLD LOVE	Selena Gomez	9
19	20	TIL IT HAPPENS TO YOU	Lady Gaga	5
21	21	OUT OF THE WOODS	Taylor Swift	8
22	22	WHAT DO YOU MEAN?	Justin Bieber	19
NEW	23	PIECE BY PIECE	Kelly Clarkson	1
27	24	BURNING HOUSE	Cam	5
NEW	25	CAKE BY THE OCEAN	DNCE	1

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE (NEW) (L)	Artist	WKS. ON CHART
	1	GG WORK	Rihanna Feat. Drake	6
1	2	ME, MYSELF & I	G-Eazy x Bebe Rexha	16
4	3	MY HOUSE	Flo Rida	18
2	4	LOVE YOURSELF	Justin Bieber	12
6	5	DOWN IN THE DM	Yo Gotti Feat. Nicki Minaj	13
8	6	ROSES	The Chainsmokers Feat. Rozes	15
5	7	SAY IT	Tory Lanez	18
9	8	PROMISE	Kid Ink Feat. Fetty Wap	9
10	9	NIGHT NOT	Belly Feat. The Weeknd	8
11	10	BACK TO SLEEP	Chris Brown	13
7	11	AGAIN	Fetty Wap	22
13	12	QUI	Jeremih	14
18	13	SAVED	Ty Dolla Sign Feat. E-40	9
19	14	FORMATION	Beyonce	4
16	15	SORRY	Justin Bieber	19
21	16	SOMETHING NEW	Zendaya Feat. Chris Brown	3
17	17	JUMPMAN	Drake & Future	17
20	18	MIGHT BE	Luke Nasty	6
12	19	IN THE NIGHT	The Weeknd	16
23	20	I TOOK A PILL IN IBIZA	Mike Posner	6
14	21	DON'T	Byron Tiller	15
28	22	ACQUAINTED	The Weeknd	3
22	23	SOMETHING ABOUT YOU	Majid Jordan	12
29	24	PILLOWTALK	Zayn	4
26	25	HANDS TO MYSELF	Selena Gomez	6

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE (NEW) (L)	Artist	WKS. ON CHART
	1	STRESSED OUT	twenty one pilots	15
5	2	GG LOVE YOURSELF	Justin Bieber	9
3	3	WHEN WE WERE YOUNG	Adele	14
2	4	STAND BY YOU	Rachel Platten	25
4	5	STITCHES	Shawn Mendes	27
10	6	LET IT GO	James Bay	22
7	7	SAME OLD LOVE	Selena Gomez	18
6	8	SORRY	Justin Bieber	16
8	9	HELLO	Adele	20
11	10	ONE CALL AWAY	Charlie Puth	17
13	11	7 YEARS	Lukas Graham	8
15	12	CAKE BY THE OCEAN	DNCE	14
12	13	ON MY MIND	Ellie Goulding	23
19	14	SOMETHING IN THE WAY YOU MOVE	Ellie Goulding	5
14	15	ADVENTURE OF A LIFETIME	Coldplay	18
18	16	HIDE AWAY	Daya	12
21	17	AMERICA'S SWEETHEART	Elle King	4
26	18	NEW ROMANTICS	Taylor Swift	2
16	19	HERE	Alessia Cara	19
25	20	MAKE ME LIKE YOU	Gwen Stefani	3
22	21	ELECTRIC LOVE	BORNS	9
23	22	BRAND NEW	Ben Rector	7
20	23	IN THE NIGHT	The Weeknd	13
24	24	OASIS	A Great Big World	8
27	25	DIE A HAPPY MAN	Thomas Rhett	6

SOCIAL 50: The week's most active artists on social networking sites based on weekly additions of fans across Facebook, Twitter, YouTube, Instagram and conversations across Twitter, YouTube and Instagram reactions across Facebook, Twitter, YouTube and Instagram. Artists are electronically monitored 24 hours a day, 7 days a week. See charts legend on billboard.com for complete rules and explanations. All charts © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



RYAN SMITH

Country

March 19
2016
billboard

HOT COUNTRY SONGS™						
WEEKS AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WEEKS ON CHART
1	1	1	DIE A HAPPY MAN D. HARRIS / J. HARRIS (D. HARRIS, T. HARRIS, M. HARRIS, J. HARRIS) <td>Thomas Rhett COLUMBIA</td> <td>1</td> <td>24</td>	Thomas Rhett COLUMBIA	1	24
5	3	2	YOU SHOULD BE HERE M. COLE / J. SWINDELL (M. COLE, J. SWINDELL) <td>Cole Swindell COLUMBIA</td> <td>2</td> <td>12</td>	Cole Swindell COLUMBIA	2	12
2	2	3	HEARTBEAT C. UNDERWOOD (C. UNDERWOOD, Z. BROWN, J. ASHLEY) <td>Carrie Underwood COLUMBIA</td> <td>2</td> <td>19</td>	Carrie Underwood COLUMBIA	2	19
8	5	4	DRUNK ON YOUR LOVE B. ELDRIDGE (B. ELDRIDGE, J. ZEPPELMAN) <td>Brett Eldredge ATLANTIC</td> <td>4</td> <td>16</td>	Brett Eldredge ATLANTIC	4	16
9	7	5	MY CHURCH M. MORRIS (M. MORRIS, B. MORRIS) <td>Maren Morris COLUMBIA</td> <td>5</td> <td>8</td>	Maren Morris COLUMBIA	5	8
10	9	6	BEAUTIFUL DRUG Z. BROWN (Z. BROWN, B. MOORE) <td>Zac Brown Band SOUTHERN GROUNDS</td> <td>6</td> <td>25</td>	Zac Brown Band SOUTHERN GROUNDS	6	25
13	12	7	AG WE WENT R. HOUSER (R. HOUSER, M. MORRIS, J. ASHLEY) <td>Randy Houser COLUMBIA</td> <td>7</td> <td>40</td>	Randy Houser COLUMBIA	7	40
3	4	8	BREAK UP IN A SMALL TOWN S. HUNT (S. HUNT, C. MCANALLY, D. HARRIS, Z. BROWN, S. MCANALLY) <td>Sam Hunt COLUMBIA</td> <td>2</td> <td>47</td>	Sam Hunt COLUMBIA	2	47
12	11	9	CONFESSION F. GEORGIA LINE (F. GEORGIA LINE, J. ASHLEY, J. HARRIS) <td>Florida Georgia Line COLUMBIA</td> <td>9</td> <td>18</td>	Florida Georgia Line COLUMBIA	9	18
4	8	10	HOME ALONE TONIGHT L. BRYAN FEAT. K. FAIRCHILD (L. BRYAN, K. FAIRCHILD, J. ASHLEY) <td>Luke Bryan Feat. Karen Fairchild COLUMBIA</td> <td>3</td> <td>20</td>	Luke Bryan Feat. Karen Fairchild COLUMBIA	3	20
11	6	11	BREAK ON ME. K. URBAN (K. URBAN, G. WHITE, B. ZEPPELMAN) <td>Keith Urban COLUMBIA</td> <td>6</td> <td>19</td>	Keith Urban COLUMBIA	6	19
19	16	12	HUMBLE AND KIND T. MCGRAW (T. MCGRAW, J. MCGRAW) <td>Tim McGraw COLUMBIA</td> <td>12</td> <td>7</td>	Tim McGraw COLUMBIA	12	7
18	18	13	SG SOMEWHERE ON A BEACH D. BENTLEY (D. BENTLEY, J. HARRIS, J. ASHLEY, J. HARRIS) <td>Dierks Bentley COLUMBIA</td> <td>13</td> <td>7</td>	Dierks Bentley COLUMBIA	13	7
17	17	14	THINK OF YOU C. YOUNG Duet With Cassadee Pope (C. YOUNG, C. YOUNG, J. ASHLEY, J. HARRIS) <td>Chris Young Duet With Cassadee Pope COLUMBIA</td> <td>14</td> <td>10</td>	Chris Young Duet With Cassadee Pope COLUMBIA	14	10
16	14	15	SNAPBACK O. DOMINION (O. DOMINION, J. HARRIS) <td>Old Dominion COLUMBIA</td> <td>14</td> <td>16</td>	Old Dominion COLUMBIA	14	16
6	10	16	BACKROAD SONG G. SMITH (G. SMITH, J. ASHLEY, J. HARRIS) <td>Granger Smith COLUMBIA</td> <td>4</td> <td>24</td>	Granger Smith COLUMBIA	4	24
15	15	17	I LIKE THE SOUND OF THAT R. FLATTS (R. FLATTS, J. HARRIS, J. ASHLEY, J. HARRIS) <td>Rascal Flatts COLUMBIA</td> <td>15</td> <td>24</td>	Rascal Flatts COLUMBIA	15	24
14	13	18	NOBODY TO BLAME C. STAPLETON (C. STAPLETON, J. HARRIS, J. ASHLEY) <td>Chris Stapleton MERCURY</td> <td>13</td> <td>18</td>	Chris Stapleton MERCURY	13	18
20	19	19	LITTLE BIT OF YOU C. BRYANT (C. BRYANT, J. ASHLEY, J. HARRIS) <td>Chase Bryant COLUMBIA</td> <td>18</td> <td>28</td>	Chase Bryant COLUMBIA	18	28
23	20	20	MIND READER D. LYNCH (D. LYNCH, J. ASHLEY, J. HARRIS) <td>Dustin Lynch COLUMBIA</td> <td>20</td> <td>17</td>	Dustin Lynch COLUMBIA	20	17
21	21	21	THAT DON'T SOUND LIKE YOU L. BRICE (L. BRICE, J. ASHLEY, J. HARRIS) <td>Lee Brice COLUMBIA</td> <td>19</td> <td>36</td>	Lee Brice COLUMBIA	19	36
29	24	22	DG T-SHIRT T. RHETT (T. RHETT, J. ASHLEY, J. HARRIS) <td>Thomas Rhett COLUMBIA</td> <td>22</td> <td>12</td>	Thomas Rhett COLUMBIA	22	12
24	22	23	HEAD OVER BOOTS J. PARDI (J. PARDI, J. ASHLEY, J. HARRIS) <td>Jon Pardi COLUMBIA</td> <td>22</td> <td>21</td>	Jon Pardi COLUMBIA	22	21
22	23	24	TENNESSEE WHISKEY C. STAPLETON (C. STAPLETON, J. HARRIS, J. ASHLEY) <td>Chris Stapleton MERCURY</td> <td>1</td> <td>19</td>	Chris Stapleton MERCURY	1	19
25	25	25	STONE COLD SOBER B. GILBERT (B. GILBERT, J. ASHLEY, J. HARRIS) <td>Brantley Gilbert COLUMBIA</td> <td>25</td> <td>16</td>	Brantley Gilbert COLUMBIA	25	16
27	26	26	FIX C. LANE (C. LANE, J. ASHLEY, J. HARRIS) <td>Chris Lane COLUMBIA</td> <td>26</td> <td>11</td>	Chris Lane COLUMBIA	26	11
RE-ENTRY	27	27	FIRE AWAY C. STAPLETON (C. STAPLETON, J. HARRIS) <td>Chris Stapleton MERCURY</td> <td>27</td> <td>4</td>	Chris Stapleton MERCURY	27	4
31	30	28	NIGHT'S ON FIRE D. NAIL (D. NAIL, J. ASHLEY, J. HARRIS) <td>David Nail COLUMBIA</td> <td>28</td> <td>24</td>	David Nail COLUMBIA	28	24
26	27	29	BETTER IN BOOTS T. FARR (T. FARR, J. ASHLEY, J. HARRIS) <td>Tyler Farr COLUMBIA</td> <td>26</td> <td>16</td>	Tyler Farr COLUMBIA	26	16
28	28	30	REAL MEN LOVE JESUS M. RAY (M. RAY, J. ASHLEY, J. HARRIS) <td>Michael Ray COLUMBIA</td> <td>28</td> <td>19</td>	Michael Ray COLUMBIA	28	19
33	33	31	FROM THE GROUND UP D. & S. (D. & S., J. ASHLEY, J. HARRIS) <td>Dan + Shay COLUMBIA</td> <td>23</td> <td>4</td>	Dan + Shay COLUMBIA	23	4
32	32	32	IT ALL STARTED WITH A BEER F. BALLARD (F. BALLARD, J. ASHLEY, J. HARRIS) <td>Frankie Ballard COLUMBIA</td> <td>32</td> <td>12</td>	Frankie Ballard COLUMBIA	32	12
30	31	33	SHUT UP AND FISH M. & T. (M. & T., J. ASHLEY, J. HARRIS) <td>Maddie & Tae COLUMBIA</td> <td>30</td> <td>13</td>	Maddie & Tae COLUMBIA	30	13
43	35	34	RECORD YEAR E. CHURCH (E. CHURCH, J. ASHLEY, J. HARRIS) <td>Eric Church COLUMBIA</td> <td>34</td> <td>3</td>	Eric Church COLUMBIA	34	3
36	34	35	YOU LOOK LIKE I NEED A DRINK J. MOORE (J. MOORE, J. ASHLEY, J. HARRIS) <td>Justin Moore COLUMBIA</td> <td>34</td> <td>10</td>	Justin Moore COLUMBIA	34	10
40	29	36	USED TO LOVE YOU SOBER K. BROWN (K. BROWN, J. ASHLEY, J. HARRIS) <td>Kane Brown COLUMBIA</td> <td>15</td> <td>19</td>	Kane Brown COLUMBIA	15	19
34	36	37	MR. MISUNDERSTOOD E. CHURCH (E. CHURCH, J. ASHLEY, J. HARRIS) <td>Eric Church COLUMBIA</td> <td>15</td> <td>18</td>	Eric Church COLUMBIA	15	18
39	38	38	CRAZY OVER ME D. SCOTT (D. SCOTT, J. ASHLEY, J. HARRIS) <td>Dylan Scott COLUMBIA</td> <td>36</td> <td>18</td>	Dylan Scott COLUMBIA	36	18
37	40	39	WHISPER C. RICE (C. RICE, J. ASHLEY, J. HARRIS) <td>Chase Rice COLUMBIA</td> <td>17</td> <td>4</td>	Chase Rice COLUMBIA	17	4
41	37	40	RUNNING FOR YOU K. MOORE (K. MOORE, J. ASHLEY, J. HARRIS) <td>Kip Moore COLUMBIA</td> <td>37</td> <td>6</td>	Kip Moore COLUMBIA	37	6
HOT SHOT DEBUT	41	41	BLUE BAYOU A. PORTER (A. PORTER, J. ASHLEY, J. HARRIS) <td>Ailsa Porter COLUMBIA</td> <td>41</td> <td>1</td>	Ailsa Porter COLUMBIA	41	1
44	41	42	HOLE IN A BOTTLE C. SMITH (C. SMITH, J. ASHLEY, J. HARRIS) <td>Canaan Smith COLUMBIA</td> <td>39</td> <td>11</td>	Canaan Smith COLUMBIA	39	11
46	42	43	UNLOVE YOU J. NESTLES (J. NESTLES, J. ASHLEY, J. HARRIS) <td>Jennifer Nettles COLUMBIA</td> <td>42</td> <td>5</td>	Jennifer Nettles COLUMBIA	42	5
35	39	44	TRAVELLER C. STAPLETON (C. STAPLETON, J. ASHLEY, J. HARRIS) <td>Chris Stapleton MERCURY</td> <td>17</td> <td>18</td>	Chris Stapleton MERCURY	17	18
47	44	45	HIGH CLASS E. PASLAY (E. PASLAY, J. ASHLEY, J. HARRIS) <td>Eric Paslay COLUMBIA</td> <td>44</td> <td>6</td>	Eric Paslay COLUMBIA	44	6
50	46	46	I MET A GIRL W. MORGAN (W. MORGAN, J. ASHLEY, J. HARRIS) <td>William Michael Morgan COLUMBIA</td> <td>42</td> <td>10</td>	William Michael Morgan COLUMBIA	42	10
45	43	47	NEXT BOYFRIEND L. AINA (L. AINA, J. ASHLEY, J. HARRIS) <td>Lauren Aina COLUMBIA</td> <td>39</td> <td>12</td>	Lauren Aina COLUMBIA	39	12
NEW	48	48	MERICA G. SMITH FEAT. E. BIBBLES JR. (G. SMITH, E. BIBBLES JR., J. ASHLEY, J. HARRIS) <td>Granger Smith Featuring Earl Dibbles Jr. COLUMBIA</td> <td>48</td> <td>1</td>	Granger Smith Featuring Earl Dibbles Jr. COLUMBIA	48	1
42	45	49	THE DRIVER C. KELLEY FEAT. D. BENTLEY & E. PASLAY (C. KELLEY, D. BENTLEY, E. PASLAY, J. ASHLEY, J. HARRIS) <td>Charles Kelley Feat. Dierks Bentley & Eric Paslay COLUMBIA</td> <td>37</td> <td>11</td>	Charles Kelley Feat. Dierks Bentley & Eric Paslay COLUMBIA	37	11
NEW	50	50	MAYDAY C. (C., J. ASHLEY, J. HARRIS) <td>Cam COLUMBIA</td> <td>50</td> <td>1</td>	Cam COLUMBIA	50	1

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/PROMOTION LABEL	Title	WEEKS ON CHART		
1	1	CHRIS STAPLETON COLUMBIA	Traveller	44		
2	2	JOEY + RORY COLUMBIA	Hymns	3		
20	3	GG OLD DOMINION COLUMBIA	Meat And Candy	17		
3	4	SAM HUNT COLUMBIA	Montevallo	71		
6	5	THOMAS RHETT COLUMBIA	Tangled Up	23		
7	6	CARRIE UNDERWOOD COLUMBIA	Storytelier	19		
5	7	VINCE GILL COLUMBIA	Down To My Last Bad Habit	3		
8	8	LUKE BRYAN COLUMBIA	Kill The Lights	30		
10	9	ERIC CHURCH COLUMBIA	Mr. Misunderstood	18		
11	10	BLAKE SHELTON COLUMBIA	Reloaded: 20 #1 Hits	19		
14	11	TIM MCGRAW COLUMBIA	Damn Country Music	17		
HOT SHOT DEBUT	12	CHUCK WICKS COLUMBIA	Turning Point	1		
13	13	CHRIS YOUNG COLUMBIA	I'm Comin' Over	16		
15	14	HANK WILLIAMS JR. COLUMBIA	It's About Time	7		
9	15	LITTLE BIG TOWN COLUMBIA	Pain Killer	72		
18	16	KELSEA BALLERINI COLUMBIA	The First Time	42		
16	17	CAM COLUMBIA	Untamed	12		
17	18	CHARLES KELLEY COLUMBIA	The Driver	4		
19	19	BROTHERS OSBORNE COLUMBIA	Pawn Shop	7		
21	20	BRANTLEY GILBERT COLUMBIA	Just As I Am	94		
24	21	ZAC BROWN BAND COLUMBIA	JEKYLL • HYDE	45		
22	22	FLORIDA GEORGIA LINE COLUMBIA	Anything Goes	73		
28	23	MAREN MORRIS COLUMBIA	Maren Morris (EP)	9		
30	24	BRETT ELDRIDGE COLUMBIA	Illinois	25		
27	25	CHRIS JANSON COLUMBIA	Buy Me A Boat	18		

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WEEKS ON CHART		
3	1	WE WENT COLUMBIA	Randy Houser	40		
2	2	HEARTBEAT COLUMBIA	Carrie Underwood	15		
4	3	BEAUTIFUL DRUG COLUMBIA	Zac Brown Band	26		
8	4	YOU SHOULD BE HERE COLUMBIA	Cole Swindell	12		
7	5	DRUNK ON YOUR LOVE COLUMBIA	Brett Eldredge	18		
1	6	BREAK ON ME. COLUMBIA	Keith Urban	20		
12	7	CONFESSION COLUMBIA	Florida Georgia Line	18		
11	8	LITTLE BIT OF YOU COLUMBIA	Chase Bryant	47		
13	9	I LIKE THE SOUND OF THAT COLUMBIA	Rascal Flatts	25		
9	10	DIE A HAPPY MAN COLUMBIA	Thomas Rhett	24		
15	11	SNAPBACK COLUMBIA	Old Dominion	16		
14	12	NOBODY TO BLAME COLUMBIA	Chris Stapleton	18		
16	13	MY CHURCH COLUMBIA	Maren Morris	10		
17	14	MIND READER COLUMBIA	Dustin Lynch	23		
18	15	THAT DON'T SOUND LIKE YOU COLUMBIA	Lee Brice	39		
19	16	THINK OF YOU COLUMBIA	Chris Young Duet With Cassadee Pope	10		
20	17	SOMEWHERE ON A BEACH COLUMBIA	Dierks Bentley	7		
22	18	HUMBLE AND KIND COLUMBIA	Tim McGraw	7		
21	19	REAL MEN LOVE JESUS COLUMBIA	Michael Ray	26		
24	20	HEAD OVER BOOTS COLUMBIA	Jon Pardi	23		
23	21	STONE COLD SOBER COLUMBIA	Brantley Gilbert	27		
26	22	T-SHIRT COLUMBIA	Thomas Rhett	6		
27	23	FIX COLUMBIA	Chris Lane	13		
25	24	SHUT UP AND FISH COLUMBIA	Maddie & Tae	17		
28	25	NIGHT'S ON FIRE COLUMBIA	David Nail	31		



Houser 'Went' To No. 1

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

Three other songs reach the Country Airplay top 10. Florida Georgia Line's "Confession" climbs 12-7, marking the duo's 10th top 10. The track is the fifth single from FGL's second album, *Anything Goes*. With its first two full-lengths (*Here's to the Good Times* arrived in 2012) having generated five Country Airplay top 10s each, the pair is just the fifth act to accomplish the feat with its first two major-label albums, following Brooks & Dunn, Dixie Chicks (which scored six from its second record), Taylor Swift and Zac Brown Band.

Chase Bryant's "Little Bit of You" makes Country Airplay history, entering the top 10 in its 47th week (11-8). Lee Brice's "Love Like Crazy" (2010) and Chase Rice's "Gonna Wanna Tonight" (2015) each took 46 weeks to reach the region.

Rascal Flatts' "I Like the Sound of That" likewise hits the top bracket on Country Airplay (13-9), becoming the trio's 30th top 10, extending its mark for the most among acts of more than two members. —Jim Asker

SALES, AIRPLAY & STREAMING DATA COMPILED BY NICKELSON MUSIC

Rock

March 19
2016
billboard

HOT ROCK SONGS™						
WEEKS AGO	LAST WEEK	THIS WEEK	TITLE (PRODUCER/WRITER)	ARTIST (IMPRINT/PRODUCTION LABEL)	PEAK POS.	WEEKS ON CHART
1	1	1	STRESSED OUT	twenty one pilots (SHELLEY/BAKER/LEWIS)	1	45
3	3	2	EX'S & OH'S	Elle King RCA	1	52
2	2	3	ADVENTURE OF A LIFETIME	Coldplay (PAUL HOGARTH/SONIC)	2	18
4	4	4	AG LET IT GO	James Bay (LIVING CLASSROOM)	4	38
5	5	5	RENEGADES	X Ambassadors (HINDS/ANDERSON/INTERSCOPE)	1	50
8	6	6	THE SOUND OF SILENCE	Disturbed (REPUBLIC/WARNER BROS.)	6	15
11	7	7	WALKING ON A DREAM	Empire Of The Sun (THE EMPIRE GROUP/SONY/REDUX/REPUBLIC)	6	10
10	8	8	RIDE	twenty one pilots (SHELLEY/BAKER/LEWIS)	8	33
27	22	9	THE SOUND	The 1975 (MCDONNELL/REPUBLIC)	9	7
9	10	10	OPHELIA	The Lumineers (DUANE/REPUBLIC)	9	4
15	16	11	UNSTEADY	X Ambassadors (HINDS/ANDERSON/INTERSCOPE)	11	22
16	14	12	VICTORIOUS	Panic! At The Disco (KAMINSKI/REPUBLIC)	7	23
12	15	13	HYMN FOR THE WEEKEND	Coldplay (PAUL HOGARTH/SONIC)	5	10
25	13	14	SOMEBODY ELSE	The 1975 (MCDONNELL/REPUBLIC)	13	3
19	17	15	EMPEROR'S NEW CLOTHES	Panic! At The Disco (KAMINSKI/REPUBLIC)	5	20
26	20	16	SPIRITS	The Strumbellas (WASATCH)	16	6
21	19	17	DEATH OF A BACHELOR	Panic! At The Disco (KAMINSKI/REPUBLIC)	11	7
31	26	18	AMERICA'S SWEETHEART	Elle King RCA	18	5
28	24	19	STATE OF MY HEAD	Shinedown ATLANTIC	19	16
29	21	20	GENGHIS KHAN	Milke Snow (DANNY/SONY)	20	8
23	23	21	MESS AROUND	Cage The Elephant SIRIUS	16	18
33	27	22	MOUNTAIN AT MY GATES	Foals (FRANCESCO/REPUBLIC)	22	21
30	25	23	TRIP SWITCH	Nothing But Thieves (VICTORY/RCA)	23	15
-	39	24	WAY DOWN WE GO	Kaleo (ESEA/TWENTY FIRST)	24	4
36	30	25	WASH IT ALL AWAY	Five Finger Death Punch (PROSPER/REPUBLIC)	19	18
34	28	26	DON'T THREATEN ME WITH A GOOD TIME	Panic! At The Disco (KAMINSKI/REPUBLIC)	10	9
37	31	27	THE LIGHT	Disturbed (REPUBLIC/WARNER BROS.)	18	19
RE-ENTRY	28	28	UGH!	The 1975 (MCDONNELL/REPUBLIC)	10	7
42	48	29	LOVE ME	The 1975 (MCDONNELL/REPUBLIC)	7	18
38	32	30	SAINT CECILIA	Foo Fighters RCA	30	11
35	29	31	START A RIOT	BANNERS (REPUBLIC)	29	11
NOT SHOT DEBUT	32	32	SHE'S AMERICAN	The 1975 (MCDONNELL/REPUBLIC)	32	1
NIW	33	33	KEEPING YOUR HEAD UP	Birdy (S47/FLOOD/ATLANTIC)	33	1
46	35	34	KISS THIS	The Struts (REPUBLIC)	34	3
48	37	35	HAPPY SONG	Bring Me The Horizon (REPUBLIC)	19	21
-	49	36	BRAND NEW	Ben Rector (ARTIST NAME/REPUBLIC)	36	2
39	34	37	LA DEVOTEE	Panic! At The Disco (KAMINSKI/REPUBLIC)	15	14
-	46	38	GONE	JR JR (WARNER BROS.)	38	2
-	38	39	WOMAN WOMAN	AWOLNATION (REPUBLIC)	38	2
45	41	41	MESSAGE MAN	twenty one pilots (SHELLEY/BAKER/LEWIS)	35	18
NIW	41	41	THROUGH IT ALL	From Ashes To New (REPUBLIC)	41	1
50	47	42	THE LESS I KNOW THE BETTER	Tame Impala (MCDONNELL/REPUBLIC)	36	11
40	33	43	DITMAS	Mumford & Sons (GENTLEMAN OF THE ROAD/REPUBLIC)	33	8
49	44	44	10,000 EMERALD POOLS	BORN5 (REPUBLIC)	44	4
-	50	45	DANCING ON GLASS	St. Lucia (MCDONNELL/REPUBLIC)	32	4
-	43	46	YOU AND I	PVRIS (REPUBLIC)	43	2
RE-ENTRY	47	47	IN THE DARK	3 Doors Down (REPUBLIC)	40	2
NEW	48	48	WAYS TO GET HIGH	Pop Evil (REPUBLIC)	48	1
NEW	49	49	IF I BELIEVE YOU	The 1975 (MCDONNELL/REPUBLIC)	49	1
NEW	50	50	HERE'S TO THE HEARTACHE	Nothing More (REPUBLIC)	50	1

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST (IMPRINT/PRODUCTION LABEL)	Title	PEAK POS.	WEEKS ON CHART	
NEW	1	THE 1975	I Like It When You Sleep...	1	1	
NEW	2	ANTHRAX	For All Kings	1	1	
NEW	3	BONNIE RAITT	Dig In Deep	1	1	
2	4	TWENTY ONE PILOTS	Blurryface	42	42	
8	5	GG PANIC! AT THE DISCO	Death Of A Bachelor	7	7	
NEW	6	FROM ASHES TO NEW	Day One	1	1	
7	7	COLDPLAY	A Head Full Of Dreams	13	13	
NEW	8	SANTIGOLD	99 Cents	1	1	
NEW	9	HANDS LIKE HOUSES	Dissonance	1	1	
3	10	DAVID BOWIE	Blackstar	8	8	
14	11	DISTURBED	Immortalized	28	28	
NEW	12	VARIOUS ARTISTS	George Fest: A Night To Celebrate...	1	1	
9	13	JAMES BAY	Chaos And The Calm	45	45	
5	14	ALABAMA SHAKES	Sound & Color	44	44	
17	15	NATHAN ELZATEL OF THE NIGHT SWEATS	Nathan Elzate...	28	28	
18	16	MEGADETH	Dystopia	6	6	
13	17	DAUGHTRY	It's Not Over... The Hits So Far	3	3	
NEW	18	STEEL PANTHER	Live From Lexxi's Mom's Garage	1	1	
1	19	LAKE STREET DIVE	Side Pony	2	2	
20	20	ELLE KING	Love Stuff	50	50	
19	21	SOUNDTRACK	Guardians Of The Galaxy: Awesome Mix Vol. 1	84	84	
24	22	FIVE FINGER DEATH PUNCH	Got Your Six	26	26	
NEW	23	SOUNDTRACK	Guardians Of The Galaxy: Cosmic Mix Vol. 1	1	1	
NEW	24	SCHOOL OF SEVEN BELLS	SVIIB	1	1	
NEW	25	ADELITAS WAY	Getaway	1	1	

MAINSTREAM ROCK™						
LAST WEEK	THIS WEEK	TITLE (PRODUCER/WRITER)	Artist	PEAK POS.	WEEKS ON CHART	
3	1	THE SOUND OF SILENCE	Disturbed	7	7	
2	2	WAYS TO GET HIGH	Pop Evil	17	17	
1	3	STATE OF MY HEAD	Shinedown	20	20	
4	4	SAINT CECILIA	Foo Fighters	14	14	
5	5	HERE'S TO THE HEARTACHE	Nothing More	21	21	
6	6	IN THE DARK	3 Doors Down	7	7	
7	7	REAPERS	Muse	15	15	
8	8	LOODFEATHER	Highly Suspect	19	19	
9	9	HAPPY SONG	Bring Me The Horizon	10	10	
11	10	EMOTIONLESS	Red Sun Rising	9	9	
12	11	LET ME LIVE MY LIFE	Saint Asonia	15	15	
10	12	UNTIL THE WORLD GOES COLD	Trivium	25	25	
15	13	FALLING APART	Papa Roach	9	9	
14	14	THROUGH IT ALL	From Ashes To New	21	21	
17	15	PRAYERS / TRIANGLES	Deltones	4	4	
16	16	IN CHAINS	Shaman's Harvest	16	16	
19	17	MY NEMESIS	Five Finger Death Punch	4	4	
20	18	BAD REPUTATION	Adelitas Way	8	8	
21	19	KISS THIS	The Struts	14	14	
22	20	WELL, EVERYBODY'S F***ING IN A UFO	Rob Zombie	5	5	
18	21	MESS AROUND	Cage The Elephant	18	18	
23	22	GOODBYE	Slipknot	8	8	
25	23	FINALLY FREE	Stitched Up Heart	14	14	
24	24	PARALYZED	Failure Anthem	12	12	
NEW	25	GG RISE	Sixx: A.M.	1	1	



Anthrax's Kings Wears Crown

Anthrax (above) earns its first No. 1 on Hard Rock Albums and highest rank (No. 2) on Top Rock Albums as *For All Kings* debuts with 34,000 sold, according to Nielsen Music. The sum marks the metal act's best sales week since 1993, when *Sound of White Noise* launched with 62,000. *Kings* arrives at No. 9 on the Billboard 200, becoming the group's second top 10; *Noise* reached No. 7.

Meanwhile, a trio of tracks take over the top of the rock airplay charts. **Disturbed's** cover of **Simon & Garfunkel's** "The Sound of Silence" surges 3-1 on Mainstream Rock to become the rockers' sixth chart-topper and third straight from 2015's *Immortalized*. The song is the first remake to top the tally since 2006 — when, ironically, Disturbed's version of **Genesis'** "Land of Confusion" led the list. It also marks another Mainstream Rock chart rarity: The song is missing both electric guitar and drums, instead driven by keyboards, strings and **David Driman's** intense vocal.

On Alternative, **Foals** rise 3-1 with "Mountain at My Gates," the English band's first airplay chart leader. The track reaches the apex in its 32nd week, tying for the second-longest climb to No. 1. **Fitz & The Tantrums** traversed a 33-week path with "Out of My League" in 2013.

Finally, **The Lumineers** top Triple A with "Ophelia" (2-1), reaching No. 1 in just its fourth week. The folk-rockers previously reigned with "Ho Hey" (2012) and "Stubborn Love" (2013), for eight weeks each.

—Kevin Rutherford

SALES, AIRPLAY & STREAMING DATA COMPILED BY Nielsen MUSIC. 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: The week's most popular rock albums, ranked by sales data as compiled by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. MAINSTREAM ROCK: The week's most popular mainstream rock songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Songs are electronically monitored 24 hours a day, 7 days a week. See charts.legends@billboard.com for complete rules and explanations. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved. JIMMY HUBBARD

R&B/Hip-Hop

March 19
2016
billboard

HOT R&B/HIP-HOP SONGS™						
WKS. ON CHART	LAST WEEK	THIS WEEK	TITLE (ARTIST)	ARTIST	PEAK POS.	WKS. ON CHART
1	1	1	GG WORK (Rihanna Feat. Drake)	Rihanna Feat. Drake	1	6
2	2	2	ME, MYSELF & I (G-Eazy x Bebe Rexha)	G-Eazy x Bebe Rexha	2	20
5	3	3	DOWN IN THE DM (Yo Gotti Feat. Nicki Minaj)	Yo Gotti Feat. Nicki Minaj	3	16
4	4	4	DON'T (Bryson Tiller)	Bryson Tiller	4	32
16	14	5	DG BACK TO SLEEP (Chris Brown)	Chris Brown	5	14
9	7	6	THE HILLS (The Weeknd)	The Weeknd	1	41
8	8	7	JUMPMAN (Drake & Future)	Drake & Future	3	24
6	6	8	HOTLINE BLING (Drake)	Drake	1	31
13	12	9	SG 2 PHONES (Kevin Gates)	Kevin Gates	9	12
15	11	10	OUI (Jeremih)	Jeremih	10	12
3	5	11	IN THE NIGHT (The Weeknd)	The Weeknd	3	19
11	13	12	SUMMER SIXTEEN (Drake)	Drake	1	5
10	10	13	SAY IT (Tory Lanez)	Tory Lanez	10	22
7	9	14	HERE (Alessia Cara)	Alessia Cara	1	21
14	15	15	EXCHANGE (Bryson Tiller)	Bryson Tiller	13	20
17	17	16	BEST FRIEND (Young Thug)	Young Thug	15	15
18	18	17	LOW LIFE (Future Feat. The Weeknd)	Future Feat. The Weeknd	17	4
20	19	18	REALLY REALLY (Kevin Gates)	Kevin Gates	18	14
22	20	19	NEEDED ME (Rihanna)	Rihanna	19	5
19	21	20	JIMMY CHOO (Fetty Wap)	Fetty Wap	19	4
24	22	21	ACQUAINTED (The Weeknd)	The Weeknd	21	27
26	24	22	MIGHT BE (Luke Nasty)	Luke Nasty	22	6
28	26	23	PROMISE (Kid Ink Feat. Fetty Wap)	Kid Ink Feat. Fetty Wap	23	8
21	23	24	BIG RINGS (Drake & Future)	Drake & Future	16	24
32	31	25	CUT IT (O.T. Genesis Feat. Young Dolph)	O.T. Genesis Feat. Young Dolph	25	7
35	30	26	SAVED (Ty Dolla \$ign Feat. E-40)	Ty Dolla \$ign Feat. E-40	26	6
25	27	27	SORRY NOT SORRY (Bryson Tiller)	Bryson Tiller	24	15
-	32	28	PANDA (Designer)	Designer	28	2
41	33	29	MIGHT NOT (Belly Feat. The Weeknd)	Belly Feat. The Weeknd	29	6
27	29	30	WATCH OUT (2 Chainz)	2 Chainz	19	15
50	28	31	LOOK AT MY DAB (Migos)	Migos	28	3
39	35	32	SOMETHING NEW (Zendaya Feat. Chris Brown)	Zendaya Feat. Chris Brown	32	4
36	37	33	FORMATION (Beyonce)	Beyonce	33	3
38	38	34	STICK TALK (Future)	Future	32	18
29	34	35	BET YOU CAN'T DO IT LIKE ME (DLOW)	DLOW	16	18
47	42	36	ALL MY FRIENDS (Snakehips Feat. Tinashe & Chance The Rapper)	Snakehips Feat. Tinashe & Chance The Rapper	36	5
37	35	37	DESPERADO (Rihanna)	Rihanna	36	4
49	45	38	NEW LEVEL (ASAP Ferg Feat. Future)	ASAP Ferg Feat. Future	38	6
30	39	39	BAKE SALE (Wiz Khalifa Feat. Travis Scott)	Wiz Khalifa Feat. Travis Scott	18	6
43	43	40	CONSIDERATION (Rihanna Feat. SZA)	Rihanna Feat. SZA	38	5
40	40	41	KISS IT BETTER (Rihanna)	Rihanna	37	5
33	41	42	LEAN & DABB (iLoveMemphis)	iLoveMemphis	29	11
RE-ENTRY	43	43	MARCH MADNESS (Future)	Future	41	7
HOT SPOT DEBUT	44	44	BODY (Dreezy Feat. Jeremih)	Dreezy Feat. Jeremih	44	1
46	44	45	YEAH, I SAID IT (Rihanna)	Rihanna	41	4
NEW	46	46	WAVES (Miguel)	Miguel	46	1
-	46	47	SEX WITH ME (Rihanna)	Rihanna	38	3
31	48	48	RISE UP (Andra Day)	Andra Day	31	3
NEW	49	49	TIME FOR THAT (Kevin Gates)	Kevin Gates	49	1
RE-ENTRY	50	50	ORDER MORE (G-Eazy Feat. Starrah)	G-Eazy Feat. Starrah	45	3

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	TITLE	WKS. ON CHART		
1	1	GG MACKLEMORE & RYAN LEWIS	<i>This Unruly Mess I've Made</i>	1		
2	2	RIHANNA	<i>ANTI</i>	5		
4	3	KEVIN GATES	<i>Islah</i>	5		
3	4	THE WEEKND	<i>Beauty Behind The Madness</i>	27		
1	5	YO GOTTI	<i>The Art Of Hustle</i>	2		
NEW	6	TWEET	<i>Charlene</i>	1		
6	7	BRYSON TILLER	<i>TRAP SOUL</i>	23		
5	8	KENDRICK LAMAR	<i>To Pimp A Butterfly</i>	51		
11	9	GG G-EAZY	<i>When It's Dark Out</i>	13		
8	10	CHRIS BROWN	<i>Royalty</i>	11		
13	11	FETTY WAP	<i>Fetty Wap</i>	23		
12	12	J. COLE	<i>2014 Forest Hills Drive</i>	65		
10	13	FUTURE	<i>EVOL</i>	4		
14	14	SOUNDTRACK	<i>Straight Outta Compton: Music From The Motion Picture</i>	8		
15	15	DRAKE	<i>If You're Reading This It's Too Late</i>	56		
7	16	BJ THE CHICAGO KID	<i>In My Mind</i>	2		
18	17	FUTURE	<i>DS2</i>	33		
16	18	LEON BRIDGES	<i>Coming Home</i>	37		
20	19	KIRK FRANKLIN	<i>Losing My Religion</i>	16		
19	20	RICK ROSS	<i>Black Market</i>	13		
22	21	TANK	<i>Sex Love & Pain II</i>	6		
21	22	R. KELLY	<i>The Buffet</i>	12		
NEW	23	BRIAN MCKNIGHT	<i>Better</i>	1		
9	24	YOUNG DOLPH	<i>King Of Memphis</i>	2		
33	25	LOGIC	<i>The Incredible True Story</i>	16		

MAINSTREAM R&B/HIP-HOP™						
LAST WEEK	THIS WEEK	TITLE (ARTIST)	ARTIST	WKS. ON CHART		
4	1	GG WORK (Rihanna Feat. Drake)	Rihanna Feat. Drake	6		
2	2	BACK TO SLEEP	Chris Brown	16		
3	3	OUI	Jeremih	14		
1	4	DON'T	Bryson Tiller	26		
5	5	SAY IT	Tory Lanez	25		
6	6	DOWN IN THE DM	Yo Gotti Feat. Nicki Minaj	18		
9	7	FORMATION	Beyonce	4		
7	8	BEST FRIEND	Young Thug	12		
8	9	MIGHT BE	Luke Nasty	9		
11	10	EXCHANGE	Bryson Tiller	8		
10	11	JUMPMAN	Drake & Future	23		
12	12	ACQUAINTED	The Weeknd	12		
15	13	2 PHONES	Kevin Gates	8		
13	14	NO ROLE MODELZ	J. Cole	28		
16	15	SUMMER SIXTEEN	Drake	4		
17	16	MO'LI AH	Young Greatness	12		
22	17	CUT IT	O.T. Genesis Feat. Young Dolph	6		
20	18	PERMISSION	Ro James	5		
18	19	MOSES	French Monstah Feat. Chris Brown & Migos	16		
21	20	SAVED	Ty Dolla \$ign Feat. E-40	7		
26	21	BODY	Dreezy Feat. Jeremih	5		
19	22	3 TIMES IN A ROW	TK N Cash	17		
25	23	CURTAINS CLOSED	Ray J	9		
28	24	NOT A LITTLE BIT	X. Michelle	3		
23	25	MILLY ROCK	2 Milly	12		



Unruly Rules At No. 1

Macklemore & Ryan Lewis return to No. 1 on Top R&B/Hip-Hop Albums with the new *This Unruly Mess I've Made*, which bows with 51,000 copies sold in the week ending March 3, according to Nielsen Music. The release comes nearly three-and-a-half years after *The Heist* debuted atop the chart with a stronger start: 78,000 (Oct. 27, 2012). While *The Heist's* lead single, "Thrift Shop" (featuring **Wanz**), was on Hot R&B/Hip-Hop Songs when the album debuted (and later reached No. 1), the new record's lead track, "Downtown" (featuring **Eric Nally**, **Melle Mel**, **Look Moe Dee** and **Grandmaster Caz**), reached its peak (No. 6) months ago (Oct. 24, 2015). That significant gap between the single's peak and its parent album's release may have contributed to a softer sales start for *This Unruly Mess I've Made*, as compared with *The Heist*.

Meanwhile, **Chris Brown** soars 14-5 on Hot R&B/Hip-Hop Songs with "Back to Sleep," scoring his 36th top 10 on the chart. A remix featuring **Usher** and **Zayn** (released Feb. 26) spurs a 175 percent spike in the song's overall downloads to 42,000 (all versions of the song are merged for tracking purposes), propelling the track up the chart. Of its sales, 69 percent stems from the new version.

Meanwhile, Brown's *Royalty* remains in the top 10 of Top R&B/Hip-Hop Albums (at No. 10) for an 11th straight week. It debuted on the Jan. 9 chart at No. 1, where it reigned for three weeks.

Finally, **Rihanna** collects three new airplay No. 1s as "Work" crowns Mainstream R&B/Hip-Hop (jumping 4-1 and earning her eighth chart-topper), Rhythmic (3-1, her 12th No. 1) and R&B/Hip-Hop Airplay (2-1, her fifth leader).

—Amaya Mendizabal



HOT LATIN SONGS™						
WEEKS ON CHART	LAST WEEK	THIS WEEK	TITLE	ARTIST	PEAK POS.	WEEKS ON CHART
3	2	1	HASTA EL AMANECER	Nicky Jam	1	8
1	1	2	GINZA	J Balvin	1	33
2	3	3	SOLO CON VERTE	Banda Sinaloense MS de Sergio Lizarraga	2	17
4	4	4	EL PERDON	Nicky Jam & Enrique Iglesias	1	57
5	6	5	BORRO CASSETTE	Maluma	3	33
6	5	6	ENCANTADORA	Yandel	5	20
16	9	7	OBSESIONADO	Farruko	7	7
7	7	8	¿POR QUE TERMINAMOS?	Gerardo Ortiz	7	24
8	10	9	YA TE PERDI LA FE	La Arrolladora Banda El Limón de Rene Camacho	8	18
9	8	10	CULPA AL CORAZON	Prince Royce	8	16
15	11	11	AG TRAIIDORA	Gente de Zona Featuring Marc Anthony	11	16
12	12	12	HABLEMOS	Ariel Camacho y Los Plebes del Rancho	7	20
17	13	13	DEL NEGOCIANTE	Los Plebes del Rancho de Ariel Camacho	13	12
14	15	14	POR QUE ME ILUSIONASTE?	Remmy Valenzuela	12	23
11	14	15	PISTEARE	Banda Los Recoditos	11	18
22	19	16	COMO LO HACIA YO	Ken-Y & Nicky Jam	16	12
20	16	17	TOMEN NOTA	Adriel Favela Featuring Los del Arroyo	16	12
27	27	18	SG QUE CARO ESTOY PAGANDO	Los Plebes del Rancho de Ariel Camacho	18	5
19	17	19	BRONCHE DE ORO	La Trakalosa de Monterrey	17	16
24	20	20	HASTA QUE SE SEQUE EL MALECON	Jacob Forever	20	10
41	25	21	PRESTAMELA A MI	Calibre 50	21	3
-	26	22	NO LO HICE BIEN	Los Plebes del Rancho de Ariel Camacho	22	2
21	21	23	TE BUSCO	Coscuíhueta / Nicky Jam	7	24
26	28	24	NO SOY UNA DE ESAS	Jesse & Joy Featuring Alejandro Sanz	22	12
18	22	25	EL TAXI	Pitbull Featuring Sensato, Li Jon & Osmani Garcia	13	29
32	29	26	EMBRIGAME	Zion & Lennox	26	4
34	31	27	ME EMPEZO A VALER	La Septima Banda	27	6
40	18	28	DESDE ESA NOCHE	Thalia Featuring Maluma	18	3
33	33	29	NADIE COMO TU	Banda Clave Nueva de Max Peraza	29	4
28	30	30	EL ERROR	Reykon	26	9
25	32	31	PERDONAME	Ricky Martin	25	8
36	35	32	SO SOMBRAS DE AUSTIN	Arcangel & DJ Lulian	32	8
38	39	33	EN ESTA NO	Sin Bandera	33	6
-	36	34	ANDAS EN MI CABEZA	Chino & Nacho Feat. Daddy Yankee	34	2
48	34	35	JAN FACIL	CNCO	23	4
39	38	36	VALE LA PENA	Roberto Tapia	36	5
29	41	37	LA LLAMADA DE MI EX	Chiquito Team Band	29	7
37	42	38	QUIEN FUE	Larry Hernandez	31	11
13	24	39	LAS COSAS DE LA VIDA	Carlos Vives	13	14
35	40	40	GANAS DE TI	Zion & Lennox	31	13
HOT SHOT DEBUT	41	41	YO QUISIERA ENTRAR	Ariel Camacho y Los Plebes del Rancho	41	1
43	44	42	PANCHITO EL FI	Los Tucanes de Tijuana	42	5
47	45	43	MONEDA SIN VALOR	Pesado	40	6
46	43	44	EL SENOR DE LOS CIELOS	Ariel Camacho y Los Plebes del Rancho	40	15
NEW	45	45	PERO SIN ENAMORARSE	Jesus Ojeda y Sus Pacientes	45	1
50	46	46	MI NIÑA ADORADA	Saul "El Jaguar" Alarcon	37	12
45	49	47	MAJOR QUE YO 3	Lumy Tunes, Daddy Yankee, Wisin, Don Omar, Yandel	20	19
-	48	48	EL AMERICANO	Omar Ruiz	30	6
NEW	49	49	EL MENTADO	Los Plebes del Rancho de Ariel Camacho	49	1
-	50	50	O TE VAS TU O ME VOY YO	Hector Acosta "El Torito"	50	2

TOP LATIN ALBUMS™						
WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	TITLE	PEAK POS.	WEEKS ON CHART
2	1	1	HASTA EL AMANECER	Nicky Jam	1	8
3	2	2	VARIOUS ARTISTS	Las Bandas Románticas de América 2016	1	6
NEW	3	3	EVELYN RUBIO	COM LA ORQUESTA DE BLUES DE CALVIN SIMONS	1	1
4	4	4	JUAN GABRIEL	Los Duo 2	12	12
8	5	5	ARIEL CAMACHO Y LOS PLEBES DEL RANCHO	Hablemos	17	17
NEW	6	6	LA SANTA CECILIA	Buenaventura	1	1
6	7	7	JUAN GABRIEL	Los Duo	56	56
1	8	8	SIN BANDERA	Una Última Vez (EP)	2	2
10	9	9	PESADO	Tributo A Los Alegres de Terán	4	4
5	10	10	PITBULL	Dale	33	33
20	11	11	GG ARIEL CAMACHO Y LOS PLEBES DEL RANCHO	El Karma	61	61
18	12	12	ANA GABRIEL	Mi Regalo, Mis Numero 1...	42	42
7	13	13	RAMON AYALA Y SUS BRAVOS DEL NORTE	Como El Fogo	3	3
15	14	14	SELENA	Lo Mejor de...	49	49
11	15	15	MARCO ANTONIO SOLIS	15 Inolvidables	69	69
17	16	16	JELIJON ALMIREZ Y SU MICHOTENO RAMON	Ediciones Para El Corazon	31	31
13	17	17	JUAN SEBASTIAN	Mis Numero 1... Gracias Por Tanto Amor	4	4
23	18	18	VARIOUS ARTISTS	20 Bandas de Oro: Puros Exitos	12	12
19	19	19	BANDA LOS RECODITOS	Me Esta Gustando	5	5
12	20	20	IL DIVO	Amor y Pasión	16	16
36	21	21	PS NICKY JAM	Greatest Hits, Vol. 1	12	12
NEW	22	22	RIO ROMA	Res La Persona Con La Que El Momento Esquivado	1	1
25	23	23	VARIOUS ARTISTS	Las Bandas Románticas de América 2016	59	59
22	24	24	BANDA SINALOENSE MS DE SERGIO LIZARRAGA	En Vivo	27	27
9	25	25	YANDEL	Dangerous	17	17

LATIN AIRPLAY™						
WEEKS ON CHART	LAST WEEK	THIS WEEK	TITLE	ARTIST	PEAK POS.	WEEKS ON CHART
2	1	1	HASTA EL AMANECER	Nicky Jam	1	7
5	2	2	SOLO CON VERTE	Banda Sinaloense MS de Sergio Lizarraga	2	16
1	3	3	CULPA AL CORAZON	Prince Royce	3	17
4	4	4	¿POR QUE TERMINAMOS?	Gerardo Ortiz	4	14
7	5	5	OBSESIONADO	Farruko	5	7
3	6	6	GINZA	J Balvin	6	33
10	7	7	GG TRAIIDORA	Gente de Zona Feat. Marc Anthony	14	14
8	8	8	YA TE PERDI LA FE	La Arrolladora Banda El Limón de Rene Camacho	8	16
6	9	9	ENCANTADORA	Yandel	9	20
9	10	10	POR QUE ME ILUSIONASTE?	Remmy Valenzuela	10	22
11	11	11	BORRO CASSETTE	Maluma	11	32
13	12	12	TOMEN NOTA	Adriel Favela Feat. Los del Arroyo	12	8
17	13	13	ME EMPEZO A VALER	La Septima Banda	13	7
16	14	14	EL PERDON	Nicky Jam & Enrique Iglesias	14	56
20	15	15	COMO LO HACIA YO	Ken-Y & Nicky Jam	15	12
14	16	16	BRONCHE DE ORO	La Trakalosa de Monterrey	16	8
21	17	17	NO SOY UNA DE ESAS	Jesse & Joy Feat. Alejandro Sanz	17	12
15	18	18	PISTEARE	Banda Los Recoditos	18	18
22	19	19	PERDONAME	Ricky Martin	19	8
27	20	20	PRESTAMELA A MI	Calibre 50	20	4
19	21	21	EL ERROR	Reykon	21	10
18	22	22	HABLEMOS	Ariel Camacho y Los Plebes del Rancho	22	18
30	23	23	NADIE COMO TU	Banda Clave Nueva de Max Peraza	23	4
24	24	24	VALE LA PENA	Roberto Tapia	24	6
12	25	25	LAS COSAS DE LA VIDA	Carlos Vives	25	17



Nicky Jam Returns To No. 1

The Hot Latin Songs chart welcomes a new No. 1 as **Nicky Jam** (above) steps 2-1 with "Hasta El Amanecer," earning the urban artist his second chart-topper, following his 30-week run alongside **Enrique Iglesias** with "El Perdon" in 2015. The climb ends the 22-week reign of **J Balvin**'s "Ginza," which became the longest-running No. 1 for a solo artist unaccompanied by another (All of the other longer-leading No. 1s were duets or by soloists featuring a guest.)

"Amanecer" takes Digital Gainer honors, selling 3,000 downloads in the week ending March 3 (up 4 percent, according to Nielsen Music), while a 7 percent hike in weekly streams (to 1.7 million domestic plays) also aids in the crowning rise. Further down on Hot Latin Songs, the Streaming Gainer award goes to regional Mexican act **Los Plebes del Rancho de Ariel Camacho** — formerly known as **Ariel Camacho y Los Plebes del Rancho** — who fly 27-18 with "Que Caro Estoy Pagando," logging 1 million weekly streams (up 27 percent). Most clicks (75 percent) stem from YouTube, where the song's music video has amassed more than 11.8 million global views. The group is now led by singer **Jose Manuel Lopez Castro**, who joined the band in 2015 following the death of former frontman **Ariel Camacho** in 2015. The band was renamed in tribute to Camacho, and it currently has four songs on the chart including "El Mentado," which debuts at No. 49.

Meanwhile, an older track by Ariel Camacho y Los Plebes del Rancho enters the chart as "Yo Quisiera Entrar" (from *Hablemos*, released nine months after Camacho's death) arrives at No. 41. In all, 10 songs recorded by Camacho have entered the list since he died, with three of those tracks currently on the chart. —Amaya Mendizabal

SALES, AIRPLAY & STREAMING DATA COMPILED BY NICKY JAM: JAYSON WINTERKROW; HASTA EL AMANECER: NICKY JAM; GINZA: J BALVIN; SOLO CON VERTE: SERGIO LIZARRAGA; EL PERDON: ENRIQUE IGLESIAS; BORRO CASSETTE: MALUMA; ENCANTADORA: YANDEL; OBSESIONADO: FARRUKO; ¿POR QUE TERMINAMOS?: GERARDO ORTIZ; YA TE PERDI LA FE: RENE CAMACHO; CULPA AL CORAZON: PRINCE ROYCE; TRAIIDORA: GENTE DE ZONA; HABLEMOS: ARIEL CAMACHO; DEL NEGOCIANTE: ARIEL CAMACHO; POR QUE ME ILUSIONASTE?: REMMY VALENZUELA; PISTEARE: BANDA LOS RECODITOS; COMO LO HACIA YO: KEN-Y & NICKY JAM; TOMEN NOTA: ADRIEL FAVELA; QUE CARO ESTOY PAGANDO: ARIEL CAMACHO; BRONCHE DE ORO: LA TRAKALOSA DE MONTERREY; HASTA QUE SE SEQUE EL MALECON: JACOB FOREVER; PRESTAMELA A MI: CALIBRE 50; NO LO HICE BIEN: ARIEL CAMACHO; TE BUSCO: COSCUÍHUETA; NO SOY UNA DE ESAS: JESSE & JOY; EL TAXI: PITBULL; EMBRIGAME: ZION & LENNOX; ME EMPEZO A VALER: LA SEPTIMA BANDA; DESDE ESA NOCHE: THALIA; NADIE COMO TU: BANDA CLAVE NUEVA DE MAX PERAZA; EL ERROR: REYKON; PERDONAME: RICKY MARTIN; SO SOMBRAS DE AUSTIN: ARCANGEL; EN ESTA NO: SIN BANDERA; ANDAS EN MI CABEZA: CHINO & NACHO; JAN FACIL: CNCO; VALE LA PENA: ROBERTO TAPIA; LA LLAMADA DE MI EX: CHIQUITO TEAM BAND; QUIEN FUE: LARRY HERNANDEZ; LAS COSAS DE LA VIDA: CARLOS VIVES; GANAS DE TI: ZION & LENNOX; YO QUISIERA ENTRAR: ARIEL CAMACHO; PANCHITO EL FI: LOS TUCANES DE TIJUANA; MONEDA SIN VALOR: PESADO; EL SENOR DE LOS CIELOS: ARIEL CAMACHO; PERO SIN ENAMORARSE: JESUS OJEDA; MI NIÑA ADORADA: SAUL; MAYOR QUE YO 3: LUMY TUNES; EL AMERICANO: OMAR RUIZ; EL MENTADO: LOS PLEBES DEL RANCHO; O TE VAS TU O ME VOY YO: HECTOR ACOSTA; HASTA EL AMANECER: NICKY JAM; SOLO CON VERTE: SERGIO LIZARRAGA; EL PERDON: ENRIQUE IGLESIAS; BORRO CASSETTE: MALUMA; ENCANTADORA: YANDEL; OBSESIONADO: FARRUKO; ¿POR QUE TERMINAMOS?: GERARDO ORTIZ; YA TE PERDI LA FE: RENE CAMACHO; CULPA AL CORAZON: PRINCE ROYCE; TRAIIDORA: GENTE DE ZONA; HABLEMOS: ARIEL CAMACHO; DEL NEGOCIANTE: ARIEL CAMACHO; POR QUE ME ILUSIONASTE?: REMMY VALENZUELA; PISTEARE: BANDA LOS RECODITOS; COMO LO HACIA YO: KEN-Y & NICKY JAM; TOMEN NOTA: ADRIEL FAVELA; QUE CARO ESTOY PAGANDO: ARIEL CAMACHO; BRONCHE DE ORO: LA TRAKALOSA DE MONTERREY; HASTA QUE SE SEQUE EL MALECON: JACOB FOREVER; PRESTAMELA A MI: CALIBRE 50; NO LO HICE BIEN: ARIEL CAMACHO; TE BUSCO: COSCUÍHUETA; NO SOY UNA DE ESAS: JESSE & JOY; EL TAXI: PITBULL; EMBRIGAME: ZION & LENNOX; ME EMPEZO A VALER: LA SEPTIMA BANDA; DESDE ESA NOCHE: THALIA; NADIE COMO TU: BANDA CLAVE NUEVA DE MAX PERAZA; EL ERROR: REYKON; PERDONAME: RICKY MARTIN; SO SOMBRAS DE AUSTIN: ARCANGEL; EN ESTA NO: SIN BANDERA; ANDAS EN MI CABEZA: CHINO & NACHO; JAN FACIL: CNCO; VALE LA PENA: ROBERTO TAPIA; LA LLAMADA DE MI EX: CHIQUITO TEAM BAND; QUIEN FUE: LARRY HERNANDEZ; LAS COSAS DE LA VIDA: CARLOS VIVES; GANAS DE TI: ZION & LENNOX; YO QUISIERA ENTRAR: ARIEL CAMACHO; PANCHITO EL FI: LOS TUCANES DE TIJUANA; MONEDA SIN VALOR: PESADO; EL SENOR DE LOS CIELOS: ARIEL CAMACHO; PERO SIN ENAMORARSE: JESUS OJEDA; MI NIÑA ADORADA: SAUL; MAYOR QUE YO 3: LUMY TUNES; EL AMERICANO: OMAR RUIZ; EL MENTADO: LOS PLEBES DEL RANCHO; O TE VAS TU O ME VOY YO: HECTOR ACOSTA.

Christian/Gospel

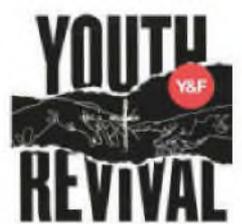
March 19
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HOT CHRISTIAN SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
1	1	1	GOOD GOOD FATHER	PLATINUM	Chris Tomlin	1
3	2	2	TRUST IN YOU	PLATINUM	Lauren Daigle	2
4	4	3	OCEANS (WHERE FEET MAY FAIL)	PLATINUM	Hillsong UNITED	1
2	3	4	THE RIVER	PLATINUM	Jordan Feliz	2
6	6	5	GRACE WINS	PLATINUM	Matthew West	5
5	5	6	JUST BE HELD	PLATINUM	Casting Crowns	3
8	7	7	TELL YOUR HEART TO BEAT AGAIN	PLATINUM	Danny Gokey	7
7	9	8	YOU ARE LOVED	PLATINUM	Stars Go Dim	7
9	8	9	IT'S NOT OVER YET	PLATINUM	for KING & COUNTRY	8
10	10	10	MY STORY	PLATINUM	Big Daddy Weave	5
13	12	11	BREATHE	PLATINUM	Jonny Diaz	11
11	11	12	ALONE	PLATINUM	Hollyn Featuring TRU	11
16	16	13	IF WE'RE HONEST	PLATINUM	Francesca Battistelli	13
14	14	14	BE ONE	PLATINUM	Natalie Grant	14
21	19	15	MOVE (KEEP WALKIN')	PLATINUM	lobyMac	15
17	17	16	EVERYTHING COMES ALIVE	PLATINUM	We Are Messengers	16
15	15	17	CALL IT GRACE	PLATINUM	Unspoken	15
23	22	18	WHERE YOU ARE	PLATINUM	Hillsong Young & Free	16
19	18	19	GOD IS ON THE MOVE	PLATINUM	7everth Time Down	18
12	13	20	GUILTY	PLATINUM	newsboys	12
18	20	21	LIVE ON FOREVER	PLATINUM	The Afters	11
22	21	22	LIMITLESS	PLATINUM	Colton Dixon	21
25	23	23	DIAMONDS	PLATINUM	Hawk Nelson	23
NEW	24	24	RUNNING WITH GIANTS	PLATINUM	Thousand Foot Krutch	24
-	46	25	CHRIST IN ME	PLATINUM	Jeremy Camp	25

HOT GOSPEL SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
1	1	1	WANNA BE HAPPY?	PLATINUM	Kirk Franklin	1
2	2	2	WORTH	PLATINUM	Anthony Brown & group TherAPy	1
3	3	3	INTENTIONAL	PLATINUM	Travis Greene	1
5	4	4	123 VICTORY	PLATINUM	Kirk Franklin	4
4	5	5	I'M GOOD	PLATINUM	Tim Bowman Jr.	4
8	8	6	I'M YOURS	PLATINUM	Casey J	6
7	7	7	PUT A PRAISE ON IT	PLATINUM	Tasha Cobbs Featuring Kierra Sheard	7
6	6	8	I LUV GOD	PLATINUM	Erica Campbell Featuring Big Shizz	1
12	10	9	THE ANTHEM	PLATINUM	Todd Dulaney	9
11	11	10	LIKE NO OTHER	PLATINUM	Byron Cage	10
13	12	11	YOU'RE MIGHTY	PLATINUM	J.J. Hairston & Youthful Praise	11
14	14	12	KING OF KING	PLATINUM	Maurette Brown Clark	12
17	17	13	LIVE	PLATINUM	Marvin Sapp	13
18	15	14	MADE A WAY	PLATINUM	Travis Greene	14
15	16	15	I'LL BE THE ONE	PLATINUM	Bri (Briana Babineaux)	13
20	19	16	SPIRIT BREAK OUT	PLATINUM	William McDowell Feat. Trinity Anderson	16
21	22	17	BE LIKE JESUS	PLATINUM	DeTrick Haddon	17
16	20	18	LEVEL NEXT	PLATINUM	John P. Kee	16
-	21	19	YOU	PLATINUM	Jermaine Dolly	19
RE-ENTRY	20	20	IT'S ALRIGHT, IT'S OK	PLATINUM	Shirley Caesar Feat. Anthony Hamilton	16
19	18	21	ONE WAY	PLATINUM	Tamela Mann	15
-	25	22	IT WILL BE ALRIGHT	PLATINUM	Alexis Spight	22
NEW	23	23	BLESS UP	PLATINUM	Jor'Dan Armstrong	23
22	23	24	THANK YOU THANK YOU JESUS	PLATINUM	Chicago Mass Choir	22
RE-ENTRY	25	25	P.O.C.G.	PLATINUM	Erica Campbell	24

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
1	1	JOEY + RORY	Hymns	4		
NO. 1 DEBUT	2	HILLSONG YOUNG & FREE	Youth Revival	1		
2	3	LAUREN DAIGLE	How Can It Be	48		
3	4	VARIOUS ARTISTS	WOW Hits 2016	23		
6	5	VARIOUS ARTISTS	Positively Risen	3		
4	6	FOR KING & COUNTRY	Run Wild, Live Free, Love Strong	77		
8	7	TOBYMAC	This Is Not A Test	30		
7	8	JEREMY CAMP	I Will Follow	56		
NEW	9	COVENANT WORSHIP	Take Heart	1		
5	10	ELEVATION WORSHIP	Here As In Heaven	4		
12	11	DANNY GOKEY	Hope In Front Of Me	69		
18	12	GG SIDEWALK PROPHETS	Something Different	23		
14	13	RED	Of Beauty And Rage	38		
13	14	JESUS CULTURE	Let It Echo	7		
NEW	15	URBANA 15 WORSHIP TEAM	Urbana 15 Worship: Live	1		
16	16	MATTHEW WEST	Live Forever	39		
17	17	CASTING CROWNS	Thrive	107		
9	18	CASTING CROWNS	A Live Worship Experience	16		
22	19	BETHEL MUSIC	We Will Not Be Shaken	59		
19	20	PASSION	Salvation's Tide Is Rising	9		
21	21	MICHAEL W. SMITH	Hymns II: Shine On Us	5		
15	22	THIRD DAY	Lead Us Back: Songs Of Worship	53		
11	23	HILLSONG UNITED	Empires	41		
28	24	HOLLYN	Hollyn (EP)	14		
20	25	LECRAE	Church Clothes 3	7		

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
1	1	VARIOUS ARTISTS	WOW Gospel 2016	5		
2	2	KIRK FRANKLIN	Losing My Religion	17		
NEW	3	VIRTUE	Fearless	1		
3	4	WILLIAM MCDOWELL	Sounds Of Revival: Live	6		
4	5	TASHA COBBS	One Place Live	28		
5	6	ANTHONY BROWN & GROUP THERAPY	Everyday Jesus	33		
RE	7	J MOSS	GFG: Reload	4		
25	8	GG VARIOUS ARTISTS	Kerry Douglas Presents Gospel Mix 2016	4		
6	9	TRAVIS GREENE	The Hill	18		
7	10	ERICA CAMPBELL	Help 2.0	45		
8	11	VARIOUS ARTISTS	WOW Gospel 2015	57		
10	12	JONATHAN MCREYNOLDS	Life Music: Stage Two	24		
9	13	DETRICK HADDON	Masterpiece	17		
NEW	14	VARIOUS ARTISTS	Mananthal Gospel: Top 10 Gospel Praise 3-CD Box Set	1		
13	15	MARVIN SAPP	You Shall Live	40		
16	16	CASEY J	The Truth	44		
14	17	VARIOUS ARTISTS	Billboard #1 Gospel Hits	56		
15	18	CHARLES JENNINGS & FELLOWSHIP (CHICAGO)	Any Given Sunday	51		
RE	19	REGINA BELLE	The Day Life Began	3		
17	20	BRIAN COURTNEY WILSON	Worth Fighting For	47		
11	21	VARIOUS ARTISTS	Mananthal Music: Top 15 Gospel Praise Hits	20		
21	22	VARIOUS ARTISTS	Icon: Gospel Worship	29		
20	23	VARIOUS ARTISTS	God Cares For U: Give Him Glory	5		
24	24	DR. ALVIN E. HALLER & PRESENTS ENJOY TABERNACLE	The Experience	9		
19	25	VARIOUS ARTISTS	Mananthal Music: Top 25 Gospel Praise Songs	16		



Hillsong Y&F Debuts

Hillsong Young & Free's *Youth Revival* launches at No. 2 on Top Christian albums with 10,000 sold, according to Nielsen Music. The act previously tallied two No. 1s: *We Are Young & Free* (2013) and its *This Is Living EP* (2015). The collective is a millennial-targeted spinoff of Hillsong United. "We're a diverse group of people from various backgrounds," Hillsong Young & Free's Laura Toggs tells *Billboard*. "There's a fusion of styles and sounds here and [it's] difficult to categorize, yet there's definitely a mission at work to make music that attracts a young audience."

On Top Gospel Albums, *Virtue's Fearless* enters at No. 3 (2,000), marking the all-female trio's best start and rank among seven appearances. The set surpasses the No. 4 peaks of 1999's *Get Ready* and 2001's *Virtuosity!*

Byron Cage notches his fourth Hot Gospel Songs top 10 as "Like No Other" lifts 11-10. The track is his first to reach the region since "Great and Mighty" (No. 8, 2012). Cage topped the chart for seven weeks in 2006 with "I Will Bless The Lord."

Meanwhile, *Trisha Yearwood*, who has placed 45 entries on Hot Country Songs (1991-2014), makes her first showing on a *Billboard* Christian chart as "Broken" debuts at No. 48 on Hot Christian Songs. The ballad is a remake of *Lifehouse's* No. 7 Adult Top 40 hit in 2008 and is from the soundtrack to *The Passion* (March 18). Yearwood plays Mary, mother of Jesus, in Fox's March 20 live musical based on Christ's last days.

-Jim Asker

Dance/Electronic

March 19
2016
billboard

HOT DANCE/ELECTRONIC SONGS™						
WEEKS AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SON/DARTER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	ROSES The Chainsmokers Feat. Rozes THE CHAINSMOKERS (SON/DARTER)	DISRUPTOR/COLUMBIA	1	38
6	5	2	DG AG SG NEVER FORGET YOU ZARA LARSSON & MNEK	SONIC GROoves/SONIC	2	23
3	2	3	SUGAR ROBIN SCHULZ FEATURING FRANCESCO YATES	DISRUPTOR/COLUMBIA	2	32
4	4	4	MIDDLE DJ SNAKE FEATURING BIPOLAR SUNSHINE	SONIC GROoves/SONIC	4	20
2	3	5	LEAN ON Major Lazer & DJ Snake Feat. MO DJ SNAKE, MAJOR LAZER, DJ SNAKE, MO, MAJOR LAZER, DJ SNAKE, MAJOR LAZER, DJ SNAKE, MAJOR LAZER	MAJOR LAZER	1	53
10	6	6	DON'T LET ME DOWN The Chainsmokers Feat. Daya	DISRUPTOR/COLUMBIA	6	4
8	7	7	HOW DEEP IS YOUR LOVE Calvin Harris & Disciples CALVIN HARRIS, DISCIPLES, CALVIN HARRIS, DISCIPLES, CALVIN HARRIS, DISCIPLES	FLY EYE/COLUMBIA	2	33
9	9	8	DESSERT DAWIN	CASABLANCA/EPUBLIC	5	40
16	12	9	FAST CAR Jonas Blue Feat. Dakota	JONAS BLUE/SONIC	9	8
7	8	10	BANG MY HEAD David Guetta Feat. Sia & Fetty Wap	WHAT A MUSIC/WARFONE/WARNER BROS.	5	21
11	10	11	STAY Kygo Feat. Maty Noyes	ULTRA/REX	8	13
12	13	12	FADED Alan Walker	DISRUPTOR/COLUMBIA	12	8
15	11	13	LIGHT IT UP Major Lazer Feat. Nyla	MAJOR LAZER	11	15
		14	CANDYMAN Zedd & Aloe Blacc	DISRUPTOR/COLUMBIA	14	1
17	16	15	IN MY ROOM Yellow Claw & DJ Mustard Feat. Ty Dolla Sign & Tyga	DISRUPTOR/COLUMBIA	12	14
14	15	16	MAGNETS Disclosure Feat. Lorde	DISRUPTOR/COLUMBIA	8	24
27	21	17	WORKING FOR IT ZHU x Skrillex x They	DISRUPTOR/COLUMBIA	13	19
19	18	18	NEVER BE LIKE YOU Flume Feat. Kai	DISRUPTOR/COLUMBIA	16	6
18	17	19	RUNNING OUT Matoma & Astrid S	DISRUPTOR/COLUMBIA	14	13
21	19	20	COMING OVER Dillon Francis & Kygo Feat. James Hersey	DISRUPTOR/COLUMBIA	16	23
		21	SOMEONE WHO CAN DANCE Icona Pop	RECORD COMPANY/TELEVISION BEACONS/SONIC	21	1
20	20	22	THE GIRL IS MINE 99 Souls Feat. Destiny's Child & Brandy	DISRUPTOR/COLUMBIA	20	7
		23	IN THE MORNING ZHU	MIND OF A GENIUS/COLUMBIA	23	1
22	23	24	THE BUZZ Hermitude Feat. Big K.R.I.T., Mataya & Young Tapz	DISRUPTOR/COLUMBIA	13	17
23	25	25	UNTIL YOU WERE GONE The Chainsmokers & Tritonal Feat. Emily Warren	DISRUPTOR/COLUMBIA	21	24
24	26	26	DADDY PSY Feat. CL	DISRUPTOR/COLUMBIA	6	14
30	29	27	HEADING HOME Griffin Feat. Josel Salvat	DISRUPTOR/COLUMBIA	22	6
28	28	28	NEW YORK CITY The Chainsmokers	DISRUPTOR/COLUMBIA	25	19
35	32	29	LITHIUM Athena	DISRUPTOR/COLUMBIA	29	5
36	33	30	DON'T BE SO HARD ON YOURSELF Jess Glynne	ATLANTIC	21	9
31	31	31	SMOKE FILLED ROOM Mako	DISRUPTOR/COLUMBIA	27	12
26	24	32	TRUE ORIGINAL Dave Aude Feat. Andy Bell	DISRUPTOR/COLUMBIA	24	8
		33	HEY Fals Feat. Afrojack	DISRUPTOR/COLUMBIA	33	1
43	36	34	LONE DIGGER Caravan Palace	DISRUPTOR/COLUMBIA	34	9
29	27	35	STRANDED Dirty Disco Feat. Inaya Day	DISRUPTOR/COLUMBIA	27	7
		36	THIS IS LOVE Tritonal Feat. Chris Ramos & Shanahan	DISRUPTOR/COLUMBIA	36	1
32	30	37	I'M IN CONTROL AfunaGeorge Feat. Popcaan	DISRUPTOR/COLUMBIA	23	6
		38	DYING FOR YOU Otto Knows Feat. Lindsey Stirling & Alex Aris	DISRUPTOR/COLUMBIA	38	1
37	34	39	BLACKOUT Tritonal Feat. Steph Jones	DISRUPTOR/COLUMBIA	28	5
40	39	40	RED LIPS GTA Feat. Sam Bruno	DISRUPTOR/COLUMBIA	23	14
42	40	41	FORBES Bogore & G-Eazy	DISRUPTOR/COLUMBIA	40	19
34	35	42	HIGHER PLACE Dimilri Vegas & Like Mike Feat. Ne-Yo	DISRUPTOR/COLUMBIA	18	16
41	38	43	WATERBED The Chainsmokers Feat. Waterbed	DISRUPTOR/COLUMBIA	36	11
		44	SEX Cheal Codes x Kris Kross Amsterdam	DISRUPTOR/COLUMBIA	44	1
		45	FUTURE FUNK Nicky Romero & Nile Rodgers	DISRUPTOR/COLUMBIA	45	1
44	42	46	IT'S STRANGE Louis The Child Feat. k.flay	DISRUPTOR/COLUMBIA	42	3
33	37	47	I'M BURNING UP Karine Hannah & Dave Aude	DISRUPTOR/COLUMBIA	33	6
47	44	48	REALITY Lost Frequencies Feat. Janieck DeVry	DISRUPTOR/COLUMBIA	37	11
45	43	49	BOOM Major Lazer Feat. MOTI, Ty Dolla \$ign, Wizkid & Kranium	DISRUPTOR/COLUMBIA	27	11
		50	BEAUTIFUL HEARTBEAT MORTEN Feat. Frida Sundemo	DISRUPTOR/COLUMBIA	46	2

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/PROMOTION LABEL	Title	WKS. ON CHART		
2	1	VARIOUS ARTISTS Now That's What I Call It! 2016 SONIC GROoves/SONIC	11	11		
	2	CHARLI XCX VROOM VROOM (EP)	1	1		
	3	THE CHAINSMOKERS Bouquet (EP)	19	19		
	4	ATINA BARAZ & GALIMATIAS Urban Flora (EP)	42	42		
13	5	CAPITAL KINGS II	19	19		
9	6	MAJOR LAZER Peace Is The Mission	40	40		
23	7	DAVID GUETTA Listen	53	53		
10	8	SKRILLEX & DIPLO Skrillex And Diplo Present Jack U	54	54		
12	9	DISCLOSURE Caracal	23	23		
16	10	SOUNDTRACK The Martian: Songs From	14	14		
11	11	MASSIVE ATTACK Ritual Spirit (EP)	6	6		
4	12	ALEX NEWELL Power (EP)	2	2		
14	13	ERIC PIPYDZ Opus	4	4		
	14	JOHN DIGWEED John Digweed Live In: Montreal	1	1		
	15	VARIOUS ARTISTS Ministry Of Sound: Clubbers Guide 2016	1	1		
	16	LOUIE VEGA Louie Vega Starring...XXVIII	1	1		
	17	WIWEEK The Free And Revellious (EP)	1	1		
	18	ROBIN SCHULZ Sugar	2	2		
15	19	JAMIE XX In Colour	40	40		
22	20	POWER MUSIC WORKOUT 55 Smash Hits/Remixes, Vol. 3	9	9		
18	21	PURITY RING Another Eternity	53	53		
1	22	VARIOUS ARTISTS Star Wars Headspace	2	2		
20	23	CALVIN HARRIS Motion	67	67		
8	24	MOODYMANN DJ-Kicks	2	2		
	25	FEDDE LE GRAND Something Real	1	1		

DANCE/ELECTRONIC DIGITAL SONGS™						
LAST WEEK	THIS WEEK	TITLE PRODUCER (SON/DARTER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART	
1	1	ROSES The Chainsmokers Feat. Rozes THE CHAINSMOKERS (SON/DARTER)	DISRUPTOR/COLUMBIA	1	38	
3	2	NEVER FORGET YOU Zara Larsson & MNEK	SONIC GROoves/SONIC	2	23	
4	3	MIDDLE DJ Snake Feat. Bipolar Sunshine	SONIC GROoves/SONIC	4	20	
2	4	SUGAR Robin Schulz Feat. Francesco Yates	DISRUPTOR/COLUMBIA	2	32	
	5	CANDYMAN Zedd & Aloe Blacc	DISRUPTOR/COLUMBIA	14	1	
6	6	DON'T LET ME DOWN The Chainsmokers Feat. Daya	DISRUPTOR/COLUMBIA	6	4	
7	7	DESSERT Dawin	CASABLANCA/EPUBLIC	5	40	
5	8	STOLE THE SHOW Kygo Feat. Parson James	ULTRA/REX	8	13	
9	9	LEAN ON Major Lazer & DJ Snake Feat. MO	MAJOR LAZER	1	53	
9	10	BANG MY HEAD David Guetta Feat. Sia & Fetty Wap	WHAT A MUSIC/WARFONE/WARNER BROS.	5	21	
	11	SOMEONE WHO CAN DANCE Icona Pop	RECORD COMPANY/TELEVISION BEACONS/SONIC	21	1	
15	12	FAST CAR Jonas Blue Feat. Dakota	JONAS BLUE/SONIC	9	8	
13	13	HOW DEEP IS YOUR LOVE Calvin Harris & Disciples	FLY EYE/COLUMBIA	2	33	
11	14	WHERE ARE U NOW Skrillex & Diplo With Justin Bieber	MAJOR LAZER	5	54	
	15	IN THE MORNING ZHU	MIND OF A GENIUS/COLUMBIA	23	1	
16	16	TURN DOWN FOR WHAT DJ Snake & Lil Jon	DISRUPTOR/COLUMBIA	116	116	
20	17	FADED Alan Walker	DISRUPTOR/COLUMBIA	12	8	
17	18	MAGNETS Disclosure Feat. Lorde	DISRUPTOR/COLUMBIA	8	24	
12	19	TITANIUM David Guetta Feat. Sia	WHAT A MUSIC/WARFONE/WARNER BROS.	5	220	
14	20	A SKY FULL OF STARS Coldplay	PARLOPHONE/ATLANTIC	88	88	
25	21	LIGHT IT UP Major Lazer Feat. Nyla	MAJOR LAZER	11	15	
22	22	OCEAN DRIVE Duke Dumont	DISRUPTOR/COLUMBIA	24	24	
23	23	HOLD MY HAND Jess Glynne	ATLANTIC	43	43	
	24	FUTURE FUNK Nicky Romero & Nile Rodgers	DISRUPTOR/COLUMBIA	45	1	
28	25	NEVER BE LIKE YOU Flume Feat. Kai	DISRUPTOR/COLUMBIA	16	6	



Sweet Spot

Zedd and Aloe Blacc bow on Hot Dance/Electronic Songs at No. 14 with "Candyman," which starts with 15,000 sold and 964,000 U.S. streams, according to Nielsen Music. The song is a reinterpretation of **Sammy Davis Jr.'s** three-week 1972 Billboard Hot 100 No. 1 "The Candy Man" (with **The Mike Curb Congregation**), originally sung by **Aubrey Woods** in the classic 1971 film *Willy Wonka & the Chocolate Factory*. The new version is a tie-in to the 75th anniversary of M&M's.

While Zedd is a regular on Hot Dance/Electronic Songs, with 14 hits, seven top 10s and two No. 1s, "Candyman" marks Blacc's first credited vinyl. Notably, he is the uncredited vocalist on the longest-running leader in the chart's three-year history, **Avicii's** "Wake Me Up!," which spent 26 weeks at No. 1 in 2013 and 2014.

On Dance/Mix Show Airplay, three songs reach the top 10. **DJ Snake** slithers 12-8 and snags his fourth top 10 with "Middle" (featuring **Bipolar Sunshine**); **Kygo** makes his first trip to the tier as "Stay" (featuring **Maty Noyes**) jumps 14-9; and **Deorro** soars 19-10 with "I Can Be Somebody" (featuring **Erin McCarley**), his second top 10.

Shifting to Dance Club Songs, **Coldplay** scores its third leader with "Adventure of a Lifetime" (2-1). The rock group previously led with "Talk" in 2006 and the Avicii co-production "A Sky Full of Stars" in 2014. Remixed from **Audien**, **Matoma** and **E-Squire**, among others, helped Coldplay's "Adventure" lead to No. 1. —Gordon Murray

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR CURRENT DANCE/ELECTRONIC SONGS, RANKED BY MUSIC AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, STREAMING ACTIVITY DATA AS COMPILED BY NIELSEN MUSIC, SALES DATA AS COMPILED BY NIELSEN MUSIC. SONGS ARE RANKED BY CURRENT WEEKLY SALES (PHYSICAL AND DIGITAL) AND STREAMING ACTIVITY. THE WEEK'S MOST POPULAR DANCE/ELECTRONIC ALBUMS, RANKED BY MUSIC AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, SALES DATA AS COMPILED BY NIELSEN MUSIC. ALBUMS ARE RANKED BY CURRENT WEEKLY SALES (PHYSICAL AND DIGITAL) AND STREAMING ACTIVITY. NOT ALL RELEASES ARE TRACKED. © 2016, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, LLC. ALL RIGHTS RESERVED.

DANCE CLUB SONGS™ chart table with columns for Rank, Title, Artist, and Weeks on Chart. Top entry: #1 ADVENTURE OF A LIFETIME - Coldplay.

March 19 2016 Billboard

LEGEND: Bullets indicate titles with greatest weekly gains. Album Charts: Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).

CONCERT GROSSES chart table with columns for Rank, Gross, Artist, Venue, Attendance, and Promoter. Top entry: \$4,007,691 BRITNEY SPEARS at Planet Hollywood Las Vegas.



Aldean Surges With New Tour

Jason Aldean makes his mark on the Boxscore chart, landing 16 concert engagements on the ranking of the 35 top grossers.

The trek is the second tour in support of the country headliner's most recent album, Old Boots, New Dirt.

Aldean's highest ranking on the chart is No. 17, a sold-out performance at the Boardwalk Hall in Atlantic City, N.J., on Feb. 27.

Also charting with the first box-office counts from a new tour is English heavy metal band Iron Maiden.

-Bob Allen

BOXSCORE: The top-grossing concert as reported by promoters, venues, managers and booking agents. 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 for complete rules and explanations.

30 DAYS

28 Years Ago RICK ASTLEY ROLLED TO NO. 1 ON THE HOT 100

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

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

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

Then 22, the baby-faced Astley scored a second No. 1 with his follow-up single, “Together Forever,” which, like his first hit, was written and produced by Stock, Matt Aitken and Pete Waterman. During the next four years, Astley went on to land

three more Hot 100 top 10s, including two that he wrote, and three more LPs on the Billboard 200 before taking a break from the music industry in the mid-’90s.

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

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

Astley met Princess Diana after the Prince’s Trust Rock Gala at Royal Albert Hall in London in 1988.

REWINDING
THE
CHARTS



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (PRODUCER/SONWRITER)	ARTIST
1	2	4	NEVER GONNA GIVE YOU UP STOCK/AITKEN/WATERMAN/STOCK, AITKEN, WATERMAN	★ RICK ASTLEY MCA 53441
2	1	1	FATHER FIGURE G.MICHAEL (G.MICHAEL)	★ GEORGE MICHAEL COLUMBIA 38 07943
3	3	3	SHE'S LIKE THE WIND MELLOYD/SPRYUE, S.MELLOYD	★ PATRICK SWAYZE (FEATURING WENDY FRASER) MCA 3 503
4	4	8	I GET WEAR RICHWELLS/ED RICHWELLS	★ RELINDA CARUSO MCA 53242
5	8	15	ENDLESS SUMMER NIGHTS HARRIS/CLARK	★ RICHARD MARK EMI MANHATTAN 50113

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JAMES BAY

CHAOS AND THE CALM
2 MILLION ALBUMS SOLD WORLDWIDE

ARTIST DEVELOPMENT STORY OF THE YEAR

“LET IT GO”

50M + VIDEO VIEWS • #1 iTunes / ALTERNATIVE CHART
#1 MOST ADDED / TOP 40 • TOP 5 / HOT AC

WINNER BRIT AWARDS 2016 MALE ARTIST

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

Billboard

“**...Oozing taste and
musicianship**”

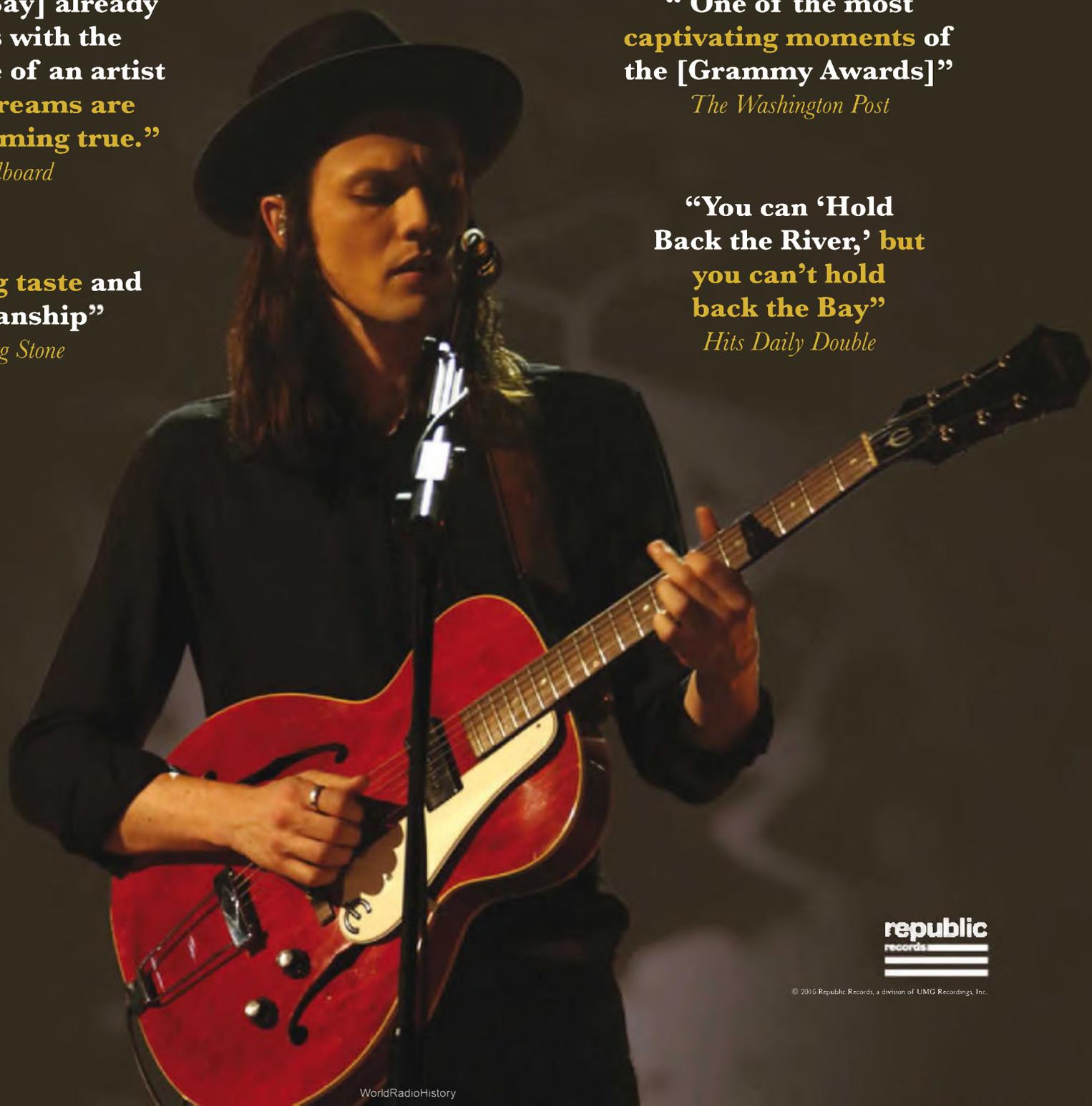
Rolling Stone

“**One of the most
captivating moments of
the [Grammy Awards]**”

The Washington Post

“**You can ‘Hold
Back the River,’ but
you can’t hold
back the Bay**”

Hits Daily Double



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TROYE SIVAN

"...THE PROTOTYPE FOR TOMORROW'S GLOBAL POP STAR."
—**THE NEW YORK TIMES**

"ONE OF MUSIC'S BRIGHTEST NEW STARS" —**BUZZFEED**

"STELLAR DEBUT ALBUM" ★★★★★ —**ROLLING STONE**

"ONE OF THE MOST IMPORTANT YOUNG ARTISTS TODAY" —**MTV**

"21ST CENTURY POP CULTURE ICON" —**DAZED**

"TROYE SIVAN IS THE NEXT PRINCE OF POP." —**ELLE**

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