

We gotta make a change...
It's time for us as a people to start makin' some changes.
Let's change the way we eat, let's change the way we live
and let's change the way we treat each other.
You see the old way wasn't working so it's on us to do
what we gotta do, to survive.

-TUPAC SHAKUR

YOUR MESSAGE CONTINUES
TO EDUCATE,
INSPIRE AND
CHANGE THE WORLD.

CONGRATULATIONS
TO TUPAC SHAKUR,
HIS FAMILY AND ESTATE
ON HIS INDUCTION
INTO THE
ROCK AND ROLL HALL OF FAME.







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Thank you to the music creators, production team, partners, and fans who made this an extraordinary GRAMMY season.

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The GRAMMYs®

billboard HOT 100



Minaj's three new singles, all issued March 10, combined for more than 21 million U.S. streams.

Nicki Minaj Passes Aretha Franklin For Hot 100 Record

NICKI MINAJ MAKES HISTORY ON THE BILLBOARD HOT 100 as she bests **Aretha Franklin** for the most total appearances among women in the chart's 58-year history. Minaj debuts three songs (on the Hot 100 dated April 1): "No Frauds," with **Drake** and **Lil Wayne** (No. 14), "Regret in Your Tears" (No. 61) and "Changed It," also with Lil Wayne (No. 71). Minaj ups her count to 76 career Hot 100 entries (32 as a lead), surpassing Franklin's output of 73. (The Queen of Soul held the mark for the most Hot 100 visits among women for nearly 40 years, beginning June 18, 1977.)

Minaj's latest songs were all released March 10 and debut in the top 15 of the Digital Song Sales chart. Her **Remy Ma** diss track "Frauds" flies in at No. 2 with 79,000 downloads sold in the week ending March 16, according to Nielsen Music; "Regret" bows at No. 10 (39,000); and "Changed" enters at No. 13 (35,000). The titles sport first-week totals of 12.1 million, 4.4 million and 4.8 million U.S. streams, respectively, in the tracking week.

Among all acts, the cast of Fox's *Glee* leads with 207 titles on the Hot 100, followed by Lil Wayne (now with 135) and Drake (133). Minaj is in ninth place among all artists. —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 Shape Of You ▲	STEVE MAC, E. SHEERAN (E. C. SHEERAN, J. MCDAID, S. MCCURCHEON)	Ed Sheeran	ATLANTIC	1	10
4	3	2	AG SG That's What I Like	SHAMPOO PRESS & CURL, STEREO TYPES (BRUNO MARS, P. M. LAWRENCE, L. C. BROWN, L. E. FAUNTERROY, I. L. YIP, J. ROMAN, L. J. REEVES, R. C. MCCULLOUGH III)	Bruno Mars	ATLANTIC	2	9
2	2	3	Bad And Boujee ▲	METRO BOOMING, G. KOOP (K. CEPHUS, O. K. MARSHALL, L. T. WAYNE, R. MANDELL)	Migos Feat. Lil Uzi Vert	QUALITY CONTROL/300	1	18
3	4	4	I Don't Wanna Live Forever (Fifty Shades Darker)	J. ANTONOFF (T. SWIFT, S. DEW, J. ANTONOFF)	Zayn/Taylor Swift	UNIVERSAL STUDIOS/BIG MACHINE/RCA/REPUBLIC	2	14
11	12	5	DG I Feel It Coming	DAFT PUNK, DOC MCKINNEY, CIRKUT, THE WEEKND (A. TESAYE, I. BANGALTER, C. DEHOMEN-CHRISTOM, MCKINNEY, H. R. WALTER, E. CHEDEVILLE)	The Weeknd Feat. Daft Punk	XO/REPUBLIC	5	17
8	6	6	Tunnel Vision	METRO BOOMING, J. L. LELLEN, C. BEATZ (D. OCTAVE, L. T. WAYNE, J. H. LELLEN, K. GOMRINGERT, G. M. RINGER)	Kodak Black	DOLLA Z N DEALZ/ATLANTIC	6	4
6	5	7	Love On The Brain ▲	F. BALL (F. BALL, J. ANGEL, R. FENTY)	Rihanna	WESTBURY ROAD/ROC NATION	5	22
5	11	8	Something Just Like This	THE CHAINSMOKERS (A. TAGGART, C. A. J. MARTIN, G. R. BERRYMAN, J. M. BUCKLAND, W. CAMPION)	The Chainsmokers & Coldplay	DISRUPTOR/COLUMBIA	5	4
7	7	9	Paris ●	THE CHAINSMOKERS (A. TAGGART, K. ERIKSSON, F. HAGGSIAM)	The Chainsmokers	DISRUPTOR/COLUMBIA	6	9
14	14	10	iSpy	I. PORTILLO, L. KALE (K. HARVEY, L. L. YACHTY)	KYLE Feat. Lil Yachty	INDIE-POP/QUALITY CONTROL/MOTOWN/CAPTOL/ATLANTIC	10	12

Billboard Hot 100

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MICHAEL RAY
Think a Little Less



The track also climbs to No. 3 on Hot Country Songs, marking the singer's highest placement on the chart.

"Think a Little Less" was released in 2015. How does it feel to see it chart now?

This song taught me about how to work a single. We believed in it when we heard it as a demo two years ago, and thankfully, country radio believed in it too. Seeing a song get a second breath of air, a second life, is pretty amazing.

Who are some artists that inspire you outside of country music?

I listen to **Ed Sheeran, Macklemore, Bruno Mars, Green Day** — I grew up in the punk-rock era. In music, we can all learn from each other, no matter the genre.

I mean, **Drake** quotes a **George Strait** line in "H.Y.F.R.!" That shows there really are no boundaries.

Will the follow-up to your 2015 self-titled album feature more original songwriting?

I write for my records and pitch songs, just like outside songs get pitched to me — may the best song win. Nashville has the best songwriters, and one of the cool things about cutting an outside song is that the songwriter is living their dream and you're living yours. You couldn't do one without the other.

—TAYLOR WEATHERBY



5

THE WEEKND FEAT. DAFT PUNK
I Feel It Coming

Sparked by the March 9 premiere of its official music video and a 69-cent iTunes Store sale tag, the song hits the top five of the Hot 100, surging by 78 percent to 55,000 sold.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
9	8	11	Bounce Back ●	HIT MAKER (S.M. ANDERSON, C. WARD, L. WAYNE, A.C. JOHNSON, J. FELTON, K. WEST)	Big Sean	G.O.O.D./DEF JAM	6	19
24	9	12	Rockabye	J.PATTERSON, M.RALPH, STEVE MAC (J.PATTERSON, D.WROLDSEN, S.MCCUTCHEON, A.MALIK, S.PHENIX)	Clean Bandit Feat. Sean Paul & Anne-Marie	BIG BEAT/ATLANTIC/RRP	9	15
10	10	13	Closer ▲	THE CHAINSMOKERS, S.C. FRANK, LOUIS THE CHILD (A. TAGGART, S.C. FRANK, J.KENNETT, A. RAJGOPALAN, S. LADELKING)	The Chainsmokers Feat. Halsey	DISRUPTOR/COLUMBIA	1	33
HOT SHOT DEBUT		14	No Frauds	MURDA BEAT, Z. CUBEA, Z. JOTI MARAJ, D.CARTER, A. GRAHAM, M. JAZZARD	Nicki Minaj, Drake & Lil Wayne	YOUNG MONEY/CASH MONEY/REPUBLIC	14	1
12	13	15	Chained To The Rhythm	MAX MARTIN (A. PAYAMI), KATY PERRY, J.K.HINDLIN, J. RYAN, J. TRANTER, P. SHAOUY	Katy Perry Feat. Skip Marley	CAPITOL	4	5
32	20	16	Cold	PHILIP RYAN, J. KASH (A.N. LEVINE, J.K.HINDLIN, J. RYAN, J. TRANTER, P. SHAOUY)	Maroon 5 Feat. Future	222/INTERSCOPE	16	5
22	18	17	It Ain't Me	KYGO, ANDREW WATT (K.YGO, A.WOTMAN, B.LEE, A.TAMPOSIS, S.GOMEZ)	Kygo x Selena Gomez	ULTRA/RCA/INTERSCOPE	12	5
20	17	18	Body Like A Back Road	Z.CROWELL (S.HUNT, Z.CROWELL, J.OSBORNE, S.MCANALLY)	Sam Hunt	MCA NASHVILLE	17	7
46	32	19	Mask Off	METRO BOOMIN (N.D.WILBURN, L.WAYNE)	Future	A-1/FREEBANDZ/EPIC	19	4
17	15	20	Mercy	J.GOSLING, J.T. GEIGER II (S.MENDES, T.GEIGER, D.FARKER, J.JUBER)	Shawn Mendes	ISLAND/REPUBLIC	15	26

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
26	28	21	Say You Won't Let Go ▲	A.BETZKE, B.SPENCE (J.A.AB) (HUR, S.SOLOMON, J.ORMANDY)	James Arthur	COLUMBIA	21	21
18	16	22	24K Magic ▲	SHAMPOO PRESS & CURL (BRUNO MARS, P.M.LAWRENCE II, C.B.BROWN)	Bruno Mars	ATLANTIC	4	23
21	25	23	Down	J.K.LLOYD (J.K.LLOYD, S.L.GONGOL)	Marian Hill	PHOTO FINISH/REPUBLIC	21	9
27	27	24	Issues	STARGATE, BENNY BLANCO (J.MICHAELS, J.TRANTER, B.J.LEVIN, T.E.HERMANNSEN, M.S.ERIKSEN)	Julia Michaels	REPUBLIC	24	8
19	21	25	Scars To Your Beautiful ▲	POP, OAKWUD, S.KOLE (A.CARACCIOLO, A.WANSELUWELDER, C.TILLMAN)	Alessia Cara	EP/DEF JAM	8	29
31	30	26	T-Shirt	NARD, B.RACKLEY, XL (L.O.K.MARSHALL, K.CEPHUS, K.K.BALL, J.BROSSER, B.RACKLEY)	Migos	QUALITY CONTROL/300	19	9
28	34	27	Stay	ZEDD, L.WIKLUND (A.ZASLAVSKI, A.CARACCIOLO, J.PARMENTIER, L.WIKLUND, S.AARONS, A.FROEN)	Zedd & Alessia Cara	INTERSCOPE	27	3
13	24	28	Can't Stop The Feeling! ▲	J.TIMBERLAKE, MAX MARTIN (SHELLBACK, J.TIMBERLAKE, MAX MARTIN, SHELLBACK)	Justin Timberlake	VILLA 40/DREAMWORKS/RCA	1	45
15	22	29	Bad Things ▲	THE FUTURE BICS (R.C.BAKER, A.SCHWARTZ, J.HAUBOLD, RAN, MIOVEK, CABELLO, A.SCALZO)	Machine Gun Kelly x Camila Cabello	515BX/BAD BOY/EPIC/INTERSCOPE	4	20
23	26	30	Starboy ▲	DAFT PUNK, DOC MCKINNEY, CIRKUT, THE WEEKND (A.TESFAYE, J.BANGALTER, C.DE HONNEF, CHRISTO, MCKINNEY, H.WALTER, K.QUENNEVILLE)	The Weeknd Feat. Daft Punk	XQ/REPUBLIC	1	26
16	23	31	Fake Love	VINYL, FRANK DUKES (A.GRAHAM, A.HERNANDEZ, A.FEENY, B.HAZZARD)	Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	8	21
35	33	32	Congratulations	FRANK DUKES, METRO BOOMIN (A.POST, L.BELL, A.FEENY, K.MARSHALL, L.WAYNE, C.A.ROSEN)	Post Malone Feat. Quavo	REPUBLIC	32	12
40	36	33	Swang	PNASTY (A.J.SAROVAN, K.L.BROWN, P.R.SLAUGHTER)	Rae Sremmurd	EAR DRUMNER/INTERSCOPE	33	13
60	48	34	Rolex	NOT LISTED (J.MILLER, T.S.HARRIFF, P.ALEXANDER, A.BOWLES, M.BOWLES)	Ayo & Teo	SHO'NUFF/ZONE 4	34	5
51	38	35	Location	SYKENSE, SMASH, DAVID BIGGIE, TUNJI ICE (K.AROBINSON, J.SCRUBS, S.DJIMINEZ, KURTIDJGE, A.GONZALEZ)	Khalid	RIGHT HAND/RCA	35	10
25	31	36	Don't Wanna Know	THE ARCADE BENNY BLANCO, LOUIE LASCIC (B.J.LEVIN, RYAN K.HINDLIN, A.MALIK, MCKENZIE, M.L.SABRY, ABDALLAH, A.N. LEVINE)	Maroon 5 Feat. Kendrick Lamar	222/INTERSCOPE	6	23
44	42	37	Dirt On My Boots ●	B.BUTLER, J.PARDI (R.AKINS, J.FRASURE, A.GORLEY)	Jon Pardi	CAPITOL NASHVILLE	37	15
30	29	38	Million Reasons	MRONSON, LADY GAGA (S.G.GERMANOTTA, H.LINDSEY, M.DRONSON)	Lady Gaga	STREAMLINE/INTERSCOPE	4	17
100	19	39	Green Light	LORDE, J.ANTONOFF, FRANK DUKES (E.MILY, YELICH-O'CONNOR, J.ANTONOFF, J.LITTLE)	Lorde	LAVA/REPUBLIC	19	3
29	35	40	Black Beatles	MIKE WILL MADE IT (A.J.S.BROWN, K.U.BROWN, M.L.WILLIAMS, R.DAVIS)	Rae Sremmurd Feat. Gucci Mane	EAR DRUMNER/INTERSCOPE	1	27
36	40	41	Let Me Love You ▲	DJ SNAKE, ANDREW WATT (W.S.E.GRIGAHICINE, J.D.BIEBER, A.WOTMAN, A.TAMPOSIS, B.LEE, L.BELL)	DJ Snake Feat. Justin Bieber	DJ SNAKE/INTERSCOPE	4	32
59	41	42	Believer	MATTIMAN & ROBIN (DREYON, L.D.SV, SERMON, B.MCGEE, D.PLATZMAN, R.FREDRIKSSON, M.LARSSON, L. TRANTER)	Imagine Dragons	KODJINAKORNER/INTERSCOPE	41	6
41	43	43	Water Under The Bridge ●	G.KURSTIN (A.L.B.ADKINS, G.KURSTIN)	Adele	XL/COLUMBIA	26	19
47	51	44	Party	B.MATLIC, M.BROWN, F.BENTLEY, C.DOITSON, L.N.ANDERSON, B.J.TURNER, JR., B.BRADFORD, R.DAVIS, L.RAYMOND IV)	Chris Brown Feat. Usher & Gucci Mane	RCA	40	13
43	44	45	Heathens ▲	MELZOND, L.OSPH (L.OSPH)	twenty one pilots	DC/ATLAS WATERGROW/ATLANTIC/RUBBY BY RAMON/RRP	2	39
53	60	46	How Far I'll Go	M.MANCINAL, M.MIRANDA (L.M.MIRANDA)	Auli'i Cravalho	WALT DISNEY	41	14
56	46	47	Make Me (Cry) ●	L.ABRINTH (N.CYRUS, L.ABRINTH)	Noah Cyrus Feat. Labrinth	RECORDS	46	14
34	52	48	Slide	CALVIN HARRIS (C.CALVIN HARRIS, FRANK O.CEAN, O.K.MARSHALL, K.CEPHUS)	Calvin Harris Feat. Frank Ocean & Migos	FLY EYE/COLUMBIA	34	3
38	47	49	Caroline	AMINE, J.P.MEJIA (A.A.DANIEL, J.P.MEJIA)	Amine	REPUBLIC	11	28
57	57	50	Goosebumps ●	CARDON (THE BEAT, CUBA) (Z.TOX, T.BRAYS, SCOTT, K.L.DUCKWORTH, L.RIA, T.OUR, T.GOWRINGER, K.GOWRINGER, J.DAJOSON)	Travis Scott	GRAND Hustle/EPIC	50	19

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
49	54	51	Both		Gucci Mane feat. Drake	GUWOP/ATLANTIC	41	13
75	39	52	Castle On The Hill		Ed Sheeran	ATLANTIC	6	10
52	56	53	Despacito		Luis Fonsi feat. Daddy Yankee	UNIVERSAL MUSIC/LATINO/UMLE	52	9
55	58	54	Think A Little Less		Michael Ray	ATLANTIC/WEA	54	12
58	63	55	Everyday		Ariana Grande feat. Future	REPUBLIC	55	5
83	69	56	Redbone		Childish Gambino	MCDI/GLASSNOTE	48	15
54	64	57	Deja Vu		J. Cole	DREAMVILLE/ROC NATION/INTERSCOPE	7	14
62	68	58	Play That Song		Train	COLUMBIA	41	16
37	66	59	Selfish		Future feat. Rihanna	A-1/FREEBANDZ/EPIC	37	3
-	37	60	Perfect		Ed Sheeran	ATLANTIC	37	2
NEW		61	Regret In Your Tears		Nicki Minaj	YOUNG MONEY/CASH MONEY/REPUBLIC	61	1
42	55	62	Better Man		Little Big Town	CAPTOL NASHVILLE	34	20
-	53	63	Galway Girl		Ed Sheeran	ATLANTIC	53	2
68	65	64	Fast		Luke Bryan	CAPTOL NASHVILLE	64	8
66	61	65	Look At Me!		XXXTENTACION	XXXTENTACION/BAD VIBES FOREVER/EMPIRE RECORDINGS	61	6
74	73	66	Hurricane		Luke Combs	RIVER HOUSE/COLUMBIA NASHVILLE	66	5
61	62	67	Shining		DJ Khaled feat. Beyoncé & Jay Z	WE THE BEST/EPIC	57	5
85	80	68	In Case You Didn't Know		Brett Young	BMLG	68	6
82	79	69	Heavy		Linkin Park feat. Kiiara	MACHINE SHOP/WARNER BROS.	52	4
70	70	70	Any Ol' Barstool		Jason Aldean	MACON/BROKEN BOW	70	8
NEW		71	Changed It		Nicki Minaj & Lil Wayne	YOUNG MONEY/CASH MONEY/REPUBLIC	71	1
NEW		72	Chanel		Frank Ocean	BLONDED	72	1
65	71	73	Moves		Big Sean	G.O.O.D./DEF JAM	38	12
64	77	74	Draco		Future	A-1/FREEBANDZ/EPIC	46	4
71	78	75	Call On Me		Starley	LOUDER THAN LIFE/EPIC	70	11
80	89	76	How Far I'll Go		Alessia Cara	EP/DEF JAM/WALT DISNEY	56	15
67	76	77	Party Monster		The Weeknd	XO/REPUBLIC	16	17
NEW		78	Liability		Lorde	LAVA/REPUBLIC	78	1
89	86	79	Losin Control		Russ	COLUMBIA	79	3
84	85	80	Road Less Traveled		Lauren Alaina	19/INTERSCOPE/MERCURY NASHVILLE	80	8

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LORDE
Liability



The second taste of **Lorde's** second LP *Melodrama* (due June 16) enters the April 1 Billboard Hot 100 as "Liability" debuts at No. 78. The ballad bows on the Digital Song Sales chart at No. 27 (27,000 first-week downloads sold in the frame ending March 16, according to Nielsen Music), while adding 4.7 million U.S. streams. Meanwhile, the set's lead radio single, "Green Light" (down 19-39 on the Hot 100 after its second full week of tracking), jumps 17-15 on the Alternative Songs airplay chart and 26-23 on the Mainstream Top 40 tally. —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
96	95	81	Hometown Girl		Josh Turner	MCA NASHVILLE	81	3
50	67	82	I Got You		Bebe Rexha	WARNER BROS.	43	11
79	88	83	Kill A Word		Eric Church feat. Rhianon Giddens	EMINASHVILLE	71	14
81	87	84	The Weekend		Brantley Gilbert	VALORY	69	11
-	49	85	Dive		Ed Sheeran	ATLANTIC	49	2
63	82	86	Sober Saturday Night		Chris Young feat. Vince Gill	RCA NASHVILLE	47	11
93	92	87	The Fighter		Keith Urban feat. Carrie Underwood	HIT RED/CAPTOL NASHVILLE	53	6
RE-ENTRY		88	Black		Dierks Bentley	CAPTOL NASHVILLE	88	7
69	74	89	Today		Brad Paisley	ARISTA NASHVILLE	67	11
86	94	90	Selfish		PnB Rock	EMPIRE RECORDINGS/ATLANTIC	51	19
97	98	91	Yeah Boy		Kelsea Ballerini	BLACK RIVER	91	5
RE-ENTRY		92	You're Welcome		Dwayne Johnson	WALT DISNEY	65	9
RE-ENTRY		93	Good Drank		2 Chainz x Gucci Mane x Quavo	DEF JAM	92	2
-	59	94	Happier		Ed Sheeran	ATLANTIC	59	2
NEW		95	Prblms		6LACK	LVRN/INTERSCOPE	95	1
48	81	96	Comin Out Strong		Future feat. The Weeknd	A-1/FREEBANDZ/EPIC	48	3
90	97	97	Chantaje		Shakira feat. Maluma	SONY MUSIC/LATIN	51	18
RE-ENTRY		98	El Amante		Nicky Jam	LA INDUSTRIA/SONY MUSIC/LATIN	98	5
RE-ENTRY		99	Slippery		Migos feat. Gucci Mane	QUALITY CONTROL/300	48	6
RE-ENTRY		100	Scared To Be Lonely		Martin Garrix & Dua Lipa	STMPD RCRDS/RCA	88	3



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ADELE
Water Under The Bridge

Adele earns her eighth top 10 on Radio Songs — four each from her two most recent albums, 2011's *21* and 2015's *25* — as her latest lifts 11-10 (66 million in audience, up 6 percent).



95

6LACK
Prblms

Atlanta rapper **6LACK** (pronounced "black"; he was born **Ricardo Valentine**) makes his Hot 100 debut. "Prblms" arrives with 6.5 million U.S. streams (up 7 percent).

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. CERTIFICATION BY RIAA. SONGWRITERS: ALL RIGHTS RESERVED. BILLBOARD.COM/CHARTS

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Future photographed by Meredith Jenks on Feb. 26 at Photopia in Miami. Styling by Bobby Wesley Williams. Future wears an ELA by Eric Archibald jacket and Polo Ralph Lauren T-shirt. Learn about Future's fashion must-haves at Billboard.com.

TO OUR READERS

Billboard will publish its next issue on April 6. For 24-7 music coverage, go to Billboard.com.

Berry in 1964.

CreativeArtistsAgency

congratulates our clients on their
52nd Academy of Country Music Award™ nomination

Entertainer of the Year

CARRIE UNDERWOOD
KEITH URBAN

Male Vocalist of the Year

KEITH URBAN

Female Vocalist of the Year

KELSEA BALLERINI
MAREN MORRIS
KACEY MUSGRAVES
CARRIE UNDERWOOD

Vocal Duo of the Year

DAN + SHAY

Vocal Group of the Year

ELI YOUNG BAND
LADY ANTEBELLUM
LITTLE BIG TOWN

New Male Vocalist of the Year

§JON PARDI

New Female Vocalist of the Year

LAUREN ALAINA
CAM
BRANDY CLARK
§MAREN MORRIS

New Vocal Duo or Group
of the Year

A THOUSAND HORSES
DAN + SHAY
LOCASH

Song of the Year

“Blue Ain’t Your Color”
KEITH URBAN

“Humble and Kind”

TIM MCGRAW
LORI MCKENNA

“Kill a Word”

featuring
RHIANNON GIDDENS*

Songwriter of the Year

LORI MCKENNA

Video of the Year

“Forever Country”

ALABAMA
FAITH HILL
ALAN JACKSON
LADY ANTEBELLUM
LITTLE BIG TOWN
MARTINA MCBRIDE
TIM MCGRAW
KACEY MUSGRAVES
WILLIE NELSON
DARIUS RUCKER
RANDY TRAVIS
CARRIE UNDERWOOD
KEITH URBAN

“Humble and Kind”

TIM MCGRAW

“Peter Pan”

KELSEA BALLERINI

“Vice”

TREY FANJOY

Vocal Event of the Year

“Forever Country”

ALABAMA
FAITH HILL
ALAN JACKSON
LADY ANTEBELLUM
LITTLE BIG TOWN
MARTINA MCBRIDE
TIM MCGRAW
KACEY MUSGRAVES
WILLIE NELSON
DARIUS RUCKER
RANDY TRAVIS
CARRIE UNDERWOOD
KEITH URBAN

“May We All”

featuring
TIM MCGRAW

“Think of You”

featuring
CASSADEE POPE

Single Record of the Year

“Blue Ain't Your Color”
KEITH URBAN

“Humble and Kind”
TIM MCGRAW

“My Church”
MAREN MORRIS

Album of the Year

HERO
MAREN MORRIS
RIPCORD
NILE RODGERS
KEITH URBAN

CAA

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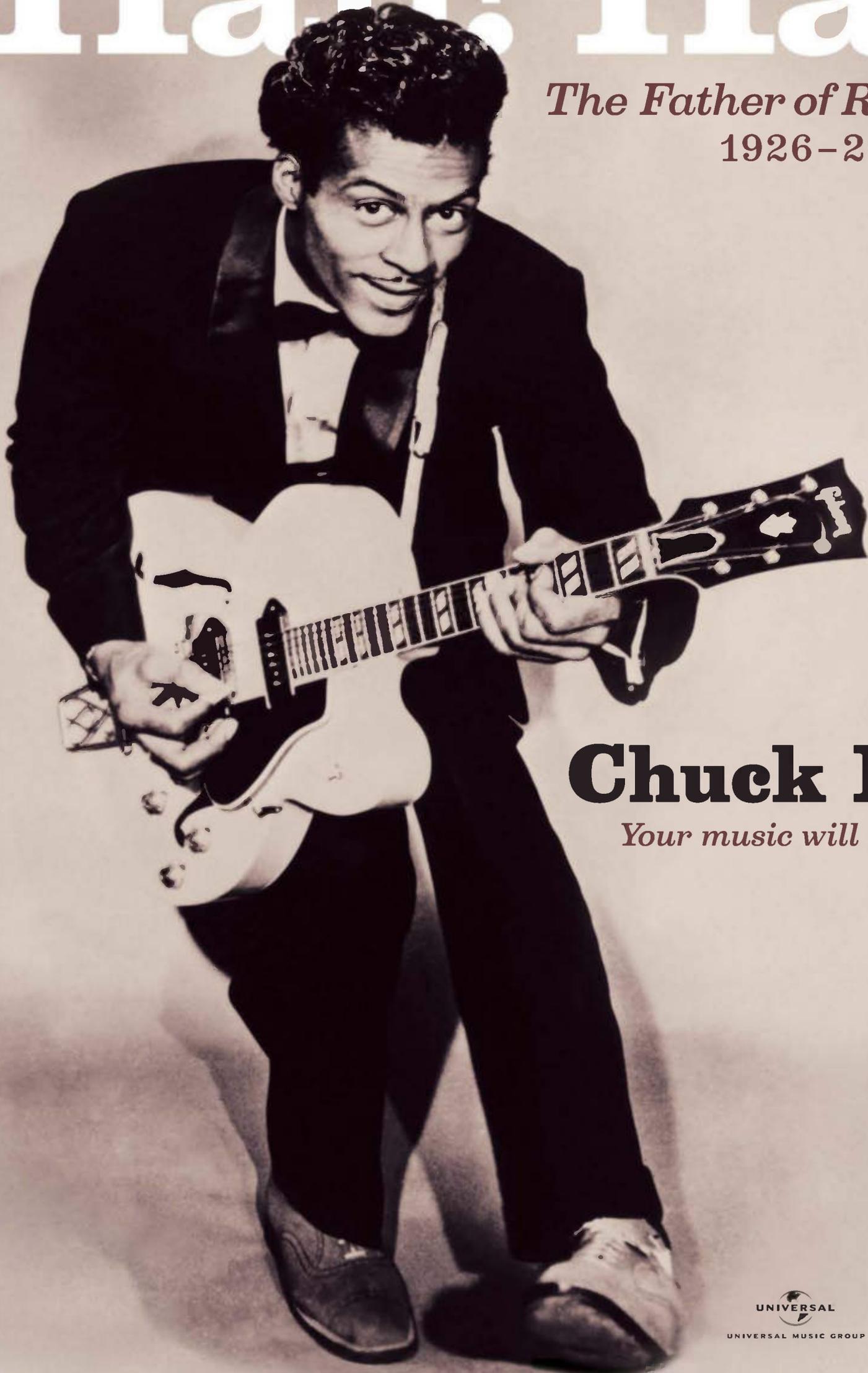
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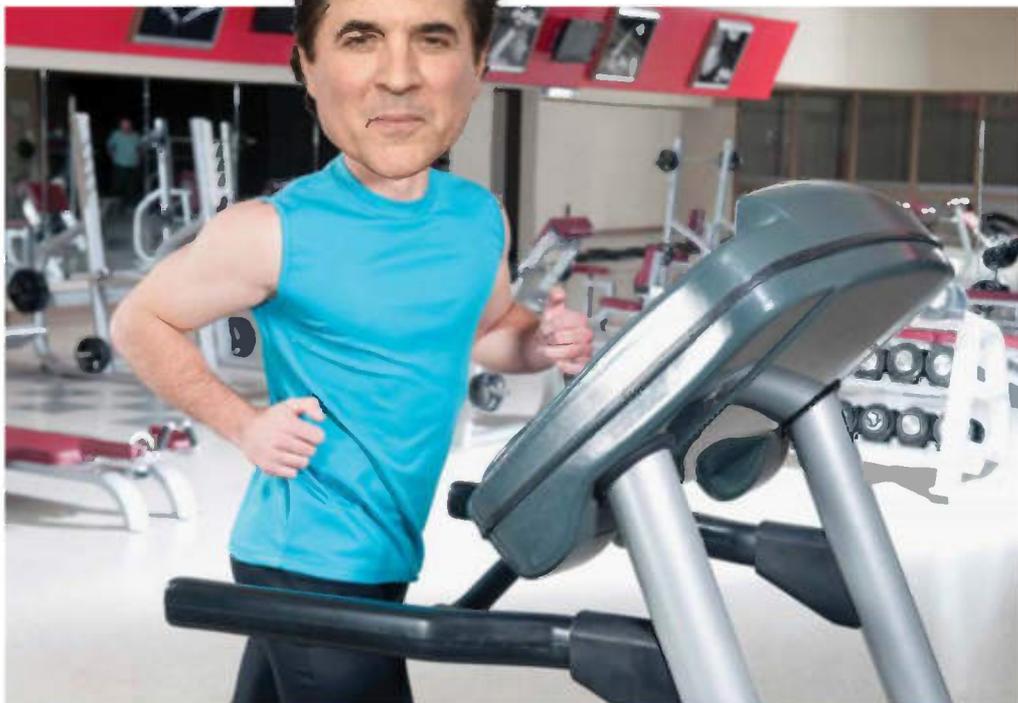
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A LEAN, MEAN BIG MACHINE

AS AN IMPRINT IS SHUTTERED AND STAFFERS EXIT, THE NASHVILLE LABEL THAT TAYLOR BUILT REFOCUSSES. 'WE WERE STARTING TO DO THE THINGS I DIDN'T LIKE ABOUT MAJOR LABELS,' SAYS SCOTT BORCHETTA

BY CHRIS WILLMAN

F

FOR THE BETTER PART OF 12 years, much of the chatter among Nashville industry insiders has been about the stupefying success of Big Machine Label Group (BMLG). Home to **Taylor Swift** (purportedly for just one more album), **Florida Georgia Line** and, until recently, **The Band Perry** and **Tim McGraw**, the super-indie leaped ahead of competitors Sony Nashville and Warner Nashville in market share. In 2016, it claimed the three top singles on *Billboard's* Hot Country Songs chart, led by Florida Georgia Line's "H.O.L.Y."

And as recently as February, programmers attending the 2017 Country Radio Seminar (CRS) voted Big Machine the format's top label.

So when word quietly slipped out in early March about the shuttering of Dot Records, one of BMLG's five imprints, on the heels of several longtime executives departing for new gigs (among them: senior vp sales **Kelly Rich** to Amazon, senior vp partnership marketing and promotion strategy **John Zaring** to Sony and senior vp promotion **Jack Purcell** to management company EM.Co), Music Row watchers began wondering whether BMLG had run into some growing pains after

expanding into a major.

It's a question founder/CEO **Scott Borchetta**, whose renown has grown beyond the industry (the 54-year-old was a mentor for three seasons on *American Idol*), is happy to tackle head on. "It really started at the 10-year turn — knowing that we became this big label by taking chances and saying, 'Wait a minute: We're starting to do a lot of the things that I didn't like about major labels,'" Borchetta tells *Billboard*.

A bloated roster was one of those traits, and BMLG began by dropping "probably 12 or 13 artists over the last 16 to 17 months," says Borchetta, along with voluntary exits by The Band Perry (to take

THE OVER UNDER



Following the release of his new project *More Life*, **Drake** breaks one-day streaming records on both Spotify and Apple Music.



Robert Kyncl's YouTube apologizes for blocking videos by LGBTQ artists under its parental advisory Restricted Mode.



RuPaul's Drag Race debuts its ninth season March 24 with a new home at VH1 and special guest star Lady Gaga.

a shot at pop success) and McGraw (who, partnered with wife **Faith Hill**, got a richer deal at Sony).

Shuttering Dot, he defends, was a necessary consolidation, since “whether we had three or four labels didn’t affect our chart share.” Dot also represented the last of the company’s jointly owned ventures with Universal; BMLG bought out Universal’s half of the Republic Nashville label (since renamed BMLG Records) in 2015, and the two companies’ three-year deal for Dot was up for renewal in March. Borchetta transferred all the employees that had been jointly funded by BMLG and Universal to other Big Machine imprints, except for departing label GM **Chris Stacey**. As for Dot’s artists, **Carly Pearce** (the label group’s next big freshman push) and **Tucker Beathard** were already signed to BMLG labels and being worked through Dot because of available “oxygen” at that imprint, he explains. **Aerosmith** frontman **Steven Tyler**’s stab at a solo country record, says Borchetta, was always a one-album deal.

Things are more complicated for the acts that were joint signees. At press time, it was in Universal’s hands to decide whether Dot acts **Maddie & Tae**, **Drake White**, **Aaron Lewis** and *Idol* season 15 winner **Trent Harmon** end up on Big Machine, a Universal label or none of the above.

And what of that wave of staff departures? Borchetta recognizes strong competing opportunities exist. “I experienced it when I was at MCA and DreamWorks, and it’s why I started my own label,” he says. “You get to that point where there’s no more headroom, and it’s like, ‘Look, there’s nothing more that we

‘We’ve introduced three new [arena] headliners into the marketplace — Florida Georgia Line, **Brantley Gilbert** and **Thomas Rhett** — and you look across the other [Nashville] labels, and how many of them in the last several years have created even one bona fide headliner?’ BMLG also claims two of

“The first rule of Taylor Club is don’t talk about Taylor Club.”

—*Scott Borchetta*

can offer you at this point.’ John Zarling [the partnership guru who left after a 10-year run] is like my son. He had this incredible opportunity with Sony. I said, ‘I can’t offer you that.’” Of Rich, he says, “now I have one of my own at Amazon, which is one of the biggest opportunities in country retail. They all left on great terms. I’m really proud that we communicated. It didn’t get to a point where I had to fire anybody. It was, ‘Let’s talk about the future — yours and ours,’ and we came to this great place.” (Sources say Borchetta fought to keep Zarling.)

Borchetta has more reasons to be optimistic — and they don’t all have the last name Swift (“The first rule of Taylor Club is don’t talk about Taylor Club,” he cracks when asked to confirm a widely expected 2017 release).

the fastest-rising freshman acts on the charts at the moment, country trio **Midland** and **Brett Young**. Borchetta credits the fresh vp blood for being quicker to enact his ideas about “tearing down the walls to create a supermarketing department with no territorialism. It’s not just a promotion game anymore; it’s a marketing/data attack.”

Indeed, metrics about early fan reaction on Shazam, satellite radio and even BMLG’s one-time seeming adversary, Spotify — more than radio input — signaled to “push all the faders up” on Young and Midland and, adds Borchetta, “to pull away from a couple others that were stiffs, which probably saved the company a half-million dollars last year.”

Leslie Fram, CMT senior vp music strategy and a champion of new artists, says she was “blown away” watching Midland, Pearce, Harmon and **Delta Rae** (a freshly signed co-ed band) at Big Machine’s February CRS showcase. She praises Borchetta for not resting on flagship-act laurels but being “one of the best at developing our future stars.” Brett Young, she notes, has the hallmarks of “true A&R... and, much like Thomas Rhett, shows every sign of becoming a superstar.”

What will Nashville say then? Borchetta’s done it again. ●

JOURNEY’S TRUE BELIEVER

Ahead of the band’s induction into the Rock and Roll Hall of Fame, manager John Baruck offers a peek into his playbook

BY MICHELE ANGERMILLER

When **Journey** is inducted into the Rock and Roll Hall of Fame on April 7, it will mark a pinnacle moment for their manager of nearly 20 years, **John Baruck**. The 69-year-old, who cut his teeth as a local agent in Illinois alongside college roommate **Irving Azoff**, was tasked with rerouting the group’s career following the 1998 exit of frontman **Steve Perry**. “Irving had just made a deal for the band with Walmart — for *Journey’s Greatest Hits* — and we had no lead singer,” recalls Baruck.



The fixer turned out to be guitarist and Internet sleuth **Neal Schon**, who found Filipino karaoke singer **Arnel Pineda** on YouTube. (Pineda joining the group in 2007 would be documented in the 2012 indie film *Don’t Stop Believin’: Everyman’s Journey*.)

Baruck followed Azoff to Los Angeles and to Live Nation, where he helped guide clients like **Christina Aguilera**. In September 2016, he joined Azoff MSG Entertainment. Says Azoff: “There’s something to be said for not growing up in L.A. or New York and experiencing the business in the heartland. You learn in different ways what does and doesn’t work.”

To what do you credit Journey getting past the gatekeepers and into the hall of fame on its first nomination? There is no formula. We worked for a long time with the people that make those decisions: the voting membership and the fans. But it was also, like, how can you not have a band as popular or as successful as Journey in the hall of fame? The band is truly thrilled. I’ve got two tables of people coming and it’s going to be a blast.

How important has film and TV usage of original Journey tracks been to its career longevity? Steve Perry is very particular on how we use these songs, but with the movie *Monster* [in 2003], the *Sopranos* series finale in 2007 and, in 2009, *Glee*, it has brought a whole new age group into our fan base. We were no longer an old band playing for old fans. We had three generations at our shows.

When did you know Azoff had a future in music? In high school in Danville, Ill. He would sit at one of those folding card tables and break up \$100 [among a few bands], then collect \$2 at the door. That’s how he paid for college.

Schon (left) and Perry (center) with Journey in 1979.



BIG MACHINE’S BIGGEST HITS

ARTIST	ALBUM (YEAR)	SALES
Taylor Swift	<i>Fearless</i> (2008)	7,094,000
Taylor Swift	<i>1989</i> (2014)	6,027,000
Taylor Swift	<i>Taylor Swift</i> (2006)	5,652,000
Taylor Swift	<i>Speak Now</i> (2010)	4,620,000
Taylor Swift	<i>Red</i> (2012)	4,358,000
Florida Georgia Line	<i>Here’s to the Good Times</i> (2012)	2,365,000
The Band Perry	<i>The Band Perry</i> (2010)	1,360,000
Brantley Gilbert	<i>Halfway to Heaven</i> (2010)	1,171,000
Rascal Flatts	<i>Nothing Like This</i> (2010)	1,143,000
Taylor Swift	<i>The Taylor Swift Holiday Collection</i> (2007)	1,058,000

Source: Nielsen Music, through the week ending March 16

Tommy LiPuma, 1936-2017



Courtesy of Cuyahoga Community College



His integrity and passion for musical excellence were second to none.



FROM THE DESK OF

The new Geffen has an eight-person staff, but, says Jacobson, photographed March 13 at his office in Santa Monica, "this is a label within a label. We need to make sure the larger Interscope is seeing the artists and projects the right way."

PRESIDENT, GEFFEN RECORDS

Neil Jacobson

The A&R veteran on his journey from golf caddy to relaunching Geffen Records

BY ANDY GENSLER
PHOTOGRAPHED BY DAMON CASAREZ

BAR MITZVAHS AND WEDDINGS," answers Neil Jacobson when asked how he knows that one of the records he helped to create is a smash. He rattles off several of the biggest hits of the 2010s, all of which he A&R'd or "had my fingerprints on": "Party Rock Anthem,' 'I Got a Feeling,' 'Blurred Lines,' 'Wake Me Up!' — I always annoy my wife and say, 'I worked on that record!' " he says with a laugh. "And she's always like, 'I know.' "

Jacobson's success emanates from, as he puts it, "being an opportunity-manifesting maniac." In his 15 years at Interscope, he has worked in international publicity and marketing, management and A&R, signing **LMFAO** and **DJ Snake** and managing **Will.i.am**. That track record made chairman **John Janick's** decision to tap the 40-year-old to lead the just-announced relaunch of Geffen Records an easy one.

Why reactivate Geffen?

I've been saying for 15 years that one day I wanted to run Geffen. I always thought it was a special label: **Nirvana** and **Guns N' Roses** are my favorite artists of all time.

Who's on the roster so far?

DJ Snake, **AlunaGeorge** and a number of developing artists, like a group called **BOOty**. And also **Avicii** — his option with Island was up, and I had helped A&R [his 2013 album *True*] and helped put together the "Wake Me Up!" sessions with **Aloe Blacc**.

How did you make the pivot from marketing and publicity to A&R?

I've always had a service-minded

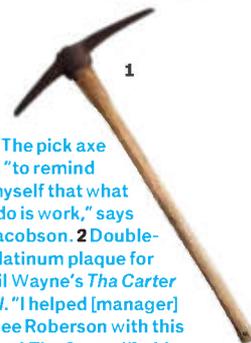
approach: Growing up, I worked as a golf caddy and a carpet salesman, and when I was doing international publicity I served **Will.i.am** and **Robin Thicke**. They told [then-Interscope CEO] **Jimmy Iovine** and he was like, "Who the f— is Neil Jacobson?" I met him and he saw what I was doing and said, "Make it happen. Don't worry about what your title is."

What was your break into the music business?

I was caddying at Deepdale in Long Island [N.Y.] and I met [former Arista, 19 Entertainment and Red Light executive] **Tom Ennis**. I called him up and he was like, "Look, kid, I don't really have anything for you." So I built a goofy website called **HireMeTom.com**. He got a kick out of it and recommended me for an internship in Arista's radio department.

What's the takeaway from that?

If everyone is going right, you have to go left. There's a great book called *The Purple Cow* by **Seth Godin** [that says] in the land of brown, white and black cows, the purple cow stands out. ●



1 The pick axe is "to remind myself that what I do is work," says Jacobson. 2 Double-platinum plaque for Lil Wayne's *Tha Carter III*. "I helped [manager] Gee Roberson with this [and *Tha Carter II*] a bit. Robin Thicke's on both of them." 3 Photos with his wife, Hope. "She couldn't be less in the music business. She's my escape from it."





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Doug Morris: A Sendoff

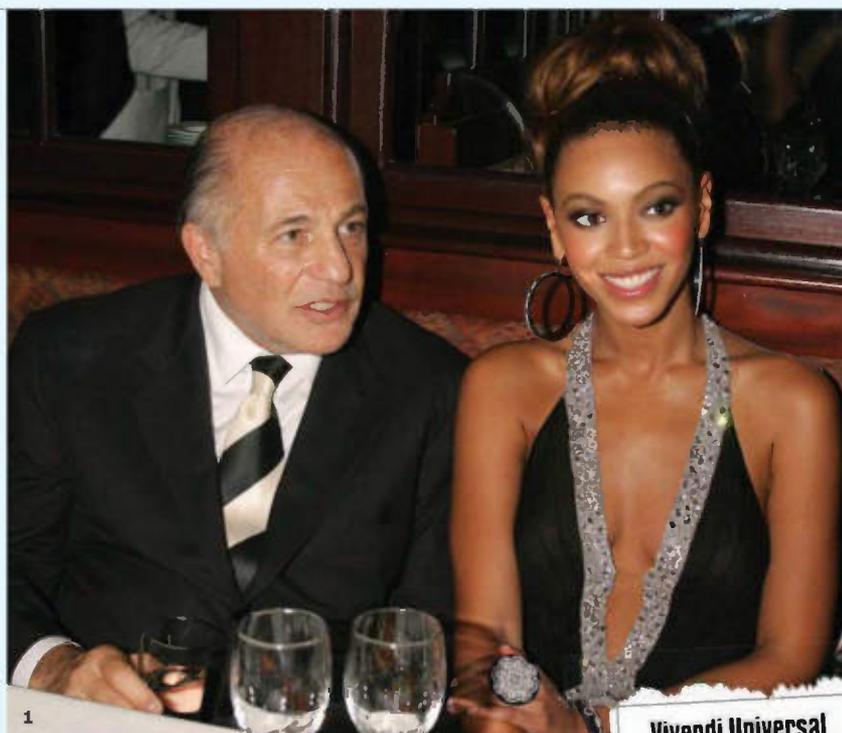
As the Sony Music chief executive ascends to chairman emeritus status, the industry looks back on a peerless career

BY ED CHRISTMAN

It has been said that **Doug Morris** is the record man of his generation. In fact, you could say that of several generations.

In a career that spans five decades, during which the 79-year-old served as the only executive to lead all three major labels — Atlantic and Warner Music from 1980 to 1994, Universal Music from 1995 to 2010 and Sony Music since July 2011 (he hands over the keys to **Rob Stringer** on April 1) — Morris saw vinyl leave and return, 8-tracks give way to cassettes, the boom of the CD era and the crash of the post-Napster years. He also helped rap music cross over by launching Interscope, brought Rhino Records into Warner Music Group (WGM) and built Universal Music Group (UMG) into the world's biggest music company.

He was one of the first executives to mine industry and consumer data for A&R finds, which is how Atlantic Records came to sign **Hootie & The Blowfish**. Morris also learned from the industry's past mistakes. After MTV built an empire on music videos funded by the labels, Morris sensed an opportunity in an on-demand service and helped create the video platform Vevo. Even in the streaming



1 Morris with Beyoncé at a 2006 Universal Music Group Grammy Awards afterparty. **2** From left: Morris, Paul Fishkin, Phil Carson, Stevie Nicks and Danny Goldberg at a 1981 WEA sales meeting in Chicago. **3** Sean Combs (left), 50 Cent and Morris during a 2004 Grammy reception. **4** The Who's Pete Townshend (left) with Morris in 1980 at the Atco offices. "Immediately on meeting Doug, I felt a bond," remembers Who manager Bill Curbishley. **5** Billboard coverage of Morris' career.

age, Sony achieved gains under Morris as services like Spotify, Apple Music and Pandora accounted for 35 percent of Sony's recorded-music revenue in the first nine months of 2016 versus 25 percent in 2015.

Along the way, Morris found himself the victim of corporate infighting. In 1994, WGM's management was upturned when then-chief executive **Bob Morgado** installed Morris above industry veterans **Mo Ostin** and **Bob Krasnow**. The out-of-his-depth Morgado was soon ejected and replaced by HBO chief **Michael Fuchs**, who butted heads with Morris and eventually fired him. At UMG, where Morris oversaw the acquisition of PolyGram, the company's market share grew from a combined 24.5 percent in the United States at the end of 1998 to 31.4 percent by the end of 2010, according to Nielsen Music, just before another leadership change forced out



Morris (ageism reportedly played a role) and **Lucian Grainge** replaced him. It was ironic that Morris was embroiled in so many ego battles, because he subsequently became known as a leader who encouraged teamwork and corporate harmony. And so Sony, which itself had been plagued by infighting on the heels of a merger with BMG, turned out to be the great stabilizer for Morris, who realigned labels Columbia, Epic and RCA and instilled experienced leadership in Stringer, **Antonio "L.A."**



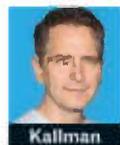
Reid, and **Peter Edge** and **Tom Corson**. Throughout his career, Morris generally stuck to the business principle put forth by his mentor, Atlantic co-founder **Ahmet Ertegun**: "It's all about having hits." But more than an A&R whiz who relied on his ears, a skill that Morris often deferred to his lieutenants, the New York native was a discoverer and nurturer of executive talent. Says Stringer: "The most important thing you can have is someone who trusts in you and wants you to win." ●

'DOUG-ISMS' AND LESSONS LEARNED: MUSIC BIZ FRIENDS, COLLEAGUES REMINISCE



"A 'Doug-ism' I've used in many areas of my life that is always right: 'Whenever a record sparks, no matter how small that spark may be, you make sure to get everything that walks and crawls in the building all over it.'"
—Jimmy Iovine, Apple

"Two words Doug drilled into my brain was to always 'be nice,' even under the most difficult circumstances. Sounds simple, but it's never that easy. How he treated people with respect and dignity serves as one of the most valuable lessons I've learned in this business."
—Monte Lipman, chairman/CEO, Republic



"Coming into Atlantic at a time when the label knew it needed a refresh and reimagining, Doug was the one to boldly and bravely invest and go hard and rebuild."
—Craig Kallman, chairman/CEO, Atlantic

"One of the finest human beings I've ever met."
—Berry Gordy, Motown

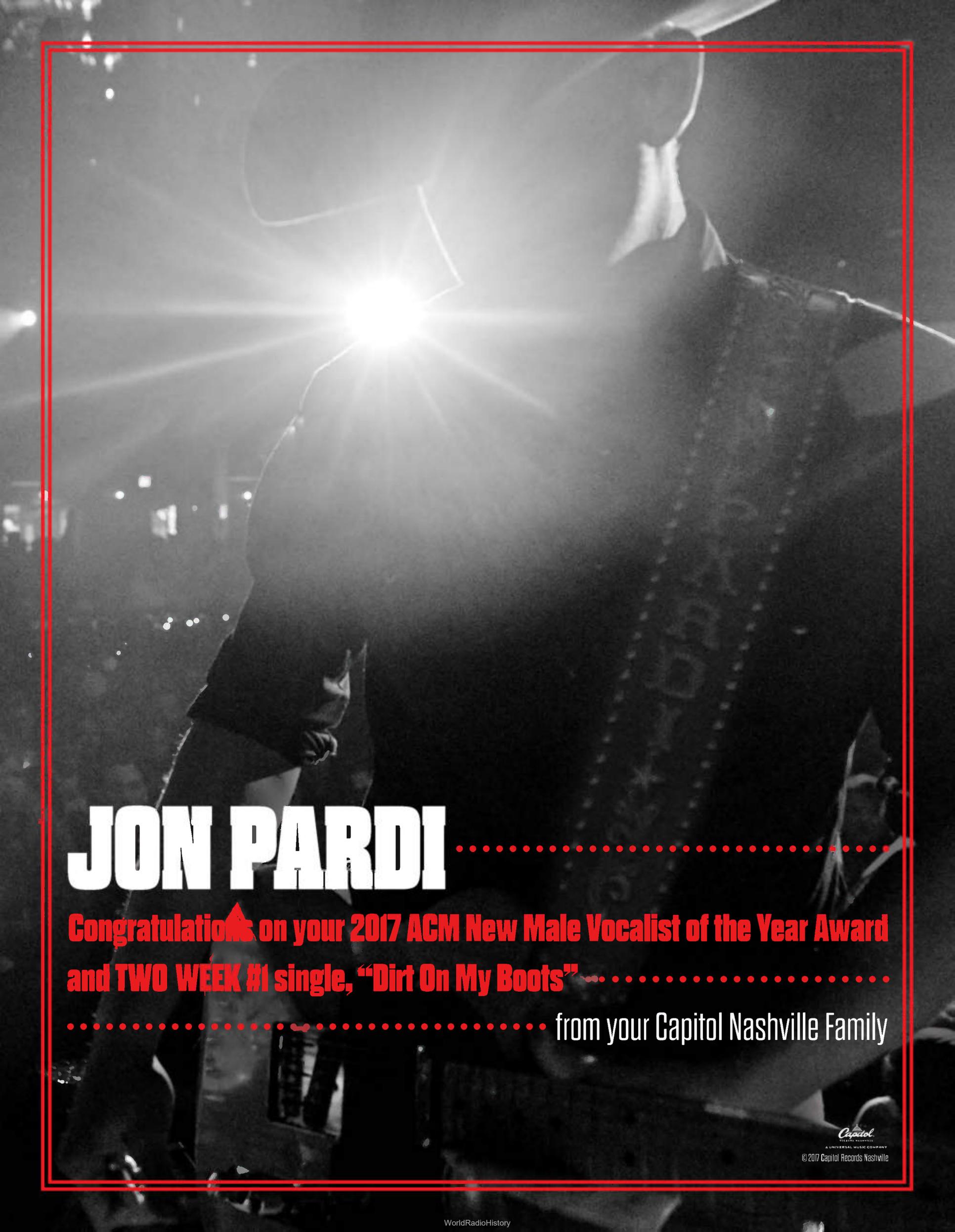
"Doug's most lasting legacy is that he has become the architect of so many people's dreams."
—Sylvia Rhone, president, Epic

"He's the man!"
—Don Passman, attorney

"He took Warner, Universal and Sony all to new heights. Never afraid of making mistakes, he believes in the people around him. He is also one of the few people left in our business with whom a handshake is a contract. With Doug, it has always been about the music."
—Bill Curbishley, manager of The Who



"The undisputed boss of bosses, Doug has called me every Friday for the last 15 years to say, 'Listen, pal: You just have a nice weekend and don't let anything stress you.'"
—L.A. Reid, chairman/CEO, Epic



JON PARDI

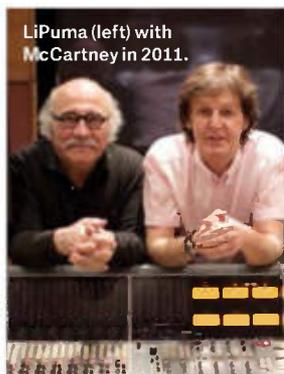
Congratulations on your 2017 ACM New Male Vocalist of the Year Award and TWO WEEK #1 single, "Dirt On My Boots"

from your Capitol Nashville Family

TOMMY LIPUMA

1936-2017

Music executive and producer Tommy LiPuma died March 13 at the age of 80. The five-time Grammy Award winner had worked with George Benson, Natalie Cole, Miles Davis, Diana Krall, Paul McCartney and Barbra Streisand during a 50-year-plus career that included positions at A&M Records, Elektra and Verve. Author **David Ritz** remembers his longtime friend.



LiPuma (left) with McCartney in 2011.

working with Dr. John, Queen Latifah, Barbra Streisand and Miles Davis, who is giving him joyrides in a canary yellow Maserati though the mountains of Malibu.

With Leon Russell on another day, you ask the singer why he chose Tommy to produce him. "Most of those stiffs stand on the other side of the

glass like schoolmarms," says Russell. "Tommy gets in there with the players. Tommy's in the mix. He's in the music. He is the music."

For all his corporate success, Tommy is no company man. With rueful sadness, he bemoans the demise of the business he used to love. You think of other music moguls who turned pompous and pretentious. Tommy's the least pretentious man you'll ever meet.

That's because wherever you find him — relaxing in his country home or cozy Park Avenue crib or haunting galleries up and down Madison Avenue — you feel like he isn't far from the barbershop. He's still the chatty barber who's glad you stopped by.

It's the twinkle in his eye, his easy smile, his contagious laugh. You feel his warmth, his caring, his endless supply of empathy and all-embracing love. But what you mostly feel is that Tommy's indomitable spirit is alive, and always will be. ●

Tommy LiPuma has never been more alive.

It's a spring day in 1995 and he's holding court at the Capitol Records studio coffee lounge. He's telling stories. Al Jarreau is listening, as is Joe Sample and David Sanborn. Maybe they've heard the stories before, but it doesn't matter because Tommy tells stories the way John Coltrane constructs solos. You're entranced listening to him. His riffs are effortless, his digressions hypnotic, his enthusiasm infectious. He speaks a language flavored with street salt and book smarts. He takes you back to his Cleveland childhood where he's shining shoes and cutting hair at his dad's barbershop; he's hawking peanuts at the Indians' baseball games; he's blowing sax in local bands; he's packing records in a warehouse; he's a promo man in Los Angeles; he's producing The O'Jays; he's

Grammy Award-winning blues harmonica master **James Cotton**, who backed **Muddy Waters** and **Howlin' Wolf**, died of pneumonia in Austin. He was 81.

Live Nation invested to become the majority stakeholder in the Isle of Wight Festival.

Backstreet Boys' A.J. McLean and wife Rochelle welcomed their second daughter, **Lyric Dean McLean**, weighing 8 lbs., 3 oz.



The McLeans with their first-born daughter, Ava Jaymes, 4.

Philadelphia rapper **Freeway** announced a joint-venture deal with Roc Nation for his Newrothchilds label.

Universal Music Group entered a multiyear, nonexclusive licensing deal with virtual reality startup **MelodyVR**.

Global management company **James Grant Group** acquired Los Angeles-based **Deckstar (Blink-182, Steve Aoki)** as part of a multimillion-dollar merger.



Aoki

Jane Huxley, who launched Pandora in Australia and New Zealand, announced her exit from the company after five years. Pandora ANZ director of revenue operations **Taly Yaniv** will serve as the territory's interim head.

NOTED

03-14

ASCAP elevated **Elizabeth Rodda** to vp international affairs.

03-15

United Talent Agency appointed three new agents to its music division: **Mike "Mike G" Guirguis**, **Bex Majors** and **Billy Wood**.

03-16

Kelly Clarkson listed her riverfront mansion in Hendersonville, Tenn., for



Clarkson

\$8.75 million. The sprawling seven-bedroom, nine-and-a-half bath home sits on four acres and is equipped with a game room with a "cowboy bar," a saltwater pool, a sand volleyball court and two spas.

Good Charlotte signed with **United Talent Agency** for worldwide representation in all areas.

03-17



03-19



03-20



03-21



BIRTHDAYS

March 25

Elton John (70)
Aretha Franklin (75)

March 26

Kenny Chesney (49)
Steven Tyler (69)
Diana Ross (73)

March 27

Fergie (42)
Mariah Carey (47)

March 28

Lady Gaga (31)
Rodney Atkins (48)
Reba McEntire (62)

March 30

Norah Jones (38)
Celine Dion (49)
Eric Clapton (72)

March 31

Angus Young (62)

REST IN PEACE
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7

DAYS

on the
SCENE

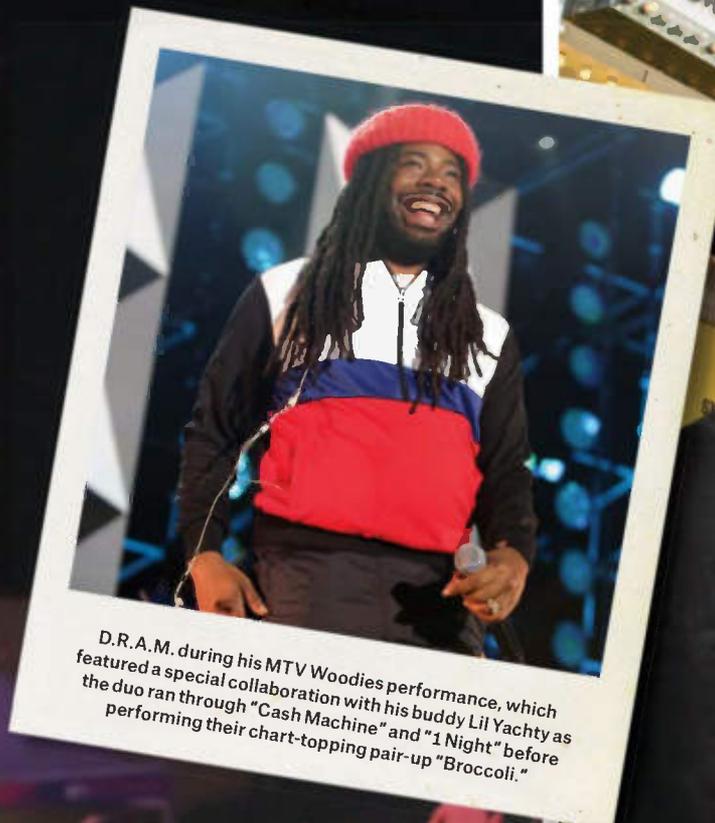
South By Southwest 2017

AUSTIN, MARCH 10-18

WITH FEWER POP STARS PRESENT AND BRANDS SHRINKING their square footage, the 31-year-old festival scaled back in product-sponsored stages. It was all the better for it, with promising up-and-comers like **Diet Cig**, **Kyle**, **Melkbelly** and **Ari Lennox** having fewer big events to compete with for attention. “Thanks to Dreamville for saving n—as from working at Wendy’s and Papa John’s,” said Lennox with a laugh during her set on March 14, nodding to the **J. Cole**-founded Interscope imprint to which she’s signed. But despite the slight shift away from the mainstream, there were still plenty of recognizable names on the scene: **Spoon**, one of the city’s most durable musical exports, delivered a raucous three-night residency at dive bar The Main; **Kesha**, **Mick Fleetwood**, **Nile Rodgers**, **Zane Lowe** and Nirvana’s **Krist Novoselic** all served as keynote speakers; and a bevy of A-listers including **The Chainsmokers**,

A\$AP Rocky, **Lana del Rey**, **Weezer**, **Migos**, **Tinashe** and **Solange** performed during the weeklong festivities. “It feels so beautiful to have different eras and pockets of my life [highlighted in this show],” *A Seat at the Table* singer Solange told the packed crowd during her idiosyncratic, dance-heavy set at YouTube’s showcase. “I’m so grateful and so humble you saw the light in me before anybody else did.” And just days before this year’s edition wrapped, the festival landed a country icon and the greatest-selling solo artist in U.S. history, **Garth Brooks**, for several intimate gigs, including a discussion on music’s digital future with Amazon Music’s **Steve Boom** and an acoustic set at a Texas honky-tonk. But it was **Elle King** (who rushed the stage during a performance by **Langhorne Slim** at **Willie Nelson**’s ranch during his annual Luck Reunion festival) who best summed up the week: “This is my favorite f—ing hang of the year!”

—JOE LYNCH



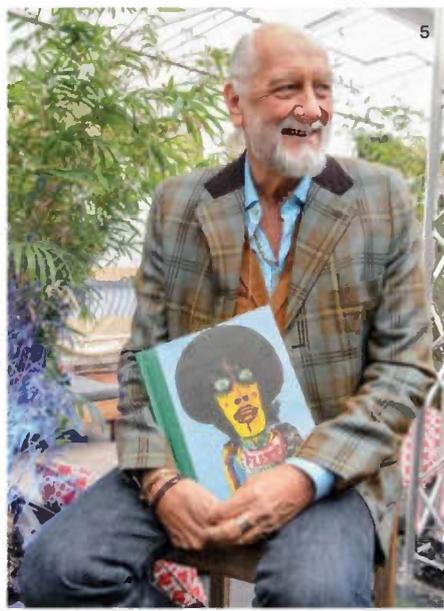
D.R.A.M. during his MTV Woodies performance, which featured a special collaboration with his buddy Lil Yachty as the duo ran through "Cash Machine" and "1 Night" before performing their chart-topping pair-up "Broccoli."



Designer enjoyed a crowd-surfing session during his rowdy performance at the MTV Woodies on March 16 in Austin.



1 From left: The Avett Brothers' Bob Crawford, Seth Avett, Scott Avett and Joe Kwon at the premiere of *May It Last* at the Paramount Theater on March 15. 2 Tinashe at the Sony Global music showcase on March 15. 3 Brooks at Auditorium Shores on March 18. 4 "I don't need to be a millionaire. I'm OK with what I learn [playing shows]," said ASAP Ferg (far right) during the panel "Digital Revolution: A Look at Music's New Frontier" on March 15. Moderated by *Billboard* senior vp content Mike Bruno (left), the panel also included Bridgit Mendler (center), C3 founder Charles Attal, Chainsmokers manager Adam Alpert and Latin star Residente. 5 Fleetwood and his new book *Love That Burns* at the Great Britain pub on March 13. 6 Diet Cig's Alex Luciano at the Mazda Studio at Empire Garage on March 17.



OPENER: PO. ARO/D; ROGER KISBY/GETTY IMAGES; 1: SKIM BENNETT/GETTY IMAGES; 2: AMY E. PRICE/GETTY IMAGES; 3: GARY WILDER/FILMMAGIC; 4: WINDY BIST/GETTY IMAGES; 5: SCOTT DUDJIS/SONY/REXUS; 6: SPIN

7 DAYS on the SCENE

7



SXSW
2017

8



9



11



12



10



13



14





Tibet House US 30th Anniversary Benefit Concert

NEW YORK, MARCH 16

7 "I came here because I really wanted to see what music is out there," said Sammy Hagar (left, with wife Kari Hagar and Gary Clark Jr. at Universal Music Group's March 15 showcase) during his featured conference interview a day prior. "Record companies were so important during my era. They would put you out with a big band opening for 14,000 people every night and you really had a shot. It seems like that's not there anymore." 8 Solange (right) at the YouTube showcase on March 15. 9 Erykah Badu, aka DJ Lo Down Loretta Brown, during her Austin City Limits Live set at the Moody Theater on March 15. 10 From left: Brian Bell, Rivers Cuomo and Scott Shriner of Weezer at Brazos Hall on March 17. 11 Kesha during Refinery29's panel on March 14. 12 Posdnous of De La Soul at Stubb's on March 18. 13 Lil Wayne at the Mass Appeal showcase at Stubb's on March 16. 14 Nile Rodgers on March 15.



1 "We need to have this loving, political revolution, but resist," said composer Philip Glass (center), pictured with Tibetan monks, at the 30th-anniversary Tibet House US benefit, which doubled as his 80th birthday celebration, at Carnegie Hall. 2 Iggy Pop. 3 Patti Smith (left) and Brittany Howard. 4 Sufjan Stevens during his melancholic rendition of "The Star-Spangled Banner."

ASCAP Latin Music Awards

SAN JUAN, PUERTO RICO, MARCH 15



1 Joss Favela (real name: José Alberto Inzunza) collected his second songwriter of the year award at the 25th annual event held at the Condado Vanderbilt Hotel. 2 ASCAP president/chairman Paul Williams (left) with Daddy Yankee, who feted a win for songwriter/artist of the year. 3 Draco Rosa (left) presented the ASCAP Vanguard Award to pioneering rapper Vico C (center), pictured with ASCAP vp Latin Gabriela Gonzalez.



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the heart

'IT WAS US AGAINST THE WORLD'

Michelle Branch climbs out of label hell and nails her comeback with an assist from Black Keys drummer (and new boyfriend) Patrick Carney

BY JASON LIPSHUTZ
PHOTOGRAPHED BY COLIN LANE

THE PULSE
OF MUSIC
RIGHT NOW

Branch, photographed March 7 at Vandal in New York, wanted her third album to be "riff-driven." Watch her break down her tracks at Billboard.com.

MICHELLE BRANCH BARELY REMEMBERS HER performance the night of Jan. 25 at New York's Bowery Electric, but she recalls embracing **Patrick Carney** at the end of it. The six-song showcase at the 200-capacity venue previewed *Hopeless Romantic*, Branch's first solo album in 14 years; Carney sat behind the kit, drumming live outside of **The Black Keys** for the first time in his career. **Alaina Moore** and **Patrick Riley** of indie group **Tennis** played keys and guitar, while **Danger Mouse**, who has produced the last four Black Keys records, jammed in the back of the audience to set-closer "Are You Happy Now?," a top 10 hit for Branch in 2003.

As the max-capacity crowd applauded, Carney weaved around his drums and hugged Branch at center stage, a grin on his face. Five weeks later, Branch happily revisits the moment in a trendy restaurant a few blocks from Bowery Electric. "This record wouldn't have seen the light of day had he not been involved," says the 33-year-old singer-songwriter of Carney. "That's why it was important for him to be up there — when we were making it, it felt like it was us against the world."

Carney had signed on to produce *Hopeless Romantic* (out April 7 on Verve) in 2015, the same year Branch finalized her divorce from musician **Teddy Landau**. Halfway through creating the album, Branch and the 36-year-old drummer (who has divorced twice) "started realizing that we were completely falling in love," she says. Branch, who recently moved from Los Angeles to Nashville to live with Carney, says that they sometimes compare career timelines for fun. While The Black Keys were recording in a basement in 2002, for instance, Branch was a *Total Request Live*-approved star with hits like "Everywhere" and "All You Wanted." A decade after that, Branch was trapped in label purgatory while the Keys were headlining Coachella.

"Pat has said, 'I remember seeing you on MTV in the early 2000s and thinking you were really cute,'" says Branch with a laugh. "It's like, why couldn't we have just met each other in our 20s? We would have saved so much heartache! He said that we probably would have f—ed it up. And yeah, we probably would have."

A month after her 18th birthday, in 2001, Branch released her Warner Bros. Records debut, *The Spirit Room*, and the Sedona, Ariz., native became a guitar-toting pop-rock tonic to contemporary stars like **Britney Spears** and **'N Sync**. The singer-songwriter notched six top 40 hits during the next three years and toured the world, while *The Spirit Room* and 2003 follow-up *Hotel Paper* sold a combined 3.2 million copies, according to Nielsen Music. Branch never expected immediate success, or fully figured out how to deal with it.

"It was isolating," she says. "Everyone around me was

older. No one wanted to hang with their 18-year-old boss, so when we pulled into a town, the band was like, 'We're going drinking and picking up chicks.' A lot of those years were spent in hotel rooms, alone and jet-lagged."

Branch married Landau in 2004, and the couple welcomed a daughter, Owen, in 2005. The next decade found Branch recording and touring with **The Wreckers**, her country duo with **Jessica Harp**, and writing songs that would never be released; Branch had two albums shelved at Warner Bros. before she was able to get out of her contract. After inking a deal with Verve Records in 2015, the label gave her a budget to record four songs. Branch holed up with Carney — with whom she had connected at a Los Angeles party in 2015 — and Keys touring bassist **Gus Seyffert** to find a sonic direction.

"We wanted it to feel less pristine than what she had done in the past," says Carney. The combination of Branch's hooks and Carney's garage-rock production led to a collection of hard-nosed post-breakup songs in the vein of **Jenny Lewis** and **Neko Case**. Departing the gentle strums of *The Spirit Room*, Branch says she wanted

the project to be "riff-driven"; indie troubadour **Kurt Vile** came on her car radio on the way to the first studio session, and she took it as a sign.

David Foster, then CEO of Verve, heard a sampler of the album and hated it. "He said the guitar was too aggressive, I didn't sound like myself — that I was making a huge mistake," Branch recalls. She started to panic, and Carney offered to personally finance the album. "People wanted to roll the dice in the same exact way that those first couple of records were done," says Carney, "and you could see, as a musician, Michelle had no interest in that." Branch stopped answering calls and emails from Verve and focused solely on recording.

By the time they finished, Foster had been replaced at Verve by **Danny Bennett**, **Tony Bennett's** son. Branch turned over her album and prepared for the worst. "He listened to it," says Branch of Bennett, "called me and said, 'I love this album. Don't change a thing.'"

While she has had to adjust to promoting an album in 2017 ("I don't know how to work Snapchat," she admits), Branch promises a robust live run in 2017, with Carney as her drummer. Now, she often wakes up and brings coffee to the Nashville home studio she shares with Carney, who will be hard at work on new ideas. They swap instruments and play solos that could work for The Black Keys, Branch's next album or some new musical project. She encourages Carney to sing more — something he refuses, after his sixth-grade music teacher made fun of his voice.

"There's safety being in a romantic relationship with someone who I work with creatively — he knows what I like, and I know what he's into," says Branch. "There's no bullshit." ●



From top: Carney (left) and Branch in Los Angeles in 2016; a 19-year-old Branch with Carson Daly on TRL in 2002.



Q&A

RAP'S NEW STAR DOESN'T DO TINDER

"iSpy," Kyle's happy-go-lucky debut single featuring **Lil Yachty**, has slowly become ingrained in pop radio since its early-December release. With the ode to Internet flirtation climbing to No. 10 on the April 1 Billboard Hot 100, the California rapper, 23, says the unlikely smash feels "more like a blessing and less like something I deserved."

Did Lil Yachty foresee "iSpy" becoming a hit single?

This is how you know Yachty is a genius: He DM'd me a week after I dropped ["iSpy"] and said, "Bro, this is a smash. You don't even know yet! It's about to be huge!" He knew from the start.

You've said your lyrics were inspired by looking for love on Instagram. Are you on Tinder?

Tinder is too savvy for me — it feels like a weed sale. It's like, "Hey, what's good? I don't know you, but we're forced to have this interaction, so we should make the best of it." I can't do that.

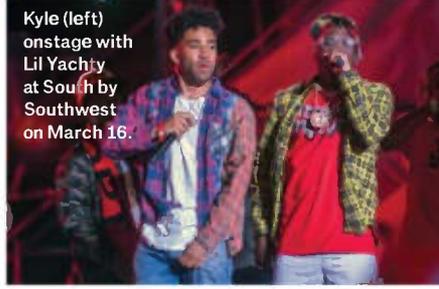
You're good friends with Chance the Rapper. How has he affected your artistry?

He's one of the most intelligent people you could meet — every conversation I've had with Chance is three hours long, and I always leave so much smarter. I watch him do things you're not supposed to be able to do, and it reinforces my belief in myself.

What can you share about your debut album?

There's going to be some emotional songs, and there might be some shit that's even more happy than "iSpy." I always tried to pride myself on my versatility — I can't just be the "iSpy" guy. —LYNDESEY HAVENS

Kyle (left) onstage with Lil Yachty at South by Southwest on March 16.





Starley photographed March 10 at Ghost Donkey in New York. Go to Billboard.com for more on the singer's journey.

No.9
on *Billboard's*
Hot Dance/Electronic
Songs chart

CHART BREAKER

DISCOVERING NEW TALENT SINCE 1894

STARLEY

After nearly leaving the industry, the Aussie has a dancefloor stunner streaking up the charts

By Adelle Platon

Photographed by Brad Ogbonna

She wrote breakthrough hit "Call on Me" to cope with depression.

The 28-year-old Sydney native moved to London in her late teens to pursue songwriting, but ran out of money and had to return to Australia. "I had a lot of near misses," she says, "and I just gave up." **Starley** penned "Call on Me" as she was moving toward quitting music and becoming a personal trainer. But the elastic dance track, which has peaked at No. 70 on the Billboard Hot 100 since its July 2016 release, became that sought-after first hit.

She slid into Salaam Remi's

Facebook messages. Starley cold-called producers "all the time" as a struggling songwriter, including Remi (**Miguel, Nas**), who found "Call on Me" in his inbox. "He said, 'I love this. What are you doing with this?'" she recalls. Remi brought "Call" to Epic Records, which started promoting it last November.

She's obsessed with ladybugs.

Wondering why the "Call on Me" cover art is a close-up of a beetle? As a child, Starley found comfort by serenading bugs in her yard.

"It made me feel confident and connected to something bigger," says Starley, who rocked ladybug socks while performing on NBC's *Today* on March 10.

Her debut album will be danceable — and redemptive.

Expect Starley's in-the-works first LP to keep the tempo fast and her aim on the naysayers. "Everyone told me I couldn't be an artist because I wasn't sexy enough, my hair wasn't straight enough, I wasn't skinny enough," she says. "They're all calling me now." ●

OVERHEARD

Former Glee Star Gives Gonzo Fashion Week Performance

Is **Rilan** gunning to be the male **Lady Gaga**? The former *Glee* actor and budding musician delivered an eye-popping, highly choreographed performance at the Pacific Design Center during Style Fashion Week in Los Angeles on March 12, and afterward discussed working on new glam-pop tunes for the summer. "All of my music is about the dark side of Hollywood, and of growing up," said the 21-year-old New Orleans native (full name: **Rilan Roppolo**), who played a Warbler in *Glee*'s final season in 2015. During the performance, Rilan wore a white mask, had his jean jacket ripped off by backup dancers and rolled on the floor while playing his track "Clown." The singer-songwriter confirmed that he worked with **Richy Jackson**, Gaga's visual director, on the choreography. —SELMA FONSECA



Rilan

Garth Doing Double Live Sequel?

Hours before playing one of the most talked-about sets at this year's South by Southwest, **Garth Brooks** nodded toward a live album that would follow the 2016 LP *Gunslinger*. "We're well on our way," said Brooks on March 17 in Austin when asked about his next project. "I'll give you a little hint — try to remember that, years ago, the [1996-98 international] tour was coming to an end, so we released this thing called *Double Live*. The tour's coming to an end now." *Double Live* became one of the best-selling country albums of all time and has sold 6 million units since its 1998 release, according to Nielsen Music. Brooks was at SXSW for a press conference and panel discussion about his partnership with Amazon Music, but also played two packed shows — a surprise solo acoustic gig at the Broken Spoke Dancehall on March 17 and a free concert the following night in front of an estimated 16,000 attendees at SXSW's Outdoor Stage that was announced the day before. —GARY GRAFF

Brooks



DEFINING MOMENT

'I Wasn't Doing It For Trump, But For My Country'

Jackie Evancho reflects on recent heartbreak, being doubted on national TV and why playing the inauguration was a "huge honor"

BY DANIELLE BACHER

Jackie Evancho has been "called vicious words. Things I can't even say," says the 16-year-old pop-opera star. Evancho admits she never expected the Internet vitriol that she received for agreeing to perform the national anthem at President **Donald Trump's** inauguration in January — including accusations that she had betrayed her transgender older sister, Juliet. It wasn't the first time the former *America's Got Talent* finalist has weathered personal and professional storms, and she says she has emerged inspired ahead of her new album, *Two Hearts* (March 31). From that White House performance to Snapchat heartbreak, Evancho looks back on the experiences that have helped her grow.

1 HER DEBUT AT EIGHT "I sucked at singing until I was 6 and got my tonsils removed — my entire voice changed. I was singing around the house, and my mom was like, 'Huh, that's interesting.' She asked me if I wanted to do a talent competition at a local nursing home. It was on my eighth birthday, and I came in second place to a 20-year-old opera singer. I was ecstatic."

2 BEING CHALLENGED ON TV "The first thing I did after the talent competition was *America's Got Talent*, so the pressure was on. I was aware that people thought I was lip-syncing. **Howie Mandel** asked me to sing a few general notes — I had to 'prove it' somehow, and

I was annoyed. But of course, I was 10 years old, so I couldn't say that."

3 HER SISTER'S TRANSITION "Juliet did not go to the inauguration because she was in the middle of her transition surgery. She started [transitioning] two years ago. My mom and I were the first people to know — I think that's because I had been her best friend since we were born. I do a lot of campaigning with her, and want to be able to support her in ways that mean a lot to her. I was told that she burst into tears of joy when she woke up from surgery. That made me so happy."

4 SINGING AT THE INAUGURATION "The moment I stepped up to the podium was the most memorable experience in my life. In all honesty, I don't involve myself with politics — I hate them. It makes everything such a big deal when it shouldn't be. When I decided to say yes, it felt right. I wasn't doing it for Donald Trump, but for my country. We're trying to figure out a meeting about a federal law that protects my sister and people like her in the bathroom. I want to level with Trump about the horrors she deals with."

5 DATING A JERK "Writing the songs for this album was like therapy. I was dating someone for two years and went through a terrible breakup in November. It felt like my world was ending, which is what the



From top: Evancho on *America's Got Talent* in 2010; singing the national anthem in front of Trump and Barack Obama in January; with sister Juliet in 2015.

song 'Apocalypse' represents. He broke up with me over Snapchat! And he cheated on me with two other people. I coped by spending time with family and friends, shopping and watching Netflix. I learned for the future." ●

HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY LYNDSY HAVENS

"I think 17 people have my phone number right now. Maybe two are famous."

—SELENA GOMEZ
The superstar telling *Vogue* how she doesn't care much for a spotlighted social life.

"The level of respect and love that I have for Wayne makes it hard to sit back and not speak on the situation."

—RICK ROSS
The rap star discussing his track "Idols Become Rivals" that disses Cash Money CEO and Lil Wayne cohort Bryan "Birdman" Williams, on Instagram.

"So many times I wanted to relapse but sat on my hands and begged God to relieve the obsession."

—DEMI LOVATO
The pop singer celebrating five years of sobriety on Instagram.

Gomez

Jidenna

Lovato

Mailk

"They always say the second album is difficult, but so far I'm really happy with this one."

—ZAYN MALIK
The pop artist disclosing to *The Sunday Times Style* that he is already working on his sophomore solo album.

"Ariana Grande, Dawn Richard look who hit me y'all!!!!!! It's Celine Dion. Wait til I tell my mother."

—NICKI MINAJ
The rapper bragging that Celine Dion approved her lip-syncing to Dion's hit "It's All Coming Back to Me Now" in an Instagram video.

"I thought it was bold, I thought it was audacious, I thought it made a very, very clear statement."

—JIDENNA
The R&B artist sharing his thoughts on Snoop Dogg's "Lavender" video, which lampoons President Donald Trump, with *Billboard* at South by Southwest in Austin.

"My first words were Momma and Poppa, God and Satan."

—KATY PERRY
The pop singer speaking about her strict Christian upbringing while accepting the National Equality Award at the Human Rights Campaign Gala in Los Angeles.

BRAND NEW FACE

MISS SAIGON STAR: 'IT'S RELATABLE TO RIGHT NOW'

At 17, **Eva Noblezada** got her big break: At the National High School Musical Theatre Awards, where she performed "With You" from *Ghost: The Musical*, one of the show's producers noticed her and promptly helped her secure an audition for a new London production of *Miss Saigon*. Noblezada won the role of tragic heroine Kim — originated in 1989 by **Lea Salonga**, who went on to

become the first Asian woman to win a Tony Award. As the Vietnam musical returns to Broadway (March 23), its female lead, now 20, looks poised for a similar star-is-born moment.

TRANSCENDING RACE Noblezada, who attended the Northwest School of the Arts in Charlotte, N.C., moved to New York instead of pursuing college. "Being an Asian-American with Mexican blood, it's difficult to not get typecast," she admits. "But I wanted to put my foot in the door, in my own way."

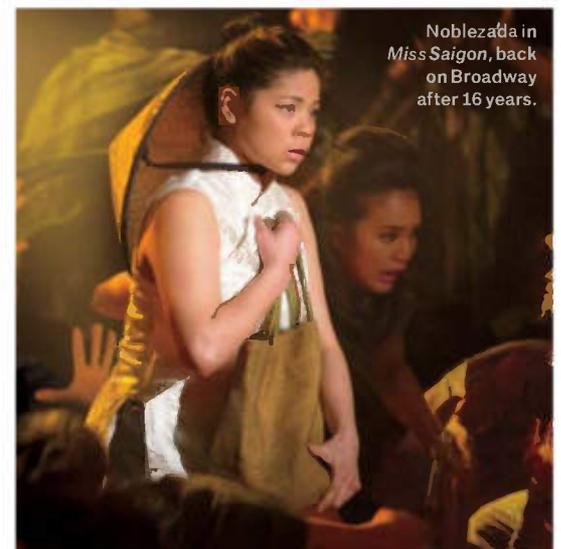
LEARNING FROM LEA "I wasn't even a fetus when Lea Salonga played Kim!" jokes Noblezada. Since assuming the role, the ingénue has received advice from the theater vet (who most recently appeared in

Allegiance). Noblezada hopes to follow in Salonga's footsteps as Eponine in *Les Misérables*.

NEW POLITICS While doing research for the show, Noblezada realized how little she knew about the Vietnam War. "It was almost glazed over in school," she says. "It's relatable to what's going on in the world right now — we've got a refugee scene, when Kim is on the run from the Viet Cong."

GO-TO DIVAS Noblezada admits she's so behind on popular music it's "embarrassing," but has a stable of pop heroes. "I love **Beyoncé**, **Rihanna**," she says. "I warm up to **Sia**'s 'Chandelier.' I get inspiration from everywhere."

—REBECCA MILZOFF



Noblezada in *Miss Saigon*, back on Broadway after 16 years.

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Sneaker Pimps

The solution to standing out in a sea of all-white kicks?
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BY SHANNON ADDUCCI
PHOTOGRAPHED BY JONATHON KAMBOURIS

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Getting His Kicks On The Road

Country star Thomas Rhett indulges his passion for sneakers

BY RAY ROGERS

PHOTOGRAPHED BY LUCY HEWETT

GROWING UP IN NASHVILLE with a country singer and hit songwriter as his father, **Thomas Rhett**, 26, was practically weaned in cowboy boots. But he has always felt most at home in a pair of kicks. Professionally, he finally shed his cowboy heels (“I was going to break my ankles dancing in them,” he says) in favor of sneakers when he ramped up his stage show a few years ago to include dance moves. He even outfitted his band in matching pairs. “We move as a unit and look like a unit as well,” he says, citing **Bruno Mars** and **James Brown** concerts as inspiration. Now, he’s carting 40 pairs on the road for his 40-city Home Team Tour in a bus that was recently outfitted with a crib in anticipation of his wife **Lauren’s** pregnancy (a girl is due in August) and an adopted child coming from Africa. Sneakers aren’t the only thing the country star has in abundance: He has racked up seven No. 1 singles on *Billboard’s* Country Airplay chart, including his most recent, “Star of the Show,” which he wrote with his dad, **Rhett Akins**, making them the first father-son duo to top the country charts.

When did you start collecting?

When I was 7, with a pair of teal green Nike Ken Griffey Jr. shoes with Velcro straps. I graduated to Vans at age 12, and they’re still my go-to for walking around. My co-producer **Jesse Frazier** is the biggest sneakerhead I know; I learn so much from him — from who’s doing a new colorway to designer **John Elliott** collaborating with NikeLab.

What do your sneakers say about you?

Wearing wild colors brings out my personality. The fresher colors represent my fashion sense and my musical style, both of which are somewhat all over the place. Yes, I’m a country music singer, but I grew up listening to hip-hop, pop, jazz, R&B, gospel and folk, too.

What was it like to first rock sneakers onstage instead of cowboy boots?

I wore John Varvatos Converse Chuck Taylors, and I was terrified because at that

point there was hardly any country artists wearing sneakers.

Best sneakers you’ve been gifted?

A pair of black Yeezys that my producer gave me when we had our first No. 1. Now I want the new zebra Yeezys — I really need to pull the trigger on those.

Has your penchant for footwear inspired any songs?

Not yet! I have a song about T-shirts; I’ve got to do one about sneakerheads next. ●



Rhett photographed March 3 on his tour bus in DeKalb, Ill. Watch an exclusive video and behind-the-scenes interview of Rhett discussing his obsession with Nikes, Vans and, yes, even Yeezys at Billboard.com.

WHERE HE SHOPS

Goat

He went on an “Ultra Boost spree” on the app in February. goat.com

Flight Club

“The best place for new releases,” he says. flightclub.com

Rooted

“Our first sneaker store in Nashville — finally!” stay-rooted.com

RHETT’S SNEAKER MUSTS

With some 80 different ones in his collection, the artist shares his most prized pairs



Show Stoppers

On the suggestion of his drummer, Rhett got pairs of black and gold Nike Cortezes for each band member to wear onstage.



Custom Kicks

He chose the burnt orange and black on this pair; he also had “Home Team” inscribed across the back in honor of the tour.



Fan Favorites

After an overzealous fan wrote her name in mascara on his white Vans while he was performing, he had the whole crew sign them.



Personal Anthem

“My stylist **Kemal Harris** had these Vans made for me,” he says — complete with lyrics from the bridge of his hit song “Anthem.”

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Future photographed Feb. 26 at Photopia in Miami. Styling by Bobby Wesley Williams. Future wears a Martine Rose shirt, Gucci pants, RetroSuperFuture eyewear and Avianne & Co. jewelry. Watch Future discuss the fashion from this shoot at Billboard.com.

F

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‘YOU DON’T QUESTION MAGIC’

R

BY **JONATHAN RINGEN**

PHOTOGRAPHED BY **MEREDITH JENKS**

E

This year, the enigmatic hip-hop superstar has settled a very public custody battle, inspired a new generation of chart-topping

Atlanta rappers and made history by releasing two consecutive No. 1 albums. (And it’s only March.) “I’m not going to settle for anything”

ATLANTA

ATLANTA RAP GOD FUTURE, LIKE OTHER gods before him, is known by many names. He was born Nayvadius Wilburn into a family of street hustlers going back at least two generations. As a kid he picked up the moniker Meathead, both for his oversize dome and, later, his general gangster toughness. When he began rapping in his teens at his cousin Rico Wade's Dungeon studio — where OutKast was busy reinventing hip-hop — he was given the name Future (as in “the future of music,” which is kind of mind-blowing, coming from a place making tunes like “So Fresh, So Clean”). And to his friends he's mostly known as Pluto, which is all at once the title of his 2012 major-label debut, a metaphor for getting supremely high and a symbol of the scale of his ambitions. “I'm the astronaut kid,” he says, impassive behind a pair of ever-present sunglasses. “At the end of the day, I'm out of here — above anything.”

But on this late-February afternoon, as he kicks back by a Miami pool with the sky turning pink and a balmy breeze rustling the palms, another nickname is foremost on the 33-year-old MC's mind. Pulling from a tightly rolled blunt, he waxes philosophical about his latest, greatest success: two new LPs, *Future* and *HNDRXX*, whose titles together make up what might be his favorite way of referring to himself. As he sees it, calling himself Future Hendrix connects him to Jimi's cosmic style, creativity and breakthrough success as a black artist in the primarily white world of rock'n'roll. “The music I make, I'm different,” he says, rocking a Balmain denim jacket with enough silver spangling woven through it to make Axl Rose jealous. “The melodies I come up with, they're not normal. Every black person wasn't playing the guitar — Hendrix did something special.”

The previous week, Future had surprised fans with the self-titled album (his sixth, not counting the hit-packed mixtapes he has released through his own Freebandz label), which landed at No. 1, becoming his fourth consecutive album to do so. Then, in a move unprecedented in chart history, *HNDRXX* arrived just seven days later and replaced *Future* in the top spot. (Epic Records says the two albums will also be combined into a physical release later this year.) Future's clearly pleased with the success but insists that he values authenticity more than numbers. “If I'm the biggest artist in the world, cool, but I want to just be me,” he says. “I want my money to be different. I'm not trying to have rapper money. My goal is to be able to get everything from the world that I can get.”

There aren't a lot of modern artists with a track record like Future's. In addition to his chart dominance, his 2016 co-headlining arena tour with Drake earned more than \$80 million, according to Billboard Boxscore, making it one of the highest-grossing hip-hop tours of all time. Future's influence is omnipresent: His earworm-y Auto-Tune hooks, paired with verses dense with references to models and luxury brands and pharmaceuticals, are the prevailing sound

of contemporary hip-hop radio. (Just try to imagine Fetty Wap in a world without Future.) He's tall and leading-man handsome, with chiseled cheekbones, golden-blond dreadlocks and a million-dollar smile that occasionally lights up his face. Or as Future puts it: “You don't question magic.”

But despite all that — and the hits he has made with everyone from The Weeknd to Miley Cyrus — he remains a strangely underground phenomenon: massive with rap fans, relatively unknown by everyone else. In just one indication of mainstream indifference, Future has never been nominated for a Grammy. (Designer, the Brooklyn MC whose “Panda” is so Future-indebted that the Atlanta rapper's own friends thought it was him on first listen, has been.) To rap fans and creators, that lack of recognition is inexplicable, leading Kanye West — who would ultimately join Drake, Frank Ocean and Justin Bieber in skipping this year's ceremony — to tweet: “Has anyone at the Grammys ever heard [Future's song] March Madness??? Yes I have a problem with the Grammys.”

Future says he tries not to get sidetracked by anything he has no control over. “The Grammys, they get what they get — the shit that they don't, it's the shit that they maybe don't want to understand,” he says. “They're not going to keep me from doing what I'm supposed to do as an artist.”

To L.A. Reid, Future's unique underground/overground status is a product of the rapper's own design. “He has chosen to put out music that really fed his core [audience],” says the Epic chairman/CEO. “He has had radio hits, but they weren't mainstream, top 40 hits. But he didn't want that. And my take is that it elongates his career.”

For the next wave of Atlanta MCs, it's especially hard to overstate Future's importance. Quavo, of Migos — who will be opening for Future on tour later this year — first heard the rapper as a young hustler on Atlanta's North Side. “I'd never heard nobody go so hard on Auto-Tune. And on rapping, I never heard anybody really snap like that,” he says. “That was a big moment for Atlanta. It touched the young n—as who was out grinding like us, and made us want to grind harder.”

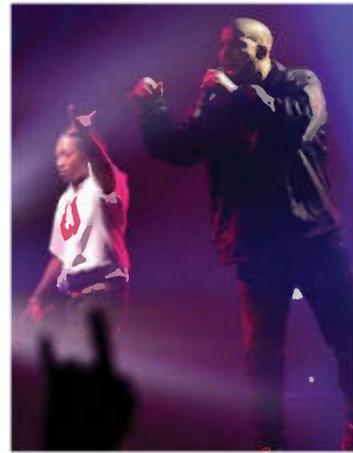
FUTURE LOVES THE FEELING HE GETS from his house in Miami, a gleaming, ultramodern party pad with an almost surreally blue infinity pool that appears to flow into the ocean. “I love waking up to the beach, the yachts, the fast cars and the foreign cars,” he says. “There's a wide range of inspiration here.” Today's ride is both fast and

foreign: a \$200,000 bespoke Range Rover SVR, with 500 horsepower and motorized tray tables in the back seats. As a general principle, Future would rather ride than drive — his uncle is his longtime chauffeur — which is why his favorite cars in his fleet are the Bentley Bentayga SUV and the Maybach. “Six years I been having a driver,” he says. “That's how I play the game.”

Future also has homes in a tony Atlanta suburb and is planning on getting a new place Los Angeles, where he moved when he was with the singer Ciara (with whom he has a son). His five kids, who have four different moms, range in age from 2 to 15. Becoming the successful patriarch of this sprawling clan, even if he's not exactly a conventional dad, is clearly one of the things he's most proud of. “I'm the motherf—ing provider,” he says. “That's what God put me here for. Everybody ride what they want to ride, dress how they want to dress, live how they want to live.”

In Future's late teens, around the time his

first son was born, he began lobbying family members to put in a good word with his cousin Wade, whose Organized Noize crew crafted hits like “Waterfalls” for TLC and was the house production team for the Dungeon Family, a collective of experimentally minded Atlanta acts including OutKast and Goodie Mob. Finally, after connecting at a family funeral, Wade agreed to bring the teenage Meathead over to his



Future (left) performed with co-headliner Drake on the Summer Sixteen Tour.

house. Wade was wary: The young Future was living on the streets, moving drugs out of his grandmother's house and had recently been shot in the hand. He was part of what Wade calls “the street side of the family — they all hustled.” (Although not Future's mother, who worked as a 911 operator. He moved out of her house after he quit school to sell drugs. The two are now close.) But Future quickly proved himself. “When I got him around the music he sounded good,” says Wade. “But I really wanted to know if I could trust him. The reason he has excelled in the music game is because he has a moral compass — he doesn't take advantage of people, and he can tell who's really down for him and who's not.”

Future moved in with Wade and dove into the studio. He wrote the hook for Ludacris' “Blueberry Yum Yum,” cut his own tracks and recorded an album as part of a group called Da Connect. (Wade notes that the name change was all but inevitable: “Dude was just too fly to be Meathead.”) Looking back on that time — Future has the words “dungeon” and “family” tattooed in large gothic script on his forearms — the MC says that the musical ethos he picked up is how he still operates: “Use everything around you to create: good, bad, negative, whatever it is. Never be afraid to be



"I'm hitting that
shit out the park
— home run every
time I step up."
Future wears a
Givenchy jacket
and Avianne &
Co. jewelry.

PRINCE WILLIAMS/FILMMAGIC



“ I been kicking it with
superstars when it comes
to females for a minute
— on the low-low with
nobody don't know-know. ”

Future wears a
Balmain jacket, Polo
Ralph Lauren T-shirt,
Maison Martin
Margiela jeans,
Buscemi sneakers,
RetroSuperFuture
eyewear and Avianne
& Co. jewelry.

exactly who you are.”

Future eventually hooked up with a tight, young crew of producers — Metro Boomin, Mike Will Made It, Zaytoven, DJ Spinz, 808 Mafia — that he still mostly works with today, and together they began to reshape Atlanta’s sound. “They’re making records like [Migos’] ‘Bad and Boujee’ and [Rae Sremmurd’s] ‘Black Beatles’ and these Future records that are taking over the country,” says Reid. “But they’re staying true to their core. I’ve never seen it done so well, not since the early days of hip-hop.”

Last summer, when Future began recording the tracks for the new albums, all he knew was that he wanted to put out two. The idea of staggering the release by a week came later — mostly, he says, to give fans a chance to digest *Future* before diving into *HNDRXX*, which is the disc that’s closer to his heart. He sees *Future* as a look back at where he’s from and the music he has made. It’s 100 percent him — no features — and thick with street-oriented jams. The single “Draco” (the title refers to a very portable AK-47 pistol) pairs a sugar-rush melody with a gleefully nihilistic hook: “Draco season with the book bag/Rat-tat, got a little kickback ... You ain’t never ever get your bitch back.” It’s a good example of Future’s weird alchemy: “Draco and the book bag, that’s from real life,” he says. “But being able to take that and make it where it’s not so violent? It can connect to more people. You don’t own a Draco, and you like it, right?” (For the record: both true.)

Future says he wouldn’t mind if people thought of *HNDRXX* as being by a totally separate artist. It reflects the preoccupations, mostly romantic, of a superstar now years away from the streets. It has two guest spots, from The Weeknd and Rihanna, and the vibe, both emotionally and musically, tends toward the minor key. “I’m opening you up to where I’m at,” says Future. “It’s about being vulnerable and not so cautious about what you say as far as your love life — if you was hurt or happy or in love.”

It’s impossible not to hear *HNDRXX* in the context of his tumultuous relationship with the singer Ciara, which ended in late 2014 with a broken engagement and a flurry of lawsuits, including a custody battle over their son, Future Zahir Wilburn, now 2. (The pair finally settled in January, forging a joint custody agreement, although Future Jr. will primarily live with his mother given Future’s tour schedule. Ciara and her new husband, Seattle Seahawks quarterback Russell Wilson, are also expecting a child of their own.) On the album’s opening track, “My Collection,” he moan-sings the words “If



Future and Ciara attended the MTV Video Music Awards together in 2013.

we never speak again I’m just glad I got to tell you the truth” before laying into a former lover: “She told me she was an angel/She f—ed two rappers and three singers.” But by the end of the album, on the heartstring-tugging “Sorry,” he has become much more conciliatory, singing: “Ain’t really mean to hurt you/Sorry it has to be this way/Ain’t mean to desert you/Sorry that it looks that way.”

Future insists he’s in a good place. “I feel like everything happened for a reason,” he says. “I’m happy with life now. I’m happy with life, period, even with the end of a relationship being...” He trails off, and when he starts up again the tone is more defiant. “I’m just not going to settle for anything, you know? Even in my life now, I know I can be a better person. I ain’t giving up on myself, so if you give up on me, I ain’t got nothing else to say for you. Because if you give up on something that’s real, it wasn’t real to you.”

That said, he doesn’t seem to have the fondest memories of the attempts he made to adapt himself to the relationship with Ciara, including cutting back on weed and codeine and the rest of his lengthy pharmacopoeia. “They had me going the cornball route!” he says with a bitter little laugh. And anyway,

Future notes that not even the women he’s writing about — clearly not all Ciara — will know who the tracks are really about. “What the people don’t understand is, I been kicking it with superstars when it comes to females for a minute — on the low-low with nobody don’t know-know.” At which point Future cracks a big grin and laughs.

IN INTERVIEWS, FUTURE TENDS toward motivational speeches, surreal boasts and, sometimes, a seriously considered answer. But in private he’s different. As Ebonie Ward — Freebandz brand manager and Future’s highly efficient gatekeeper — puts it, “Seriously, he is the funniest person ever.” That side is on display earlier in the day, when Future begins cracking on a member of his team for reserving a room at a Trump hotel. “Why the f— you staying at the Trump hotel?” he asks, incredulous. “This n— a staying at the Trump hotel!” he yells gleefully. “You retarded?”

What he finds most hilarious about the situation is the way the guy mentioned the hotel so casually, as if he wasn’t aware of the baggage surrounding Trump properties in 2017. But when the moment comes up later, he flatly declines to engage with it: “I ain’t even rocking with that shit, you dig what I’m saying? I don’t even want that name in my interview.”

Because? “I’m just on some other shit.” He nods toward his hands to indicate what he’s talking about. “Diamond rings, Cartier bracelets.” He pulls out his chains, which include a custom Chanel rosary that looks like it was made for a Medici pope. If you’re wondering how much, say, his gold Patek Philippe watch costs? You’ll have to find out for yourself. “Just write that it’s expensive,” says Future. “I wouldn’t want anybody reading this interview to feel like it’s unachievable. If they want to know what ‘expensive’ is, they can Google it. When you start throwing numbers at n— as, they start getting afraid, they might give up” — he starts cackling — “or commit suicide.”

A few days later, Future touches down in New York, following a whirlwind trip from Miami to Los Angeles to London, where he played a gig for Reebok Classics, with whom he has an endorsement deal. In New York, he’s scheduled to host a party for the brand at a pop-up store downtown. The event starts at 7 p.m. Future doesn’t show up until nearly three hours later, by which time more than half the crowd has given up and left. But when he glides through the door, something genuinely impressive happens: A room full of jaded media people and sneaker-industry VIPs goes nuts. The crowd surges toward him, camera-phones up, as he ducks into a seating area behind a velvet rope and drinks some champagne from a bottle. They chase him through the store as he weaves his way to the DJ booth to give a quick speech. And then — before even his entourage knows what’s happening — he’s out the door, into the back of an SUV and headed, presumably, back to outer space. ●

HITMAKER MAKES HISTORY

5

Consecutive Billboard 200 No. 1s. *Future* and *HNDRXX* made him the first act to debut at No. 1 in back-to-back weeks.

1968

Last year that an act (Simon & Garfunkel) replaced itself at No. 1 on the Billboard 200.

140k

Equivalent album units earned in *Future*’s first week. *HNDRXX* debuted with 121,000.*

13

Top 10 hits on *Billboard*’s Hot R&B/Hip-Hop Songs chart.

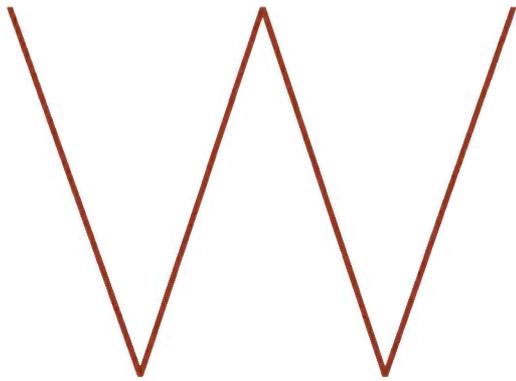
* Source: Nielsen Music

Motorvatin': Chuck Berry behind the wheel in 1965.

CHUCK BERRY'S PROMISED LAND

The American legend, who died March 18 at age 90, endured racism even as he seemed to transcend skin color and struggled to enjoy his genius even as he enshrined fun in pop music. And, oh yeah — he definitely invented rock'n'roll

BY ROBERT CHRISTGAU



“WHILE NO INDIVIDUAL CAN BE SAID TO HAVE invented rock and roll,” hedged the Rock and Roll Hall of Fame upon inducting Chuck Berry into its 1986 freshman class along with Elvis Presley, Little Richard, Jerry Lee Lewis, Buddy Holly, Fats Domino and others — “Chuck Berry came the closest of any single figure to being the one who put all the essential pieces together.” And of course the hedge was justified in many ways, among them Presley’s preeminence and the equally momentous although not quite rock’n’roll innovations of classmates Ray Charles and James Brown.

But now that the man has died — on March 18, unexpectedly, at 90 — let’s get real. Chuck Berry did in fact invent rock’n’roll. Of course similar musics would have sprung up without him. Elvis was Elvis before he’d ever heard of Chuck Berry. Charles’ proto-soul vocals and Brown’s everything-is-a-drum were innovations as profound as Berry’s. Bo Diddley was a more accomplished guitarist. Doo-wop and New Orleans were moving right along. Et cetera. But none of those musics would have been as rich or seminal without him.

After all, it was Chuck Berry who had the cultural ambition to sing as if the color of his skin wasn’t a thing — mixing crystalline enunciation with a bad-boy timbre devoid of melisma and burr, he took aim at both the country fans he coveted and the white teenagers he saw coming. Nor did teen-targeted hits like “Rock and Roll Music,” “Sweet Little Sixteen” and “School Day” merely play to the kids Elvis had transformed into the biz’s next big market. With his instinct for the historical moment, alertness to the fads and folkways of his young fans, delight in an unprecedented American prosperity, matchless verbal facility and autobiographical recall, Berry played a major role in inventing teendom itself — in augmenting its self-awareness and turning it into a subculture. And crucially, he established rock’n’roll as a songwriter’s medium. Some in his cohort wrote a fair amount, others barely at all. But it was Berry in particular who presaged Buddy Holly, the 1950s’ second great-songwriter-cum-great-performer. Between them they established the artistic template of ’60s rock, where self-written material was a prerequisite. And with the ’60s in the mix, consider Chuck Berry’s guitar.

Caveats again. Elvis fetishized an instrument that Scotty Moore could actually play, Carl Perkins was a master, and Bo Diddley — never

a major hitmaker but always a legend — was a protean virtuoso. Each one imprinted himself on history, Bo especially. But Chuck Berry was the wellspring as a player and a showman. The two-stringed “Chuck Berry lick” was really many closely related licks. As critic Gregory Sandow once pointed out, different songs’ “fanfares” were distinct: “Maybellene”’s car horn, “School Day”’s school bell, “Too Much Monkey Business”’s jangling telephone, “Roll Over Beethoven”’s mini-solo. And though you can discern versions of that lick in recordings by both T-Bone Walker and Louis Jordan sideman Carl Hogan, it was Berry who had the gall and imagination to amp up such

stray note clusters and forge a whole music out of them, integrating Ike Turner-style, guitar-based R&B and neater country-style picking into a new electric sound that changed the world’s ears. For the very different styles of George Harrison and Keith Richards — of, you know, the Beatles and the Stones — Berry’s guitar was foundational, and soon there wasn’t a rock guitarist anywhere who couldn’t play his shit. Contrary as always, Bob Dylan was more taken with his groove — the rhythm of “Too Much Monkey Business,” he’s said, was where he got “Subterranean Homesick Blues.” Chuck Berry: inventor of rock’n’roll, lodestone of the “rock” rock’n’roll generated.

Yet though Charles Edward Anderson Berry got fairly rich remaking the world, which he always claimed was the main idea, he never became any kind of tycoon even though he was a famous skinflint who demanded cash payment before he’d join his pickup band onstage. And though he was key in establishing unalloyed democratic fun as rock’n’roll’s core value, he was too cantankerous a guy to leave his admirers feeling that he enjoyed his genius much. Born Oct. 18, 1926, which made this mythologist of teens the oldest of the rock’n’roll originals, he was raised in a lower-middle-class black St. Louis neighborhood by solid, hardworking, musical parents; one sister trained to be an opera singer. Chuck was also musical and hardworking — he won a

guitar competition in high school, married for life in 1948 and was supporting a family of four as of 1952. But his bad-boy voice wasn’t merely an act. An absurd crime spree involving a fake gun earned him the first of three prison bids in 1944, long before he and pianist Johnnie Johnson hit Chess Records in 1955.

Then ensued what the first of his uncountable greatest hits collections dubbed Chuck Berry’s golden decade. But “golden” is poetic license, and so is “decade.” Berry was a major star from 1955 to 1959 as well as a legendary concert draw throughout the high ’60s and long after. But note that although the three key teen anthems as well



From top: John Lennon, Berry and Yoko Ono on *The Mike Douglas Show* in 1972; Berry in the 1987 film *Hail! Hail! Rock 'n' Roll!* with Johnnie Johnson (left) and Keith Richards; Berry and wife Themetta at the Kennedy Center Honors in 2000.

as the guitar-hero foundation myth “Johnny B. Goode” all went pop top 10 in the ’50s (on what were then called the Best Sellers in Stores and Top 100 charts), not one reached No. 1, and Fats Domino and Little Richard never hit No. 1 either. Fact is, although Berry’s racial breakthroughs will always signify, his ’50s hits did somewhat better on the R&B chart, which also welcomed such canonical coups as “No Money Down” and the comic protest anthem “Too Much Monkey Business.” And in the Beatlemania-fueled 1964 comeback that followed his second prison term, the warmly pro-black but also pro-American “Promised Land,” a history of the Freedom Rides so subtle few figured it out at the time, didn’t make the top 40.

The second prison term — involving a 15-year-old girl he had reason to believe was older and

HE TOOK AIM AT BOTH THE COUNTRY FANS HE COVETED AND THE WHITE TEENAGERS HE SAW COMING.

always denied sleeping with, but with Chuck Berry you never know — was a turning point. The first trial was transparently and disallowably racist, the second less obvious about it. But that doesn’t mean Berry was innocent, because he was always a very bad boy — as in the 1986 autobiography replete with enticing blondes, written during the 1979 tax evasion prison term where all those cash payments caught up with him; or the 1989 lawsuit alleging that he’d set up peeping cameras in the ladies’ room of a restaurant he owned, which he escaped with a \$1.5 million class action settlement plus a suspended sentence for marijuana possession. Or consider the Keith Richards-instigated 1987 Taylor Hackford documentary *Hail! Hail! Rock ’n’ Roll*, which, instead of turning into a publicity coup, Berry sabotaged by

overramping his guitar and demanding extra cash upfront. Many stars age poorly, but the fairest guess here is that the theoretically post-racial Berry was deeply embittered by an American racism that remained in force — and was also something like a predator perv.

Yet although Chuck Berry both missed out on and misused too much of the fun he transmuted into a core value, the art with which he achieved that transmutation was always playful — sly sometimes, in fact often, but devoid of the meanness that marred his personal interactions. Plus, he was a funny guy. And for millions if not billions of people, that fun continues to inhere in music that remained indelible no matter how assiduously imitated. Its sheer musicality was irresistible. But Chuck Berry is loved first and foremost as a lyricist, and as a writer I second that emotion.

Under his own recognizance, with no say-so from anyone I’m aware of, Chuck Berry materially enriched a disreputable dialect of the English language that he clearly savored. Although he had no particular place to go and never ever

learned to read or write so well, he took the message and he wrote it on the wall, and soon the folks dancing got all shook up. From irresistible words like “motorvating,” “coolerator” and “calaboose” to inevitable phrases like “any old way you choose it” and “campaign shouting like a Southern diplomat,” he was a master of the American demotic. Even after that second prison term threw him for a loop, he started back doing the things he used to do — find the late diptych “Tulane”/“Have Mercy Judge.” It’s no wonder that very late in life he not only won Sweden’s Polar Music Prize but shared the first PEN songwriting award with Leonard Cohen.

Chuck Berry cut down hard on touring a decade ago. Yet when he turned 90 he announced that he’d soon go on the road to support his first new album in 38 years. It has long seemed passing strange that four of the teen heroes in the Hall of Fame’s freshman class — Berry, Lewis, Domino and Little Richard — were living long enough to be knocking on immortality’s door. One explanation is that their musical gifts were powered by a pitch of innate vitality known to few humans. So don’t forget that Chuck Berry has a new album coming out. It’s called *Chuck*.



Berry in 1965.

ROCK REMEMBERS



Little Richard

At 84, the live-wire, piano-playing rock pioneer remembers a rival, friend and fellow trailblazer

I just feel sad about Chuck going. I didn't even know he was sick. I lost a really great friend — one of my best friends in music. I love Chuck. I've been with Chuck all my life, really.

We went around and toured America and Europe together. Most of my favorite moments were watching him just do the duck walk and play. Sometimes his daughter came out on the road with us. I remember one day he gave me a gold horseshoe to hold — “Feel this. How do you like it?” — and then he said, “OK, now give it back!” I said, “Chuck, you're not an Indian giver!” “No, I'm not!” He was one of those kind of guys. He would always say to me, “You got some pretty skin, Richard.” I would just say, “Shut up, Chuck. Next joke!”

It was some beautiful times we had together. One or two times I played the piano on some of his songs. He's a rocker, he could really rock, for real. He ain't just jiving around. He really puts it down and picks it up and throws it out to the audience. He was the greatest rock'n'roll musician, though he could play more than that, he could play all types of music. I learned those rock'n'roll riffs he had. He had the kind of riff that makes your big toe shoot up in your boot.

He was a real thoughtful person in the business, and I learned a lot of business things from Chuck: Get paid before you go onstage. Get your money in front. And he stuck to that. There were some honest, good promoters, but some people, you had to get it in front or you wouldn't get it at all.

When Chuck and I played together, Chuck always wanted to close the show, and I wanted to close it, too. We were always banging at that. “I'm the star of the show!” “No, I'm the star of the show!” Really, Chuck was the star of the show. But we'd be onstage together and we sang together. I'd tell him, “I'm the creator of rock'n'roll,” and he'd say, “I am.” But I have to admit, he's older than me; he came before me.

The truth is the truth. Chuck Berry's songs are rock'n'roll standards, and mine are classics, also. “Roll Over Beethoven,” “School Day,” and here I come with “Good Golly Miss Molly” and “Long Tall Sally.” Chuck had more hits than I had. But we both contributed. It has been a blessing and a lesson, and I thank God for letting me live at this time so I could be a part of it.

ST. LOUIS BLUES

Berry yearned for “home back in ol' St. Lou” in one famous lyric, but his relationship with the city of his birth and death was far more complicated than that

BY GERALD EARLY



Berry gave a performance under the Gateway Arch in St. Louis on May 11, 1986.

SOME YEARS AGO, WHEN I became friends with the sports biographer and historian Michael MacCambridge, I found myself eating lunch rather frequently at Blueberry Hill, a restaurant in University City within walking distance of Washington University, my place of employment, and a stone's throw from the city of St. Louis itself. While lunching with Michael at Blueberry Hill, a nostalgic burger-and-fries place with the sort of ambience the Hard Rock Café has bestowed upon the tourist, we would inevitably seek out the owner, Joe Edwards, who in 1988 started the St. Louis Walk of Fame. (Chuck Berry's sidewalk star is in front of Blueberry Hill.) Edwards is something of a St. Louis booster and a bit of an operator, identified with the renaissance of this part of the city, the border of Delmar Avenue, the racial dividing line of the side (north is for Negroes and south is for Mr. Charlie and Miss Ann, to speak whimsically). In short, Edwards is St. Louis' main hipster gentrifier. He loves Berry's

music and maybe Berry himself.

Blueberry Hill is famous because Chuck Berry played its Duck Room, named in honor of Berry's dance step, once a month. No visitor to St. Louis failed to check out a Berry show if he or she happened to be in town when Berry was known to be playing. When Michael and I lunched at Blueberry Hill, we would call Edwards over — he was frequently in the restaurant — and the first thing Michael would ask was “How is Chuck?” Edwards was thought to know better than anyone else, because as far as anyone knew — at least, as far as I knew — Edwards knew Berry better than anyone. Most people who wanted to contact Berry tried to find Joe Edwards.

Berry had the reputation of being a difficult man, prickly, bitter, petty, impossible to deal with. I suppose the only reasons anyone tolerated Berry acting like an ass were that, first, he was for a time in his life a musical genius who composed some very memorable, joyous yet poignant tunes of being young in America; second, everyone assumed that a black man who had been imprisoned three times — in the late 1940s for robbery, in the early '60s for violation of the Mann Act and in 1979 for



Fans placed flowers and candles beneath the statue of Berry in University City, Mo.

tax evasion — was probably more sinned against than sinning. Everyone in St. Louis knew that Berry did not have the fondest feeling in the world for his hometown, which opposed his youthful interracial (and adulterous) tomcatting at Berry Park in nearby Wentzville in the late 1950s, and later his old-age lechery that resulted in being accused of photographing women while they used the bathroom at his restaurant. It is easy enough to say that Berry was rather like the turn-of-the-20th-century black heavyweight boxing champion Jack Johnson, who was also imprisoned for violation of the Mann Act, and persecuted because of his penchant (fetish?) for white women, but Berry's temperament and indiscretion complicate his victimhood. When a statue of Berry was erected across the street from Blueberry Hill a few years ago, more than a couple of people signed petitions and protested.

Berry was born and grew up in the black part of North St. Louis called the Ville — the black world north of Delmar Avenue. When I first arrived in St. Louis, nearly 35 years ago, black St. Louisans, particularly older ones, spoke of the Ville with some real pride. It was one of those “jewels” of segregation, if such an oxymoron is even conceivable: a self-contained racial haven that had most of the city's black businesses, its first black high school (Sumner, the first black high school west of the Mississippi, as

every single black St. Louisan told me) and a black hospital, Homer G. Phillips, which closed shortly after I arrived, much to the sorrow and anger of many local blacks. The Ville was where the black elite lived — side by side with the working class — during Berry's youth: the owners of St. Louis' major black newspapers, the city's black lawyers and doctors, heads of the Urban League and the NAACP. (It was this very aspect of the Ville, the home of St. Louis' black bourgeoisie, that Dick Gregory, a near contemporary of Berry, criticized about his upbringing in St. Louis in his 1964 autobiography, *N—er*.) Where else could they live in the age of racially restricted covenants? Ask any black native of a certain age in St. Louis who remembers the glory days of the Ville, varnished over now with the mythology of memory, and they'll say that being in the Ville is what made Chuck Berry who he was, that being a product of that particular black urban environment made him the creative artist he was. This is a way, I suppose, of claiming Berry's blackness; for Berry is, like, say, Jimi Hendrix, a curious artist in that I can never recall him being as beloved by blacks as he was by whites, cannot recall blacks finding his music essential to their understanding of black music. Berry's was a kind of assimilationist music that the Ville, in the diversity of its blackness, inspired: a new way of seeing blackness as universal in its sources. It was this assimilationist vision that led to Berry Park, Berry's 1957 purchase of land west of St. Louis to create his interracial idea of a country club-as-theme park-as-San Simeon, doubtless inspired by Walt Disney's 1955 launch of Disneyland. White St. Louis, for years, was not happy about Berry Park. By the time white St. Louis reconciled itself to it, when diversity finally hit St. Louis 10 years after

it was old hat everywhere else, Berry was too old, too bitter, too angry, too self-absorbed, too paranoid to care. Berry died at Berry Park.

To Memphis, St. Louis is the north. To Chicago, it's the south. To Kansas City, it's the east. And to itself, St. Louis is “the gateway to the west.” Perhaps it's only fitting the city should dub itself not exactly a location but a portal. St. Louis native Chuck Berry must have felt that he was from everywhere and nowhere simultaneously, as many black St. Louisans do.

Perhaps it is this quality of being a transparency as much as a reflection, a kind of looking-glass world more poised than rooted, that makes St. Louis what it is, and made Berry's monumental music what it was.

Gerald Early is an essayist, cultural critic and professor of English and African and African-American studies at Washington University in St. Louis.

Joan Jett

Fresh off the success of “I Love Rock 'N Roll,” she brought The Blackhearts to Berry's hometown — and snagged the man himself as backup singer

We were playing in St. Louis in maybe '83, and we got a note that Chuck Berry had come to see us and was turned away at the door. Kenny [Laguna, Jett's musical partner] went running out the backstage door and caught Chuck in his black Cadillac Seville, just about to pull out of the parking lot: “Please come back in, we want you to be our guest.” We asked if he would introduce us onstage, and he went out there and said, “Let's hear it for rock'n'roll, let's hear it for St. Louis, let's hear it for Joan Jett and the Blackhearts!” When “I Love Rock 'N Roll” came around, Chuck was by the side of the stage and he jumped onto the mic and started singing with Kenny.

The next day we had a day off, and he invited us to Berry Park to just hang out. He was so ahead of everything: He had huge TV screens on the wall and satellite TV, he was watching all the music shows — he was really into MTV. He knew what was going on. He drove us down the road to get a bite at the local diner, and on the way, I guess he must have cut somebody off because this trucker comes in screaming at Chuck, pretty vile stuff. Kenny and I of course want to get in and defend him. But Chuck goes, “Just let it go.” I'm sure Chuck had many run-ins in his life with people who found a reason to have a problem with him.

Several years later, we were both at a festival in upstate New York, but not on the same stage. I was walking around backstage and all of a sudden I feel someone come up behind me, wrap their arms around me and pick me up off the ground. I was scared — I thought someone was attacking me! I threw my elbows back and head-butted him, and guess who it was? Chuck Berry. But he understood. This is a guy who had been through a lot in his life. He knew, you come up behind a girl and grab her, she's going to get you. I apologize, [all these] years later.



Joe Perry

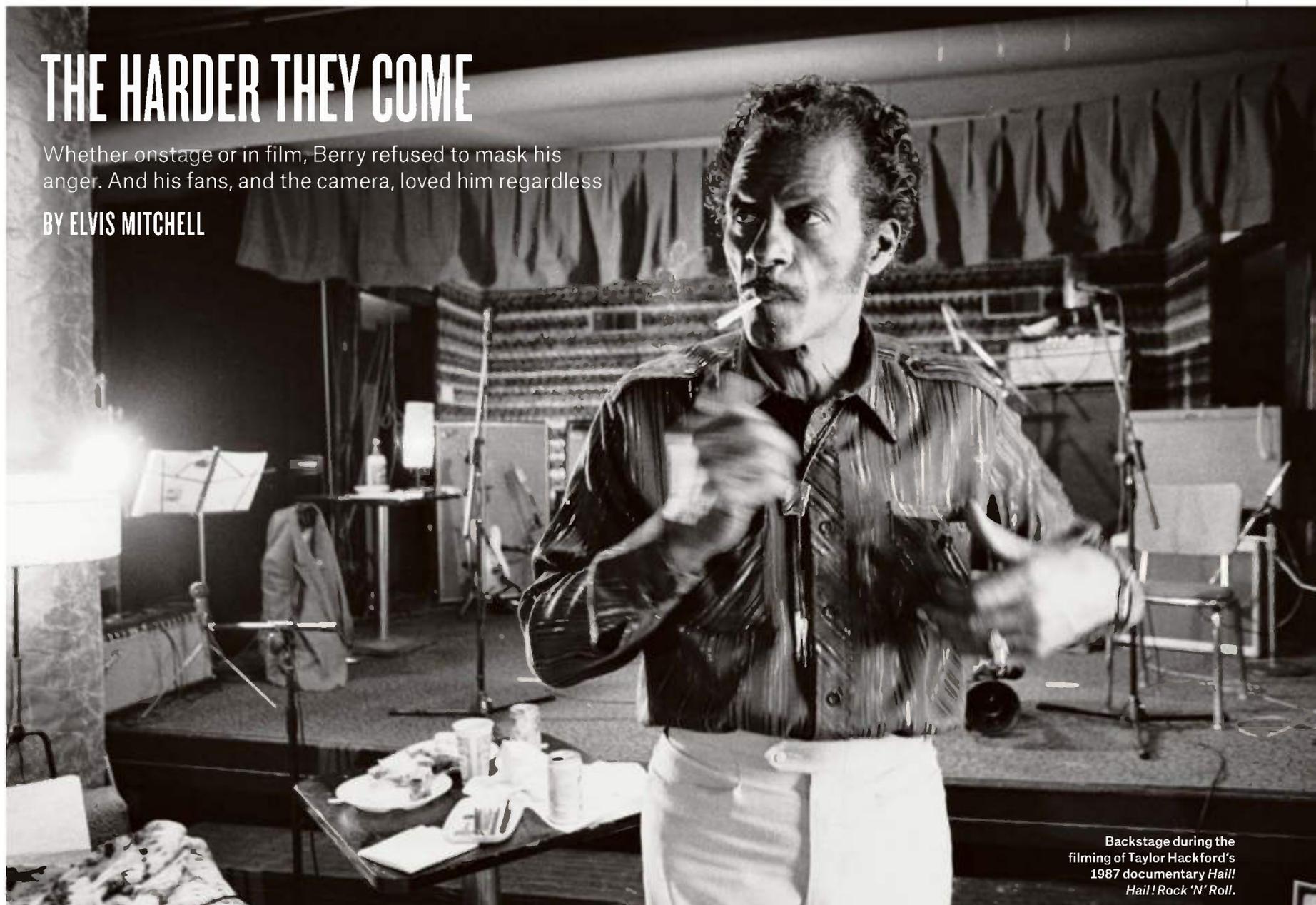
The Aerosmith guitarist recalls talking shop with his root beer-sipping rock idol

Chuck Berry was the Ernest Hemingway of rock'n'roll, a storyteller for the ages. He wrote

THE HARDER THEY COME

Whether onstage or in film, Berry refused to mask his anger. And his fans, and the camera, loved him regardless

BY ELVIS MITCHELL



Backstage during the filming of Taylor Hackford's 1987 documentary *Hail! Hail! Rock 'N' Roll*.

IF YOU START OFF AS A fearsome figure in pop culture, it's almost axiomatic that at some point years under the lights softens you into a cuddly family figure. Ice Cube went straight outta Compton to hearing "Are we there yet?" Eddie Murphy blew up striding across the stage in a red leather ensemble that would have made Elvis Presley chuckle, yet

is probably best known to anyone born in the 21st century as the overly chatty donkey from *Shrek*. And Chuck Berry's giddy, witty paeans to the things revved-up teens wanted — cars, big beats and love (basically, the ethos of hip-hop) — became the stuff of cotton candy-wrapped nostalgia in movies and commercials, and an amusing answer to a question ("What was Chuck Berry's only No. 1 single?") that probably still sends people to their phones. The answer: his 1972 cover of "My

Ding-a-Ling," a leaden version of innuendo. Since "Ding-a-Ling" was originally a song with a *Sesame Street* version of insinuation that Berry chose to splatter with unironic opportunism (and possibly bodily fluids), it's hilarious that it may have alerted a whole generation of kids to Berry's existence. Unlike other African-American performers who eventually became entertainers the whole family could enjoy — especially if you ignored their volatile history — Berry was a fascinatingly protean figure, an aggressive and ambitious black man who draped pleasant and colorful word tapestries over his stream of tribute to adolescent hormones — which would serve to belie his own anger.

Berry was a transitional and, to my mind, revolutionary black figure who had to find a place for the rage that the crucible of racism created. Chuck Berry was born in St. Louis, the same place that gave us Maya Angelou and Sonny Liston (it's where Angelou was born and Liston spent part of his youth). Liston was the terrifying figure of black fury who worked out his anger in the ring. After

a series of horrific childhood traumas, Angelou didn't speak publicly for several years. She developed her powers of language and observation during her period of silence. And Berry could've stepped into the space between the two of them, that intersection of volubility and violence.

Berry chose to funnel his freshet of frustration into such confections as "Maybellene," its stomp-heavy backbeat lightened by what felt like a wink. At least that was the feeling on the recorded versions of his hits. I saw Berry in concert a couple of times in the late '70s — and like almost every North American male of a certain age, I went because a friend was hired by Berry that very day to be part of the legend's backup band. (It almost takes us back to *Sesame Street*; I came to believe that if you could count to eight, Berry would hire you.) As slender as a stiletto, he hit the stage with a snarl, and as his band struggled to keep up — maybe it was more like counting to eight while live grenades were being flung at you — he radiated a palpable sense of menace. The verses had come to

feel like rave-up nursery rhymes to the audience, but not to Berry; charging through the set without ever looking at the band or his guitar, he could've instead been singing the refrain that ran so often through Ralph Ellison's *Invisible Man*, courtesy of another music figure trapped in a blanket of gauzy likability, Louis Armstrong: "What did I do to be so black and blue?"

Whereas Armstrong came to trade in on a dazed sweetness as a public figure (it was only jazz aficionados who knew him as an ur-hipster whose stoner cred was so deep that he smoked weed supplied by the government), Berry didn't bother to mask the seething that came from being trapped between two worlds, as he brought modern desire into pop but wasn't allowed to exercise any agency because of his color. He used songs to highlight the meta-life that black celebrities with a brain had to endure — an awareness that he could sing about things he could never have, and trying to run his fingers through the Boschian soil he sang about was the surest way imaginable to end up in jail. Probably the ultimate tribute/metaphor came in the 1985 blockbuster *Back to the Future*, where Marty McFly (Michael J. Fox) — a visitor from the far-flung time of Pepsi Free and Huey Lewis & The News — pounds and slides through a rock'n'roll set employing riffs that he stole from Berry in a band led by Marvin Berry, Chuck's fictional cousin. The sick joke is the movie's spin on white culture stealing from black culture, and Berry would already have been a star in the real world. But one can't help but imagine Berry's grimace/grin, as mirthless as sin, as he watched the movie, and then went out and continued to bang through his life-long oldies tour. Given that Berry seemed to use pop as a way

BERRY WAS A TRANSITIONAL AND REVOLUTIONARY BLACK FIGURE WHO HAD TO FIND A PLACE FOR THE RAGE THAT THE CRUCIBLE OF RACISM CREATED.

to obscure his criminal background from paying customers, it was almost sadly fitting that *Back to the Future* blurred his originality (even though he did his apprenticeship with blues musicians, he synthesized his licks into something uniquely his).

Berry's impact was felt in the movies, both through his songs — an earthy angel presence while John Travolta and Uma Thurman twist to "You Never Can Tell" in *Pulp Fiction*, a steadying hand in George Lucas' sophomore effort *American Graffiti* — or in person, with a towering star turn in Floyd Mutrux's unheralded 1978 B-movie *American Hot Wax*, where Berry owns the stage. (He also

played himself in a handful of '50s rock/schlock films like *Mr. Rock and Roll*, where his rueful smile seems to prove he's in on some secret, shameful joke in which his contribution to the culture is being belittled in front of him). It was business as usual to make himself into a figure of diversion, but the awestruck love the camera had for him was always unabashed. (That the movies didn't know what to do with him was clearly part of the racism that lives in film to this very day.) The pinnacle

of Berry's onscreen time was in Taylor Hackford's thorny and gripping tribute documentary, 1987's *Hail! Hail! Rock 'N' Roll*, in which he finally got to play with a band of loving worshippers equal to his talent. And, rather than turn misty-eyed, his lack of sentimentality makes Berry an extraordinarily sympathetic character, though many (including a bemused Keith Richards) would shout their disagreement from the rooftops. Perhaps it's because Berry realized, long after the film was available from third-party sellers on Amazon, he would still be on the road alone with his flintiness. Almost grown, indeed.

the textbook, the lexicon, the poetry. He had two distinct voices — his guitar voice and his singing voice. Both were riveting.

He once came to an Aerosmith gig in St. Louis. He showed up in my dressing room, where we talked for hours, picker to picker, about his affinity for the Gibson and the state of the world, as he sipped on a Virgil's root beer. That empty can, marked with tape that says "NEVER THROW AWAY!" has become a talisman. It goes with me on the road and sits in my dressing room before every show.



Robert Cray

Filming *Hail! Hail! Rock 'N' Roll*, the blues guitarist and singer backed Berry — and soaked up the behind-the-scenes scene

I had never met Chuck Berry before, but I had gotten word about being part of this [film] and was asked to pick out a couple of tunes, one of which I might perform onstage. I picked "Brown Eyed Handsome Man" because I remembered my dad playing it a lot.

Keith Richards introduced me to Chuck. I was the new kid on the block, and I was treated that way by Chuck, and it was great. Where he was giving Keith all kinds of grief, it was "Come on, Robert, you want to have a cup of coffee?" Keith — bless his heart — was honoring his hero, and his hero was treating him like a young, derelict kid!

We were at Chuck's place, Berry Park, for a week of rehearsals. And I was in the backup band as well, so we practiced the songs that I was going to be backing Chuck up on. Show day comes, I'm presented with my list, and there's about twice as many songs. I was sitting next to Eric Clapton when I received it, and he goes, "How do you rate?" He got really pissed off because, once again, Chuck was at work. He meant for those guys to see that I was going to be on more songs. (Laughs.)

Onstage, he was like a walking statue, so I kept my eyes glued on him all the time. And there were quiet moments offstage, too. He and [late pianist] Johnnie Johnson would play songs like "Cottage for Sale," just the two of them. It was a beautiful thing to see and be a part of.

Julian Lennon

The singer-songwriter grew up revering Berry (like Dad did), then got to join him onstage for "Johnny B. Goode"

was, and still am to a degree, quite a shy character, so to be invited to perform with Chuck Berry [in *Hail!*



From left: Michael J. Fox performed "Johnny B. Goode" in 1985's *Back to the Future*; Berry in the 1978 film *American Hot Wax*.

Hail! Rock 'N' Roll], and to be filmed doing it, was quite an overwhelming experience. I'd known a few of the other performers, like Keith Richards, among others, but that certainly didn't sway the nerves I had performing with Chuck. I managed to spend a few days, on- and offstage, interacting with him and the others, which was an insight into life in the rock'n'roll world, most of which I'd never witnessed before. Not only the camaraderie, but the tension, too.

When I started learning to play guitar, around age 10 or 11, it was through my gym teacher, who taught acoustic guitar to a few pupils. He had a DA — duck's arse — hairstyle and was a real lover of rock'n'roll. After a year or so, a few of us managed to buy an electric guitar, at which point we decided to form a band and perform at the end-of-year school show. We may have had one or two original songs, but all of the others were classics, mostly written by Chuck.

Of course, I did have an inkling of how Dad felt about him, too. Around that time [in 1975], Dad released his *Rock 'N' Roll* album, which, of course, contained a song by Chuck, as he was one of Dad's idols, and he'd played with him on *The Mike Douglas Show*. So quite amazing, really, to see that he influenced two generations of musicians.

Buddy Guy

As a young bluesman in rural Louisiana, he heard the sound of the future come crackling through the radio

Never will I forget when I first heard "Maybellene." I was on the farm in Lettsworth, La., out there in the middle of nowhere with nothing on my mind except pretty girls and hot blues. We had this broken-down battery radio with a raggedy antenna. I'm listening to WLAC, where they're hawking Royal

Crown hair pomade and Randy's record store in Gallatin, Tenn., and here comes something I never heard before. Mind you, I was a good student of the blues. I knew all about Lightnin' Slim and Muddy and Wolf and Little Walter and John Lee. But this shit was different. The guitar had a different twang and the story had a different twist. It was all about a V8 Ford chasing a Coupe de Ville and catching up with Maybellene on top of the hill. First time I saw how a song could be poetry in motion.

Chuck's genius was an instant thing: He'd run into the studio without a guitar lick, nothing written down. Then, in 10 or 15 minutes, he'd write the song and record it on the spot. Of course, he had the help of my good buddy Johnnie Johnson, his pianist.

I'd have to call Chuck a mystery man. He traveled his own road, and he traveled alone. Later, I got to open for him several times, but there wasn't any hanging out. He was a hit-and-quit cat. Gone before I had a chance to tell him how much I



1 Drummer Seth Hurwitz with Berry backstage at the 9:30 Club (which Hurwitz co-owns) in Washington, D.C., in 2000. 2 Berry and the band Jr. Cadillac onstage in Boise, Idaho, in 1983. 3 Berry and the Uptown Horns played New York's Ritz (now Webster Hall) in 1980. 4 The Circle Jerks backed up Berry in St. Louis in 1995.

'HE MESSED WITH ME FOR THE ENTIRE SHOW'

To save money, Berry used pickup musicians, including Bruce Springsteen and the E Street Band, for a nightly trial by fire that could be exhilarating, humiliating — or both

BY THOM DUFFY

SETEVE HOLLEY MET CHUCK BERRY minutes before playing with him in front of 30,000 fans in Mexico City. It was the early '90s, and Holley, who had drummed for Joe Cocker and Paul McCartney's Wings before joining Ian Hunter's Rant Band, had jumped at a fellow musician's invitation to keep the beat for one of his musical heroes. "It's a pleasure to meet you, Mr. Berry," Holley recalls saying when the rock'n'roll legend took the stage. "What are we going to play?"

"Chuck Berry songs, boy," his hero replied. So began a "baptism of fire," as Holley calls it, that was experienced by countless musicians — of varying degrees of renown and talent — hired to play in the pickup bands that Berry used (and, some say, abused) for thousands upon thousands of live performances from the 1960s to 2014.

According to Bob Baldori, aka "Boogie Bob," who did double duty as Berry's piano player and attorney, once the rocker was released from prison in 1963 after doing time for transporting a minor

across state lines, "he [rarely] traveled with a band again," although one or two of his trusted sidemen, such as bassist Jimmy Marsala, might join him (if the promoter paid extra). "Musicians are a pain in the ass; he didn't want to babysit them, and as a businessman, it didn't make sense," says Baldori. "When you hired Chuck, you got Chuck, the guitar and the duck walk."

It would fall to local promoters to dig up two Fender Dual Showman amps for Berry — or risk a \$2,000 penalty — and a backup band, which, if none of the rocker's sidemen showed up, would have to accompany the headliner without a sound check, setlist or much direction. "He wouldn't tell you the key. He wouldn't tell you what song it was. He would just start playing," says Southside Johnny Lyon, who took part in the now-famous 1973 gig in which Bruce Springsteen and the E Street Band backed Berry at the University of Maryland.

Even then, Berry had a reputation for firing musicians onstage, and Lyon, who that night was playing harmonica in the shadows, cringed when Berry zeroed in on him and dragged his mic stand front and center. "I was like, 'Oh, Jesus, he's going to humiliate me in front of everybody,'" he says. Instead, after listening to a few bars, Lyon says

Berry turned to the only other black man on the stage, saxophonist Clarence Clemons, and said, "This brother has been hanging across town!"

Although Holley would go on to play with Berry seven more times (after seeking advice from Marsala, who told him how to simplify his drumming), he says the Mexico City gig left him "miserable" because Berry kept changing the tempo. "He messed with me for the whole show," says Holley with a laugh. At gig's end, Berry paid Holley \$300 instead of the \$500 he doled out to musicians who met his approval. When the promoter complained that the show had lasted 55 minutes instead of the contractually agreed upon hour, Holley recalls, "Chuck, without missing a beat said, 'It would have been an hour if the drummer hadn't sped everything up.'"

The musicians weren't the only ones who suffered. Berry's revolving-door approach to backup bands, his perverse treatment of them onstage and his tendency to play only as long as his contract stipulated, meant that fans experienced frustratingly uneven performances.

Why he did this yields no definitive answer. Baldori says most of the lore is "bullshit": "If Chuck was harsh, then the band was f—ing up." Pianist Daryl Davis, who played with Berry from 1981 to 2014, says too many bands made the mistake of learning Berry's greatest hits "note for note" when "Chuck liked to change them up and add nuances."

When Berry clicked with a band or an artist, the clouds would part. Shortly after he played a disastrous gig at the Ritz (now Webster Hall) in New York in the '80s, during which the bassist and drummer were fired onstage and Berry finished the show with the surviving pianist, saxophonist and Uptown Horns co-founder Arno Hecht says he was asked to recruit a band for Berry's return to the venue. The group, which included keyboardist Charlie Giordano, now a member of the E Street Band, knew the repertoire so well, "Chuck would do songs he generally never did in concert," says Hecht. Berry used the band for shows throughout the New York area, and, uncharacteristically, "showed up for soundcheck, just to jam."

Lyon offers a much simpler explanation: "I met Chuck a couple of other times, and he was a mean son of a bitch," he says. "But sometimes nasty guys make great things."

In 1996, the year he turned 70, Berry started gigging with a more consistent group of musicians, including his daughter Ingrid Berry Clay and son Charles Jr. — who appear on the forthcoming posthumous Berry album, *Chuck* — when he began a residency at the St. Louis club Blueberry Hill.

Guitarist Billy Peek, who worked with Berry on and off for more than 40 years, backed the legend on his last four shows. "You could tell he was failing," says Peek. "Finally it just got to the point where at his last gig in October [2014], he even told his son ... 'I'm hanging up my rock'n'roll shoes.'"

Additional reporting by Jem Aswad, Ed Christman, Frank DiGiacomo and Rebecca Milzoff.

appreciated what he'd done for us all. He busted the thing wide open.

I was in St. Louis when I heard he passed. Made me do some deep thinking. You can talk about Guitar Slim being the first to use a long cord and stroll out of the club into the streets to grab the people's attention. You can talk about T-Bone Walker being the first to marry up that fine jazz feeling with down-home electric blues. But I believe Chuck had a bigger first. He was the first to say that this music called rhythm and blues ain't just for folks down south or up north — this music is for the world.

Melissa Etheridge

Long before "Come to My Window," she covered "Johnny B. Goode" in Kansas bars

In the early '70s, I was starting to play in local bands around Kansas, and "Johnny B. Goode" was a staple. Every time you did a Chuck Berry song, people were on the floor dancing, and getting people dancing was your job. Growing up in this lower middle class, suburban



white bread existence, his music had no color. The things he was singing about were cool and interesting but they

didn't scare you. It was celebrating the joy of being in high school, it was that rock'n'roll dream. You looked at him and went, "Well, I like that guy!" Of course, he made the biggest impression on me with "My Ding-a-Ling." I was in middle school, and that was just the naughtiest song I'd ever heard!

I did meet him at the [1995] Rock and Roll Hall of Fame concert in Cleveland. Bruce Springsteen came backstage and said, "Hey, we're going to do 'Rock and Roll Music,' you, me and Chuck Berry." My God, OK! It was kind of a disaster though. Chuck told Bruce and I that he was playing in the key of G, but he told the band E. I found out later he'd do that for fun, just to mess with people.

Doug Morris

In the '70s, the now-Sony chairman visited St. Louis to meet a man fond of flamboyant cars and pretty girls — who could turn out a stellar song overnight

While I was president of Atco Records, Chuck agreed to do an album with me [1979's *Rock It*, Berry's final studio album prior to the forthcoming *Chuck*]. Co-producer Kyle Lehning and I flew to St. Louis, and Chuck picked us up from the airport in what I recall was an elongated Cadillac



with actual horns on the front fenders. It was a really flashy car. On the way back to Berry Park he kept making different stops. I said, "Why are we stopping at all these places?" He said, "I like hitting on all the girls here. I figure I get about one out of every eight."

50 MILLION-BUCK CHUCK?

Early on, Berry learned to negotiate the music industry's many pitfalls and built an estate that includes lucrative publishing and real estate

BY ED CHRISTMAN and ROBERT LEVINE

THE HISTORY OF ROCK'N'ROLL is littered with tales of pioneers who got scalped — by their managers, their record labels and their accountants, among others. Chuck Berry was not one of them.

After learning some hard lessons early in his career, Berry, in his own eccentric way, mastered the music business well enough to leave an estate that *Billboard* estimates controls more than

\$17 million worth of music assets. The publishing rights to songs controlled by the late rocker's Isalee Music Publishing Company could be worth more than \$13 million alone, and Berry's recording-artist royalties could amount to \$500,000 per year.

Berry's introduction to the treacherous complexities of the music industry came when he signed with Chess Records and with the label's music publishing arm, Arc Music. Only when Berry received his first royalty statement did he discover that co-writer credits for his first hit, "Maybellene," had been given to radio DJ Alan Freed, who gave the song extensive airplay and who was a business associate of the Chess brothers.

"I didn't understand most of the terms and arrangements of publishing," Berry wrote in his 1987 memoir, *Chuck Berry: The Autobiography*. "I didn't know that a person got compensation for writing as well as recording a song."

"Like many other artists of that era, [Berry] felt taken advantage of early on and became much more knowledgeable about the contracts he was signing," says Gary Pierson, the lawyer who has handled the artist's music affairs for the last two years. Berry also adopted a series of idiosyncratic practices to make sure he was paid his due. Rather than tour with a band and equipment, he often played with local musicians. He employed tour riders that imposed penalties when promoters didn't follow his requests to the letter; and he often insisted on being paid in cash. Sony Music Entertainment chairman Doug Morris says he had to pay the singer in hard currency when he signed him to the Atco record label in the late '70s; and Berry famously insisted on being given \$2,500 in a paper bag before he would appear in *Hail!*



From left: Berry at Chess Records' recording studio in Chicago circa 1960; brothers Phil (left) and Leonard Chess, owners of Berry's longtime label Chess, outside their Chicago headquarters. Below: Berry's 1972 novelty single, "My Ding-a-Ling," which was his only No. 1 on the Billboard Hot 100 and earned him the equivalent of \$1.5 million in royalties (in 2017 dollars).

Hail! Rock 'N' Roll, a concert film celebrating his 60th birthday.

But these anecdotes obscure his business savvy. Adhering to one of his mother's sayings — "Don't let the same dog bite you twice" — Berry negotiated better recording contracts after his initial experience with Chess, to the extent that he received a check for \$250,000 in artist royalties for his only Billboard Hot 100 No. 1, 1972's "My Ding-a-Ling" (\$1.5 million in today's currency). He also invested hundreds of thousands of dollars in real estate, including Berry Park, his 30-acre compound in Wentzville, Mo.

"He negotiated a lot of contracts for himself," says Martin Green, a litigator who represented Berry over several decades. "He handled more of his own business than most musicians could." Berry earned a sizable sum on the road, as well. According to Bob Baldori, another attorney who worked for Berry and gigged with him as a pianist, the rocker played close to 100 shows a year in the '80s and '90s, making \$20,000 to \$35,000 per concert.

Baldori estimates the value of Berry's estate at \$50 million — "conservatively."

Berry wrote about 200 songs during his career, and his estate will now own about half of them



"BERRY NEGOTIATED MORE OF HIS OWN BUSINESS THAN MOST MUSICIANS COULD."

—MARTIN GREEN, BERRY'S ATTORNEY

outright, albeit mostly ones he wrote after his commercial peak. He was able to recapture U.S. rights to most of the songs he originally assigned to Arc — some of his best-known works — under the terms of a settlement with the company in the 1980s that allowed him to file for the reversion of his rights in the United States. The foreign rights to those compositions are controlled by BMG, which purchased 75 percent of Arc in 2016. Universal Music Group, which owns the Chess catalog, controls Berry's most valuable recordings.

Berry's self-owned publishing and songwriting rights could generate about \$360,000 per year in mechanical and performance royalties in

the United States from his own recordings as well as cover versions — double that with international royalties. Add another \$400,000 in synch licensing for a total of \$1.1 million annually. Should the estate sell Berry's publishing rights, such catalogs are generally priced at about 12 times annual revenue, which in this case would be about \$13.5 million.

"We're addressing all of those things going forward," says Pierson, "in terms of who our partners will be."

Chuck was a lot of fun, a big personality, but he was very serious about the music. We went to his studio and recorded with Johnnie Johnson from his original band. The first day Chuck played us some material, and it was all slow, Muddy Waters-type blues songs. I said to him, "I can't put out a blues album. Where's the uptempo stuff?" and he was like, "I haven't done that recently. Give me till tomorrow." The next day he had a whole album of jump tunes.

I remember we had to pay Chuck in cash, for everything. When I asked him why, he showed me a cigar box full of checks that had bounced.

Gary Clark Jr.

The masterful guitarist-singer, who plays on the forthcoming *Chuck*, never met Berry (though he did open for him)

It's like guitar for beginners: Whether they realize it or not, most people who play guitar start off learning Chuck Berry. I remember hearing "Maybellene" as a kid, and growing up in the '80s I, of course, saw Michael J. Fox in *Back to the Future* doing "Johnny B. Goode." But Berry always stood



out to me. The way he approached songs, it was just complete freedom.

When I was a teenager, I got a chance to open up for him at the Paramount Theater in Austin. He had hired a backing group called The Eggmen, a Beatles cover band, and the only direction they got was "We're going to play Chuck Berry songs." He drove up in this white Lincoln right before the show, did his thing for maybe two hours, and these poor guys did the best they could. I never got a chance to speak to him, because he got in there, got his money, got back in the Lincoln and left. It was like something out of a movie — so badass.

There was something about his presence and his confidence, his willingness to try to push the bar. His tone changed the game. I like the little, subtle things in his technique. He's got this rhythm guitar thing that has this island beach vibe to it — just listening, you might not pay much attention, but if you try to play it and sing it, it's not easy. And then there's that repetitive digging into the same note over and over again, but using octaves and multiple strings. You can hear Chuck Berry in most guitar-solo playing.

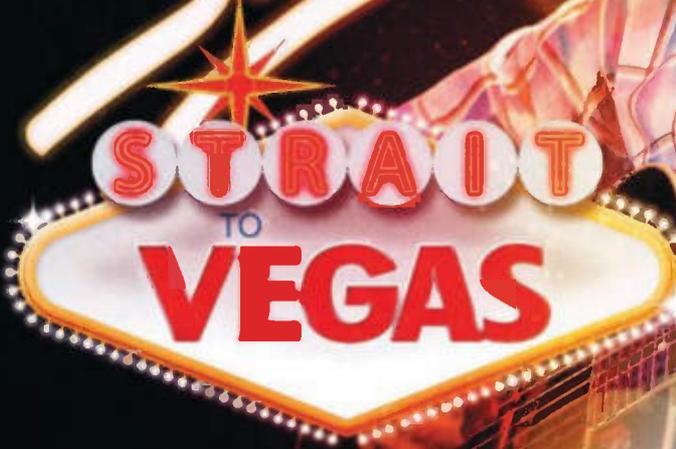
I wish I could have had a conversation with him, just to ask what he was into, what he listened to. I'm a guy that likes to take perfectly good things and pick them apart and try to put them back together, so it's fun to think about what his sources were. I think about how he influenced artists like Jimi Hendrix. As a musician, you can get stuck in a box, stuck in repetition, because you think you 100 percent know what you're doing. To have the foresight to change? That's a pretty bold move. "You guys are doing this? Well, I'm going to do this." ●

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At The ACM Awards, ‘It’s Game On!’ Luke Bryan and Dierks Bentley return to co-host “country music’s party of the year”

BY MELINDA NEWMAN

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BY THE TIME THE 52ND ANNUAL ACADEMY OF Country Music Awards airs April 2 on CBS, returning co-hosts Luke Bryan and Dierks Bentley will have their routines down pat.

“I’m excited to come back for my fifth year as a co-host,” says Bryan, before good-naturedly busting Bentley’s chops. “Now that Dierks has a year under his belt, maybe he will actually bring something to the table.

“Kidding!” jokes Bryan. “Dierks is a blast, and we have been working on ideas for months. It’s game on!”

For Bentley, the training wheels are off. “Last year I was the rookie and really didn’t know what to expect,” he says. “From start to finish, being part of the creative conversations from the monologue to my performance makes the whole experience something I look that much more forward to this year. The show was loose and a lot of fun with Luke. I definitely want to carry that into this year.”

Bentley received three nominations while Bryan is up for entertainer of the year against Jason Aldean, Florida Georgia Line, Carrie Underwood and Keith Urban, who leads the overall field of nominations with seven. Miranda Lambert and Maren Morris received six each, while FGL and Tim McGraw earned five.

The hosts may remain the same, but a number of changes are in store for 2017, including a new venue: The awards move down the Las Vegas Strip to the new T-Mobile Arena, a switch that allows the ACMs’ production partner, Dick Clark Productions, “more space to work with and execute bigger design and production ideas,” says ACM CEO Pete Fisher, who also is in a new role.

The former vice president/GM of the Grand Ole Opry and longtime ACM board member, Fisher became the organization’s new head in January.



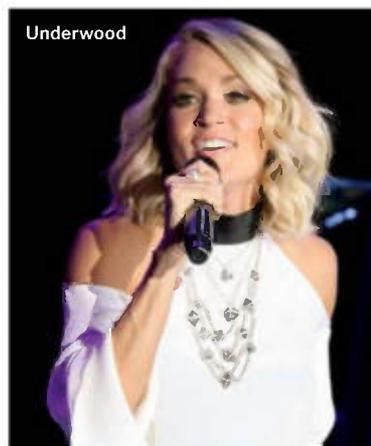
Fisher



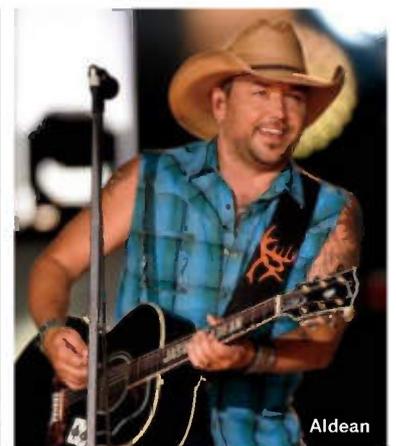
Bentley (right) is co-hosting for the second time, while five-timer Bryan will also vie for entertainer of the year.



Morris



Underwood



Aldean

He says his years at the Opry made him appreciate “just how big the playing field is in country, both the musical and generational breadth,” adding that the ACMs will also stress those “multiple dimensions” throughout the show.

Among the performers will be Aldean, Bentley, Bryan, Lambert, Lady Antebellum, Little Big Town, Morris and Florida Georgia Line with Backstreet Boys.

Such moments, the producers hope, will lift ratings, which were down 36 percent in 2016 from 2015 when the ACM Awards celebrated their 50th anniversary from Dallas’ AT&T Stadium.

“We’re clearly focused on pushing all those levers in our marketing portfolio to drive viewership,” says Fisher.

Partners that will help promote the show include T-Mobile and Xfinity from Comcast.

Promoted by the ACM as “country music’s party of the year,” the awards telecast concludes four days of events featuring more than 70 artists spread across 13 venues in Las Vegas.

“My favorite part of the ACMs is the environment in Vegas, when all of Nashville comes to town,” says Bentley. “This show is just a total party, and I always look forward to getting out there and seeing everyone.” ●

TOP CONTENDERS

Achievements by the five stars vying for entertainer of the year

JASON ALDEAN

The reigning entertainer of the year was the only country artist to top the *Billboard* 200 in 2016, with *They Don’t Know*.

LUKE BRYAN

Bryan, who last took home the award in 2015, hit the top 10 of *Billboard*’s Hot Country Songs chart in March with “Fast,” the sixth single from his platinum-selling album, *Kill the Lights*.

FLORIDA GEORGIA LINE

The duo returns to the category for the first time since 2014 on the success of *Dig Your Roots*, which is up for album of the year.

CARRIE UNDERWOOD

The 2008 and 2009 entertainer of the year is nominated again for the first time in eight years. Her 2015 album, *Storyteller*, is her sixth consecutive release to debut at No. 1 on the Top Country Albums chart.

KEITH URBAN

The top nominee for 2017 is looking for his first win in this category after six previous nominations. His *Ripcord World Tour*, named after his fifth set to crown the Top Country Albums tally, will resume in May.



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Nine-time 2017 Stellar nominee Kirk Franklin onstage in Washington, D.C., in 2016.



'The Grammys Of Gospel' The 10 most-nominated artists at the 2017 Stellar Awards

BY DEBORAH EVANS PRICE

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FOR MORE THAN 30 YEARS THE STELLAR GOSPEL Music Awards have built a reputation as the premier gospel event of the year. By spotlighting both the traditional artists who laid the genre's foundation and the newcomers who have shepherded its growth, the program, helmed by founder Don Jackson, has bolstered the careers of gospel's most talented acts. The 32nd annual awards, set

for March 25 at the Las Vegas Orleans Arena (and airing April 9 at 6 p.m. ET on TV One) will continue to serve that legacy, with the following 10 artists earning the most nominations this year.

BRIANA "BRI" BABINEAUX

Keys to My Heart

Three nominations, including female vocalist and new artist of the year



Born in Honolulu, Babineaux has become one of gospel's fastest-rising stars. Using YouTube as a platform, she inked a deal with manager Marquis Boone and Tyscot Records and made her debut with the live LP *Keys to My Heart* in March 2016. The project peaked at No. 1 on *Billboard's* Top Gospel Albums chart. "She will

reach way beyond gospel," says Glinda Perkins, program director at WXVI-AM Montgomery, Ala. "The energy that she gives is so pure."

SHIRLEY CAESAR

Fill This House

Four nominations, including traditional female vocalist and traditional CD of the year



Recognized in February at the Grammys with a Lifetime Achievement Award, Caesar, 78, who also serves as a pastor in Raleigh, N.C., has few rivals in the genre. "I admired her long before I ever knew her," says gospel legend Rance Allen. "She was making hits 50 years ago and she's still making hits today." Caesar's accolades include 11 Grammys, 14 Stellar Awards, 18 Dove Awards, a NAACP Image Award and a star on the Hollywood Walk of Fame.

JEKALYN CARR

The Life Project

Five nominations, including artist, praise and worship CD of the year



Teenage prodigy Carr launched her career at just 14 years old in 2011 with the indie album *Promise*. But it was last year's live release, *The Life Project*, that catapulted the West Memphis, Ark., singer to stardom when it became her first No. 1 on Top Gospel Albums. The set's hit single, "You're Bigger," earned a Grammy nomination for best gospel performance/song.

TODD DULANEY

A Worshipper's Heart

Five nominations, including male vocalist, CD, and praise and worship CD of the year



The Illinois native began his career in baseball and was drafted by the New York Mets in 2002. After a stint in the minor leagues, he answered gospel's call and made his recording debut in 2011, followed by a gig singing backup for Smokie Norful. Dulaney's breakthrough came after signing a deal with eOne Music and releasing 2016's *A Worshipper's Heart*, which crowned Top Gospel Albums. Says eOne senior vp/GM Phil Thornton: "His passion for ministry is apparent in every lyric and melody."

KIRK FRANKLIN

Losing My Religion

Eight nominations, including artist, song and producer of the year

Since debuting in 1993 with Kirk Franklin & The Family, the artist from Fort Worth, Texas, has become one of the genre's most consistent hitmakers. Whether helming his own projects or writing and producing for others, he continues to shape the course of the gospel landscape. "It's so wonderful to see his visions come to life," says longtime friend Tamela Mann, who performed with Franklin alongside Chance the Rapper in February at the Grammys.

TRAVIS GREENE

The Hill

Nine nominations, including contemporary male vocalist and song of the year



Franklin lauds Greene as “the future of gospel music,” and the young artist has cemented that sentiment with such hits as “Intentional” and “Made a Way.” Raised in Warner Robins, Ga., Greene also serves as a pastor in Columbia, S.C., alongside his wife, Dr. Jackie Greene. The singer debuted in 2007 with *The More* and steadily has built one of gospel’s most acclaimed careers, becoming *Billboard*’s No. 1 gospel airplay artist of 2016.

LIVRE

Jericho: Tribe of Joshua

Three nominations, including new artist and group/duo of the year

Hailing from the Bronx, Livre has quickly become one of contemporary gospel’s most celebrated young acts. Comprising Ajanee Hambrick, Ariel Malloy, Malik Spence, Kenneth Williams and Richard Tolbert Jr., the quintet’s credits include singing on Alicia Keys’ “How It Feels to Fly.” But it wasn’t until the group’s debut single “I Will Be Alright,” which was featured on VH1’s *Love & Hip Hop Atlanta*, that the act stepped into the spotlight. The track reached the top 20 of *Billboard*’s gospel singles chart, while debut LP *Jericho: Tribe of Joshua* topped Top Gospel Albums.

TAMALA MANN

One Way

Nine nominations, including CD, song, traditional female vocalist and artist of the year



An actress, singer, songwriter and businesswoman, Mann ties Travis Greene for the most Stellar nominations



The Bronx group Livre received three Stellar Award nominations.

this year (nine). The artist began her career performing with Franklin before veering into acting. She has starred in numerous Tyler Perry projects, as well as TBS’ *Meet the Browns* with husband David Mann. Her fourth solo album, *One Way*, earned the Texas native a Grammy in February, for best gospel performance/song for “God Provides.”

ENON TABERNACLE

Dr. Alyn E. Waller Presents Enon Tabernacle — The Experience

Three nominations, including new artist and choir of the year



Under the tutelage of the Rev. Dr. Alyn E. Waller, Enon Tabernacle has become one of the genre’s leading choirs. Waller, the senior pastor at Philadelphia’s Enon Tabernacle Baptist Church, is the driving force behind the group as songwriter and vocalist. The choir has released several albums during its tenure, but on the strength of its most recent LP *The Experience*, the act was named the 2017 national choir of the year by the Texas Gospel Excellence Music Awards.

HEZEKIAH WALKER

Azusa: The Next Generation 2 — Better

Seven nominations, including male vocalist and producer of the year



The Grammy winner’s Love Fellowship Tabernacle, founded in 1993 with just eight singers, has become one of the largest multicultural congregations in the United States and one of gospel’s most acclaimed choirs. Music and ministry have always been intertwined for Bishop Walker, who credits the group’s success to the three P’s: prayer, preaching and praise. The Brooklyn native’s most recent project, *Azusa: The Next Generation*, named for the origin of the Pentecostal Movement, has solidified his place among the country’s most innovative musical leaders. ●



Destiny’s Child performed at the Stellar Awards in 2015.

‘GOSPEL IS ON THE UPSWING’

Stellar Awards founder Don Jackson on the history of the genre’s biggest night and its continued expansion

Gospel music has had few stronger advocates than Don Jackson, founder of the Stellar Awards and chairman of Central City Productions. He has led the program from its boisterous start in 1970 to become one of the industry’s



Jackson

top awards shows, an annual event considered “the Grammys of gospel music.” The biggest challenge Jackson faced in establishing the telecast? To convince broadcast stations, especially in major markets, to air the show. “Many of the stations had very little knowledge of gospel’s entertainment value, so we purposely aired the show as a tribute to the Dr. Martin Luther King Jr. national holiday, which the stations thought was very appropriate,” Jackson tells *Billboard*. “Because of the rating success, station clearances grew and the event became an annual special for broadcast stations all over the country. This year, we are purposely airing [the awards] over Easter weekend — the biggest faith-based holiday in the country — to attract an even larger audience.”

Jackson expects more than 15,000 fans to participate during Stellar Awards weekend (March 24-25). “The state of gospel is on the upswing because of the attraction of younger contemporary, urban and hip-hop artists who have dedicated themselves to this genre,” says Jackson. “I am especially excited about the announcement we will be making at this year’s show of our Stellar TV cable network.” The channel, expected to launch later this year, will broadcast gospel music entertainment and faith-based programming.

The artists who are driving the genre’s popularity appreciate Jackson’s efforts on their behalf. “His love for gospel music has helped us expand in the industry like no one else has,” says Tamela Mann of Jackson. “We are able to come and celebrate each other’s accomplishments as well as give God the glory. The Stellar Awards have grown, and it gives us something to look forward to every year. It’s like an adult prom!” —D.E.P.



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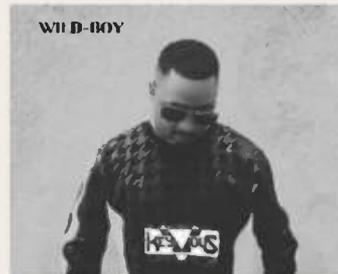
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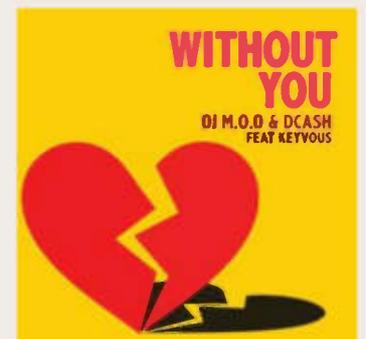
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Billboard Artist 100

April 1
2017
billboard



NO. 1 ED SHEERAN

Sheeran spends a fourth total week atop the Artist 100, fueled by his No. 1 ranks on the Billboard 200 with $\frac{\pi}{2}$ and the Billboard Hot 100 with "Shape of You" (see page 58).

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
3	1	1	#1 ED SHEERAN	ATLANTIC/AG	1	136
14	4	2	METALLICA	BLACKENED	2	92
2	2	3	BRUNO MARS	ATLANTIC/AG	1	130
1	3	4	FUTURE	A-1/FREEBANDZ/EPIC	1	87
4	5	5	THE WEEKND	XO/REPUBLIC	1	127
5	7	6	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	2	68
8	8	7	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	142
6	6	8	RIHANNA	WESTBURY ROAD/ROC NATION	2	138
15	14	9	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	141
10	10	10	ADELE	XL/COLUMBIA	1	111
9	9	11	MIGOS	QUALITY CONTROL/300/AG	1	23
11	11	12	SHAWN MENDES	ISLAND	1	110
13	12	13	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	1	100
22	15	14	MAROON 5	222/INTERSCOPE/IGA	1	142
23	20	15	ARIANA GRANDE	REPUBLIC	1	140
12	13	16	BIG SEAN	G.O.O.D./DEF JAM	2	84
17	17	17	ALESSIA CARA	EP/DEF JAM	12	80

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
35	53	18	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	132
21	18	19	SAM HUNT	MCA NASHVILLE/UMGN	5	135
24	19	20	TAYLOR SWIFT	BIG MACHINE/BMLG	1	138
NEW		21	JOSH TURNER	MCA NASHVILLE/UMGN	21	1
27	25	22	KODAK BLACK	DOLLAZ N DEALZ	22	11
16	16	23	LADY GAGA	STREAMLINE/INTERSCOPE/IGA	1	42
99	24	24	LORDE	LAVA/REPUBLIC	21	40
	21	25	KATY PERRY	CAPITOL	6	136
32	26	26	ZAYN	RCA	1	47
57	57	27	SELENA GOMEZ	INTERSCOPE/IGA	2	118
28	27	28	RAE SREMMURD	EAR DRUMNER/INTERSCOPE/IGA	5	106
51	22	29	IMAGINE DRAGONS	KODINAKORNER/INTERSCOPE/IGA	2	110
7	23	30	LITTLE BIG TOWN	CAPITOL NASHVILLE/UMGN	7	61
29	33	31	MARIAN HILL	PHOTO FINISH/REPUBLIC	29	9
25	30	32	JUSTIN TIMBERLAKE	RCA	5	96
43	39	33	JAMES ARTHUR	COLUMBIA	33	11
37	29	34	COLDPLAY	PARLOPHONE/ATLANTIC/AG	4	94
31	32	35	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	8	103

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

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Jazzfest Jam featuring

Wyclef Jean

and special guests



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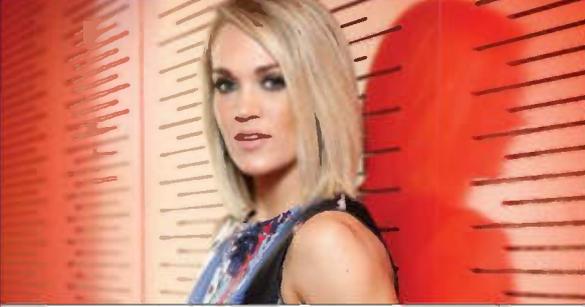
Kyle Spies Hot 100's Top 10

Los Angeles-area rapper **Kyle** (above) bullets at No. 63 on the Billboard Artist 100 as his breakthrough single "iSpy" (featuring **Lil Yachty**) reaches the top 10 of the Billboard Hot 100 (14-10). Following the March 6 arrival of its official lyric video, "iSpy" ranks at No. 5 on Streaming Songs, up 9 percent to 24 million U.S. clicks in the tracking week, according to Nielsen Music. It also jumps 21-16 on Digital Song Sales (33,000 sold) and sports 26 million in airplay audience (up 21 percent). On Hot Rap Songs, it pushes 4-3. (For more about Kyle, see page 26.)

Atop the Artist 100, **Ed Sheeran** rules for a fourth week. His album **÷** tops the Billboard 200 for a second frame, with 180,000 equivalent album units (down 60 percent from its 451,000-unit debut, the most for an album in 2017). On the Hot 100, lead single "Shape of You" reigns for an eighth week. While Atlantic Records has not yet chosen an official second single, two other songs from the LP are logging notable action. "Castle on the Hill" reached No. 9 on the March 25 Triple A chart and is gaining support at mainstream and adult top 40 radio. Meanwhile, an official lyric video arrived March 17 for "Galway Girl," which should surge on the April 8 Streaming Songs chart; it currently ranks at No. 39 (9.6 million).

—Gary Trust

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
45	43	36	JON PARDI	CAPITOL NASHVILLE/UMGN	28	22
34	31	37	BTS	BIG HIT ENTERTAINMENT/LOEN ENTERTAINMENT	16	23
30	37	38	J. COLE	DREAMVILLE/ROC NATION	1	101
38	41	39	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	142
36	38	40	SIA	MONKEY PUZZLE/RCA	5	142
40	34	41	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	141
NEW		42	THE SHINS	AURAL APOTHECARY/COLUMBIA	42	1
39	40	43	FLORIDA GEORGIA LINE	BMLG	1	142
67	36	44	CLEAN BANDIT	ATLANTIC/AG	35	28
53	48	45	POST MALONE	REPUBLIC	20	38
50	44	46	JULIA MICHAELS	REPUBLIC	44	6
47	55	47	MICHAEL JACKSON	MJJ/EPIC	25	110
33	46	48	BEYONCE	PARKWOOD/COLUMBIA	2	140
RE-ENTRY		49	LIL WAYNE	YOUNG MONEY/CASH MONEY/REPUBLIC	49	19
						
6	45	50	TRAVIS SCOTT	GRAND HUSTLE/EPIC	5	53
	28	51	KHALID	RIGHT HAND/RCA	28	2
56	49	52	JASON ALDEAN	MACON/BROKEN BOW/BBMG	1	133
54	52	53	THOMAS RHETT	VALORY/BMLG	7	111
60	61	54	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/AG	3	69
41	47	55	GUCCI MANE	GUWOP/ATLANTIC/AG	6	23
44	42	56	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	16	37
61	54	57	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	142
59	58	58	TRAIN	COLUMBIA	14	13
65	59	59	BRETT YOUNG	BMLG	28	15
55	51	60	JOHN LEGEND	COLUMBIA	15	96
42	50	61	BRANTLEY GILBERT	VALORY/BMLG	3	48
78	67	62	DAFT PUNK	DAFT LIFE/COLUMBIA	35	26
75	62	63	KYLE	INDIE-POP	62	8
66	56	64	CHRIS BROWN	RCA	1	136
62	68	65	CAMILA CABELLO	SYCO/EPIC	29	25
89	85	66	AULI' CRAVALHO	WALT DISNEY	58	4
49	65	67	CALVIN HARRIS	FLY EYE/COLUMBIA	9	103
70	64	68	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	113
-	83	69	CHILDISH GAMBINO	GLASSNOTE	7	29
68	72	70	ERIC CHURCH	EMI NASHVILLE/UMGN	8	135

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
69	71	71	DJ SNAKE	DJ SNAKE/INTERSCOPE/IGA	16	96
72	76	72	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	2	73
RE-ENTRY		73	ZAC BROWN BAND	SOUTHERN GROUND/ELEKTRA/AG	1	103
19	35	74	GARTH BROOKS	PEARL	7	29
93	74	75	MICHAEL RAY	ATLANTIC/WMN	57	7
63	69	76	NIALL HORAN	NEON HAZE/CAPITOL	11	25
79	73	77	CARRIE UNDERWOOD	19/ARISTA NASHVILLE/SMN	3	129
						
76	81	78	ZEDD	INTERSCOPE/IGA	17	30
75	79	79	P!NK	RCA	16	61
RE-ENTRY		80	FRANK OCEAN	BLONDED	1	7
52	63	81	BEBE REXHA	WARNER BROS.	35	37
RE-ENTRY		82	LINKIN PARK	MACHINE SHOP/WARNER BROS.	49	13
84	77	83	DIERKS BENTLEY	CAPITOL NASHVILLE/UMGN	3	75
87	82	84	LIL YACHTY	LIL BOAT SAILING TEAM/QUALITY CONTROL/MOTOWN/CAPITOL	50	30
74	66	85	DJ KHALED	WE THE BEST/EPIC	3	38
73	93	86	PRINCE	NPG	1	36
77	78	87	MEGHAN TRAINOR	EPIC	1	138
98	86	88	KYGO	ULTRA/RCA	44	5
94	90	89	SHAKIRA	SONY MUSIC LATIN/RCA	35	28
92	87	90	THE LUMINEERS	DUALTONE	1	45
-	99	91	COLE SWINDELL	WARNER BROS. NASHVILLE/WMN	10	119
90	84	92	KELSEA BALLERINI	BLACK RIVER	44	46
NEW		93	RUSS	COLUMBIA	93	1
-	97	94	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	94	2
-	92	95	KENNY CHESNEY	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	2	109
RE-ENTRY		96	OLD DOMINION	RCA NASHVILLE/SMN	29	54
						
85	88	97	MACHINE GUN KELLY	EST19XX/BAD BOY/INTERSCOPE/IGA	11	17
RE-ENTRY		98	FLEETWOOD MAC	UNSIGNED	58	8
100	89	99	NICKY JAM	LA INDUSTRIA/SONY MUSIC LATIN	38	9
81	95	100	REBA MCENTIRE	ROCKIN' R/NASH ICON/BMLG	8	11

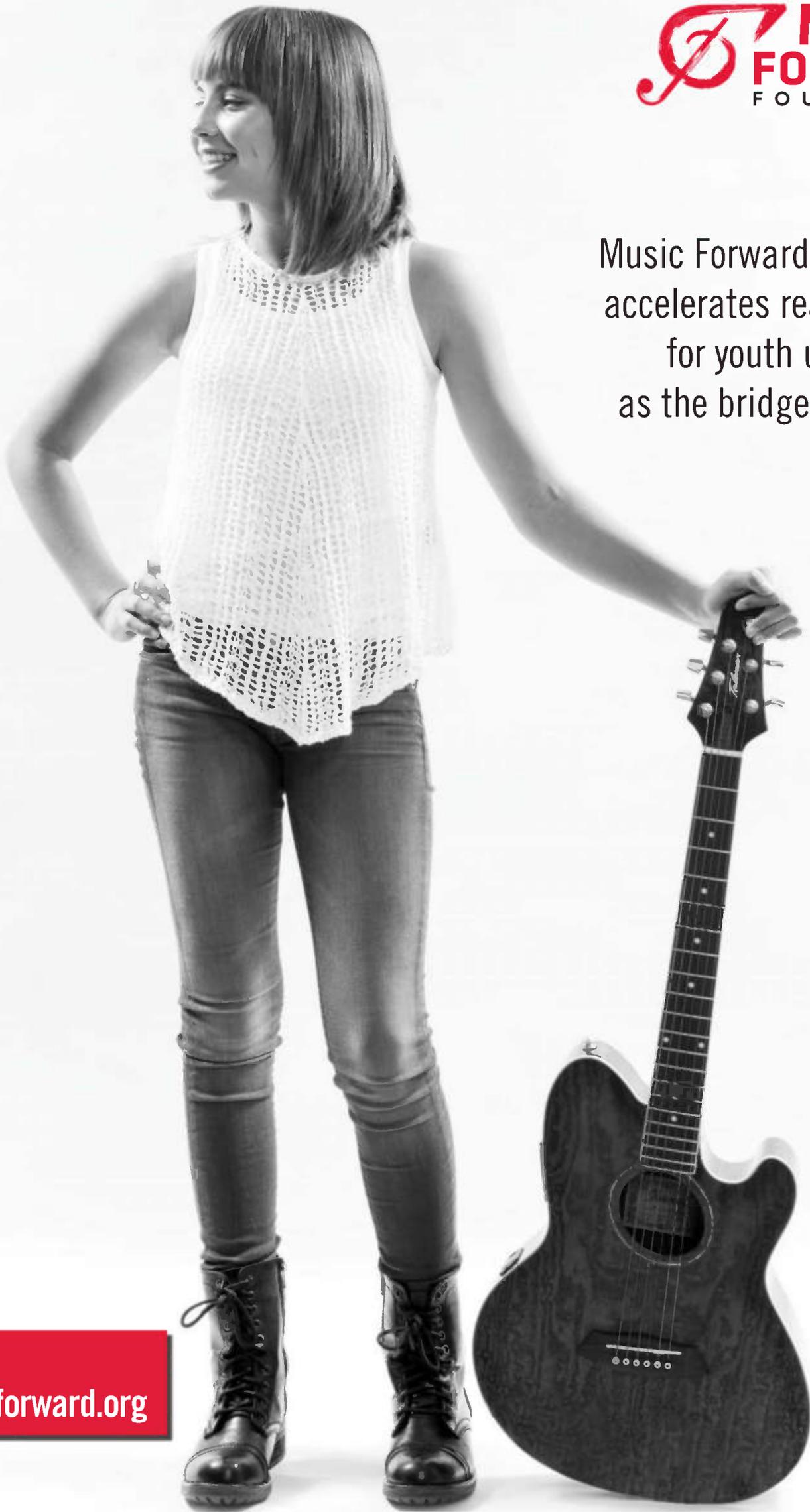
The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, streaming activity data from online music sources tracked by Nielsen Music, and fan interaction on social networking sites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





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Billboard 200

April 1
2017
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LAST WEEK	THIS WEEK	ARTIST CERTIFICATION MPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS ON CHART
1	1	#1 7 WKS ED SHEERAN ATLANTIC/AG	Divide	1	2
2	2	GG METALLICA BLACKENED	Hardwired...To Self-Destruct	1	17
HOT SHOT DEBUT	3	SOUNDTRACK WALT DISNEY	Beauty And The Beast (2017)	3	1
3	4	BRUNO MARS ▲ ATLANTIC/AG	24K Magic	2	17
4	5	SOUNDTRACK WALT DISNEY	Moana	2	17
4	6	FUTURE A-1/FREEBANDZ/EPIC	FUTURE	1	4
7	7	THE WEEKND XQ/REPUBLIC	Starboy	1	16
6	8	MIGOS QUALITY CONTROL/300/AG	Culture	1	7
5	9	FUTURE A-1/FREEBANDZ/EPIC	HNDRXX	1	3
10	10	SOUNDTRACK VILLA 40/DREAMWORKS/RCA	Trolls	3	25
11		BIG SEAN G.O.D./DEF JAM	I Decided.	1	6
12	12	POST MALONE ● REPUBLIC	Stoney	6	14
13	13	KHALID RIGHT HAND/RCA	American Teen	9	2
14	14	ORIGINAL BROADWAY CAST ▲ HAMILTON OPT/WALTANTIC/AG	Hamilton: An American Musical	3	77
13	15	SOUNDTRACK UNIVERSAL STUDIOS/REPUBLIC	Fifty Shades Darker	1	5
16	16	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	46
17	17	VARIOUS ARTISTS RCA	The RCA-List, Vol 4	10	6
NEW	18	JOSH TURNER MCA NASHVILLE/UMGN	Deep South	18	1
18	19	RIHANNA ▲ WESTBURY ROAD/ROC NATION	ANTI	1	60
NEW	20	THE SHINS AURAL APOTHECARY/COLUMBIA	Heartworms	20	1
20	21	TWENTY ONE PILOTS ▲ FUELED BY RAMEN/AG	Blurryface	1	96
23	22	TRAVIS SCOTT ● GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	1	28
22	23	ADELE 10 XL/COLUMBIA	25	1	69
24	24	CHANCE THE RAPPER CHANCE THE RAPPER	Coloring Book	8	44
15	25	SOUNDTRACK SUMMIT/INTERSCOPE/EIC	La La Land	2	14
21	26	ED SHEERAN ▲ ATLANTIC/AG	X	1	143
29	27	RAE SREMMURD EAR DRUMMER/INTERSCOPE/EIC	SremmLife 2	4	31
30	28	THE CHAINSMOKERS DISRUPTOR/COLUMBIA	Collage (EP)	6	19
28	29	J. COLE ● DREAMVILLE/ROC NATION	4 Your Eyez Only	1	14
34	30	ARIANA GRANDE ▲ REPUBLIC	Dangerous Woman	2	43
19	31	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	The Breaker	4	3
33	32	CHRIS STAPLETON ▲ MERCURY NASHVILLE/UMGN	Traveller	1	79
43	33	PANIC! AT THE DISCO ▲ DCDZ/FUELED BY RAMEN/AG	Death Of A Bachelor	1	61
26	34	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/LEGACY	NOW 61	5	7
31	35	KEITH URBAN HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	4	45
27	36	LADY GAGA STREAMLINE/INTERSCOPE/EIC	Joanne	1	21
37	37	SOUNDTRACK ▲ DC/ATLAS/WATERGATE/ATLANTIC/AG	Suicide Squad: The Album	1	32
39	38	VARIOUS ARTISTS EPIC	Epic Lit (Version 3)	38	3
35	39	NAV XQ/REPUBLIC	NAV	24	3
40	40	KEHLANI TSUNAMI MOB/ATLANTIC/AG	SweetSexySavage	3	7
36	41	SHAWN MENDES ISLAND	Illuminate	1	25
41	42	FLORIDA GEORGIA LINE BMLG	Dig Your Roots	2	29
46	43	CHILDISH GAMBINO MED/IG ASSNOTE	Awaken, My Love!	5	15
45	44	Z1 SAVAGE & METRO BOOMIN SLAUGHTER GANG	Savage Mode	23	35
52	45	JAMES ARTHUR COLUMBIA	Back From The Edge	45	19
48	46	THE WEEKND ▲ XQ/REPUBLIC	Beauty Behind The Madness	1	81
51	47	BRYSON TILLER ▲ TRAPSOUL/RCA	TRAPSOUL	8	77
48	48	KANYE WEST G.O.D./DEF JAM	The Life Of Pablo	1	49
50	49	THOMAS RHETT ▲ VALORY/BMLG	Tangled Up	6	77
38	50	BRANTLEY GILBERT VALORY/BMLG	The Devil Dont Sleep	2	7

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION MPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS ON CHART
44	51	BEYONCE ▲ PARKWOOD/COLUMBIA	Lemonade	1	47
58	52	SAM HUNT ▲ MCA NASHVILLE/UMGN	Montevallo	3	125
54	53	TWENTY ONE PILOTS ▲ FUELED BY RAMEN/AG	Vessel	21	135
65	54	6LACK LVRN/INTERSCOPE/EIC	FREE 6LACK	54	13
59	55	SOUNDTRACK UNIVERSAL STUDIOS/ILLUMINATION/REPUBLIC	Sing	8	14
53	56	MARIAN HILL PHOTO NISH/REPUBLIC	Act One	42	9
62	57	J. COLE ▲ DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	119
49	58	JON BELLION VISIONARY/CAPITOL	The Human Condition	5	34
63	59	BRETT YOUNG BMLG	Brett Young	18	5
72	60	JON PARDI CAPITOL NASHVILLE/UMGN	California Sunrise	11	37
64	61	PNB ROCK GTTM: Go In Thru The Motions EMPIRE RECORDS/ATLANTIC/AG	GTTM: Go In Thru The Motions	28	9
47	62	REBA MCENTIRE Sing It Now: Songs Of Faith & Hope ROCKIN' R/NASH EDN/BMLG	Sing It Now: Songs Of Faith & Hope	4	6
68	63	JUSTIN BIEBER ▲ SCHOOL BOY/RAYMOND BRAUN/DEF JAM	Purpose	1	70
66	64	SIA ▲ MONKEY PUZZLE/RCA	This Is Acting	4	59
NEW	65	SOUNDTRACK Nashville: The Music Of Nashville: Season 5, Volume 1 LIONS GATE/ABC STUDIOS/BIG MACHINE/BMLG	Nashville: The Music Of Nashville: Season 5, Volume 1	65	1
70	66	BRUNO MARS ▲ ELEKTRA/AG	Doo-Wops & Hooligans	3	315
67	67	ALISON KRAUSS CAPITOL	Windy City	9	4
71	68	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	211
100	69	BLAKE SHELTON ● WARNER BROS. NASHVILLE/WMN	If I'm Honest	3	43
76	70	LIL UZI VERT GENERATION NOW/ATLANTIC/AG	Lil Uzi Vert Vs. The World	37	42
67	71	LUKE BRYAN ▲ CAPITOL NASHVILLE/UMGN	Kill The Lights	1	84
75	72	KEVIN GATES ▲ BREAD WINNERS ASSOCIATION/ATLANTIC/AG	Islah	2	59
112	73	FRANK OCEAN BOYS DON'T CRY	Blonde	1	30
60	74	KENDRICK LAMAR ▲ good kid, m.A.A.d city TOP DAWG/AFTERMATH/INTERSCOPE/EIC	good kid, m.A.A.d city	2	229
75	75	EMINEM 10 WEB/AFTERMATH/INTERSCOPE/UMG	The Eminem Show	1	311
84	76	BOB MARLEY AND THE WAILERS 10 TUFF GONG/ISLAND/UMG	Legend: The Best Of...	5	461
79	77	THE LUMINEERS ● DUALTONE	Cleopatra	1	49
78	78	ALESSIA CARA ● EP/DEF JAM	Know-It-All	9	70
81	79	DRAKE ▲ If You're Reading This It's Too Late YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	1	110
80	80	GUCCI MANE The Return Of East Atlanta Santa GLUWP/ATLANTIC/AG	The Return Of East Atlanta Santa	16	13
57	81	ED SHEERAN ▲ ELEKTRA/AG	+	5	203
82	82	FUTURE ▲ A-1/FREEBANDZ/EPIC	DS2	1	87
74	83	JASON ALDEAN MCCON/BROKEN BOW/BMG	They Don't Know	1	27
42	84	SOUNDTRACK ATLANTIC/AG	The Shack	40	3
86	85	MELANIE MARTINEZ ▲ ATLANTIC/AG	Cry Baby	6	83
83	86	ADELE 10 XL/COLUMBIA	21	1	317
85	87	G-EAZY ▲ G-EAZY/RVC/BMG/RCA	When It's Dark Out	5	67
131	88	FLEETWOOD MAC 10 WARNER BROS./RHINO	Rumours	1	214
128	89	MICHAEL JACKSON 10 EPIC/LEGACY	Thriller	1	290
89	90	HALSEY ▲ ASTRALWERKS	Badlands	2	81
105	91	2PAC 10 AMARU/DEATH ROW/INTERSCOPE/UMG	Greatest Hits	3	182
69	92	PRINCE NPG/WARNER BROS.	4Ever	33	17
55	93	AARON WATSON BIG LABEL/THIRTY TIGERS	Vaquero	10	3
106	94	TRAIN CRUSH MUSIC/SUNKEN FOREST/COLUMBIA	A Girl A Bottle A Boat	8	7
187	95	PS SOUNDTRACK ▲ Guardians Of The Galaxy: Awesome Mix Vol. 1 MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	1	89
NEW	96	JERRY GARCIA RONIN/ATO	GarzaLive, Volume Eight: November 23rd, 1991, Bradley Center	96	1
108	97	A BOOGIE WIT DA HOODIE HIGHBRIDGE THE LABEL/AG	Artist	70	23
96	98	JOURNEY 10 COLUMBIA/LEGACY	Journey's Greatest Hits	10	452
101	99	LORDE ▲ LAVA/REPUBLIC	Pure Heroine	3	102
104	100	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	178



Beast Takes A Bow

The new *Beauty and the Beast* soundtrack steps in at No. 3 on the Billboard 200, earning 57,000 equivalent album units in the week ending March 16, according to Nielsen Music. Of that sum, 48,000 were traditional album sales.

The companion set to the live-action remake of the 1991 animated Disney film easily surpasses the No. 19 peak of the original movie's soundtrack. It bowed at No. 146 on Dec. 7, 1991, and eventually reached its peak on April 18, 1992, following that year's Academy Awards. (The film won two Oscars, including best original song for the movie's title track.) The set spent 76 weeks on the list and has sold 2.3 million copies in the United States. Its title track also was a top 10 hit on the Billboard Hot 100 for performers **Celine Dion** and **Peabo Bryson**. The new album features a redux of the song, this time with noted Dion superfan **Ariana Grande** and **John Legend**.

Aside from Grande and Legend, the set includes the vocal talents of **Josh Groban** and **Dion**, singing the new tune "How Does a Moment Last Forever," along with songs performed by the film's cast (including **Emma Watson**).

As *Beauty and the Beast* starts at No. 3 on the chart, **Ed Sheeran's** *÷* holds atop the list for a second week. It earned 180,000 units during the latest tracking frame (down 60 percent), with 87,000 of that sum driven by traditional album sales (down 73 percent).

—Keith Caulfield

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
107	101	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	Reloaded: 20 #1 Hits	5	73
RE	102	QUEEN	HOLLYWOOD	Greatest Hits	11	264
88	103	METALICA	BLACKLED/WARNER BROS.	Metallica	1	422
RE	104	RED HOT CHILI PEPPERS	WARNER BROS.	The Getaway	2	36
98	105	BRUNO MARS	ATLANTIC/AG	Unorthodox Jukebox	1	163
RE	106	THE ROLLING STONES	ABKCO	Hot Rocks 1964-1971	4	265
93	107	DARIO	DARIO	Point Of No Return	93	3
107	108	BEBE REXHA	WARNER BROS.	All Your Fault: Pt. 1 (EP)	51	4
110	109	GUNS N' ROSES	GEFFEN/UMF	Greatest Hits	3	391
113	110	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	The Perfect LUV Tape	55	31
NEW	111	VALERIE JUNE	JUNE TUNES/CONCORD	The Order Of Time	111	1
118	112	CREEDENCE CLEARWATER REVIVAL	FANTASY/CONCORD	Chronicle: The 20 Greatest Hits	22	306
NEW	113	J.J. HAIRSTON & YOUTHFUL PRAISE	JAMSTOWN/EGE	You Deserve It	113	1
99	114	DJ SNAKE	DJ SNAKE/INTERSCOPE/IGA	Encore	8	32
61	115	FAT JOE & REMY MA	TERROR SQUAD/INC./EMPIRE RECORDINGS	Plata O Plomo	44	4
117	116	SAM SMITH	CAPITOL	In The Lonely Hour	2	144
RE	117	THE NOTORIOUS B.I.G.	BAD BOY/ATLANTIC/RHINO	Life After Death	1	86
118	118	DRAKE & FUTURE	A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	What A Time To Be Alive	1	77
135	119	KALEO	ELEKTRA/ATLANTIC/AG	A / B	16	34
103	120	EMINEM	SHADW/AFTRMATH/INTERSCOPE/IGA	Curtain Call: The Hits	1	332
116	121	DIERKS BENTLEY	CAPITOL NASHVILLE/UMGN	Black	2	40
90	122	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	Kane Brown	10	15
121	123	MICHAEL JACKSON	EPIC/LEGACY	The Essential Michael Jackson	46	189
127	124	FETTY WAP	RGF/300/AG	Fetty Wap	1	76
122	125	ERIC CHURCH	EMI NASHVILLE/UMGN	Mr. Misunderstood	2	71
92	126	THE NOTORIOUS B.I.G.	BAD BOY/RHINO	Greatest Hits	1	73
137	127	ZAC BROWN BAND	ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	110
94	128	CHARLIE WILSON	P.MUSIC/RCA	In It To Win It	7	4
114	129	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/IGA	The Fame	2	178
133	130	D.R.A.M.	R1EP/EPIC/CM/EMPIRE RECORDINGS	Big Baby D.R.A.M.	19	21
169	131	COLE SWINDELL	WARNER BROS. NASHVILLE/WMN	You Should Be Here	6	43
140	132	THE WEEKND	XO/REPUBLIC	Trilogy	4	157
95	133	IMAGINE DRAGONS	KID WAKORNER/INTERSCOPE/IGA	Night Visions	2	233
119	134	RED HOT CHILI PEPPERS	WARNER BROS.	Greatest Hits	18	121
146	135	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	Crash My Party	1	183
170	136	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	The Pinkprint	2	112
138	137	BEYONCE	PARKWOOD/COLUMBIA	Beyonce	1	164
115	138	JIDENNA	WONBA/LAND/EPIC	The Chief	38	4
129	139	MIRANDA LAMBERT	VANNER/RCA NASHVILLE/SMN	The Weight Of These Wings	3	17
125	140	JOHNNY CASH	COLUMBIA NASHVILLE/LEGACY/AMERICAN/ISLAND/UMF	The Legend Of Johnny Cash	5	253
124	141	KELSEA BALLERINI	BLACK RIVER	The First Time	31	87
149	142	FUTURE	A-1/FREEBANDZ/EPIC	EVOL	1	54
123	143	LAUREN DAIGLE	CENTRICITY/CAPITOL CMG	How Can It Be	28	97
147	144	BILLY JOEL	COLUMBIA/LEGACY	The Essential Billy Joel	15	88
120	145	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	Hero	5	41
143	146	LANA DEL REY	POLYDOR/INTERSCOPE/IGA	Born To Die	2	267
173	147	NIRVANA	SUB POP/DGC/GEFFEN/UMF	Nevermind	1	353
151	148	KODAK BLACK	DOLLAZ N DEALZ	Lil Big Pac	134	13
136	149	KIDZ BOP KIDS	KIDZ BOP/RAZOR & TIE/CONCORD	Kidz Bop 34	18	8
141	150	VARIOUS ARTISTS	DEF JAM	Def Jam Presents: Direct Deposit, Vol. 2	145	2

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
162	151	PARTYNEXTDOOR	DVC SOUND/WARNER BROS.	PARTYNEXTDOOR 3 (P3)	3	30
154	152	HOZIER	RUBBYWORKS/COLUMBIA	Hozier	2	123
152	153	THE BEATLES	APPLE/CAPITOL/UMF	1	1	264
172	154	PANIC! AT THE DISCO	DECAYDANCE/FUELED BY RAMEN/AG	Too Weird To Live, Too Rare To Die!	2	101
155	155	CHARLIE PUTH	ARTIST PARTNERS GROUP/ATLANTIC/AG	Nine Track Mind	6	57
25	156	GARTH BROOKS	PEARL	The Ultimate Collection	6	10
141	157	DJ KHALED	WE THE BEST/EPIC	Major Key	1	33
156	158	LED ZEPPELIN	SWAN SONG/ATLANTIC/RHINO	Motherhip	7	217
144	159	DISTURBED	REPRISE/WARNER BROS.	Immortalized	1	82
196	160	THUNDERCAT	BRAINFEEDER	Drunk	50	3
158	161	SHAWN MENDES	ISLAND	Handwritten	1	100
153	162	FLORIDA GEORGIA LINE	BMG	Here's To The Good Times	4	214
165	163	BEYONCE	MUSIC WORLD/COLUMBIA	I Am...Sasha Fierce	1	146
163	164	EMINEM	WEBB/SHADW/AFTRMATH/INTERSCOPE/IGA	The Marshall Mathers LP 2	1	166
155	165	EMINEM	WEBB/SHADW/AFTRMATH/INTERSCOPE/IGA	Recovery	1	270
157	166	BIG SEAN	G.O.D./DEF JAM	Dark Sky Paradise	1	101
164	167	THE BEATLES	APPLE/CAPITOL/UMF	Abbey Road	1	207
168	168	RAE SREMMURD	SAR DRUMMER/INTERSCOPE/IGA	SremmLife	5	113
180	169	KENDRICK LAMAR	TOP DAWG/AFTRMATH/INTERSCOPE/IGA	To Pimp A Butterfly	1	99
RE	170	BEASTIE BOYS	DEF JAM/UMF	Licensed To Ill	1	152
160	171	ELTON JOHN	ROCKET/UTW/UMF	Greatest Hits 1970-2002	12	137
167	172	CARRIE UNDERWOOD	19ARISTA NASHVILLE/SMN	Greatest Hits: Decade #1	4	115
NEW	173	ELLIOTT SMITH	KILL ROCK STARS	Either/Or: Expanded Edition	173	1
139	174	JOHN LEGEND	COLUMBIA	Darkness And Light	14	15
NEW	175	CHARLI XCX	ASYLUM/ATLANTIC/AG	Number 1 Angel	175	1
RE	176	FRANK OCEAN	DEF JAM	Channel Orange	2	54
174	177	NICKY JAM	LA INDUSTRIAL/SONY MUSIC LATIN	Fenix	28	8
161	178	YO GOTTI	COCAINE MUZIK/EPIC	White Friday (CM9)	16	12
RE	179	BON JOVI	ISLAND/UMF	Greatest Hits: The Ultimate Collection	5	72
176	180	MAROON 5	ZZZY/INTERSCOPE/IGA	V	1	119
179	181	CHILDISH GAMBINO	CLASSNOTE	Because The Internet	7	123
181	182	VARIOUS ARTISTS	ATLANTIC/AG	This Is A Challenge	93	13
RE	183	LINKIN PARK	WARNER BROS.	[Hybrid Theory]	2	162
189	184	KANYE WEST	RCA-FELLA/DEF JAM	Graduation	1	117
134	185	PRINCE ROYCE	SONY MUSIC LATIN	FIVE	25	3
NEW	186	CHICKENFOOT	LAND SHARK/EGE	Best + Live	186	1
175	187	TAYLOR SWIFT	BIG MACHINE/BMG	1989	1	125
192	188	KANYE WEST	RCA-FELLA/DEF JAM	My Beautiful Dark Twisted Fantasy	1	94
NEW	189	STARLITO / DON TRIP	GRIND HARD/EMPIRE RECORDINGS	Step Brothers THREE	189	1
194	190	MEEK MILL	MAYBACH/ATLANTIC/AG	DC4	3	20
102	191	EAGLES	WARNER STRATEGIC MARKETING/RHINO	The Very Best Of The Eagles	3	183
185	192	COLDPLAY	PARLOPHONE/ATLANTIC/AG	A Head Full Of Dreams	2	64
199	193	CHRIS YOUNG	RCA NASHVILLE/SMN	I'm Comin' Over	5	51
193	194	JEREMIH	MICK SCHULTZ/DEF JAM	Late Nights: The Album	42	62
184	195	J. COLE	RCA NATION/COLUMBIA	Born Sinner	1	99
190	196	G-EAZY	G-EAZY/RVC/BPG/RCA	These Things Happen	3	135
NEW	197	J.I.D.	DREAMVILLE/INTERSCOPE/IGA	The Never Story	197	1
183	198	USHER	LAFACE/LEGACY	Confessions	1	121
200	199	FLUME	FUTURE CLASSIC/MOM + POP	Skin	8	36
RE	200	SUBLIME	GASOLINE ALLEY/MCA/GEFFEN/UMF	Sublime	13	144



10
SOUNDTRACK
Trolls

As the *Trolls* soundtrack (No. 10 on the Billboard 200) sold another 19,000 copies in the week ending March 16, according to Nielsen Music, the set's total sales pass the half-million mark (513,000). It's the second soundtrack released in the past 12 months to cross the sales threshold, following the *Suicide Squad* album (536,000). Meanwhile, the *Moana* soundtrack (No. 5) is heading toward the half-million mark, too: Its sales climb 28,000 (up 37 percent) to 410,000 in total.

-K.C.



65
SOUNDTRACK
Nashville: Season 5, Vol. 1

The companion album to the first CMT season of the musical drama series bows with 8,000 equivalent album units (5,000 in traditional album sales). ABC aired the show for its first four seasons.



175
CHARLI XCX
Number 1 Angel

Charli XCX notches her second charting set following 2015's *Sucker* (No. 28). *Angel* is in fine Charli-company: **Charlie Wilson's** *In It To Win It* is at No. 128; **Charlie Puth's** *Nine Track Mind* is No. 155.

Drake's Life Set For No. 1 Debut

Drake's new *More Life* will not only rock the Billboard 200 dated April 8 with the biggest week for any album since his own *Views* last May, but also set a new one-week streaming record. Industry forecasters predict *More Life* will open atop the tally with 500,000 to 550,000 equivalent album units in the United States earned during the week ending March 23, largely powered by streams of the album's songs. Of its unit sum, traditional album sales could total 200,000 to 250,000.

Such numbers would secure Drake his seventh No. 1, the largest weekly unit total of 2017 and the biggest haul since his *Views* album launched at No. 1 in May 2016 with 1.04 million units, according to Nielsen Music.

Additionally, *More Life* is poised to set the record for the most streams generated by an album's songs in a single week.

The 22-track set could score more than 275,000 streaming equivalent album units, which would equal 412.5 million streams of the tracks in the week ending March 23 (each streaming unit is equal to 1,500 streams of a song on an album). The current record is held by Drake's *Views*, which launched with 163,000 streaming equivalent units (245.1 million song streams).

More Life arrived on all streaming and digital retail services on March 18 through Young Money/Cash Money/Republic Records. Its streaming and commercial release was preceded that day by the project's premiere on Drake's *OVO Sound Radio* program on Apple Music's Beats 1. —Keith Caulfield



Album Sales

April 2017
billboard

TOP ALBUM SALES™					
Last Week	This Week	Artist	Certification	Title	Wks. On Chart
2	1	#1 2 WKS METALLICA	BLACKENED	Hardwired...To Self-Destruct	16
1	2	ED SHEERAN	ATLANTIC/AG	Divide	2
	3	SOUNDTRACK	WALT DISNEY	Beauty And The Beast (2017)	1
5	4	SOUNDTRACK	WALT DISNEY	Moana	16
3	5	BRUNO MARS	ATLANTIC/AG	24K Magic	16
4	6	SOUNDTRACK	VILLA 40/DREAMWORKS/RC/A	Trolls	24
NEW	7	JOSH TURNER	MCA NASHVILLE/UMGN	Deep South	1
NEW	8	THE SHINS	AURAL APOTHECARY/COLUMBIA	Heartworms	1
8	9	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW 61	7
9	10	SOUNDTRACK	SUMMIT/INTERSCOPE/IGA	La La Land	13
14	11	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	76
6	12	LITTLE BIG TOWN	CAPITOL NASHVILLE/UMGN	The Breaker	3
13	13	THE WEEKND	XO/REPUBLIC	Starboy	15
12	14	REBA MCENTIRE	ROCKIN' R/NASH/CON/BMLG	Sing It Now: Songs Of Faith & Hope	6
10	15	ALISON KRAUSS	CAPITOL	Windy City	4
15	16	ADELE	XL/COLUMBIA	25	68
16	17	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	Blurryface	95
25	18	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	Traveller	79
21	19	BEYONCÉ	PARKWOOD/COLUMBIA	Lemonade	46
48	20	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	123
NEW	21	JERRY GARCIA	ROUNDABOUT	GarcaLive, Volume Eight: November 23rd, 1991, Bradley Center	1
28	22	SOUNDTRACK	UNIVERSAL STUDIOS/HOLLYWOOD	Sing	13
22	23	FUTURE	A-1/FREEBANDZ/EPIC	FUTURE	4
34	24	DARIO	DAR/O	Point Of No Return	3
24	25	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	44
20	26	BRANTLEY GILBERT	VALORY/BMLG	The Devil Dont Sleep	7
17	27	SOUNDTRACK	ATLANTIC/AG	The Shack	3
23	28	AARON WATSON	BIG LABEL/THIRTY TIGERS	Vaquero	3
18	29	SOUNDTRACK	UNIVERSAL STUDIOS/REPUBLIC	Fifty Shades Darker	5
NEW	30	VALERIE JUNE	JUNE TUNES/CONCORD	The Order Of Time	1
47	31	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/AG	Death Of A Bachelor	59
25	32	ED SHEERAN	ATLANTIC/AG	X	103
31	33	LADY GAGA	STREAMLINE/INTERSCOPE/IGA	Joanne	20
NEW	34	SOUNDTRACK	UNIVERSAL STUDIOS/REPUBLIC	Nashville: The Music Of Nashville: Season 5, Vol. 1	1
NEW	35	J.J. HAIRSTON & YOUTHFUL PRAISE	JAMES OWEN/ONE	You Deserve It	1
32	36	CHARLIE WILSON	EPIC/LEGACY	In It To Win It	4
7	37	GARTH BROOKS	PEARL	The Ultimate Collection	10
RE	38	RED HOT CHILI PEPPERS	WARNER BROS.	The Getaway	36
19	39	FUTURE	A-1/FREEBANDZ/EPIC	HNRDXX	3
NEW	40	CHICKENFOOT	LAND SHARK/EGNE	Best + Live	1
85	41	MICHAEL JACKSON	EPIC/LEGACY	Thriller	126
NEW	42	ELLIOTT SMITH	KILL ROCK STARS	Either/Or: Expanded Edition	1
51	43	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	Vessel	115
37	44	BIG SEAN	G.O.O.D./JEF. JAM	I Decided.	6
45	45	KIDZ BOP KIDS	KIDZ BOP/RAZOR & TIE/CONCORD	Kidz Bop 34	7
38	46	METALLICA	BLACKENED/WARNER BROS.	Metallica	391
36	47	VARIOUS ARTISTS	GRAMMY/ATLANTIC/AG	2017 Grammy Nominees	7
NEW	48	DARKEST HOUR	SOUTHERN LORD	Godless Prophets & The Migrant Flora	1
NEW	49	HURRAY FOR THE RIFF RAFF	ATO	The Navigator	1
RE	50	FLEETWOOD MAC	WARNER BROS./RHINO	Rumours	62

HEATSEKERS ALBUMS™					
Last Week	This Week	Artist	Certification	Title	Wks. On Chart
NEW	1	#1 1 WK DARKEST HOUR	SOUTHERN LORD	Godless Prophets & The Migrant Flora	1
NEW	2	HURRAY FOR THE RIFF RAFF	ATO	The Navigator	1
NEW	3	GOT7	JYP	FLIGHT LOG: ARRIVAL.	1
NEW	4	HAVOK	CENTURY MEDIA	Conformicide	1
4	5	MO3	MO3 MEDIA	Gangsta Love, Part I	2
5	6	MO3	MO3 MEDIA	4 Indictments	18
7	7	LIL RONNY MOTHAF	CKB/DIRTY WATER	From The Ground Up (EP)	9
20	8	GG PEEZY	#BOYZ	Mud Sweat & Tears	2
NEW	9	TENNIS	MUTUALLY DETRIMENTAL/THIRTY TIGERS	Yours Conditionally	1
13	10	RAG'N BONE MAN	BEST LAID PLANS/COLUMBIA	Human	5
NEW	11	THE REVEREND PEYTON'S BIG DAMN BAND	FAMILY OWNED/THIRTY TIGERS	Front Porch Sessions	1
NEW	12	CAN'T SWIM	PURE NOISE	Fail You Again	1
16	13	MAGGIE ROGERS	DEBAY SOUNDS/CAPITOL	Now That The Light Is Fading (EP)	3
NEW	14	J.I.D.	DREAMVILLE/INTERSCOPE/IGA	The Never Story	1
NEW	15	GREG GRAFFIN	ANTI/FEATIPAH	Millport	1
NEW	16	MOD SUN	ROSTRUM	Movie	1
NEW	17	JAY SOM	POLYV/NYL	Everybody Works	1
18	18	MONEYBAGG YO	BE GREAT/COCAINE MUIK	Heartless	5
RE	19	JUDAH AND THE LION	CLETIS THE VAN	Folk Hop N' Roll	6
20	20	TEMPLES	FAT POSSUM	Volcano	2
RE	21	ACCEPTANCE	RISE	Colliding By Design	2
NEW	22	BRADY TOOPS	UNDERSPOKEN	Tried & True	1
1	23	MOONSHINE BANDITS	BACKROAD/AVERAGE IDEAS	Baptized In Bourbon	2
NEW	24	ERIC BELLINGER	YOUR FAVORITE SONG/EMPIRE RECORDINGS	Eric B For President: Term 2	1
17	25	POWER TRIP	SOUTHERN LORD	Nightmare Logic	3

VINYL ALBUMS™					
Last Week	This Week	Artist	Certification	Title	Wks. On Chart
1	1	#1 2 WKS ED SHEERAN	ATLANTIC/AG	Divide	2
NEW	2	THE SHINS	AURAL APOTHECARY/COLUMBIA	Heartworms	1
NEW	3	ELLIOTT SMITH	KILL ROCK STARS	Either/Or: Expanded Edition	1
2	4	MINUS THE BEAR	SECRETLY CANADIAN	VOIDS	2
NEW	5	THUNDERCAT	BRAN/NEEDLER	Drunk	1
7	6	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND/UMG	Legend	122
1	7	SOUNDTRACK	SUMMIT/INTERSCOPE/IGA	La La Land	10
NEW	8	SOUNDGARDEN	SUB POP	Ultramega OK	1
NEW	9	DARKEST HOUR	SOUTHERN LORD	Godless Prophets & The Migrant Flora	1
14	10	THE BEATLES	APPLE/CAPITOL/UMG	Abbey Road	230
11	11	AMY WINEHOUSE	REPUBLIC	Back To Black	109
4	12	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	28
9	13	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	75
20	14	PRINCE AND THE NEW POWER GENERATION	NPG/WARNER BROS./RHINO	Purple Rain (Soundtrack)	30
16	15	PINK FLOYD	EPIC/LEGACY	The Dark Side Of The Moon	15
16	16	RYAN ADAMS	PAX.AM/BLUE NOTE	Prisoner	4
18	17	MICHAEL JACKSON	EPIC/LEGACY	Thriller	31
21	18	FLEETWOOD MAC	WARNER BROS./RHINO	Rumours	52
NEW	19	CAN'T SWIM	PURE NOISE	Fail You Again	1
RE	20	LEON BRIDGES	LISASAWYERS/COLOMBIA	Coming Home	39
12	21	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	Blurryface	77
NEW	22	HURRAY FOR THE RIFF RAFF	ATO	The Navigator	1
RE	23	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/AG	Death Of A Bachelor	22
20	24	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	Vessel	54
24	25	LANA DEL REY	POLYDOR/INTERSCOPE/IGA	Born To Die	122



Elliott Smith Returns

For the first time in nearly 10 years Elliott Smith is back on the Billboard 200. The singer-songwriter, who died in 2003, debuts at No. 173 with *Either/Or: Expanded Edition*. The set is a revamped version of Smith's 1997 album, which never reached a *Billboard* tally until now. It enters with 5,000 equivalent album units earned in the week ending March 16, according to Nielsen Music, with 4,000 of that sum in traditional album sales.

Though *Either/Or* never charted, it is Smith's best-selling release, with 429,000 copies sold (which includes the 4,000 sold of the expanded title). Smith was last on the *Billboard* 200 in 2007 with *New Moon*, which debuted and peaked at No. 24 and spent six weeks on the list.

Elsewhere on the *Billboard* 200, a number of titles profit from sale pricing and promotion in the iTunes Store. As part of the All-Time Essential Albums promotion (where titles are marked down to \$7.99 and promoted on the store's front page), albums like the *Guardians of the Galaxy* soundtrack (No. 95) and *Red Hot Chili Peppers' The Getaway* (No. 104) score big.

Another promoted title, *The Rolling Stones' hits set Hot Rocks 1964-1971*, returns to the list at No. 106 (6,000 units; up 67 percent). It's the highest rank in more than three years for the album, whose previous high came on Feb. 15, 2014, when it was No. 105. —K.C.

TOP ALBUM SALES: THE WEEK'S TOP-SELLING ALBUMS ACROSS ALL GENRES, RANKED BY SALES, AS COMPILED BY NIELSEN MUSIC. HEATSEKERS ALBUMS: THE WEEK'S TOP-SELLING ALBUMS BY NEW OR DEVELOPING ACTS, DEFINED AS THOSE WHO HAVE NEVER APPEARED IN THE TOP 100 OF THE BILLBOARD 200 OR THE TOP 10 OF THE R&B/HIP-HOP ALBUMS, TOP COUNTRY ALBUMS, TOP LATIN ALBUMS, OR GOSPEL ALBUMS. IF A TITLE REACHES ANY OF THOSE LEVELS, IT AND THE ACT'S SUBSEQUENT ALBUMS ARE THEREIN ELIGIBLE TO APPEAR ON HEATSEKERS ALBUMS. THESE ARE RANKED BY SALES, DATA AS COMPILED BY NIELSEN MUSIC. VINYL ALBUMS: THE WEEK'S TOP-SELLING VINYL ALBUMS, RANKED BY SALES, AS COMPILED BY NIELSEN MUSIC. SEE CHART LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2017, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

Kygo, Gomez Hit Top 10

Kygo and Selena Gomez (below) earn the highest debut on Billboard + Twitter Top Tracks as "It Ain't Me" opens at No. 7. It's Kygo's first top 10 and Gomez's eighth. The pair's arrival follows a one-two punch: Kygo celebrated the song passing 100 million global plays on Spotify (March 12), then posted a minute-long demonstration of how he crafted the song on his social media accounts (March 16). The posts rally his Twitter mentions to 13,000 in the week ending March 19, according to Next Big Sound, up 15 percent. Like Kygo, UK rapper Stormzy grabs his first top 10 on Top Tracks with a No. 9 entrance for "Cold" after its March 12 music video release. The clip parallels his journey to success with images of kids as doctors and politicians and has collected more than 954,000 views on YouTube through March 21. "Cold" appears on Stormzy's *Gang Signs & Prayer*, which debuted atop on the Official U.K. Albums chart.

Elsewhere, Jason Derulo roars to a No. 5 re-entry on Top Tracks with "Swalla" (featuring Nicki Minaj and Ty Dolla Sign). It is Derulo's highest-charting song on Top Tracks as a lead artist since the chart launched in 2014. The surge stems from its colorful music video premiere on March 17; the clip has reached 7.5 million views on YouTube through March 20.

—Trevor Anderson



Social

April 1
2017
billboard

billboard + TOP TRACKS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
3	1	#1 SWKS SHAPE OF YOU	Ed Sheeran	11
1	2	NOT TODAY	BTS	5
36	3	GALWAY GIRL	Ed Sheeran	3
RE	4	MERCY	Shawn Mendes	26
RE	5	SWALLA	Jason Derulo Feat. Nicki Minaj & Ty Dolla \$ign	2
4	6	NO FRAUDS	Nicki Minaj, Drake & Lil Wayne	2
NEW	7	IT AIN'T ME	Kygo x Selena Gomez	1
2	8	I FEEL IT COMING	The Weeknd Feat. Daft Punk	6
NEW	9	COLD	Stormzy	1
13	10	SOMETHING JUST LIKE THIS	The Chainsmokers & Coldplay	3
14	11	REGRET IN YOUR TEARS	Nicki Minaj	2
19	12	CHAINED TO THE RHYTHM	Katy Perry Feat. Skip Marley	6
NEW	13	SYMPHONY	Clean Bandit Feat. Zara Larsson	1
17	14	NO MORE SAD SONGS	Little Mix	4
6	15	THAT'S WHAT I LIKE	Bruno Mars	5
16	16	CLOSER	The Chainsmokers Feat. Halsey	34
12	17	EVERYDAY	Ariana Grande Feat. Future	12
30	18	DESPACITO	Luis Fonsi Feat. Daddy Yankee	8
5	19	LIABILITY	Lorde	2
24	20	MILLION REASONS	Lady Gaga	22
10	21	PERFECT	Ed Sheeran	3
NEW	22	LOCATION	Khalid	1
NEW	23	FLAME	Tinashe	1
7	24	GREEN LIGHT	Lorde	3
NEW	25	HEY MA	Pitbull & J Balvin Feat. Camila Cabello	1
26	26	HAPPIER	Ed Sheeran	3
23	27	SHOUT OUT TO MY EX	Little Mix	17
NEW	28	STAY	Zedd & Alessia Cara	1
RE	29	ROCKABYE	Clean Bandit Feat. Sean Paul & Anne-Marie	14
9	30	BELIEVER	Imagine Dragons	5
48	31	PARIS	The Chainsmokers	10
39	32	LOVE	Lana Del Rey	5
41	33	BINGO	Jacob Sartorius	2
RE	34	LOVE ON THE BRAIN	Rihanna	19
NEW	35	BATTLE SYMPHONY	Linkin Park	1
43	36	COLD	Maroon 5 Feat. Future	5
42	37	BAD THINGS	Machine Gun Kelly x Camila Cabello	22
44	38	SUPERMARKET FLOWERS	Ed Sheeran	3
15	39	HEAVY	Linkin Park Feat. Kiiara	5
8	40	NOTHING WITHOUT YOU	The Weeknd	2
NEW	41	AT MY BEST	Machine Gun Kelly Feat. Hailee Steinfeld	1
NEW	42	IDOLS BECOME RIVALS	Rick Ross Feat. Chris Rock	1
NEW	43	ON THE COME UP	Mike Will Made-It Feat. Big Sean	1
47	44	24K MAGIC	Bruno Mars	24
RE	45	SAVE ME	BTS	24
34	46	CASTLE ON THE HILL	Ed Sheeran	11
RE	47	TUNNEL VISION	Kodak Black	3
49	48	SUBEMELA RADIO	Enrique Iglesias Feat. Descemer Bueno, Zion & Lennox	4
NEW	49	WATERFALL	Stargate Feat. P!nk & Sia	1
NEW	50	FEELS LIKE SUMMER	Weezer	1

billboard + TWITTER EMERGING ARTISTS™ PRESENTED BY W				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 SWKS WATERFALL	Stargate Feat. P!nk & Sia	2
3	2	HUMAN	Rag'n'Bone Man	15
NEW	3	1 NIGHT	Mura Masa & Charli XCX	1
NEW	4	LAVENDER	BADBADNOTGOOD Feat. Kaytranada & Snoop Dogg	1
4	5	WASTED YOUTH	Fletcher	2
6	6	CALL ON ME	Starley	19
2	7	MEDITATION	GoldLink Feat. Jazmine Sullivan & Kaytranada	2
NEW	8	PRAY EVERYDAY (SURVIVOR'S GUILT)	GoldLink	1
5	9	SEPTEMBER SONG	JP Cooper	27
19	10	BREATHE	Astrid S	2
9	11	PERFECT STRANGERS	Jonas Blue Feat. JP Cooper	42
7	12	DON'T LEAVE	Snakehips & MO	10
13	13	OBSESSION	Vice Feat. Jon Bellion	2
NEW	14	NIGHTCRAWLER	ZHU	1
NEW	15	DARK SIDE	Phoebe Ryan	1
NEW	16	MAMA SAY	Betty Who	1
RE	17	TOO SOON	Vanic Feat. Maty Noyes	3
12	18	SILENCE SPEAKS	While She Sleeps Feat. Oli Sykes	4
21	19	THE OCEAN	Mike Perry Feat. Shy Martin	22
23	20	YOU DON'T KNOW ME	Jax Jones Feat. RAYE	9
18	21	BALLIN	Bibi Bourelly	7
24	22	BONBON	Era Istrefi	39
10	23	GOOD GIRLS	LANY	3
16	24	D (HALF MOON)	Dean Feat. Gaeko	16
8	25	ONE OF US	New Politics	2
17	26	(NO ONE KNOWS ME) LIKE THE PIANO	Sampha	10
30	27	FIND ME	Sigma Feat. Birdy	19
NEW	28	YOU'RE BIGGER	Jekalyn Carr	1
34	29	PERMISSION	Ro James	58
38	30	TAPED UP HEART	KREAM Feat. Clara Mae	9
RE	31	ALL ABOUT ME	Syd	7
11	32	WHISKEY KISSES	MiC LOWRY	2
10	33	LOVESICK	Mura Masa Feat. A\$AP Rocky	25
10	34	EX	James TW	4
35	35	TRAICIONERA	Sebastian Yatra	24
40	36	WASTED	Dreezy	14
15	37	HIGH ENOUGH	k.flay	2
39	38	CRUEL	Snakehips Feat. Zayn	36
22	39	REDRUM	Era Istrefi Feat. Felix Snow	4
RE	40	DRUGS	EDEN	27
42	41	WE CAN	Kranium Feat. Tory Lanez	25
28	42	CAVE ME IN	Gallant x Tablo x Eric Nam	7
36	43	CAPSIZING	Frenship & Emily Warren	39
10	44	HALLUCINATIONS	dvsn	16
48	45	CROSSFIRE	Stephen	62
RE	46	OTW	DJ Luke Nasty	15
NEW	47	HILLS AND VALLEYS	Tauren Wells	1
32	48	TECHNICALLY SINGLE	Tayler Buono	2
43	49	VICTORY BELONGS TO JESUS	Todd Dulaney	5
40	50	MODERN FLAME	Emmit Fenn Feat. Yuna	3



Bieber Back On Top

Justin Bieber (above) returns to No. 1 on the Social 50 for the first time in more than six months (since the chart dated Aug. 27, 2016) and for his record-extending 161st week at No. 1 overall. Bieber's rise coincides with a sizable gain in Instagram reactions, shooting 69 percent to 60.1 million in the week ending March 19, according to Next Big Sound. Much of the activity surrounds an Instagram video that Bieber shot on March 14 while in Australia on tour, in response to a clip in which he flipped off paparazzi.

Meanwhile, Selena Gomez leaps 36-4 with a combined 2,700 percent rise in overall reactions after her new *Vogue* cover hit shelves. Gomez's Instagram and Twitter accounts shared the cover and photos from the shoot, spurring the big gain. As Instagram's most-followed user, Gomez told *Vogue* she has since stepped away from using her account as much, saying that "it had become so consuming to me" and calling herself "an addict" — even deleting the app from her phone.

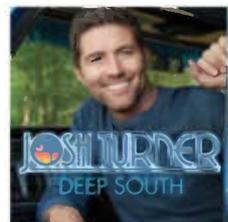
Elsewhere, Snoop Dogg jumps 49-19, gaining 1,432 percent in Twitter mentions to 258,000 for the week. A large chunk of the rapper's activity follows a tweet from President Donald Trump, who responded to Snoop's "Lavender" music video in which the singer takes aim at a clown named Ronald Klump. —Kevin Rutherford

Country

April 17 2017
billboard

HOT COUNTRY SONGS™						
WKS. ON CHART	LAST WEEK	THIS WEEK	TITLE	ARTIST	PEAK POS.	WKS. ON CHART
1	1	1	#1 AG BODY LIKE A BACK ROAD	Sam Hunt	1	7
2	2	2	DIRT ON MY BOOTS	Jon Pardi	2	26
3	3	3	THINK A LITTLE LESS	Michael Ray	3	25
4	4	4	BETTER MAN	Little Big Town	1	22
5	5	5	FAST	Luke Bryan	5	16
6	6	6	SG HURRICANE	Luke Combs	6	29
7	7	7	IN CASE YOU DIDN'T KNOW	Brett Young	7	28
8	8	8	ANY OL' BARSTOOL	Jason Aldean	6	15
9	9	9	ROAD LESS TRAVELED	Lauren Alaina	9	29
10	10	10	HOMETOWN GIRL	Josh Turner	10	28
11	11	11	KILL A WORD	Eric Church Feat. Rhiannon Giddens	9	27
12	12	12	THE WEEKEND	Brantley Gilbert	9	29
13	13	13	THE FIGHTER	Keith Urban Feat. Carrie Underwood	5	13
14	14	14	BLACK	Dierks Bentley	14	19
15	15	15	TODAY	Brad Paisley	7	24
16	16	16	YEAH BOY	Kelsea Ballerini	16	23
17	17	17	A GUY WITH A GIRL	Blake Shelton	3	24
18	18	18	GOD, YOUR MAMA, AND ME	Florida Georgia Line Feat. Backstreet Boys	16	13
19	19	19	STAR OF THE SHOW	Thomas Rhett	4	24
20	20	20	HOW NOT TO	Dan + Shay	20	23
21	21	21	BAR AT THE END OF THE WORLD	Kenny Chesney	21	10
22	22	22	YOU LOOK GOOD	Lady Antebellum	22	9
23	23	23	IF I TOLD YOU	Darius Rucker	23	31
24	24	24	MY OLD MAN	Zac Brown Band	10	7
25	25	25	MY GIRL	Dylan Scott	25	32
26	26	26	NO SUCH THING AS A BROKEN HEART	Old Dominion	26	1
27	27	27	YOURS IF YOU WANT IT	Rascal Flatts	27	10
28	28	28	THERE'S A GIRL	Trent Harmon	28	29
29	29	29	FOR HER	Chris Lane	23	17
30	30	30	FLATLINER	Cole Swindell	30	11
31	31	31	DG SANCTUARY	Nashville Cast Feat. Charles Esten & Lennon & Maisy	31	2
32	32	32	WE SHOULD BE FRIENDS	Miranda Lambert	25	18
33	33	33	EVERY TIME I HEAR THAT SONG	Blake Shelton	33	5
34	34	34	REAL THING	Zac Brown Band	34	1
35	35	35	OUTSKIRTS OF HEAVEN	Craig Campbell	32	25
36	36	36	SMALL TOWN BOY	Dustin Lynch	19	4
37	37	37	SOMEbody ELSE WILL	Justin Moore	35	9
38	38	38	LOVE TRIANGLE	RaeLynn	30	27
39	39	39	WHAT IFS	Kane Brown Feat. Lauren Alaina	36	15
40	40	40	IT AIN'T MY FAULT	Brothers Osborne	37	8
41	41	41	SOMETHIN' I'M GOOD AT	Brett Eldredge	30	3
42	42	42	DRINKIN' PROBLEM	Midland	42	2
43	43	43	DO I MAKE YOU WANNA	Billy Currington	41	8
44	44	44	GREATEST LOVE STORY	LANCO	38	3
45	45	45	THE WAY I TALK	Morgan Wallen	43	4
46	46	46	MORE GIRLS LIKE YOU	Kip Moore	41	4
47	47	47	MAKIN' ME LOOK GOOD AGAIN	Drake White	46	4
48	48	48	RING ON EVERY FINGER	LOCASH	48	1
49	49	49	HAPPY PEOPLE	Little Big Town	47	2
50	50	50	WAKE UP IN NASHVILLE	Seth Ennis	48	3

TOP COUNTRY ALBUMS™					
WKS. ON CHART	LAST WEEK	THIS WEEK	TITLE	ARTIST	WKS. ON CHART
1	1	1	#1 1 WK DEEP SOUTH	Josh Turner	1
2	2	2	LITTLE BIG TOWN	The Breaker	3
3	3	3	CHRIS STAPLETON	Traveller	98
4	4	4	KEITH URBAN	Ripcord	45
5	5	5	FLORIDA GEORGIA LINE	Dig Your Roots	29
6	6	6	THOMAS RHETT	Tangled Up	77
7	7	7	BRANTLEY GILBERT	The Devil Dont Sleep	7
8	8	8	SAM HUNT	Montevallo	109
9	9	9	BRETT YOUNG	Brett Young	5
10	10	10	JON PARDI	California Sunrise	39
11	11	11	REBA MCENTIRE	Sing It Now: Songs Of Faith & Hope	6
12	12	12	SOUNDTRACK	Nashville: The Music Of Nashville: Season 5, Vol. 1	1
13	13	13	ALISON KRAUSS	Windy City	4
14	14	14	GG BLAKE SHELTON	If I'm Honest	43
15	15	15	LUKE BRYAN	Kill The Lights	84
16	16	16	JASON ALDEAN	They Don't Know	27
17	17	17	AARON WATSON	Vaquero	3
18	18	18	BLAKE SHELTON	Reloaded: 20 #1 Hits	73
19	19	19	DIERKS BENTLEY	Black	42
20	20	20	KANE BROWN	Kane Brown	15
21	21	21	ERIC CHURCH	Mr. Misunderstood	72
22	22	22	ZAC BROWN BAND	Greatest Hits So Far...	86
23	23	23	PS COLE SWINDELL	You Should Be Here	45
24	24	24	LUKE BRYAN	Crash My Party	118
25	25	25	MIRANDA LAMBERT	The Weight Of These Wings	17



Turner Returns At No. 1

Josh Turner (above) banks his third Top Country Albums No. 1 (his third to debut at the summit) as his sixth studio album *Deep South* arrives at No. 1 with 21,000 equivalent album units, according to Nielsen Music. Turner previously led with his last LP, *Punching Bag* (Feb. 11, 2006).

"I got asked a lot while doing press for [*Deep South*] if releasing a new project gets old," Turner tells *Billboard*. "I still feel the same excitement. This project took longer than I imagined, but looking back, it unfolded like it was supposed to." Longer, indeed: The lead single from *Deep South*, "Lay Low," peaked at No. 25 on Country Airplay and No. 28 on Hot Country Songs nearly two years ago (on April 11, 2015).

Meanwhile, the set's second single, "Hometown Girl," romps into the top 10 on Hot Country Songs (15-10) and Country Airplay (12-10), becoming Turner's seventh top 10 on both tallies.

Lauren Alaina notches her first top 10 on Hot Country Songs as "Road Less Traveled" rolls 12-9. On Country Airplay, the track gains by 5 percent to 34 million in audience. Elsewhere on the tally, Sam Hunt's "Body Like a Back Road" leads Hot Country Songs for a sixth frame to become his sixth top 10 on Country Airplay (11-9). At seven weeks, it's his fastest ascent to the top 10, besting the 15-week flight to the region by "Leave the Night On" in 2014. —Jim Asker

COUNTRY AIRPLAY™					
WKS. ON CHART	LAST WEEK	THIS WEEK	TITLE	ARTIST	WKS. ON CHART
1	1	1	#1 DIRT ON MY BOOTS	Jon Pardi	26
2	2	2	THINK A LITTLE LESS	Michael Ray	48
3	3	3	FAST	Luke Bryan	16
4	4	4	ROAD LESS TRAVELED	Lauren Alaina	31
5	5	5	ANY OL' BARSTOOL	Jason Aldean	17
6	6	6	KILL A WORD	Eric Church Feat. Rhiannon Giddens	30
7	7	7	TODAY	Brad Paisley	24
8	8	8	GG BODY LIKE A BACK ROAD	Sam Hunt	7
9	9	9	YEAH BOY	Kelsea Ballerini	24
10	10	10	HOMETOWN GIRL	Josh Turner	42
11	11	11	THE WEEKEND	Brantley Gilbert	35
12	12	12	BAR AT THE END OF THE WORLD	Kenny Chesney	14
13	13	13	BLACK	Dierks Bentley	19
14	14	14	HURRICANE	Luke Combs	22
15	15	15	HOW NOT TO	Dan + Shay	25
16	16	16	IN CASE YOU DIDN'T KNOW	Brett Young	15
17	17	17	IF I TOLD YOU	Darius Rucker	35
18	18	18	AG YOU LOOK GOOD	Lady Antebellum	9
19	19	19	THE FIGHTER	Keith Urban Feat. Carrie Underwood	6
20	20	20	THERE'S A GIRL	Trent Harmon	35
21	21	21	YOURS IF YOU WANT IT	Rascal Flatts	11
22	22	22	MY OLD MAN	Zac Brown Band	7
23	23	23	GOD, YOUR MAMA, AND ME	Florida Georgia Line Feat. Backstreet Boys	10
24	24	24	MY GIRL	Dylan Scott	29
25	25	25	FLATLINER	Cole Swindell	10

HOT COUNTRY SONGS: The week's most popular current country 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 COUNTRY ALBUMS: Top Country Albums rank the most popular country albums of the week, as compiled by Nielsen Music, based on multi-metric consumption (including traditional album sales, track equivalent album sales, and streaming equivalent album sales). COUNTRY AIRPLAY: The week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. Set charts legends at billboard.com for complete rules and explanations. © 2017 Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

DATA COMPILED BY **NIELSEN MUSIC**

Rock

April 1
2017
billboard

HOT ROCK SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			TITLE	PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	PEAK POS.
2	1	1	#1 BELIEVER		Imagine Dragons	1 7
1	2	2	HEATHENS	M. ELIZONDO, T. JOSEPH (T. JOSEPH)	DC/ATLAS/WATERTOWER/ATLANTIC/ Fueled by Ramen/RRP	1 39
6	3	3	AG SG HEAVY		Linkin Park Featuring Kiara	3 5
4	4	4	RIDE	R. REED (T. JOSEPH)	twenty one pilots	1 87
3	5	5	HANDCLAP	R. REED (M. FITZPATRICK, S. HOLLANDER, S. SCAGGS, J. WING, J. KARRIS, J. M. WICKS, J. P. UFFIN, M. E. FREDERIC)	Fitz And The Tantrums	2 51
7	6	6	WAY DOWN WE GO	KALEO, M. CROSSEY (L. JULIUSSON)	Kaleo	5 47
8	7	7	SUCKER FOR PAIN	Lil Wayne, Wiz Khalifa & Imagine Dragons With Logic & Ty Dolla Sign Feat. X Ambassadors	DE/ATLAS/WATERTOWER/ATLANTIC/CONCORD	3 38
10	11	8	DG HUMAN		Rag'n'Bone Man	8 16
9	10	9	HEAVYDIRTYSOUL		twenty one pilots	8 32
5	9	10	LOVE	LANA DEL REY, ANJELI BIANCO, BENNY BLANCO, E. HAYNE, ANA DEL REY, ANJELI BIANCO, BENNY BLANCO, E. HAYNE	Lana Del Rey	2 4
15	13	11	STILL BREATHING	GREEN DAY (GREEN DAY, J. LACK, J. SPILLER, J. WILKINSON, R. PARKHOUSE, G. TIZZARD)	Green Day	11 25
14	14	12	WISH I KNEW YOU	THE REVIVALISTS (D. SHAW, G. GEKAS)	The Revivalists	12 16
14	12	13	CHAIN BREAKER	J.L. SMITH (J.L. SMITH, H.M.L.C.F. ELDES, Z. WILLIAMS)	Zach Williams	9 25
14	16	14	TESTIFY	E. CASH, NEED TO BREATHE (W. RINEHART, N. RINEHART)	NEED TO BREATHE	14 18
24	15	15	HELP	RAS, C. BRITAIN (L. SMADDOCK, T. ESPERANCE, A. ESPERANCE, N. "FURTY" LOFTIN, J. HORTON, C. J. BRITAIN)	Papa Roach	15 4
25	16	16	FEEL IT STILL	HILL, A. TACCONI (PORTUGAL, THE MAN, A. TACCONI, L. HILL, R. BATEMAN, F. GORMAN, B. HOLLAND)	Portugal. The Man	16 2
20	18	17	HOW DID YOU LOVE	THE NINJA (B. SMITH, S. C. STEVENS)	Shinedown	17 14
30	21	18	MIDDLE FINGERS	M. BRUE, D. BUTLER, D. BAKER (M. BRUE, D. BUTLER, D. BAKER)	MISSIO	18 6
27	19	19	ANGELA	S. FELICE (W. SCHULTZ, J. C. FRAYTES, S. FELICE)	The Lumineers	15 27
29	22	20	LOVE IS MYSTICAL	L. STALFORS (D. QUON, M. SCHWARTZ, M. MAUST, L. STALFORS, N. WILLET, J. PLUMMER)	Cold War Kids	20 6
4	23	21	FIRE ESCAPE	ANDREW MCMAHON (ANDREW MCMAHON, D. MCMAHON, M. WATTEBERG, D. E. FUHRMANN)	Andrew McMahon In The Wilderness	21 18
HOT SHOT DEBUT		22	3WW NOT LISTED (NOT LISTED)		alt-J	22 1
	8	23	HYPNOTISED	NOT LISTED (NOT LISTED)	Coldplay	8 2
36	24	24	ALL THE PRETTY GIRLS	KALEO, A. JULIUSSON (L. JULIUSSON)	Kaleo	24 11
38	25	25	ON HOLD	S. SMITH, M. CROVAD (D. MADLEY, CROFT, D. SMITH, S. ALLEN, D. HALL, J. DATES)	The xx	7 18
30	30	26	COLD COLD COLD	D. AUERBACH (CAGE, THE ELEPHANT)	Cage The Elephant	26 7
42	44	27	MONSTER	R. D. GRAVES (D. BATES, J. L. ANDREWS, R. D. GRAVES)	Starset	27 12
22	27	28	NEVER AGAIN	B. BURNLEY (B. BURNLEY, K. WALKER, J. RAUCH)	Breaking Benjamin	28 7
35	29	29	LOVE ON THE WEEKEND	J. MAYER (J. MAYER)	John Mayer	5 18
	30	30	COCOON	C. REHBEIN, P. DAUSCH, T. KUHN (C. REHBEIN, P. DAUSCH)	Milky Chance	29 12
NEW		31	WILD LOVE	C. BRAIDE (C. BRAIDE, M. MATHERS)	Elle King	31 1
RE-ENTRY		32	NAME FOR YOU	J. MERCER (J. MERCER)	The Shins	32 2
26	20	33	STARS	S. MOSLEY, M. O'CONNOR (J. LEE, OOPER, K. COOPERS, M. MOSLEY, J. INGRAM)	Skillet	20 18
39	32	34	7	D. SARDY (V. MCCANN)	Catfish And The Bottlemen	32 12
25	35	35	LET YOU DOWN	S. M. WELLS, G. M. O. D. S. M. WELLS, G. M. O. D. S. M. WELLS	Seether	25 3
48	39	36	HATED	C. SHOMO (C. SHOMO)	Beartooth	36 7
NEW		37	GOOD NEWS	P. NASHIEL (S. RONSON, P. NAPPIE, L. THOMPSON)	Ocean Park Standoff	37 1
49	40	38	BLAME	M. CREW, D. SMITH (D. SMITH, M. CREW)	Bastille	38 5
	41	39	SWEET DISASTER	K. AUGUNAS, F. THAAE (N. WOLD, F. THAAE, M. NELSON)	DREAMERS	39 2
NEW		40	THE PROMISE	B. O'BRIEN (C. CORNELL)	Chris Cornell	40 1
	45	41	ALASKA	M. D. ROGERS, D. SCHADT (M. D. ROGERS, D. SCHADT)	Maggie Rogers	18 13
45	43	42	NIMBLE BASTARD	D. SARDY (B. BOYD, M. E. INZIGER, J. PASILLAS (J. C. KILMORE, B. KENNEY)	Incubus	28 4
	42	43	LOST ON YOU	MIKE DEL RIO (L. PERGOLIZZI, MIKE DEL RIO, N. CAMPANY)	LP	42 6
	37	44	HOT THOUGHTS	D. FRIEDMANN, SPOON (B. DANIEL, S. BINEEN)	Spoon	37 3
NEW		45	THIRD OF MAY / ODAIGAHARA	NOT LISTED (NOT LISTED)	Fleet Foxes	45 1
NEW		46	TAKE ME	NOT LISTED (NOT LISTED)	Korn	46 1
NEW		47	THE CURE	C. STEVENS (C. MATTSOJ, J. LOWRY, C. STEVENS)	Unspoken	47 1
NEW		48	SILVERTONGUE	NOT LISTED (NOT LISTED)	Young The Giant	48 1
NEW		49	TOO MUCH TO THINK	J. FELDMANN (N. HEM, J. FELDMANN, Z. CERVINI, M. PAULING)	311	49 1
41	38	50	ATLAS, RISE!	G. FIDELMAN, J. HETFIELD, L. L. RICH (L. HETFIELD, L. L. RICH)	Metallica	15 20

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 GG METALLICA	BLACKENED	Hardwired...To Self-Destruct	17	
HOT SHOT DEBUT	2	THE SHINS	AURAL APOTHECARY/COLUMBIA	Heartworms	1	
2	3	TWENTY ONE PILOTS	▲	Blurryface	96	
4	4	PANIC! AT THE DISCO	▲	Death Of A Bachelor	61	
3	5	SOUNDTRACK	▲	Suicide Squad: The Album	32	
6	6	TWENTY ONE PILOTS	▲	Vessel	29	
5	7	MARIAN HILL	PHOTO FINISH/REPUBLIC	Act One	10	
9	8	THE LUMINEERS	●	Cleopatra	49	
7	9	ED SHEERAN	▲		85	
20	10	FLEETWOOD MAC	◆	Rumours	8	
27	11	PS SOUNDTRACK	▲	Guardians Of The Galaxy: Awesome Mix Vol. 1	101	
NEW	12	JERRY GARCIA		GarciaLive, Volume Eight: November 23rd, 1991	1	
13	13	JOURNEY	◆	Journey's Greatest Hits	8	
14	14	LORDE	▲	Pure Heroine	79	
NEW	15	QUEEN	▲	Greatest Hits	1	
11	16	METALLICA	◆	Metallica	8	
RE	17	RED HOT CHILI PEPPERS	▲	The Getaway	36	
NEW	18	THE ROLLING STONES	◆	Hot Rocks 1964-1971	1	
17	19	GUNS N' ROSES	▲	Greatest Hits	31	
NEW	20	VALERIE JUNE		The Order Of Time	1	
18	21	CREDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY	◆	Chronicle	8	
22	22	KALEO	▲	A / B	40	
23	23	IMAGINE DRAGONS	▲	Night Visions	121	
19	24	RED HOT CHILI PEPPERS	▲	Greatest Hits	8	
25	25	BILLY JOEL	▲	The Essential Billy Joel	8	

MAINSTREAM ROCK™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
3	1	#1 NEVER AGAIN	Breaking Benjamin	22		
	2	HOW DID YOU LOVE	Shinedown	23		
	3	TAKE ME	Korn	19		
	4	OH MY GOD	The Pretty Reckless	14		
	5	GG HELP	Papa Roach	4		
	6	HATED	Beartooth	28		
	7	MONSTER	Starset	19		
	8	STILL BREATHING	Green Day	21		
	9	IF ONLY FOR NOW	Pop Evil	20		
	10	LET YOU DOWN	Seether	4		
	11	MY NAME IS HUMAN	Highly Suspect	27		
	12	HIGHWAY	Bleeker	16		
	13	NIMBLE BASTARD	Incubus	4		
	14	FEED THE MACHINE	Nickelback	6		
	15	ATLAS, RISE!	Metallica	20		
	16	BACK FROM THE DEAD	Skillet	8		
	17	SHOW YOURSELF	Mastodon	6		
	18	BLACK ROSE	Volbeat	3		
	19	BREATHE	Through Fire	19		
	20	MY CHAMPION	Alter Bridge	8		
	21	MADNESS	All That Remains	6		
	22	BLOOD IN THE CUT	k.flay	10		
	23	STILL OF THE NIGHT	Halestorm	9		
	24	NEW LAND	Avatar	9		
	25	HEAVYDIRTYSOUL	twenty one pilots	10		



The Shins Score First Alt No. 1

The Shins earn their first No. 1 on the Alternative Albums chart as fifth LP *Heartworms* debuts with 20,000 equivalent album units, according to Nielsen Music. Of that sum, 18,000 are pure album sales (and 2,000 of those are vinyl, slotting the record in at No. 2 on Vinyl Albums). The James Mercer-led rockers previously reached No. 2 on Alternative Albums with prior LP *Part of Morrow* in 2012. "Name for You," the new set's lead single, holds its No. 2 peak, the band's best (tied with 2012's "Simple Song"), on the Triple A airplay chart. *Imagine Dragons* top the Alternative airplay chart with "Believer" (3-1), one week after its coronation on Hot Rock Songs. It's the band's second Alternative No. 1 and first since "Radioactive" ruled for 13 weeks beginning March 2, 2013; at seven weeks, it also marks the quickest rise to No. 1 on the tally in nearly two years, since *Muse's* "Dead Inside" likewise needed only seven weeks to reign (May 23, 2015). Meanwhile, *Breaking Benjamin* earns its fifth No. 1 on the Mainstream Rock airplay chart with "Never Again" (3-1). The track is the third leader from the hard rock act's fifth LP, *Dark Before Dawn*, the most that the band has pulled from an album. Previously, "Failure" (nine weeks, May 23, 2015) and "Angels Fall" (four weeks, Nov. 7, 2015) led the chart. The act first ruled Mainstream Rock a little more than 10 years ago, with "Breath" (March 24, 2007).

—Kevin Rutherford

HOT ROCK SONGS: The week's most popular current rock songs, ranked by radio airplay, audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP ROCK ALBUMS: Top rock albums ranked by Nielsen Music, based on multi-format consumption (including traditional album sales, track equivalent album sales, and streaming equivalent album sales). MAINSTREAM ROCK: The week's most popular mainstream 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. BILLBOARD.COM: All rights reserved. © 2017. Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

Latin

April 1
2017
billboard

HOT LATIN SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		
1	1	1	#1 DESAPICITO		Luis Fonsi Featuring Daddy Yankee	1
			A.TORRES,M.PENALFO (LUIS FONSI),E.ENDER,R.L.AVALA (DADDY YANKEE)			
			UNIVERSAL MUSIC LATIN/UMLE			
2	2	2	CHANTAJE		Shakira Featuring Maluma	1
			SHAKIRA,MALUMA (J. YIN ADG,C.HAN "EL GENIO" (SHAKIRA),J.LONDINO,ARIAS,J.MILIBREZ (LONDINO))			
			SONY MUSIC LATIN			
3	3	3	EL AMANTE		Nicky Jam	3
			RIVERA,CAMINERO,J.D.MEDINA,VELEZ,SAGA (WHITEBLACK)			
			LA INDUSTRIA/SONY MUSIC LATIN			
4	4	4	SUBEME LA RADIO		Enrique Iglesias Feat. Descemer Bueno, Zion & Lennox	3
			ENRIQUE IGLESIAS,DESCEMER BUENO,ZION & LENNOX			
			SONY MUSIC LATIN			
HOT SHOT DEBUT			5	5	HEY MA	5
			S.MISTEL,COLLAR,P.P.L.SANOS,RONTO,BIANCA,P.MORIL,MITCHELL			
			UNIVERSAL STUDIOS/ARTIST PARTNERS GROUP/ATLANTIC/UMLE			
6	6	6	ADIOS AMOR		Christian Nodal	4
			J.GONZALEZ,TERRAZAS (S.LOZANO GARZA)			
			JG/FONOVISA/UMLE			
7	7	7	SIEMPRE TE VOY A QUERER		Calibre 50	5
			L.TIRADO,GASTANEDA (E.MUNOZ)			
			ANDALUZ/DISA/UMLE			
8	8	8	HEROE FAVORITO		Romeo Santos	2
			ROMEO SANTOS,J.DIEVEVE (A.SANTOS,J.DIAZ)			
			SONY MUSIC LATIN			
9	9	9	REGGAETON LENTO (BAILEMOS)		CNCO	7
			RORLA,D'NEILL,J.RIVERA,CLASS (L.A.D'NEILL),LANDINCE,PEREZ SOTO,J.RIVERA,CLASS			
			SONY MUSIC LATIN			
10	10	10	DG DILE QUE TU ME QUIERES		Ozuna	9
			NOT LISTED (NOT LISTED)			
			VP ENTERTAINMENT			
11	11	11	SIGO EXTRANADOTE		J Balvin	11
			S.KY,U.SORIO,BALVIN,A.RAMIREZ,SUAREZ,J.D.CANOS,RIS,SVILLADA,NOYOS,C.APATINO,GOMEZ			
			CAPITOL LATIN/UMLE			
12	12	12	DEJA VU		Prince Royce & Shakira	12
			D.LORA,G.R.ROJAS,SHAKIRA,RUDE BOYZ (G.R.ROJAS,D.SANTACRUZ,M.CRUZ)			
			SONY MUSIC LATIN			
13	13	13	VENTE PA' CA		Ricky Martin Featuring Maluma	4
			A.C.(A.),STONKE,WIK,R.VIDAR,SVENDSEN,N.HARAMBASIC,J.STEIN,RYDEN,L.PEDERSEN			
			SONY MUSIC LATIN			
14	14	14	VACACIONES		Wisin	11
			MOTIFF (J.L.MORERA,LUNA,A.GONZALEZ ARROYO,A.BARULLO,M.CACERES)			
			SONY MUSIC LATIN			
15	15	15	TE QUIERO PA'MI		Don Omar & Zion & Lennox	12
			J.GONZALEZ,RIVERA,FLORES,TORRES,PILGRO,MENDEZ,M.MORIL,J.GONZALEZ,RIVERA,VAZQUEZ (J.L.RIVERA)			
			MACHETE/UMLE			
16	16	16	TE REGALO		Ulices Chaidez y Sus Plebes	16
			R.FUJIZ,S.LAS (S.MERCADO),A.DEL VILLAR			
			DEL/SONY MUSIC LATIN			
17	17	17	CULPABLE TU		Alta Consigna	17
			NOT LISTED (NOT LISTED)			
			RANCHO HUMILDE			
18	18	18	CUATRO BABYS		Maluma Feat. Bryant Myers x Noriel x Juhn	15
			SANTANA,THE GOLDEN BOY (S.BAMIREZ,LOPEZ,J.LLONDINO,ARIAS,J.L.HERNANDEZ,QUILES,X)			
			SONY MUSIC LATIN			
19	19	19	AFUERA ESTA LLOVIENDO		Julion Alvarez y Su Norteno Banda	13
			L.ALVAREZ (J.LINZUNZA FAVELA)			
			FONOVISA/UMLE			
20	20	20	AG ES TUYO MI AMOR		Banda Sinaloense MS de Sergio Lizarraga	20
			S.LIZARRAGA (L.PALACIOS,CISNEROS)			
			LIZOS			
21	21	21	YA NO ME DUELE MAS		Silvestre Dangand Featuring Farruko	21
			A.CASTRO,S.DANGOND,L.ORTEGA,S.TORRES (S.DANGOND),A.CASTRO,G.GOMEZ,E.BARRERA			
			SONY MUSIC LATIN			
22	22	22	REGRESA HERMOSA		Gerardo Ortiz	15
			M.CASARES,G.ORTIZ (J.DEMARCA,G.ORTIZ,A.DEL VILLAR)			
			BAD SIN/DEL/SONY MUSIC LATIN			
23	23	23	SG SI TU NOVIO TE DEJA SOLA		J Balvin Feat. Bad Bunny	23
			NOT LISTED (NOT LISTED)			
			CAPITOL LATIN/UMLE			
24	24	24	EL PACIENTE		Alfredo Olivas	24
			A.ESPINOZA (A.D.LIVAS)			
			SAHIAURO/SONY MUSIC LATIN			
25	25	25	AL FILO DE TU AMOR		Carlos Vives	25
			A.CASTRO,C.VIVES (C.VIVES,A.CASTRO)			
			GAI/RA/WK/SONY MUSIC LATIN			
26	26	26	DIME QUE SE SIENTE		Luis Coronel	23
			A.QUINTANA,H.EORRAL (L.CORONEL),L.MONTANA			
			EMPIRE PRODUCTIONS/SONY MUSIC LATIN			
27	27	27	OTRA COSA		Daddy Yankee & Natti Natasha	21
			R.PINHAZE (E.JORDA,CINTRON,R.PINAR,L.AYALA,RODRIGUEZ,GUTIERREZ,J.M.NIEVES,CORTES)			
			PINA/SONY MUSIC LATIN			
28	28	28	MI 45		El Fantasma	28
			J.GAX/O.I.A (A.GARCIA)			
			APINARTE			
29	29	29	HERMOSA INGRATA		Juanes	29
			JUANES,MOSTY,SKY (L.ARISTIZABAL,VAZQUEZ,A.RAMIREZ,SUAREZ,A.PATINO,GOMEZ)			
			UNIVERSAL MUSIC LATIN/UMLE			
30	30	30	A POCO		Raul Casillas	26
			R.CASILLAS,L.LUNA DIAZ (L.L.DIAZ)			
			DISA/UMLE			
31	31	31	A VER A QUE HORAS		Banda Carnaval	26
			L.TIRADO,GASTANEDA (E.MUNOZ)			
			DISA/UMLE			
32	32	32	SERIA UN ERROR		Regulo Caro	32
			M.PINEDA JR. (L.ALNZUNZA FAVELA)			
			DEL			
33	33	33	ME LLAMAS		Piso 21 Featuring Maluma	33
			A.TORRES,M.PENALFO (SAGA WHITEBLACK),G.ESCORBARG,A.CRUZ,PAIDILLA,J.D.MEDINA,VELEZ			
			WARNER LATINA			
34	34	34	SOLA		Anuel AA Feat. Daddy Yankee, Wisin, Farruko & Zion & Lennox	34
			NOT LISTED (NOT LISTED)			
			S.PIFF,T.VREAL,HASTA LA MUERTE/CINQ			
35	35	35	ANDO BIEN		Omar Ruiz Featuring Gerardo Ortiz	32
			G.ORTIZ (G.A.RUIZ,C.SANTOS)			
			BAD SIN			
36	36	36	PA QUE NO ME ANDEN CANTANDO		Voz de Mando	27
			J.GAX/O.I.A (L.L.DIAZ,J.LINZUNZA FAVELA)			
			APINARTE/SONY MUSIC LATIN			
37	37	37	SI UNA VEZ (IF I ONCE)		Play-N-Skillz Feat. Wisin, Frankie J & Leslie Grace	37
			PLAY-N-SKILLZ (A.B.QUINTANA,L.A.HIP,ASTUDILLO)			
			LATIUM/SONY MUSIC LATIN			
38	38	38	VALE LA PENAL		Banda El Recodo de Cruz Lizarraga	38
			A.LIZARRAGA,LIZARRAGA (M.CASTRO,ORTEGA,LIZARRAGA,E.BARRERA)			
			EL RECODO/FONOVISA/UMLE			
39	39	39	MANICOMIO		Coscolluela	30
			MONTANA,FRANK FUSSION,J.J.GOMEZ NALES,RENOVO (J.FCOSOLLUELA)			
			ROTTWEILERS/WARNER LATINA			
40	40	40	MONEDA		Prince Royce Featuring Gerardo Ortiz	22
			D.LORA,G.R.ROJAS (G.R.ROJAS,D.SANTACRUZ,A.JAEN)			
			SONY MUSIC LATIN			
41	41	41	SOY PEOR		Bad Bunny	41
			MAMONTI,WINNIZ,DJ LUJAN (B.MARTINEZ,E.SEMPER,J.SEMPER,L.MALAVE)			
			HEAR THIS MUSIC			
42	42	42	HULA HOOP		Daddy Yankee	30
			NOT LISTED (NOT LISTED)			
			EL CARTEL/CAPITOL LATIN/UMLE			
43	43	43	ME ESTA TIRANDO EL ROLLO		Banda Los Recoditos	23
			A.LIZARRAGA (A.RAMOS,F.DIAZ)			
			DISA/UMLE			
44	44	44	ME ACOSTUMBRE		Arcangel X Bad Bunny	44
			NOT LISTED (NOT LISTED)			
			HEAR THIS MUSIC			
45	45	45	QUE GANO OLVIDANDOTE		Reik	32
			K.C.BRAN (C.BRAN,J.Y.DU.CORNET),KIDRON			
			SONY MUSIC LATIN			
46	46	46	TE VAS		Ozuna	41
			NOT LISTED (NOT LISTED)			
			VP ENTERTAINMENT			
47	47	47	TRANSPARENTE		Jonatan Sanchez	46
			J.LINZUNZA FAVELA,R.DRANITA (L.L.DIAZ,M.A.ROMERO)			
			GERENCIA360			
48	48	48	HATERS		J Alvarez	47
			NOT LISTED (NOT LISTED)			
			ON TOP OF THE WORLD			
49	49	49	DURMIENDO EN EL LUGAR EQUIVOCA		La Adictiva Banda San Jose de Mesillas	49
			AVALDES (F.PACHECO)			
			ANVAL/SONY MUSIC LATIN			
50	50	50	ME SOLTASTE		Jesse & Joy	50
			L.E.HUERTA,MECKE,BIPOLAR,SUNSHINE (J.EDUARDO HUERTA,UECKE,J.HUERTA,UECKE,TORRES)			
			WARNER LATINA			

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
2	1	NICKY JAM		Fenix	8	
		LA INDUSTRIA/SONY MUSIC LATIN				
1	2	PRINCE ROYCE		FIVE	3	
		SONY MUSIC LATIN				
4	3	J BALVIN		Energia	38	
		CAPITOL LATIN/UMLE				
3	4	SELENA		Ones	77	
		CAPITOL LATIN/UMLE				
5	5	ROMEO SANTOS		Formula: Vol. 2	103	
		SONY MUSIC LATIN				
6	6	MALUMA		Pretty Boy Dirty Boy	65	
		SONY MUSIC LATIN				
7	7	ARIEL CAMACHO		Para Siempre: Duetos, Vol. 1	3	
		DEL/SONY MUSIC LATIN				
8	8	VARIOUS ARTISTS		Mexillennials: Los Exitos de Una Nueva Generacion	1	
		FONOVISA/UMLE				
9	9	CNCO		Primera Cita	29	
		SONY MUSIC LATIN				
10	10	BANDA SINALOENSE MS DE SERGIO LIZARRAGA		Que Bendicion	58	
		LIZOS				
11	11	ULICES CHAIDEZ Y SUS PLEBES		Andamos En El Ruedo	21	
		DEL/SONY MUSIC LATIN				
12	12	LOS PLEBES DEL RANCHO DE ARIEL CAMACHO		Recuerden Mi Estilo	54	
		DEL/SONY MUSIC LATIN				
13	13	BANDA SINALOENSE MS DE SERGIO LIZARRAGA		En Vivo	61	
		LIZOS				
14	14	ENRIQUE IGLESIAS		Sex And Love	86	
		REPUBLIC/UMLE				
15	15	MARCO ANTONIO SOLIS		40 Anos	28	
		FONOVISA/UMLE				
16	16	GG MANA		Exiliados Es La Bahia: Lo Mejor de Mana	85	
		WARNER LATINA				
17	17	ZION & LENNOX		Motivan2	18	
		WARNER LATINA				
18	18	CALIBRE 50		Desde El Rancho	25	
		ANDALUZ/DISA/UMLE				
19	19	AVENTURA		Solo Para Mujeres	40	
		PREMIUM LATIN/THE ORCHARD/SONY MUSIC LATIN				
20	20	J BALVIN		La Familia	62	
		CAPITOL LATIN/UMLE				
21	21	JUAN GABRIEL		Mis Numero 1... 40 Aniversario	86	
		SONY MUSIC LATIN				
22	22	ROMEO SANTOS		Formula: Vol. 1	97	
		SONY MUSIC LATIN				
23	23	AVENTURA		Today Me Amas: Lo Mejor de Aventura	37	
		THE ORCHARD/SONY MUSIC LATIN				
24	24	FARRUKO		Visionary	46	
		CARBON FIBER/SONY MUSIC LATIN				
25	25	MARC ANTHONY		3.0	137	
		SONY MUSIC LATIN				

LATIN DIGITAL SONG SALES™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
NEW	1	#1 HEY MA	Pitbull & J Balvin Feat. Camila Cabello	1		
		UNIVERSAL STUDIOS/ARTIST PARTNERS GROUP/ATLANTIC/JAG				
1	2	DESAPICITO	Luis Fonsi Feat. Daddy Yankee	9		
		UNIVERSAL MUSIC LATIN/UMLE				
2	3	SUBEME LA RADIO	Enrique Iglesias Feat. Descemer Bueno, Zion & Lennox	3		
		SONY MUSIC LATIN				
3	4	CHANTAJE	Shakira Feat. Maluma	20		
		SONY MUSIC LATIN				
4	5	BAILANDO	Enrique Iglesias Feat. Descemer Bueno & Gente de Zona	157		
		REPUBLIC/UMLE				
5	6	EL AMANTE	Nicky Jam	9		
		LA INDUSTRIA/SONY MUSIC LATIN				
6	7	DEJA VU	Prince Royce & Shakira	4		
		SONY MUSIC LATIN				
7	8	ADIOS AMOR	Christian Nodal	10		
		JG/FONOVISA/UMLE				
8	9	LA BICICLETA	Carlos Vives & Shakira	42		
		SONY MUSIC LATIN				
9	10	VENTE PA' CA	Ricky Martin Feat. Maluma	25		
		SONY MUSIC LATIN				
10	11	VACACIONES	Wisin	23		
		SONY MUSIC LATIN				
11	12	DILE QUE TU ME QUIERES	Ozuna	21		
		VP ENTERTAINMENT				
12	13	HULA HOOP	Daddy Yankee	2		
		EL CARTEL/CAPITOL LATIN/UMLE				
13	14	DANZA KUDURO	Don Omar & Lucenzo	344		
		YAN/SORFANATO/MACHETE/UMLE				
14	15	REGGAETON LENTO (BAILEMOS)	CNCO	15		
		SONY MUSIC LATIN				
15	16	SI UNA VEZ (IF I ONCE)	Play-N-Skillz	9		
		LATIUM/SONY MUSIC LATIN				
16	17	COMO LA FLOR	Selena	57		
		CAPITOL LATIN/UMLE				
17	18	HASTA EL AMANECER	Nicky Jam	61		
		LA INDUSTRIA/SONY MUSIC LATIN				
18	19	SIEMPRE TE VOY A QUERER	Calibre 50	13		
		ANDALUZ/DISA/UMLE				
19	20	SHAKY SHAKY	Daddy Yankee	47		
		EL CARTEL/UMLE				
20	21	SAFARI	J Balvin Feat. Pharrell Williams, BIA & Sky	37		
		CAPITOL LATIN/UMLE				
21	22	VIVIR MI VIDA	Marc Anthony	203		
		SONY MUSIC LATIN				
22	23	EL PERDON	Nicky Jam & Enrique Iglesias	109		
		CODIS/SONY MUSIC LATIN				
23	24	HEROE FAVORITO	Romeo Santos	5		
		SONY MUSIC LATIN				
24	25					

Christian/Gospel

April 1
2017
billboard

HOT CHRISTIAN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	PEAK POS.
1	1	1	#1 WHAT A BEAUTIFUL NAME		Hillsong Worship	25
			WHITTAKER, JACOBSON, BLAKEWOOD, B. FIELDING, BLIGIERWOOD		HILLSONG/SPARROW/CAPITOL CMG	
	2	2	EVEN IF		MercyMe	6
			D.GARCIA, B.G. LOVER (B. MILLARD, D.A. GARCIA, B.G. LOVER, T. JIMMONS, C. LEWIS)		FAIR TRADE	
4	4	3	LOVE BROKE THRU		tobyMac	26
			C. STEVENS, TOBYMAC (T. MCKEEHAN, C. STEVENS, B. MILLARD, B. FOWLER)		FOREFRONT/CAPITOL CMG	
3	3	4	CHAIN BREAKER		Zach Williams	40
			J.L. SMITH (J.L. SMITH, M.L.C. FIELDS, Z. WILLIAMS)		ESSENTIAL/PLG	
5	5	5	OCEANS (WHERE FEET MAY FAIL)		Hillsong UNITED	183
			M.G. CHISLETT (M. CROCKER, J. HOUSTONS, L. G. HELM)		HILLSONG/SPARROW/CAPITOL CMG	
10	12	6	NEVER BEEN A MOMENT		Micah Tyler	26
			C. WEDGEWORTH (M. TYLER, J. PARDO)		FAIR TRADE	
	7	7	TESTIFY		NEEDTOBREATHE	35
			E. CASH, NEEDTOBREATHE (W. RINEHART, N. RINEHART)		ATLANTIC/WORD-CURB	
	8	8	RISE		Danny Gokey	31
			B. HERMS (D. GOKEY, B. COWART, J. BROWN, L. EWE)		BMG	
16	15	9	BLESSINGS		Lecrae Featuring Ty Dolla \$ign	7
			P. LUSH (L. MOORE, A. HOGAN, M. N. SIMMONS, A. SWOPE, T. W. GRIFFIN JR)		REACH/COLOMBIA	
13	13	10	I HAVE THIS HOPE		Tenth Avenue North	11
			J. INGRAM, P. MABURY (M. DONEHEY, J. INGRAM, J. LOWEN)		REUNION/PLG	
16	6	11	HOME		Chris Tomlin	9
			E. CASH (C. TOMLIN, E. CASH, S. M. CASH)		SIXSTEPS/SPARROW/CAPITOL CMG	
	12	12	MAGNIFY		We Are Messengers	35
			J.L. SMITH, C. BROWN (D. MULLIGAN, C. BROWN, J.L. SMITH)		WORD-CURB	
	13	13	UNFINISHED		Mandisa	2
			B.G. LOVER, C. WEDGEWORTH (B.G. LOVER, C. WEDGEWORTH)		SPARROW/CAPITOL CMG	
17	18	14	FORGIVEN		Crowder	12
			E. CASH (D. CROWDER, E. CASH)		SIXSTEPS/SPARROW/CAPITOL CMG	
15	22	15	OH MY SOUL		Casting Crowns	6
			M.A. MILLER (M. HALL, B. HERMS)		BEACH STREET/REUNION/PLG	
15	16	16	LIVE LIKE YOU'RE LOVED		Hawk Nelson	21
			B.G. LOVER, D. GARCIA (J. STEINGARD, B. LOVER, D.A. GARCIA)		FAIR TRADE	
15	17	17	I WANNA GO BACK		David Dunn	18
			S. MOSES, E. M. O'CONNOR (D. DUNN, B. COWART, H. BENTLEY)		BEC/T00TH & NAIL	
NEW	18	18	THRONE ROOM		Kim Walker-Smith	1
			J. EDWARDS, D. SWEAT, J. SCOTER, M.L.C. FIELDS, K. WALKER-SMITH		JESUS CULTURE/SPARROW/CAPITOL CMG	
13	11	19	WHEN I PRAY FOR YOU		Dan + Shay	6
			S. HENDRICKS, D. SMYERS (S. MOONEY, D. SMYERS, J. BEACH, J.M. NITE)		ATLANTIC/WARNER BROS. MUSIC/NASHVILLE, WAR	
18	19	20	BELOVED		Jordan Feliz	11
			C. WEDGEWORTH (J. FELIZ, C. WEDGEWORTH, P. DUNCAN)		CENTRICITY	
22	21	21	ALL THAT MATTERS		Colton Dixon	10
			C. WEDGEWORTH, C. DIXON, B.G. LOVER, C. WEDGEWORTH		19/SPARROW/CAPITOL CMG	
26	28	22	BACK TO GOD		Reba McEntire	8
			R. MCENTIRE, D. SISEMORE (D. DAVIDSON, R. HOUSER)		ROCKIN' R/NASH ICON/VALORY/CAPITOL CMG	
25	25	23	THE CURE		Unspoken	6
			C. STEVENS (C. MATSON, J. LOWRY, C. STEVENS)		CENTRICITY	
20	20	24	KEEP YOUR EYES ON ME		Tim McGraw & Faith Hill	7
			B. GALLIMORE, T. MCGRAW (T. MCGRAW, F. HILL, S. MCANALLY, M. KENNA)		ATLANTIC	
27	26	25	KING OF MY HEART		Kutless	9
			S. MDSLEY (J. M. McMILLAN, S. McMILLAN)		BEC/T00TH & NAIL	

HOT GOSPEL SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	PEAK POS.
1	1	1	#1 YOU DESERVE IT		J.J. Hairston & Youthful Praise	31
			J.J. HAIRSTON (D. BLOOM, C. VAUGHN, R.D. REED, J.J. HAIRSTON)		JAMES TOWN/EDNE	
5	6	2	I NEED YOU		Donnie McClurkin	49
			D. MCCLURKIN (D. MCCLURKIN)		RCA INSPIRATION/PLG	
6	5	3	HANG ON		GEI Featuring Kierra Sheard	26
			J.D. SHEARD II, D. STARKS (D. STARKS)		KAREW	
3	3	4	MADE A WAY		Travis Greene	66
			T. GREENE, V. NAVEJAR (T. GREENE)		RCA INSPIRATION/PLG	
2	2	5	JOY		VaShawn Mitchell	31
			V. MITCHELL (P. BARRETT, T. BROWN)		WMA/MOTOWN GOSPEL	
7	8	6	NEVER HAVE TO BE ALONE		CeCe Winans	23
			A. LOVE III (A. LOVE III, D. HILL)		PURESPRINGS GOSPEL/THIRTY TIGERS	
11	9	7	VICTORY BELONGS TO JESUS		Todd Dulaney	28
			M. LEWIS, T. DULANEY (T. DULANEY)		EDNE WORSHIP/EDNE	
4	4	8	GOD PROVIDES		Tamela Mann	26
			K. FRANKLIN, S. MARTIN (K. FRANKLIN)		TILLYMANN	
9	10	9	FATHER JESUS SPIRIT		Fred Hammond	29
			F. HAMMOND, C. RODGERS (F. HAMMOND, O. CLARK, S. SUMMONS)		F. HAMMOND/RCA INSPIRATION/PLG	
10	11	10	GOD'S GRACE		Reverend Luther Barnes & The Restoration Worship Center Choir	23
			L. BARNES, D. ADAMS (L. BARNES, D. ADAMS)		SRT/SHANACHIE	
12	12	11	HOLD MY MULE		Shirley Caesar Feat. Albertina Walker & Milton Brunson	18
			B. SMITH, S. CAESAR (S.A. CAESAR, W. L. LAMAS)		WORD-CURB	
13	13	12	FIX ME		Tim Bowman Jr.	15
			A. W. LINDESEY (A. W. LINDESEY, HOUGHTON, T. BOWMAN, JR.)		LIFESTYLE MUSK GROUP/MOTOWN GOSPEL	
14	14	13	WORK IT OUT		Tye Tribbett	18
			T. TRIBBETT II (T. TRIBBETT II, G. JORDAN)		MOTOWN GOSPEL	
17	17	14	THE MASTER'S CALLING		Deborah Joy Winans	19
			T. LAUER (T. GACKRELL)		HARPOSTUDIO/PINE CITY/LIONS GATE/DJ/M/ALACO	
15	15	15	PRAY AND DON'T WORRY		Gl	10
			D. BRYANT (B. ANDERSON, L. HARRIS, R. JOHNSON, D. BRYANT)		BGA	
14	16	16	I SEE A VICTORY		Kim Burrell & Pharrell Williams	20
			P. WILLIAMS (P. WILLIAMS, K. FRANKLIN)		ZOTH CENTURY FOX/FOX J AM OTHER/COLUMBIA	
20	21	17	GLORIOUS GOD		Howard Gospel Choir Of Howard University Feat. Benjamin Moore	27
			K. N. GOLDEN, R.A. GOLDEN, D.M. BROWN (R.A. GOLDEN, K.N. GOLDEN)		HOWARD GOSPEL CHOIR	
22	21	18	LORD YOU ARE GOOD		Todd Galberth	10
			T. GALBERTH, J. JONIS (T. GALBERTH)		REDEMPTION WORSHIP	
18	20	19	I FORGIVE ME		James Fortune & FIYA	4
			A. LEWIS (J. FORTUNE, A. LEWIS)		FIYA WORLD/EDNE	
19	19	20	OPTIMISTIC		The Sounds Of Blackness	9
			J. MY. JAMES, S. LEWIS, G. D. HINES (G. D. HINES, J.S. HARRIS III, T.S. LEWIS)		PERSPECTIVE/AS/M/ME	
NEW	21	21	I GOT OUT		Bryan Popin	1
			B. POPIN, A. LEWIS (B. POPIN, A. LEWIS)		FLAYDO/LITTLE BOY WONDER	
NEW	22	22	COME AND KNOCK ON MY DOOR		Jermaine Dolly	1
			M. W. LOCHER (J. DOLLY, M. W. LOCHER)		FRED JERKINS/BY ANY MEANS NECESSARY	
RE-ENTRY	23	23	THE CALL		Isabel Davis	3
			S.L. BYRD, S.J. COLLINS (L.M. DAVIS, S.L. BYRD)		GLOBAL MINISTRY/UNCLE G	
RE-ENTRY	24	24	I NEED YOU TO BREATHE		Earnest Pugh	2
			L.B. HOSKINS (L.A. PUGH, E. PUGH, K. J. HOSKINS, L.B. HOSKINS, S.B. WILLIAMS)		HYMAN	
23	24	25	I'VE SEEN HIM WORK		Anita Wilson	7
			G. ROBINSON, A. WILSON (A. WILSON, G. ROBINSON, L. MANROSS, N. ADDERLEY, JR.)		REFLECTION/EDNE	

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
2	1	#1 REBA MCENTIRE	Sing It Now: Songs Of Faith & Hope	6		
		ROCKIN' R/NASH ICON/VALORY/CAPITOL CMG				
1	2	SOUNDTRACK	The Shack	3		
		ATLANTIC/WORD-CURB				
1	3	LAUREN DAIGLE	How Can It Be	102		
		CENTRICITY/CAPITOL CMG				
4	4	HILLSONG WORSHIP	Let There Be Light	22		
		HILLSONG/SPARROW/CAPITOL CMG				
7	5	TOBYMAC	This Is Not A Test	84		
		FOREFRONT/CAPITOL CMG				
6	6	SKILLET	Unleashed	32		
		HEAR IT LOUD/ATLANTIC/WORD-CURB				
8	7	CASTING CROWNS	The Very Next Thing	26		
		BEACH STREET/REUNION/PLG				
5	8	KARI JOBE	The Garden	6		
		SPARROW/CAPITOL CMG				
10	9	CROWDER	American Prodigal	25		
		SIXSTEPS/SPARROW/CAPITOL CMG				
9	10	CHRIS TOMLIN	Never Lose Sight	21		
		SIXSTEPS/SPARROW/CAPITOL CMG				
11	11	NF	Therapy Session	47		
		CAPITOL CMG				
18	12	ZACH WILLIAMS	Chain Breaker	12		
		ESSENTIAL/PLG				
12	13	OBB	Bright Side	7		
		WORD-CURB				
15	14	HILLARY SCOTT & THE SCOTT FAMILY	Love Remains	33		
		H57/EMI NASHVILLE/CAPITOL CMG				
13	15	SKILLET	Awake	148		
		ARDENT/FAIR TRADE/ATLANTIC/PLG				
16	16	CHRIS TOMLIN	How Great Is Our God: The Essential Collection	86		
		SIXSTEPS/SPARROW/CAPITOL CMG				
17	17	VARIOUS ARTISTS	WOW Hits 2017	25		
		PLG/WORD-CURB/SPARROW/CAPITOL CMG				
23	18	FOR KING & COUNTRY	Run Wild. Live Free. Love Strong.	131		
		FERVENT/WORD-CURB				
19	19	JOEY & RORY	Hymns	58		
		FARMHOUSE/GATHER/CAPITOL CMG				
20	20	ELEVATION WORSHIP	Here As In Heaven	58		
		ELEVATION CHURCH/ESSENTIAL WORSHIP/PLG				
21	21	HILLSONG WORSHIP	Hillsong: Let Hope Rise (Soundtrack)	21		
		HILLSONG/SPARROW/CAPITOL CMG				
14	22	HOLLYN	One-Way Conversations	5		
		GOTEE/PLG				
24	23	MERCYME	Welcome To The New	135		
		FAIR TRADE/PLG				
24	24	CROWDER	Neon Steeple	90		
		SIXSTEPS/SPARROW/CAPITOL CMG				
25	25	NEWSBOYS	Love Riot	49		
		FAIR TRADE/PLG				

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
NEW	1	#1 J.J. HAIRSTON & YOUTHFUL PRAISE	You Deserve It	1		
		JAMES TOWN/EDNE				
2	2	VARIOUS ARTISTS	WOW Gospel 2017	7		
		MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/PLG				
1	3	WILLIAM MCDOWELL	Sounds Of Revival, Part Two	2		
		DELIVERY ROOM/EDNE				
3	4	CECE WINANS	Let Them Fall In Love	6		
		PURESPRINGS GOSPEL/THIRTY TIGERS				
9	5	GG ANTHONY EVANS	Back To Life	6		
		SHERMAN JAMES				
4	6	TAMELA MANN	One Way	27		
		TILLYMANN				
6	7	TRAVIS GREENE	The Hill	72		
		RCA INSPIRATION/PLG				
7	8	TASHA COBBS	One Place: Live	81		
		MOTOWN GOSPEL/CAPITOL CMG				
8	9	TASHA COBBS	Grace (EP)	157		
		MOTOWN GOSPEL/CAPITOL CMG				
10	10	TODD DULANEY	A Worshipers Heart	48		
		EDNE WORSHIP/EDNE				
RE	11	MEACHUM L. CLARKE & TRUE PURPOSE	The Victory Experience	5		
		TRUE PURPOSE				
11	12	KIRK FRANKLIN	Losing My Religion	71		
		PIE VE/VEIL/PIE/PLG				
14	13	KIRK FRANKLIN	The Essential Kirk Franklin	83		
		FO YO SOUL/VERITY/LEGACY				
12	14	DONNIE MCCLURKIN	The Journey (Live)	30		
		RCA INSPIRATION/PLG				
11	15	TAMELA MANN	Best Days	159		
		TILLYMANN				
16	16	ANTHONY BROWN & GROUP THERAPY	Everyday Jesus	86		
		KEY OF A/V/MANITY/CD/600 G PATH				
RE	17	WILLIAM MCDOWELL	As We Worship: Live	117		
		DELIVERY ROOM/EDNE				
19	18	MARVIN SAPP	Playlist: The Very Best Of Marvin Sapp	87		
		VERITY/LEGACY				
17	19	WILLIAM MURPHY	Demonstrate	38		
		RCA INSPIRATION/PLG				
15	20	WILLIAM MCDOWELL	Sounds Of Revival: Live	60		
		DELIVERY ROOM/EDNE				
16	21	VARIOUS ARTISTS	WOW Gospel 2016	59		
		MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/PLG				
23	22	JEKALYN CARR	The Life Project	32		
		LUNJAL/EDNE				
22	23	HEZEKIAH WALKER	"Better": Azusa - The Next Generation 2	35		
		AZUSA/EDNE				
24	24	SOUNDTRACK	The Preacher's Wife	112		
		ARISTA	</			

Dance/Electronic

April 1
2017
billboard

HOT DANCE/ELECTRONIC SONGS™						
WEEKS AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	4	1	#1 DG AG SOMETHING JUST LIKE THIS <small>THE CHAINSMOKERS (A.TAGGART,K.ERIKSSON,F.HAGGSTAM)</small>	The Chainsmokers & Coldplay DISRUPTOR/COLUMBIA	1	4
2	1	2	PARIS <small>THE CHAINSMOKERS (A.TAGGART,K.ERIKSSON,F.HAGGSTAM)</small>	The Chainsmokers DISRUPTOR/COLUMBIA	1	10
5	2	3	ROCKABYE <small>J.PETERSON/J.RALPH STEVE MAC (WATTERSON/J.HOLDENS,K.MITCHCHEON/M.ALIK,S.PHINOTUS)</small>	Clean Bandit Feat. Sean Paul & Anne-Marie BIG BEAT/ATLANTIC/RRP	2	21
3		4	CLOSER <small>THE CHAINSMOKERS,S.FRANK,LOUIS THE CHILD (A.TAGGART,S.FRANK,KENNETH,F.RANGPANG,J.SADE,J.KING)</small>	The Chainsmokers Feat. Halsey DISRUPTOR/COLUMBIA	1	34
4	5	5	IT AIN'T ME <small>KYGO,ANDREW WATT (KYGO,A.WOTMAN,B.LEE,A.TAMPOSIS,COMEZ)</small>	Kygo x Selena Gomez ULTRA/RCA/INTERSCOPE	3	5
6	6	6	SG STAY <small>ZEDD,MIKELUND (A.ZAS,AKYSO,A.CARACOLE,C.PARMI,NUSI,WIKLUND,S.AARONS,A.JOHN)</small>	Zedd & Alessia Cara INTERSCOPE	6	4
7	7	7	LET ME LOVE YOU <small>DI SNAKE,ANDREW WATT (W.S.G.R.GARLINE,I.D.BE BERA,WOTMAN,A.TAMPOSIS,B.BELI,B.BELI)</small>	DJ Snake Feat. Justin Bieber DI SNAKE/INTERSCOPE	2	32
7	8	8	SLIDE <small>CALVIN HARRIS (CALVIN HARRIS,FRANK OCEAN,Q.K.MARSHALL,K.CEPHUS)</small>	Calvin Harris Feat. Frank Ocean & Migos FLY EYE/COLUMBIA	7	4
10	10	9	CALL ON ME <small>P.MONEY (S.HOPE,P.WADAMS)</small>	Starley LOUDER THAN LIFE/EPIC	9	3
9	9	10	THIS IS WHAT YOU CAME FOR <small>CALVIN HARRIS (CALVIN HARRIS,RIHANNA,RIHANNA)</small>	Calvin Harris Feat. Rihanna WESTBURY ROAD/ROC NATION/COLUMBIA	1	47
11	11	11	SCARED TO BE LONELY <small>MARTIN GARRIX,DUA LIPA (MARTIN GARRIX,C.JU. OVERTON,K.CAMPANY,K.SHEARER,G.HUBINOTI)</small>	Martin Garrix & Dua Lipa STMPD RECORDS/RCA	10	7
14	12	12	RUN UP <small>MAJOR LAZER,STAR GATE (J.A.BRATHWAITE,W.PENITZ,P.MECKSEPER,C.MARAJ)</small>	Major Lazer Feat. PARTYNEXTDOOR & Nicki Minaj MAD DECENT	9	7
13	12	13	JUST HOLD ON <small>S.AOKI (S.MIRUYUKI,AOKI,L.TOMLINSON,B.L.ROSSE,S.D.SAN,N.L.AMBROZA)</small>	Steve Aoki & Louis Tomlinson ULTRA	7	14
12	13	14	SHOOTING STARS <small>J.G.LASS,C.STRACEY (J.G.LASS,C.STRACEY)</small>	Bag Raiders BANG GANG 125/MODULAR/INTERSCOPE	11	4
15	15	15	BAD ROMANCE <small>REDDONE,LADY GAGA (N.K.HAYAT,S.G.GERMANOTTA)</small>	Lady Gaga STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	6	6
16	16	16	POKER FACE <small>REDDONE (S.G.GERMANOTTA,N.K.HAYAT)</small>	Lady Gaga STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	8	6
18	18	17	SOLO DANCE <small>M.DYHRBERG,M.JENSEN (L.DISSING,P.BJORNSKOV,M.JENSEN,M.DYHRBERG)</small>	Martin Jensen DISCO/WAX/ULTRA	17	13
17	19	18	JUST DANCE <small>REDDONE (S.G.GERMANOTTA,N.K.HAYAT,A.THIAM)</small>	Lady Gaga Feat. Colby O'Donis STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	11	6
17	19	19	FEEL GOOD <small>G.RYFFIN,J.LLENUM (G.RYFFIN,G.TANDON,T.GAO,N.D.MILLER,N.B.ASNANI)</small>	Gryffin And Illenium Feat. Daya DARKROOM/INTERSCOPE	17	2
29	29	20	YOU DON'T KNOW ME <small>JONES (T.F.KWONG,W.H.ALIQ,R.KEEN,W.MERZIGER,K.AMMERMEIER,P.BODMER)</small>	Jax Jones Feat. RAYE POLYDOR/INTERSCOPE	20	9
25	21	21	ALONE <small>A.O.WALKER,MOOD MELODIES (A.O.WALKER,N.BAO,A.FROEN,I.BORGEN,G.GREVE)</small>	Alan Walker MER MUSIC/RCA	21	15
28	27	22	I LOVE YOU <small>AXWELL,INGROSSO (A.WELL,SINGROSSO,M.LOVE,G.FOULSTAD,TAYLOR,S.J.COLLINS)</small>	Axwell & Ingrosso Feat. Kid Ink ANWELL/REFUNE/DEF JAM	22	5
23	22	23	RITUAL <small>MARSHMELLO (S.S.WARBEL,M.T.REID,A.SCHIERSCH,MARSHMELLO)</small>	Marshmello Feat. Wrabel OWS/A	11	20
22	24	24	SETTING FIRES <small>THE CHAINSMOKERS (A.TAGGART,L.ASHER,M.J.FONTANA)</small>	The Chainsmokers Feat. XYLO DISRUPTOR/COLUMBIA	8	19
26	25	25	LIGHT <small>SAN HOLO (S.VAN DIJCKA,S.TORM,T.DOUWSTRA)</small>	San Holo BITBIRD/COLUMBIA	13	16
33	30	26	BY YOUR SIDE <small>JONAS BLUE (G.J.ROBIN,G.BARKER,J.A.PEWORTH,J.HAVE,G.ASTASIO)</small>	Jonas Blue Feat. RAYE JONAS BLUE/CAPITOL	17	20
37	34	27	TROUBLE <small>NOT LISTED (NOT LISTED)</small>	R3hab Feat. Verite R3HAB	27	5
20	21	28	SHED A LIGHT <small>D.GUETTA,L.DORRIG,KRAMER (A.MALIK,R.SCHULZ,L.DORRIG,RYAN,LEVIJAN,K.HINDUN)</small>	Robin Schulz & David Guetta Feat. Cheat Codes DISPERL/ATLANTIC	11	16
31	31	29	FALLING <small>A.LESSO (A.L.NOBLOD,K.INGROSSO)</small>	Alesso ALEFUNE/DEF JAM	29	6
26	26	30	EASY GO <small>A.WAISGLASS,D.J.BARTH,S.C.FRANK (A.WAISGLASS,D.J.BARTH,S.C.FRANK)</small>	Grandtheft & Delaney Jane FRONTSIDE/MAD DECENT	26	11
32	32	31	CHASING COLORS <small>MARSHMELLO,A.LAGUNA (S.S.TONES,TREE,C.P.DIDDY)</small>	Marshmello x Ookay Feat. Noah Cyrus JOYTIME COLLECTIVE	31	3
36	32	32	NOT GOING HOME <small>D.VBB5,C.MCS (C.VAN DEN HOEY,VAN DEN HOEY,K.NA.HARU,KOKA)</small>	DVBBS x CMC\$ Feat. Gia Koka KANARY SPINNIN'	19	13
43	40	33	SHOW ME LOVE <small>BRIAN JUSTIN CRUM (BRIAN JUSTIN CRUM,TOY ARMADA)</small>	Brian Justin Crum Feat. Toy Armada & DJ GRIND GRIND	33	6
43	40	34	HEY BABY <small>DIMITRI VEGAS & LIKE MIKE VS DIPLO (DIMITRI VEGAS & LIKE MIKE,OWS/A)</small>	Deb's Daughter SMASH THE HOUSE/MAD DECENT	34	5
21	33	35	I MISS YOU <small>GREY (K.TREWARTHA,M.TREWARTHA,S.S.DAN,T.MEREDITH)</small>	Grey Feat. Bahari INTERSCOPE	21	9
38	36	36	SEXUAL <small>V.RADSTROM (E.STRIDH,V.RADSTROM,D.LOLATUNJI)</small>	NEIKED Feat. Dyo NEIKED COLLECTIVE/POLYDOR/CASABLANCA/REPUBLIC	22	13
49	45	37	LICK ME UP <small>T.MORAN (A.F.JOMMI)</small>	Tony Moran & Dani Toro Feat. Zhana Roiya SWISH/RAFM/TAN MAN	37	3
39	37	38	MATCHES <small>I.S.TEELE,C.SNORECK (Z.SEMAN,R.KLEINMAN,I.S.TEELE,E.SNORECK)</small>	Cash Cash x ROZES BIG BEAT/RRP	38	2
44	42	39	FIND ME <small>SIGMA (BIRDY,J.ENZEL,EDWARDS,B.KOHNP,KELLEHERT,BARNES,C.PURCELL)</small>	Sigma Feat. Birdy BIG BEAT/AMASTRA/WEA/CAPITOL	29	11
41	40	40	HEAR ME NOW <small>A.LOK,B.MARTINI (A.PETRILLO,B.MARTINI,M.ZEBALLOS)</small>	Alok, Bruno Martini Feat. Zeeba SPINNIN'	20	13
44	41	41	TEAM <small>C.TAMPLEY (L.YOUSAFY,YOUSAF,C.TAMPLEY,D.HENIG)</small>	Krewella COLUMBIA	26	14
27	37	42	MAGIC <small>F.KNEBEL,JANSEN,NEVADA (F.KNEBEL,JANSEN,J.WHITE,J.EDWARDS,K.WILLIAMS)</small>	Thomas Gold Feat. Jillian Edwards ARMADA	27	8
41	50	43	ON MY WAY <small>Tiesto (T.M.VERNESTS,POPKEN,A.HIQ,INUK,SAWFORD)</small>	Tiesto Feat. Bright Sparks MUSICAL FREEDOM/PM:AM/CASABLANCA/REPUBLIC	36	8
41	43	44	GOOD DAY <small>J.HAMITTO,AKRONMUSIC (SNAKE (VAN DER BRUGGEN/IZUMI HASEGAWA,S.E.GRIKONEN/J.OVONNITTI)</small>	Yellow Claw Feat. DJ Snake & Elliphant MAD DECENT	41	3
39	47	45	RICH BOY <small>FREDDY GALANTIS (FREDDY GALANTIS,ENZO,EDWARDS,B.KOHNP,KELLEHERT,BARNES,C.PURCELL)</small>	Galantis BIG BEAT/AMASTRA/WEA/CAPITOL	31	4
HOT SHOT DEBUT		46	FEEL LIKE HOME <small>SANDER KLEINBERG (SANDER KLEINBERG,ALINDA,APRISTONI (S.KLEINBERG,T.H.FELDLOU,DYSON,ALINDA,APRISTONI)</small>	Sander Kleinberg Feat. DYSON ARMADA	46	1
46	48	47	SAVAGE <small>NOT LISTED (NOT LISTED)</small>	Whethan Feat. Flux Pavilion & MAX BIG BEAT WHITE LABEL/BIG BEAT/ATLANTIC/RRP	29	14
RE-ENTRY		48	I NEED YOU <small>ARMIN VAN BUUREN & GARIBAY (ARMIN VAN BUUREN,OLAF BLACKWOOD)</small>	Armin van Buuren & Garibay Feat. Olaf Blackwood ARM/NARMADA	48	4
40	49	49	CRUISE <small>KYGO (KYGO,A.JACKSON)</small>	Kygo Feat. Andrew Jackson UNIVERSAL STUDIOS/REPUBLIC	22	5
NEW		50	PLACES <small>X.G.HALL (K.P.DICKERBERG,X.G.HALL,A.DIAMOND)</small>	Xenia Ghali Feat. Raquel Castro FUNKY SHEEP	50	1

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
1	1	#1 DG THE CHAINSMOKERS	Collage (EP) DISRUPTOR/COLUMBIA	19		
2	2	DJ SNAKE	Encore DI SNAKE/INTERSCOPE/GA	32		
3	3	LADY GAGA	The Fame STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/GA	157		
4	4	FLUME	Skin FUTURE CLASSIC/MOM + POP	42		
5	5	THE CHAINSMOKERS	Bouquet (EP) DISRUPTOR/COLUMBIA	73		
6	6	MAJOR LAZER	Peace Is The Mission MAD DECENT	79		
7	7	KYGO	Cloud Nine ULTRA/RCA	41		
8	8	ODESSA	In Return FOREIGN FAMILY COLLECTIVE/COUNTER	86		
9	9	VARIOUS ARTISTS	Now That's What I Call A Workout 2017 SONY MUSIC/UNIVERSAL/UMG	13		
10	10	ALINA BARAZ & GALIMATIAS	Urban Flora ULTRA/MOM + POP	86		
11	11	LADY GAGA	Born This Way STREAMLINE/KONLIVE/INTERSCOPE/GA	85		
12	12	LINDSEY STIRLING	Brave Enough LINDSEYSTOMP	30		
13	13	DAFT PUNK	Random Access Memories DAFT LIFE/CAPITOL	87		
14	14	GORILLAZ	Demon Days PARLOPHONE/CAPITOL	112		
15	15	MARSHMELLO	Joytime KYTIME COLLECTIVE	28		
16	16	CALVIN HARRIS	Motion FLY EYE/COLUMBIA	80		
17	17	DAVID GUETTA	Nothing But The Beat WHAT A MUSIC/ATLANTIC/AG	114		
18	18	VARIOUS ARTISTS	Monstercat 027: Cataclysm MONSTERCAT	16		
19	19	DAFT PUNK	Discovery VIRGIN	69		
20	20	FLUME	Flume FUTURE CLASSIC/MOM + POP	37		
21	21	SKRILLEX & DIPLO	Skrillex And Diplo Present Jack U MAD DECENT/OWS/A/AG	84		
22	22	DEPECHE MODE	The Best Of Depeche Mode: Volume 1 SIRE/MUTE/REPRISE/WARNER BROS.	76		
23	23	CALVIN HARRIS	18 Months DEMONSTRATION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	80		
24	24	GALANTIS	Pharmacy BIG BEAT/ATLANTIC/AG	35		
25	25	BAG RAIDERS	Bag Raiders BANG GANG 125/MODULAR	4		

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
2	1	#1 SHAPE OF YOU ATLANTIC	Ed Sheeran	10		
1	2	PARIS DISRUPTOR/COLUMBIA	The Chainsmokers	10		
4	3	I DON'T WANNA LIVE FOREVER UNIVERSAL STUDIOS/BIG MACHINE/RCA/REPUBLIC	Zayn / Taylor Swift	13		
3	4	ROCKABYE BIG BEAT/ATLANTIC/RRP	Clean Bandit Feat. Sean Paul & Anne-Marie	11		
5	5	LOVE ON THE BRAIN WESTBURY ROAD/ROC NATION	Rihanna	19		
7	6	I LOVE YOU AXWELL/REFUNE/DEF JAM	Axwell & Ingrosso Feat. Kid Ink	5		
6	7	THAT'S WHAT I LIKE ATLANTIC	Bruno Mars	6		
17	8	STAY INTERSCOPE	Zedd & Alessia Cara	3		
14	9	PLACES KPG/CASABLANCA/REPUBLIC	Martin Solveig Feat. Ina Wroldsen	10		
10	10	ON MY WAY MUSICAL FREEDOM/PM:AM/CASABLANCA/REPUBLIC	Tiesto Feat. Bright Sparks	6		
11	11	SLIDE FLY EYE/COLUMBIA	Calvin Harris Feat. Frank Ocean & Migos	3		
20	12	I NEED YOU ARM/NARMADA	Armin van Buuren & Garibay Feat. Olaf Blackwood	7		
8	13	CHAINED TO THE RHYTHM CAPITOL	Katy Perry Feat. Skip Marley	5		
9	14	TEAM COLUMBIA	Krewella	14		
19	15	IT AIN'T ME ULTRA/RCA/INTERSCOPE	Kygo x Selena Gomez	4		
12	16	I FEEL IT COMING XD/REPUBLIC	The Weeknd Feat. Daft Punk	12		
18	17	SOMETHING JUST LIKE THIS DISRUPTOR/COLUMBIA	The Chainsmokers & Coldplay	3		
16	18	SCARED TO BE LONELY STMPD RECORDS/RCA	Martin Garrix & Dua Lipa	6		
26	19	FALLING ALEFUNE/DEF JAM	Alesso	5		
20	20	RITUAL OWS/A	Marshmello Feat. Wrabel	17		
21	21	MERCY ISLAND/REPUBLIC	Shawn Mendes	11		
24	22	DOWN PHOTO FINISH/REPUBLIC	Marian Hill	4		
27	23	HEY BABY SMASH THE HOUSE/MAD DECENT	Dimitri Vegas & Like Mike vs Diplo Feat. Deb's Daughter	14		
27	24	STATIC ICONS/PRMD	Cazzette	8		
31	25	BOUNCE BACK G.O.O.D./DEF JAM	Big Sean	2		



OLIVIA MALONE

Rexha's 'Got' Another Hit Song

Bebe Rexha (above) reels in her second No. 1 (her first on her own) on Dance Club Songs with "I Got You" (3-1). The track, remixed by SNBRN, The White Panda, Cheat Codes and others, marks Rexha's second ruler following "In the Name of Love" with Martin Garrix (Dec. 10, 2016). And in that short span since, Rexha is the only artist to ring up more than one chart-topper. Also on Dance Club Songs, Katy Perry's "Chained to the Rhythm," featuring Skip Marley and remixed by such DJs as Hot Chip, Cutmore and Tracy Young, charges 20-8, becoming Perry's 17th top 10 (and Marley's first). Her prior 16 all charted consecutively and hit No. 1, the longest streak of leaders in the chart's 40-year history.

The Chainsmokers and Coldplay collect a second week atop Hot Dance/Electronic Songs with "Something Just Like This" (4-1), pushing the DJ duo's own "Paris" to No. 2 for a second time in three weeks. The top Airplay and Digital Gainer, "Something" sports totals of 40 million radio audience impressions (up 26 percent), 178 million U.S. streams (up 1 percent) and 62,000 downloads sold (up 15 percent) in the tracking week, according to Nielsen Music. The track also reclaims the summit on Dance/Electronic Digital Song Sales (2-1). Shifting to Dance/Mix Show Airplay, Ed Sheeran's "Shape of You" rebounds 2-1 for a third week on top. Plus, Zedd and Alessia Cara climb 17-8 with "Stay," the former's eighth top 10 and the latter's third.

—Gordon Murray

NOT DANCE/ELECTRONIC SONGS: This week's most popular current dance/electronic songs, ranked by radio airplay, audience impressions, as measured by Nielsen Music, streaming activity, data by online music sources tracked by Nielsen Music, and reports from a national sample of club DJs. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP DANCE/ELECTRONIC ALBUMS: Top dance/electronic albums ranked by Nielsen Music, based on multi-metric compilation (blending traditional album sales, track equivalent albums, and streaming equivalent albums). DANCE/MIX SHOW AIRPLAY: The week's most popular current songs ranked by total weekly play on 60 dance-formatted stations and mix-show plays on 89 mainstream top 40 and street rhythmic stations that have submitted their hours of air-show programming, as monitored by Nielsen Music. See Charts Legend on Billboard.com for complete rules and explanations. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

DANCE CLUB SONGS™

LAST WEEK	THIS WEEK	TITLE (IMPRINT/PROMOTION LABEL)	Artist	WEEKS ON CHART
3	1	I GOT YOU WARNER BROS.	Bebe Rexha	8
	2	SHOW ME LOVE PROP D	Brian Justin Crum Feat. Toy Arnauda & DJ GRIND	13
5	3	SEX WITH ME WESTBURY ROAD/ROC NATION	Rihanna	6
	4	SHAPE OF YOU ATLANTIC	Ed Sheeran	8
5	5	LICK ME UP SWISHCRAFT/MR. TAN MAN	Tony Moran & Dani Toro Feat. Zhana Roiya	7
4	6	THE MACK STRAIGHT FORWARD/NOIRISHING/CAPITOL	Nevada Feat. Mark Morrison And Fetty Wap	9
11	7	HEY BABY SMASH THE HOUSE/MAD DECENT	DimTri Vegas & Like Mike vs Diplo Feat. Deb's Daughter	7
20	8	GG CHAINED TO THE RHYTHM CAPITOL	Katy Perry Feat. Skip Marley	3
14	9	FEEL LIKE HOME ARMADA	Sander Kleinenberg Feat. DYSON	7
15	10	BURN BRIGHTER REPUBLIC	Pavlova	7
12	11	PARIS DISRUPTOR/COLUMBIA	The Chainsmokers	7
10	12	SLUMBER PARTY RCA	Britney Spears Feat. Tinashe	12
18	13	PLACES FUNKY SHEEP	Xenia Ghali Feat. Raquel Castro	6
8	14	ROCKABYE BIG BEAT/ATLANTIC/RRP	Clean Bandit Feat. Sean Paul & Anne-Marie	11
9	15	THIS TOWN NEON HAZE/CAPITOL	Niall Horan	12
19	16	LOVE NEVER DIED FROM BEYOND TOMORROW	Nytrix	6
22	17	FIND ME 3BEAT/PM-AM/ASTRALWORKS/CAPITOL	Sigma Feat. Birdy	5
21	18	I BETCHA EDIZIONI MUSICAL/EDLI	Alessandro Coli	6
7	19	WATCH OUT NEXT STEP/CASA ROSSA	Glovibes & Gary Caos	9
17	20	IFEEL IT COMING XD/REPUBLIC	The Weeknd Feat. Daft Punk	10
24	21	TROUBLE R3HAB	R3hab Feat. Verite	5
16	22	ALEGRE CARRILLO	Rod Carrillo	8
25	23	THE GREAT DIVIDE REBECCA BLACK/TEALL	Rebecca Black	6
27	24	AIN'T NO FRIEND OF MINE ROSTRUM	Vali	5
29	25	FALLING ALEFUNE/DEF JAM	Alesso	3
26	26	GONNA BE POWER S.I.A.AG	Glenn Thornton Feat. Dawn Tallman	9
32	27	ALONE MER MUSIC/RCA	Alan Walker	4
31	28	STRANGERS IN THE NIGHT OMEGA ALPHA	Z LaLa	4
33	29	WHAT WE WANNA DO CAL FORNIA NELSON	Jaki Nelson	4
30	30	HIDE & SEEK BT/220	Alexa Aronson	4
23	31	OASIS KENDRA ERIKA/DAUMAN	Kendra Erika	12
39	32	HIGHER LOVE CARRILLO	Lisa Williams	3
37	33	YOU DON'T KNOW ME POLYDOR/4 PLAY/INTERSCOPE	Jax Jones Feat. RAYE	5
34	34	IDON'T WANNA LIVE FOREVER UNIVERSAL STUDIOS/BIG MACHINE/RCA/REPUBLIC	Zayn/Taylor Swift	7
43	35	LITTLE DIVA DAUMAN	Taja Sevelle	3
45	36	BY YOUR SIDE JONAS BLUE/CAPITOL	Jonas Blue Feat. RAYE	2
13	37	LONG LIVE LOVE RCA/THIRTY TIGERS/RED	LeAnn Rimes	13
35	38	MOVE YOUR BODY MONKEY PUZZLE/RCA	Sia	15
50	39	LIVING OUT LOUD RCA	Brooke Candy Feat. Sia	2
46	40	UNLEASHED BANDFEE/SOUND	Nathalie Archangel	2
HOT	41	I LOVE YOU AXWELL/REPUNE/DEF JAM	Axwell & Ingrosso Feat. Kid Ink	1
47	42	HIPS SING SULTAN SOUNDS/REALISTIC RECORDS SOUTH	DJ Sultan Feat. Elephant Man	2
NEW	43	SET YOURSELF FREE DIRTY DISCO	Dirty Disco Feat. Celeda	1
36	44	AGELESS PRINCE MIND JUICE	Jimmy D. Robinson & A Flock Of Seagulls	8
NEW	45	FUN NOBLE ID/BMG/WARNER	Blondie	1
NEW	46	RUNNING BACK TO YOU SELF RAISING	Bright Light Bright Light With Elton John	1
NEW	47	SOMETHING JUST LIKE THIS DISRUPTOR/COLUMBIA	The Chainsmokers & Coldplay	1
28	48	YEAH YEAH 2017 AUDACIOUS	Luciana & Dave Aude	14
NEW	49	REEVA VENUS	Arko	1
38	50	FREEDOM STEREO PLUS	Nadel Paris	4

BOXSCORE

April 2017
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).
 - ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numerical noted with Platinum symbol indicates album's multi-platinum level.
 - ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numerical noted with Diamond symbol indicates album's multi-platinum level.
 - Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).
 - △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numerical noted with Platino symbol indicates album's multiplatinum level.
- Digital Songs Charts
 - RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).
 - ▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numerical noted with Platinum symbol indicates song's multiplatinum level.
- Awards**
 - PS (PaceSetter for largest % album sales gain)
 - GG (Greatest Gainer for largest volume gain)
 - DG (Digital Sales Gainer)
 - AG (Airplay Gainer)
 - SG (Streaming Gainer)

Publishing song Index available on Billboard.com/biz.

Visit Billboard.com/biz for complete rules and explanations.

CONCERT GROSSES

	GROSS PER TICKET PRICE(S)	ARTIST	VENUE	DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$2,655,687 (\$50/\$99.50)	MAROON 5, PJ MORTON, POLLY A	MANDALAY BAY EVENT CENTER, LAS VEGAS	DEC. 30-31	15,383 18,000 TWO SHOWS	LIVE NATION
2	\$1,974,770 (\$1,866.579) \$97.33/\$49.72	DRAKE, DVSN	SPORTPALEIS, ANTWERP, BELGIUM	FEB. 28-MARCH 1	34,281 42,235 TWO SHOWS	LIVE NATION
3	\$1,637,933 \$250/\$175/ \$99.50/\$59.50	JOHN FOGERTY	ENCORE THEATER AT WYNN HOTEL, LAS VEGAS	MARCH 3-4, 8, 10-11	13,341, 13,944 FIVE SHOWS THREE SELLOUTS	AEG PRESENTS, IN-HOUSE
4	\$1,273,634 \$99/\$49	RED HOT CHILI PEPPERS, TROMBONE SHORTY, JACK IRONS	ORACLE ARENA, OAKLAND	MARCH 12	13,766 SELLOUT	FRANK PRODUCTIONS, AEG PRESENTS
5	\$1,236,405 \$75/\$35	TRANS-SIBERIAN ORCHESTRA	QUICKEN LOANS ARENA, CLEVELAND	DEC. 31	23,412 29,914 TWO SHOWS	LIVE NATION
6	\$1,225,986 \$111/\$99/\$79/\$59	FLORIDA GEORGIA LINE, DUSTIN LYNCH, CHRIS LANE	MOHEGAN SUN ARENA, UNCASVILLE, CONN.	MARCH 10-11	13,054 TWO SELLOUTS	LIVE NATION
7	\$1,203,301 \$73.75/\$33.75	LUKE BRYAN, BRETT ELDRIDGE, BRETT YOUNG	AMPHITHEATER AT THE WHARF, ORANGE BEACH, ALA.	MARCH 17-18	19,412 TWO SELLOUTS	RED MOUNTAIN ENTERTAINMENT
8	\$1,158,294 \$99/\$49	RED HOT CHILI PEPPERS, TROMBONE SHORTY, JACK IRONS	MODA CENTER, PORTLAND	MARCH 15	13,446 SELLOUT	FRANK PRODUCTIONS, AEG PRESENTS
9	\$1,127,341 \$104/\$54	RED HOT CHILI PEPPERS, TROMBONE SHORTY, JACK IRONS	AMERICAN AIRLINES CENTER, DALLAS	JAN. 8	13,509 14,373	LIVE NATION
10	\$1,126,710 \$89/\$23	ERIC CHURCH	TACOMA DOME, TACOMA, WASH.	MARCH 18	19,030 SELLOUT	MESSINA TOURING GROUP, AEG PRESENTS
11	\$1,090,036 \$99/\$49	RED HOT CHILI PEPPERS, TROMBONE SHORTY, JACK IRONS	AT&T CENTER, SAN ANTONIO	JAN. 5	14,209 14,504	LIVE NATION
12	\$960,304 \$79/\$69/\$59	SEBASTIAN MANISCALCO	BORGATA CASINO, ATLANTIC CITY, N.J.	JAN. 13-15	14,286 15,363 SIX SHOWS	LIVE NATION
13	\$959,466 \$75/\$35	TRANS-SIBERIAN ORCHESTRA	KEYARENA, SEATTLE	DEC. 31	18,105 21,910 TWO SHOWS	LIVE NATION
14	\$937,267 \$65.50/\$42.50	KINGS OF LEON, DEERHUNTER	MADISON SQUARE GARDEN, NEW YORK	JAN. 20	15,123 SELLOUT	LIVE NATION
15	\$914,547 (\$1,866.970) \$50.52/\$35.79	THE WEEKND, BRYSON TILLER, LIL UZI VERT	SPORTPALEIS, ANTWERP, BELGIUM	MARCH 3	20,831 21,678	LIVE NATION
16	\$873,183 \$146/\$17	KID ROCK, TIM MONTANA & THE SHREDNECKS	SCOT TRADE CENTER, ST. LOUIS	DEC. 31	13,532 14,400	LIVE NATION
17	\$869,254 \$89/\$25	ERIC CHURCH	MODA CENTER, PORTLAND	MARCH 16	13,127 SELLOUT	MESSINA TOURING GROUP, AEG PRESENTS
18	\$864,023 \$72.50/\$52.50/\$32.50	BLAKE SHELTON, RAE LYNN, SUNDANCE HEAD	GOLDEN 1 CENTER, SACRAMENTO, CALIF.	MARCH 9	14,248 SELLOUT	MESSINA TOURING GROUP, AEG PRESENTS
19	\$778,398 \$103/\$78/\$48/\$38	CHARLIE WILSON, FANTASIA, JOHNNY GILL	VERIZON CENTER, WASHINGTON, D.C.	FEB. 12	10,203 SELLOUT	AEG PRESENTS, CD ENTERPRISES
20	\$766,972 (\$1,014,668 CANADIAN) \$65.97/\$38.53	ERIC CHURCH	SCOTIABANK SADDLE DOME, CALGARY, ALBERTA	MARCH 11	13,786 SELLOUT	MESSINA TOURING GROUP, AEG PRESENTS
21	\$755,204 (\$1,015,953 CANADIAN) \$66.16/\$17.10	ERIC CHURCH	ROGERS ARENA, VANCOUVER	MARCH 14	14,614 SELLOUT	MESSINA TOURING GROUP, AEG PRESENTS
22	\$745,108 (\$694.370) \$48.29/\$37.56	BASTILLE, RATIONALE, FRENSHIP	SPORTPALEIS, ANTWERP, BELGIUM	FEB. 1	19,159 16,270	LIVE NATION
23	\$741,252 \$69.50/\$29.50	KINGS OF LEON, DEERHUNTER	THE FORUM, INGLEWOOD, CALIF.	JAN. 28	13,703 14,328	LIVE NATION
24	\$734,668 \$100/\$75/\$65/\$45	CHARLIE WILSON, FANTASIA, JOHNNY GILL	UNITED CENTER, CHICAGO	FEB. 25	10,458 10,517	AEG PRESENTS
25	\$731,119 \$99.50/\$39.50	TWENTY ONE PILOTS, JON BELLION, JUDAH & THE LION	BARCLAYS CENTER, BROOKLYN, N.Y.	JAN. 20	12,867 13,074	LIVE NATION
26	\$728,815 \$72.50/\$52.50/\$32.50	BLAKE SHELTON, RAE LYNN, SUNDANCE HEAD	SAP CENTER, SAN JOSE	MARCH 10	12,819 SELLOUT	MESSINA TOURING GROUP, AEG PRESENTS
27	\$727,037 (\$967.667 AUSTRALIAN) \$134.79/\$92.68	DON HENLEY, JEWEL	ICC SYDNEY THEATRE, SYDNEY	MARCH 10	6,794 7050	FRONTIER TOURING
28	\$707,750 (\$955,823 CANADIAN) \$65.90/\$38.51	ERIC CHURCH	NORTHLANDS COLISEUM, EDMONTON, ALBERTA	MARCH 10	13,246 SELLOUT	MESSINA TOURING GROUP, AEG PRESENTS
29	\$701,672 \$89/\$27	ERIC CHURCH	SPOKANE ARENA, SPOKANE, WASH.	MARCH 17	11,415 SELLOUT	MESSINA TOURING GROUP, AEG PRESENTS
30	\$698,426 \$99.50/\$39.50	TWENTY ONE PILOTS, JON BELLION, JUDAH & THE LION	UNITED CENTER, CHICAGO	JAN. 28	12,906 13,350	LIVE NATION
31	\$679,616 \$79.75/\$39.75	JOHN OLIVER	FOX THEATRE, DETROIT	DEC. 30-31	9,537 9,617 TWO SHOWS	LIVE NATION
32	\$659,307 \$102/\$77/\$49.50/\$39.50	CHARLIE WILSON, FANTASIA, JOHNNY GILL	FEDEXFORUM, MEMPHIS	MARCH 5	9,881 SELLOUT	AEG PRESENTS, SUMMITT MANAGEMENT CORP.
33	\$642,555 \$85/\$65/\$49.50	CHARLIE WILSON, FANTASIA, JOHNNY GILL	GREENSBORO COLISEUM, GREENSBORO, N.C.	MARCH 3	10,492 SELLOUT	AEG PRESENTS
34	\$640,502 \$99.50/\$39.50	TWENTY ONE PILOTS, JON BELLION, JUDAH & THE LION	PRUDENTIAL CENTER, NEWARK, N.J.	JAN. 21	12,430 12,634	LIVE NATION
35	\$634,290 \$65/\$30	KINGS OF LEON, DEERHUNTER	TD GARDEN, BOSTON	JAN. 13	11,104 13,253	LIVE NATION



Pilots' Tour Nears End

The Emotional Roadshow World Tour by **Twenty One Pilots** (above) scores three slots on the chart based on box-office revenue reported from the trek's second and final North American leg that began Jan. 17 and wrapped March 5. Arena dates in 32 U.S. cities during the seven-week run include two New York-area venues, Brooklyn's Barclays Center and the Prudential Center in Newark, N.J., that land on the chart along with Chicago's United Center.

Show openers during the final swEEP stateside were **Jon Bellion** and **Judah & The Lion**.

The Emotional Roadshow Tour launched last May just after Memorial Day weekend and continued through the summer months. The opening jaunt in North American markets began in the duo's home state of Ohio and ended with two sellouts at New York's Madison Square Garden on Aug. 10 and 11.

Overall ticket sales in the United States and Canada top \$35 million, based on grosses reported by the tour's promoters. More than 875,000 fans attended 82 concerts during both North American legs of the tour.

The band also spent four weeks in Europe last fall, playing 18 venues in 14 countries. (Box-office stats haven't yet been reported from those shows.) Now in its homestretch, the tour will end April 8 after a seven-city trek through New Zealand and Australia.

—Bob Allen



Clockwise, from top left: Volman, Al Nichol, Jim Pons, John Seiter and Kaylan of The Turtles in Malibu in 1969.

50 Years Ago THE TURTLES WERE 'HAPPY' AT NO. 1

Today, the band's best-known hit figures in a music copyright suit

OFTEN COVERED, BUT NEVER BETTERED, The Turtles' "Happy Together" is known not just for its ebullient horn-brightened chorus and "Bah-buh-buh-buh!" coda, but also for its place in music copyright law.

When songwriters Alan Gordon and Gary Bonner (who were not members of the band) penned the song more than 50 years ago, the Los Angeles-based pop rockers already had charted five entries on the Billboard Hot 100, the most successful track a cover of Bob Dylan's "It Ain't Me Babe" that peaked at No. 8 in 1965. But "Happy Together" — the lead single from the band's identically titled third album — took The Turtles all the way to the top of the chart for three weeks beginning March 25, 1967.

After hitting No. 1, the song, which paired a sunny sound with lyrics about unrequited love, became a popular cover. In 1999, performing rights organization BMI ranked "Happy Together" as the 44th most-played track on U.S. radio in the 20th century.

In 2013, the song was back in the news after founding members Howard Kaylan and Mark Volman — who own The Turtles' master recordings — became the lead plaintiffs in a class-action suit filed in courts in New York, California and Florida that contested SiriusXM's right to play any song recorded before Feb. 15, 1972, without explicit permission from the songs' owners and commensurate compensation. (From that date forward, sound recordings receive federal copyright protection.)

Volman and Kaylan, who continued to tour as The Turtles Featuring Flo & Eddie (stage names that the duo adopted from two Turtles roadies nicknamed Phlorescent Leech and Eddie) when the group's original lineup dissolved, have won the case in California, lost on appeal in New York and are waiting for a decision on their appeal in Florida. Depending on that decision, the plaintiffs will receive \$25 million to \$40 million. —KEVIN RUTHERFORD

CODDA

REWINDING
THE
CHARTS

THIS WEEK	Wk. 1	Wk. 2	Wk. 3	Wk. 4	TITLE	Artist (Producer), Label & Number	Wk. on Chart
Billboard Award	2	8	21		HAPPY TOGETHER	Turtles (Joe Wissert), White Whale 264	7
2	6	10	26		DEDICATED TO THE ONE I LOVE	Mama's and the Papa's (Low Adler), Dunhill 4077	5
3	1	5	36		PENNY LANE	Beatles (George Martin), Capitol 5810	5
4	8	12	23		THERE'S A KIND OF A HUSH	Herman's Hermits (Mickie Most), MGM 13681	7
5	3	3	4		BABY, I NEED YOUR LOVIN'	Johann Steves (Low Adler), Imperial 66227	8

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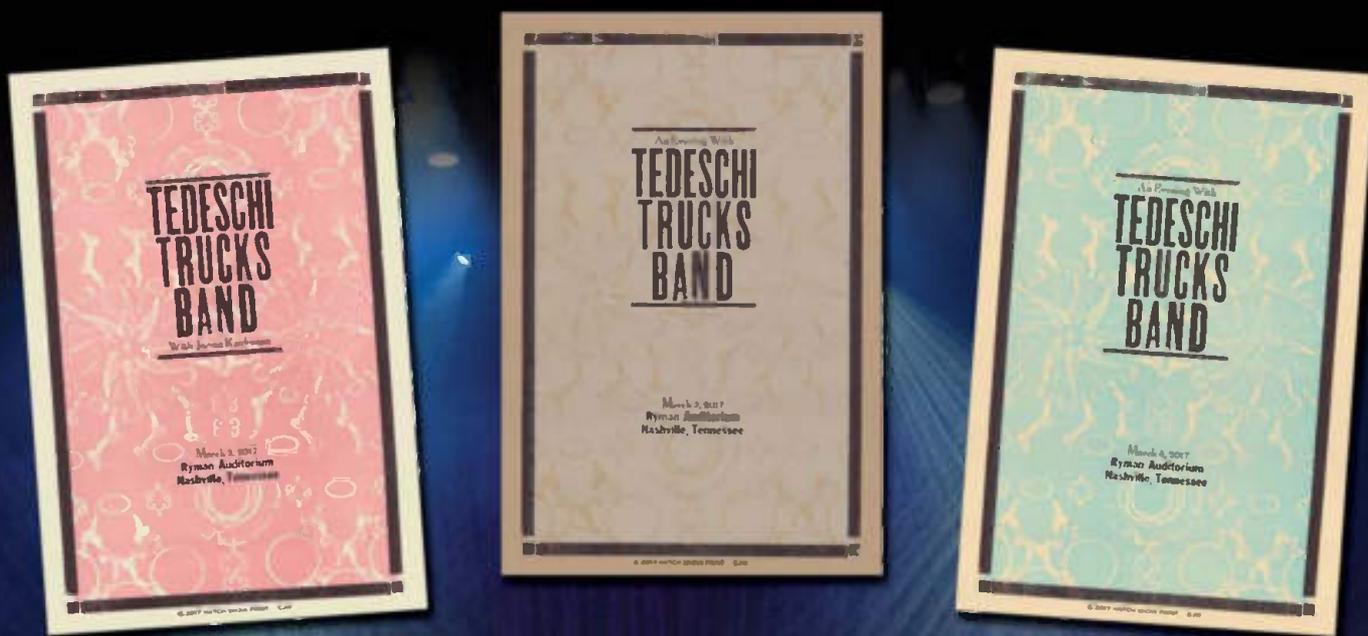
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