

DUMPSTER_FYRE *Inside the festival fiasco of the century*



Billboard

Miley UNPLUGGED

At 24, Cyrus has left behind the pasties, hip-hop bangerz and, yes, weed for her new incarnation: countrified singer-songwriter and hopeful unifier of a divided nation. 'I've got to glue this place back together'

**MILES,
ORNETTE
AND ME**
*Remembering
Jazz's Greatest
Year, 1959*

*Backstage
(hola, J.Lo!) at
Billboard's
Latin Music
Awards*

May 13-19, 2017 | billboard.com



**Proud to be on the winning
team for two decades.**

Congratulations



billboard HOT 100



Before "That's What I Like," Mars last topped the Hot 100 as the featured artist on Mark Ronson's "Uptown Funk!" in 2015.

A Lot To 'Like' About Bruno's New No. 1 Hit

BRUNO MARS EXPANDS HIS REIGN AS THE MALE artist with the most No. 1s on the Billboard Hot 100 — seven — in the 2010s as "That's What I Like" lifts 3-1. Dating to his first chart-topper on B.o.B's "Nothin' on You" (May 1, 2010), Mars has achieved more than twice as many No. 1s this decade as the next-closest males: Justin Bieber, Drake, Eminem and The Weeknd have each notched three in that span. Among all acts in the 2010s, Mars trails Rihanna (nine chart-toppers during the decade) and Katy Perry (eight).

"That's What I Like" ranks at No. 2 on both Radio Songs (165 million in airplay audience, up 3 percent, according to Nielsen Music) and Digital Song Sales (78,000 sold, down 3 percent). At No. 5 on the Streaming Songs chart, the track surges by 15 percent to 39.5 million U.S. streams, boosted by four new remixes posted to Mars' official YouTube channel on April 21.

"Like" is the second single from Mars' *24K Magic*, following the title track, which peaked at No. 4. He has earned at least one Hot 100 No. 1 from three consecutive LPs, having posted two each from 2010's *Doo-Wops & Hooligans* ("Just the Way You Are," "Grenade") and 2013's *Unorthodox Jukebox* ("Locked Out of Heaven," "When I Was Your Man").

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
2	3	1	#1 That's What I Like ▲	SHAMPOO PRESS & CURL STEREOTYPES (BRUNO MARS, P.M. LAWRENCE II, C.B. BROWN, J.E. FAUNT, LEROY "LU" TAYLOR, ROMANUS J. REYES, R.C. MCCULLOUGH II)	Bruno Mars	ATLANTIC	1	15
1	2	2	Shape Of You ▲	STEVE MAC E, SHEERAN, J.C. SHEERAN, J. MCDAID, SIMCCUTCH, ONK, BURRUS, COTTLE, K. BRIGGS	Ed Sheeran	ATLANTIC	1	16
3	1	3	Humble.	MIKE WILL MADE-IT (K.L. DUCKWORTH, M.L. WILLIAMS)	Kendrick Lamar	TOP DAWG/AFTERMATH/INTERSCOPE	1	4
48	9	4	DG SG Despacito	A. NORIEGA, RENCOR, LUIS FONSI, LENDER, R. LAYAN, RODRIGUEZ, D. BERL, SOTO	Luis Fonsi & Daddy Yankee <small>Feat. Justin Bieber</small>	UNIVERSAL MUSIC LATIN/ROYAL MOND BRAUN/SOLOBOYD/SPANUM/UMER/REPUBLIC	4	15
7	5	5	Mask Off ▲	METRO BOOMIN (N.D. WILBURN, L. I. WAYNE)	Future	A-1/FREEBANDZ/EPIC	5	10
5	8	6	AG Something Just Like This ●	THE CHAINSMOKERS (A. JAGGART, C. AJ. MARI, N. G.R. BERRYMAN), M. BUCKLAND, W. CHAMPION	The Chainsmokers & Coldplay	DISRUPTOR/COLUMBIA	3	10
-	4	7	DNA.	MIKE WILL MADE-IT (K.L. DUCKWORTH, H.M.L. WILLIAMS)	Kendrick Lamar	TOP DAWG/AFTERMATH/INTERSCOPE	4	2
6	6	8	iSpy	PORTU, LILLOLIGE, KALE (K. HARVEY, L. YACHT, J. HOWZE, PORTU, LILLOLIGE, KALE)	KYLE <small>Feat. Lil Yachty</small>	INDE-POP/QUALITY CONTROL/MOTOWN/CAP/OU/ATLANTIC	4	18
8	10	9	XO TOUR Liif3	TM88, J.W. LUCAS (S. WOODS)	Lil Uzi Vert	GENERATION NOW/ATLANTIC	8	5
11	13	10	It Ain't Me	KYGO, ANDREW WATT (KYGO, A. WOMAN, B. LEE, A. JAMPOSI, S. GOMEZ)	Kygo x Selena Gomez	ULTRA/RCA/INTERSCOPE	10	11

SALES: AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEKS AGO, LAST WEEK, THIS WEEK, AND PEAK POSITION ARE BASED ON THE WEEK ENDING MAY 13, 2017. CERTIFICATION IS BASED ON THE WEEK ENDING MAY 13, 2017. SONGS ARE LISTED IN ORDER OF THEIR WEEKS ON CHART. SONGS ARE LISTED IN ORDER OF THEIR WEEKS ON CHART. SONGS ARE LISTED IN ORDER OF THEIR WEEKS ON CHART.

Billboard Hot 100

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FLO RIDA & 99 PERCENT
Cake



Bay Area hip-hop duo 99 Percent — Johnnie "JayB" Jacob Jr. (left) and Cameron "Camouflage" Schauer (right) — makes its first Hot 100 appearance alongside Flo Rida.

How did you and JayB form 99 Percent? CAMOUFLAGE We used to play this game in middle school where we would walk around and punch people in the leg. So I punched him in the leg and didn't know he had his brand-new Sidekick in his pocket. I broke the whole screen. We ended up becoming friends after that, and have been doing music together for eight years now.

Why did you want to collaborate with Flo Rida on this song? We grew up listening to him. When we were in the studio making "Cake," we said how he would be perfect on it,

and everybody else was like, "Good luck." Our label sent the record to him, and he liked it so much it became a joint single. Once we heard him on it we were like, "Oh, yeah, this is a hit."
What was it like shooting the music video with Flo Rida? The first time we met him was at the shoot in Miami. He took us out after and showed us the city. JayB asked him if he could drive his Bugatti, and he said yes, but that it was getting a tuneup. I don't know if that was the truth or not, but he was super cool. —LYNDEY HAVENS



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THE CHAINSMOKERS & COLDPLAY
Something Just Like This

The Chainsmokers notch their 52nd consecutive week in the top 10 of the Hot 100, logging four songs since May 21, 2016. Only Katy Perry has linked a longer streak (69 weeks, 2010-11).

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
14	7	11	Stay	ZEDD, L. WIKLUND (A. ZASLAVSKIA, CARACCILO, J. PARMENIUS, L. WIKLUND, S. AARONS, A. FROEN)	Zedd & Alessia Cara	7	9
9	11	12	Body Like A Back Road	ZCROWELL (J. HUNZICK, ZCROWELL, J. OSBORNE, S. MCANALLY)	Sam Hunt	6	13
16	17	13	Say You Won't Let Go	A. BEITZKE, B. SPENCE (J. A. ARTHUR, S. SOLOMON, N. ORMANDY)	James Arthur	13	27
12	12	14	Issues	STARGATE, BENNY BLANCO (J. MICHAELS, J. FRANTER, BLUDEVINT, E. HERMANSSEN, M. S. ERIKSEN)	Julia Michaels	12	14
19	15	15	Congratulations	FRANK DUKES, METRO BOOMIN (A. POST, L. BELL, A. FEENIT, O. K. MARSHALL, L. WAYNE, R. MANDRE)	Post Malone Feat. Quavo	15	18
20	25	16	Location	SYKENSE, SMASH D, DAVID BIGGIE, UNIIQUE (K. ROBINSON, J. SCRUOGGS, S. DJIMINEZ, B. KURTIDZE, A. GONZALEZ)	Khalid	16	16
13	20	17	Rockabye	J. PATTERSON, M. RALPH, STEVE MAC (J. PATTERSON, J. WROLDSEN, S. MCCUTCHEON, A. MALIK, C. P. HENRIQUES)	Clean Bandit Feat. Sean Paul & Anne-Marie	9	21
22	27	18	Passionfruit	N. ROUGES (A. GRAHAM, M. JOGUES)	Drake	8	6
10	19	19	Paris	THE CHAINSMOKERS (J. TAGGAR, R. KRISONE, H. HAGGS, JAM)	The Chainsmokers	6	15
15	21	20	Tunnel Vision	METRO BOOMIN, L. LUELLEN, C. BEATZ (D. COYNE, L. WAYNE, L. LUELLEN, K. GOMRING, G. COYNE)	Kodak Black	6	10

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
17	24	21	I Feel It Coming	DAFT PUNK, D. C. MCKINNEY, G. BUTT, H. WESBOND (A. HAYES, B. ANGALTER, G. DEHOMER, P. CHRISTON, M. MCROBB, R. DE WALT, T. E. C. DE VILLE)	The Weeknd Feat. Daft Punk	4	23
18	26	22	Bad And Boujee	METRO BOOMIN, G. KOOP (K. CEPHUS, T. O. K. MARSHALL, L. WAYNE, R. MANDRELL)	Migos Feat. Lil Uzi Vert	1	24
23	28	23	Closer	THE CHAINSMOKERS, S. FRANKLOUIS, THE CHILD (A. TAGGAR, S. FRANK, J. KENNETH, A. FRANGIPANE, L. SLADE, KING)	The Chainsmokers Feat. Halsey	1	39
28	29	24	T-Shirt	MARDI BRACKLEY, XL (T. O. K. MARSHALL, K. CEPHUS, K. K. BALL, J. B. ROSSER, B. BRACKLEY)	Migos	19	15
4	22	25	Sign Of The Times	J. BASKER, A. SAUBIAN, L. JOHNSON (H. STYLES, J. BASKER, M. ROWLAND, R. NASC, J. A. SAUBIAN, L. JOHNSON)	Harry Styles	4	3
29	34	26	Swang	P. NASTY (A. J. S. BROWN, K. J. BROWN, P. R. SAUGH, H. TER)	Rae Sremmurd	26	19
-	18	27	Love.	T. WALKER, S. J. WAVE, G. K. J. STIN, J. O. P. DAWG, K. L. DUCKWORTH, Z. P. CALDOTT, W. A. HON, H. SPEARS, G. LEE, C. O. A. T. H. I. T. I. T. I.	Kendrick Lamar Feat. Zacari	18	2
21	23	28	Cold	P. HILL, R. YAN, J. KASH (A. N. LEVINE, J. K. HINDUN, J. RYAN, J. RYAN, P. SHADOUY)	Maroon 5 Feat. Future	16	11
24	31	29	Love On The Brain	F. BALL (F. BALL, J. ANGEL, R. FENTY)	Rihanna	5	28
36	44	30	Slide	CALVIN HARRIS (CALVIN HARRIS, FRANK OCEAN, T. O. K. MARSHALL, K. CEPHUS)	Calvin Harris Feat. Frank Ocean & Migos	30	9
25	30	31	Bounce Back	HIT MAKA (S. M. ANDERSON, C. WARD, L. WAYNE, A. C. JOHNSON, N. J. P. FELTON, K. WEST)	Big Sean	6	25
26	36	32	I Don't Wanna Live Forever (Fifty Shades Darker)	J. S. WAIN, J. SWIFT, S. D. W. J. AMIC, N. O. H. F.	Zayn / Taylor Swift	2	20
-	11	33	Loyalty	D. HILL, S. WAVE, F. I. MARTIN, J. O. P. DAWG, K. L. DUCKWORTH, D. HILL, S. WAVE, F. I. MARTIN, J. O. P. DAWG, K. L. DUCKWORTH	Kendrick Lamar Feat. Rihanna	14	2
40	45	34	In Case You Didn't Know	D. HUFF (B. YOUNG, J. REEVE, K. SCHLENGER, T. TOMLINSON)	Brett Young	34	12
30	41	35	24K Magic	S. HAMPOO, PRESS & CURL (BRUNO MARS, P. M. LAWRENCE, I. C. BROWN)	Bruno Mars	4	29
-	16	36	Element.	S. WAVE, K. L. DUCKWORTH, H. D. N. A. I. C. H. E. M. S. P. E. A. R. S.	Kendrick Lamar	16	2
47	51	37	Believer	MATTMAN & ROBIN (DREYNOLDS, W. SERMON, B. MCKEE, D. FLA, Z. VAN, R. J. FREDRICKSON, N. J. ARSSON, J. RYAN)	Imagine Dragons	37	12
33	47	38	Can't Stop The Feeling!	J. TIMBERLAKE, MAX, M. MARTIN, S. HELLBACK (J. TIMBERLAKE, MAX, M. MARTIN, S. HELLBACK)	Justin Timberlake	1	51
32	40	39	Rolex	B. L. S. D. B. A. C. K. P. A. C. K. M. I. L. L. E. R. (J. MILLER, T. SHARRIFF, F. ALEXANDER, A. BOWLES, M. BOWLES)	Ayo & Teo	32	11
31	43	40	Scars To Your Beautiful	P. O. P. O. A. K. W. U. D. S. K. O. L. E. (A. CARACCILO, A. WANSLE, W. FELDER, C. TILLMAN)	Alessia Cara	8	35
51	55	41	Hurricane	S. MOHATT (L. COMBS, P. PHILLIPS, L. ARCHER)	Luke Combs	41	11
43	46	42	Goosebumps	C. R. D. O. N. T. H. E. B. A. T. C. U. B. E. A. Z. Y. X. (T. RAVIS, S. COTT, K. L. DUCKWORTH, R. L. A. O. U. T. G. O. M. P. I. N. G. B. U. K. G. O. M. P. I. N. G. R. D. J. A. C. K. S. O. N.)	Travis Scott	42	24
44	48	43	Both	METRO BOOMIN, L. LUELLEN (L. DAVIS, A. GRAHAM, L. WAYNE, J. H. LUELLEN)	Gucci Mane Feat. Drake	41	19
HOT SHOT DEBUT		44	There's Nothing Holdin' Me Back	J. T. GEIGER (J. S. MENDES, J. GEIGER, S. HARRIS, G. WARBURTON)	Shawn Mendes	44	1
49	56	45	Redbone	D. G. LOVER (D. G. LOVER, L. G. ORANSSON)	Childish Gambino	45	21
42	53	46	Swalla	B. REED (J. DESROULEAUX, F. FREDERIC, J. K. HINDUN, C. LEVINE, C. MARAL, W. GRIFIN, J. R. JOGGS, J. JONES)	Jason Derulo Feat. Nicki Minaj & Ty Dolla \$ign	42	6
57	61	47	Castle On The Hill	BENNY BLANCO, E. SHEERAN (E. C. SHEERAN, B. J. LEVIN)	Ed Sheeran	6	16
34	49	48	Mercy	J. G. O. S. L. I. N. G. J. T. GEIGER (J. S. MENDES, J. GEIGER, D. PARKER, J. JUBER)	Shawn Mendes	15	32
37	52	49	Look At Me!	A. L. B. A. N. S. J. O. N. P. R. C. A. L. B. A. N. S.	XXXTENTACION	34	12
74	59	50	Unforgettable	M. E. W. L. M. A. D. H. I. C. P. O. D. B. L. A. G. E. N. M. R. S. U. P. H. I. N. K. I. G. A. R. B. O. U. C. H. K. L. B. R. O. W. N. M. W. L. L. M. A. R. S. C. W. A. S. I. N. G. O. A. L. S. I. N. G. M. A. R. S. U. P. H. I. N.	French Montana Feat. Swae Lee	50	3

99 PERCENT: ANDREW LICHTENBERG/REXUS; FLO RIDA: ANDREW LICHTENBERG/REXUS; THE CHAINSMOKERS: FRANK OCEAN: CHRIS CHAYNE/REXUS; HALSEY: ANDREW LICHTENBERG/REXUS; HARRY STYLES: CHRIS CHAYNE/REXUS; RAE SREMMURD: ANDREW LICHTENBERG/REXUS; KENDRICK LAMAR: ANDREW LICHTENBERG/REXUS; MAROON 5: ANDREW LICHTENBERG/REXUS; RIHANNA: ANDREW LICHTENBERG/REXUS; CALVIN HARRIS: ANDREW LICHTENBERG/REXUS; BIG SEAN: ANDREW LICHTENBERG/REXUS; ZAYN: ANDREW LICHTENBERG/REXUS; TAYLOR SWIFT: ANDREW LICHTENBERG/REXUS; KENDRICK LAMAR: ANDREW LICHTENBERG/REXUS; BRET YOUNG: ANDREW LICHTENBERG/REXUS; BRUNO MARS: ANDREW LICHTENBERG/REXUS; KENDRICK LAMAR: ANDREW LICHTENBERG/REXUS; IMAGINE DRAGONS: ANDREW LICHTENBERG/REXUS; JUSTIN TIMBERLAKE: ANDREW LICHTENBERG/REXUS; AYO & TEO: ANDREW LICHTENBERG/REXUS; ALESSIA CARA: ANDREW LICHTENBERG/REXUS; LUKE COMBS: ANDREW LICHTENBERG/REXUS; TRAVIS SCOTT: ANDREW LICHTENBERG/REXUS; GUCCI MANE: ANDREW LICHTENBERG/REXUS; SHAWN MENDES: ANDREW LICHTENBERG/REXUS; CHILDISH GAMBINO: ANDREW LICHTENBERG/REXUS; JASON DERULO: ANDREW LICHTENBERG/REXUS; ED SHEERAN: ANDREW LICHTENBERG/REXUS; SHAWN MENDES: ANDREW LICHTENBERG/REXUS; XXXTENTACION: ANDREW LICHTENBERG/REXUS; FRENCH MONTANA: ANDREW LICHTENBERG/REXUS.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
27	38	51	Chained To The Rhythm		Katy Perry feat. Skip Marley	CAPTOL	4	11
50	66	52	Now Or Never		Halsey	ASTRALWORKS/CAPTOL	50	3
41	60	53	Portland		Drake feat. Quavo & Travis Scott	YOUNG MONEY/CASH MONEY/REPUBLIC	9	6
58	68	54	Heavy		Linkin Park feat. Kilara	MACHINE SHOP/WARNER BROS.	52	10
75	72	55	Drowning A Boogie Wit da Hoodie		Feat. Kodak Black	HIGHBRIDGE THE LABEL/ATLANTIC	55	4
-	33	56	XXX.		Kendrick Lamar feat. U2	TOP DAWG/AFTERMATH/INTERSCOPE	33	2
59	70	57	Shining		DJ Khaled feat. Beyoncé & Jay Z	WE THE BEST/EPIC	57	11
35	57	58	Down		Marian Hill	PHOTO FINISH/REPUBLIC	21	15
-	76	59	Good Life		G-Eazy & Kehlani	UNIVERSAL STUDIOS/AT&T PARTNERS GROUP/AT&T/EPIC	59	2
53	67	60	The Fighter		Keith Urban feat. Carrie Underwood	HIT RED/CAPTOL NASHVILLE	38	12
56	64	61	Hometown Girl		Josh Turner	MCA NASHVILLE	56	9
-	39	62	The Cure		Lady Gaga	STREAMLINE/INTERSCOPE	39	2
94	98	63	At My Best		Machine Gun Kelly feat. Halië Steinfeld	EST19XX/BAD BOY/INTERSCOPE	63	4
NEW	64	64	Lust For Life		Lana Del Rey feat. The Weeknd	POLYDOR/INTERSCOPE	64	1
-	32	65	Yah.		Kendrick Lamar	TOP DAWG/AFTERMATH/INTERSCOPE	32	2
61	75	66	Black		Dierks Bentley	CAPTOL NASHVILLE	61	12
52	69	67	Any Ol' Barstool		Jason Aldean	MACON/BROKEN BOW	52	14
NEW	68	68	Attention		Charlie Puth	OTTO/ATLANTIC	68	1
-	35	69	Feel.		Kendrick Lamar	TOP DAWG/AFTERMATH/INTERSCOPE	35	2
64	77	70	The Weekend		Brantley Gilbert	VALORY	64	17
-	37	71	Pride.		Kendrick Lamar	TOP DAWG/AFTERMATH/INTERSCOPE	37	2
RE-ENTRY	72	72	Prblms		6LACK	LVRN/INTERSCOPE	72	5
73	81	73	Yeah Boy		Kelsea Ballerini	BLACK RIVER	73	10
68	82	74	God, Your Mama, And Me		Florida Georgia Line feat. Backstreet Boys	BMLG	68	5
-	42	75	Lust.		Kendrick Lamar	TOP DAWG/AFTERMATH/INTERSCOPE	42	2
55	71	76	Party		Chris Brown feat. Usher & Gucci Mane	RCA	40	19
63	79	77	Losin Control		Russ	COLUMBIA	63	9
89	73	78	Cake		Flo Rida & 99 Percent	POE BOY/ATLANTIC	73	3
76	86	79	First Day Out		Tee Grizzley	300	76	4
65	83	80	Call On Me		Starley	LOUDER THAN LIFE/EPIC	65	17

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LUIS FONSI & DADDY YANKEE FEAT. JUSTIN BIEBER
Despacito

Luis Fonsi and Daddy Yankee's "Despacito" (featuring Justin Bieber) jumps 9-4 on the Billboard Hot 100 following the arrival of its Bieber-assisted remix on April 17. The track zooms 8-1 on the Digital Song Sales chart, up 43 percent to 86,000 sold, according to Nielsen Music. The tune is the first hit not primarily in English to top the Digital Song Sales list since PSY's "Gangnam Style" (six weeks at No. 1, 2012). Fonsi and Daddy Yankee performed "Despacito" at the 2017 Billboard Latin Music Awards, broadcast live on Telemundo on April 27. —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
RE-ENTRY	81	81	Still Got Time		Zayn feat. PARTYNEXT DOOR	RCA	66	3
79	90	82	Everyday We Lit		YFN Lucci feat. PnB Rock	THINK IT'S A GAME	79	3
80	91	83	Scared To Be Lonely		Martin Garrix & Dua Lipa	STMPD RCDS/RCA	80	8
-	99	84	The Night We Met		Lord Huron	ABKCO/AM/SOUND/RED	84	2
86	95	85	How Not To		Dan + Shay	WARNER BROS. NASHVILLE/WAR	85	4
54	74	86	Green Light		Lorde	LAVA/REPUBLIC	19	9
NEW	87	87	do re mi		blackbear	BEAR TRAP	87	1
67	84	88	Moves		Big Sean	G.O.O.D./DEF JAM	38	18
60	65	89	How Far I'll Go		Auli'i Cravalho	WALT DISNEY	41	20
NEW	90	90	Hard Times		Paramore	FUELED BY RAMEN/RRP	90	1
-	50	91	Fear.		Kendrick Lamar	TOP DAWG/AFTERMATH/INTERSCOPE	50	2
81	100	92	Craving You		Thomas Rhett feat. Maren Morris	VALORY	53	4
NEW	93	93	My Girl		Dylan Scott	CURB	93	1
RE-ENTRY	94	94	If I Told You		Darius Rucker	CAPTOL NASHVILLE	94	2
87	80	95	No Frauds		Nicki Minaj, Drake & Lil Wayne	YOUNG MONEY/CASH MONEY/REPUBLIC	14	7
-	58	96	God.		Kendrick Lamar	TOP DAWG/AFTERMATH/INTERSCOPE	58	2
62	92	97	Gyalchester		Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	29	6
69	88	98	Selfish		Future feat. Rihanna	A-1/FREEBANDZ/EPIC	37	9
82	96	99	Good Drank		2 Chainz x Gucci Mane x Quavo	DEF JAM	82	7
71	89	100	Deja Vu		J. Cole	DREAMVILLE/ROC NATION/INTERSCOPE	7	20



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SHAWN MENDES
There's Nothing Holdin' Me Back

The new single, on the deluxe edition of Mendes' *Illuminate* (released April 20), debuts with 10.5 million U.S. streams and 35,000 downloads sold.



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LANA DEL REY FEAT. THE WEEKND
Lust for Life

"Lust" is the third charted collaboration between Del Rey and The Weeknd, who previously teamed for "Prisoner" (No. 47, 2015) and "Stargirl Interlude" (No. 61, 2016).



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CODA

- 88** Eighteen years ago, **Ricky Martin's** "Livin' La Vida Loca" helped spark the Latin pop explosion.

THIS WEEK

Volume 129 / No. 11

TO OUR READERS

Billboard will publish its next issue on May 18. For 24-7 music coverage, go to Billboard.com.

Logic photographed April 21 in Los Angeles. Watch an exclusive interview of the rapper sharing five things you should know about his new album at Billboard.com.

ON THE COVER

Miley Cyrus photographed by Brian Bowen Smith on April 8 in Malibu.

**CONGRATULATIONS
ON 20 GROUNDBREAKING YEARS**

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Clockwise from top: A lone Porta-Potty sat outside an encampment of tents at the Fyre Festival in the Exumas; stranded festivalgoers depart for Miami; a cheese sandwich served at the festival, instead of the gourmet food that was promised; the concierge station, which sat empty.

Cheese Sandwich In Paradise

The inside story of how Billy McFarland and Ja Rule's Fyre Festival, an ultra-luxe music event for millennials, devolved into a first-class fiasco that has spawned at least two class-action suits

BY DAVE BROOKS

THE WARNING SIGNS were evident as early as December 2016. **Billy McFarland**, a 25-year-old "tech bro," as the *New York Post* once described him, decided to announce his and rapper **Ja Rule's** plans for Fyre Festival — an ultra-luxury two-weekend musical event that would take place on Norman's Cay, in the Exumas district of the Bahamas — with a lavish party. McFarland, the son of two real estate developers, wanted the festival's Tribeca headquarters transformed into a Bahamian island pitched with extravagant tents in which guests would be served high-end food and gifted expensive leather-bound passport books.

But just days before the party, McFarland canceled. Not enough influencers had RSVP'd, one former Fyre insider told *Billboard*, and McFarland opted to eat the \$50,000 he had spent rather than be embarrassed by poor attendance.

Five months later, the first-time

festival that McFarland and Ja Rule had planned also imploded in spectacular fashion, generating a hail of angry social media posts by attendees who had arrived expecting yachts, villas and a lineup that included **Migos**, **Major Lazer** and **Blink-182**. Instead, they were met with FEMA-style tents filled with wet bedding, luggage dumped out of shipping containers, sweaty cheese sandwiches and widespread chaos.

Seth Crossno, a blogger who documented firsthand the disastrous proceedings on his Twitter feed (@WNFIV), recalls McFarland "standing on a table being very condescending. He'd say stuff like, 'OK, who's the next person to ask me the same question for the hundredth time?'"

McFarland and his Fyre Fest co-founder Ja Rule will have many more questions to answer in the coming weeks. (They did not respond to *Billboard's* requests for comment.) In the aftermath of the festival's cancellation on April 28, just hours

before its official start, the duo has been hit with at least two class-action suits — one filed by celebrity attorney **Mark Geragos** that alleges Fyre was a "get-rich-quick scheme" and seeks \$100 million, including damages. There is the question of whether McFarland can make good on his promise to refund all ticket holders, and of who will be on the hook for the estimated \$10 million to \$25 million that Fyre lost. Finally, there are those in the concert industry who wonder how two inexperienced promoters convinced themselves that they could build a festival, from the ground up, on an undeveloped island, that would deliver a high-end experience featuring VIP packages that topped out at nearly \$400,000.

Certainly, the demand was there. Industry sources tell *Billboard* that about 10,000 people bought into the hype at an average cost of \$2,500 to \$4,000, a sign of the appetite for high-end destination festivals. Last year's Desert Trip in Indio, Calif., was AEG's highest-grossing festival to date, with many middle-aged

\$10M-\$25M

Estimated losses incurred by the aborted Fyre Festival

Topline

THE OVER UNDER



Julie Menin, commissioner of the New York Mayor's Office of Media and Entertainment, proclaims June as New York Music Month.



Travis Scott issues a statement after encouraging fans to jump from the balcony of New York's Terminal 5 during a concert.



Sony Music chief **Rob Stringer** toasts a year of Chainsmokers hits as the duo spends 365 straight days in the *Billboard* Hot 100's top 10.

ARIE STRANGAP IMAGES; CONCERGE; SANDWICH; AIRPLANE; WILLIAM FINNEY IV; NEW YORK; HILARY WAGNER; SCOTT DUDLEY; SONNENBERG; STRINBER; JESSE GRANT/GETTY IMAGES.

attendees spending \$1,599 for pit passes to see acts that included **The Rolling Stones** and **Paul McCartney**.

Fyre was different in that it was aimed at — and organized by — millennials. “People made such a big deal of the price of the tickets,” says one agent, “but people were buying them.”

The idea for Fyre was born out of a Halloween 2016 trip that McFarland and Ja Rule took to the Bahamas. First announced at the XLIVE conference in December, the festival reportedly was backed by early investor **Carola Jain**, the wife of **Bob Jain**, co-chief investment officer at Millennium Management.

With few logistics worked out, Fyre nonetheless began selling tickets thanks to social media endorsements from 500 “Fyre Starters,” influencers such as **Kendall Jenner**, who was paid \$250,000 for endorsing the festival, according to sources. Other models, including **Bella Hadid**, were flown to the Exumas and paid six figures to star in a glitzy sizzle video, while other heavily followed Instagram celebrities were given \$10,000 per post, sources said. One of the lawsuits filed alleges that none of the influencers disclosed the payments, violating the Federal Trade Commission’s marketing guidelines.

McFarland also hired a TV production company in January to start shooting a reality TV show around the festival, but failed to pay the \$100,000 bill. Booking agencies including CAA, Paradigm, ICM and UTA encountered similar non-payment issues. “They were in breach of contract from the get-go,” says one agent.

As the festival dates loomed, McFarland secured a \$5 million high-interest loan to keep Fyre afloat, according to one insider. And sources

say that even though production was laughably behind, McFarland was dismissive of the setbacks. Unable to secure the private island he and Ja Rule had advertised, they quietly shifted the festival site to an empty settlement on the well-trafficked island of Great Exuma, near a Sandals resort. And after hiring and firing three staging and production companies, McFarland told staff he would do it himself.



McFarland



Ja Rule

The lack of preparation spooked Blink-182, the first and only band to officially cancel its headlining slot on April 27, the night before opening day. Other performers, including **Major Lazer** and **Skepta**, were warned by their teams not to come. (Several agents told *Billboard* that their acts were not returning their guarantees.) That same night, Bahamian officials, seeing trouble ahead, canceled the remainder of incoming flights from Miami.

While it’s unclear if Fyre was insured, most underwriters would likely conclude that it breached terms of its policy, says **Dan Berkowitz** of VIP outfitter CID Entertainment. Berkowitz, who worked with Fyre early on, expects more lawsuits before the dust settles. “This wasn’t the tropical paradise many were expecting,” he says. “This was survive and escape.”

In addition to refunds, McFarland also promised that ticket holders will receive VIP status when he reboots Fyre in 2018. But **Jesse Stoll**, a talent buyer/producer at AEG Presents Southeast, says, “I highly doubt they’re going to be able to pull that off, and I don’t see anyone caring enough to go.” Stoll, who lost a couple of thousand dollars on airfare and an Airbnb residence he had rented for the festival, tells *Billboard*, “It’s going to be extremely difficult for them to get any credibility back.”

SHAWN GEE, LIVE NATION PARTNER TO LAUNCH NEW URBAN DIVISION

A slate of events catering to hip-hop, R&B and gospel are on the way

BY GAIL MITCHELL

Shawn Gee, a founding member of management consortium Maverick and lead manager for **The Roots** and **Jill Scott**, is partnering with Live Nation in a new venture, Live Nation Urban. Its goal: to develop urban-focused events, festivals and strategic partnerships for emerging and established hip-hop, R&B and gospel artists.

Hip-hop and R&B led all genres with 28 percent of on-demand streaming in 2016, according to Nielsen Music. But when it comes to live performance opportunities, those acts often come up short. “If you’re an alt-rock or EDM act, you can set up 20 to 30 festivals to play,” says Gee, 45, who will serve as president of LNU and report to chief strategy officer **Jordan Zachary**. “But you can name the number of [urban-centric] festivals on one hand.”



Gee

Prior to LNU, Gee developed two concert series with Scott: Summer Block Party and Holiday Jam. And he and The Roots will host the 10th anniversary of the band’s annual Roots Picnic in Philadelphia on June 3.

Gee will retain his role at Maverick. He also handles touring for **Nicki Minaj** and **Lil Wayne** alongside Maverick’s **Gee Roberson** and **Cortez Bryant**, and for **G-Eazy** with Revels Group. Live Nation is a partner in Maverick, and also has a country music division.

“LNU’s goal is to build more of these types of events,” says Gee. “We see LNU as an urban filter working with all of Live Nation.”

PUBLISHERS QUARTERLY

Sheeran Shapes Q1

The Brit’s biggest single to date carried the first quarter of 2017, as Sony/ATV remained on top

BY ED CHRISTMAN

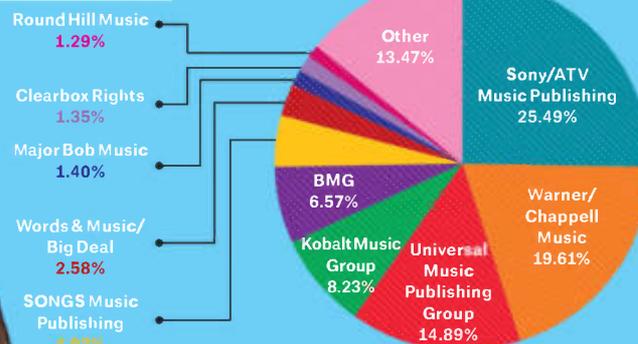
Top 10 Songs

SONG	ARTIST
1 “Shape of You”	Ed Sheeran
2 “Scars to Your Beautiful”	Alessia Cara
3 “Don’t Wanna Know”	Maroon 5 feat. Kendrick Lamar
4 “I Don’t Wanna Live Forever”	Zayn & Taylor Swift
5 “Love on the Brain”	Rihanna
6 “I Feel It Coming”	The Weeknd feat. Daft Punk
7 “Bad Things”	Machine Gun Kelly & Camila Cabello
8 “Closer”	The Chainsmokers feat. Halsey
9 “Side to Side”	Ariana Grande feat. Nicki Minaj
10 “24K Magic”	Bruno Mars

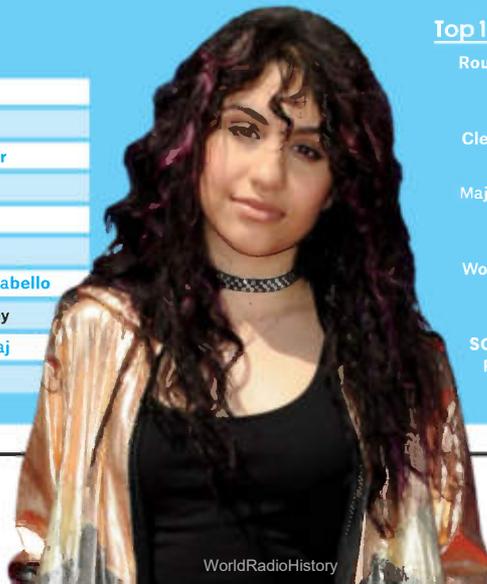
In a quarter defined by continuity, Sony/ATV Music Publishing retained its market share lead for the 19th straight period since it took over administration for EMI Music Publishing back in 2012. And for the second successive period, the top three music publishers — Sony/ATV, Warner/Chappell Music and Universal Music Publishing Group, respectively — all own a stake in the top song, **Ed Sheeran’s** “Shape of You,” as does BMG.

Sony/ATV had 53 of the top 100 radio songs, one fewer than last quarter, while Warner/Chappell was No. 2 for the eighth period in a row with 49 songs, up from 46. Also, for the fifth straight quarter, UMPG (40), Kobalt Music Group (30), BMG (24) and SONGS Music Publishing (eight) finished Nos. 3 through 6, with all but UMPG down slightly from the last quarter. The top songwriter was again Warner/Chappell’s **Tyler Joseph** of **Twenty One Pilots**, with three songs in the top 100.

Top 10 Publishers

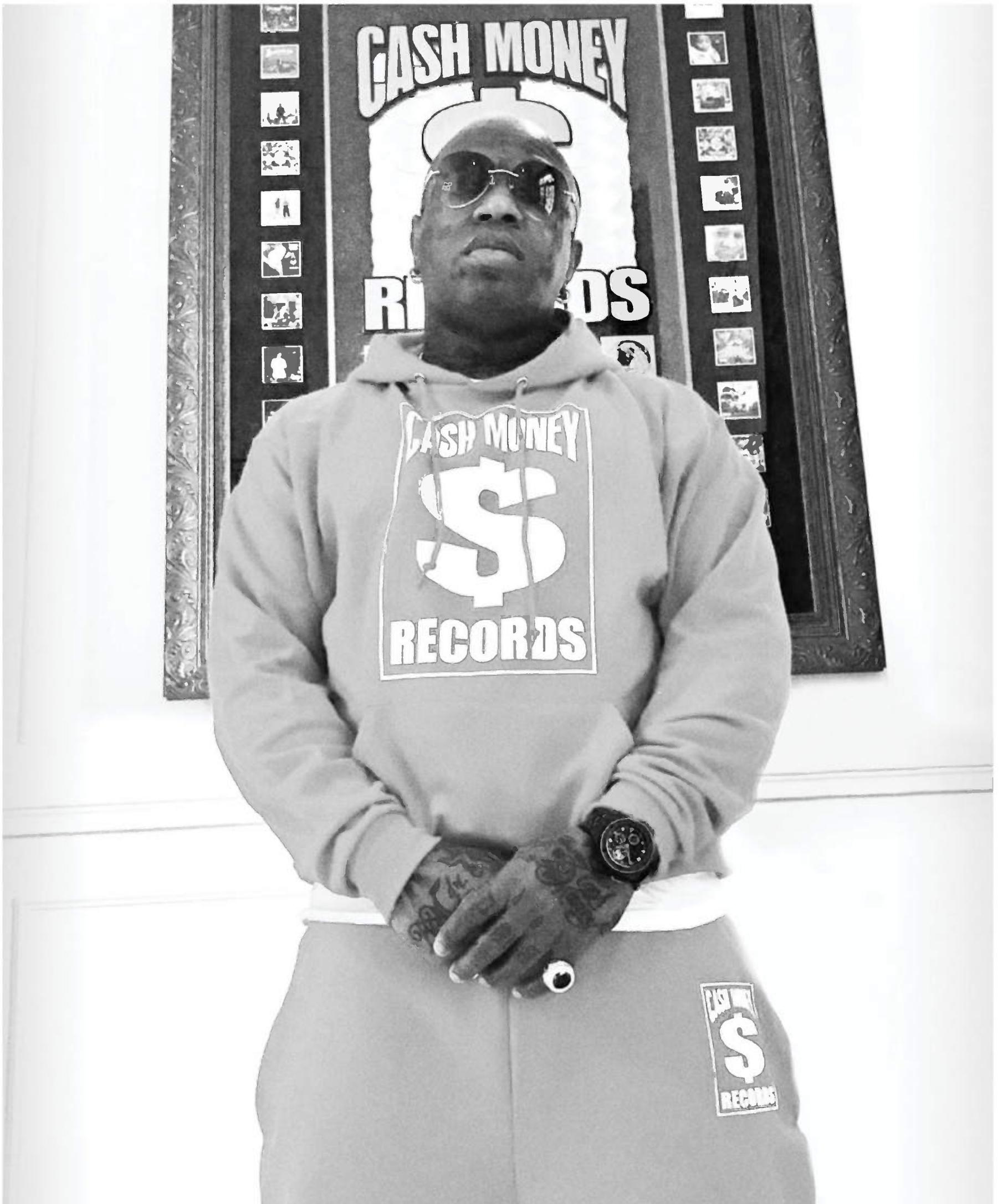


Market share totals do not equal 100 percent due to rounding



WorldRadioHistory

SOURCE: The rankings measure the market share of publishing administrators and are based on Nielsen Music rankings of the top 100 radio airplay songs for the quarter and song splits compiled by the Harry Fox Agency. Nielsen detected play on 1,870 pop stations and 313 country stations between Jan. 1 and March 31, 2017. For the songwriter rankings, the number of spins each song received during the quarter is divided evenly among its songwriters, then the total spins for each top 100 song in which a songwriter has a share are tallied. The Top 10 Songs chart lists as each song’s publishers only those that are on the Top 10 Publishers list.



20 YEARS AND STILL STUNTIN'

Bravado



FROM THE DESK OF

CHAIRMAN/CEO, SESAC

John Josephson

Fueled by a \$1 billion acquisition by the equity fund Blackstone Group, the PRO chief is taking his company beyond its comfort zone

BY ED CHRISTMAN • PHOTOGRAPHED BY JAI LENNARD

FOR YEARS, SESAC HAS BEEN very good at its core business: making money for songwriters, publishers and shareholders. And after doubling in both size and profitability during the past five years, the performing rights organization proved an attractive investment for the equity firm Blackstone Group, which laid out a rumored \$1 billion to acquire the company earlier this year.

Bolstered by the financial muscle and resources that Blackstone brings to the table, **John Josephson**, SESAC's chairman/CEO since 2014, has plenty of tools to deliver a big return on Blackstone's

investment. And it's a good bet that the company will continue to grow; since Josephson's appointment in 2014, SESAC has launched an aggressive strategy to move the PRO beyond its comfort zone through acquisitions and joint ventures.

Unlike PROs operating under consent decrees, such as ASCAP and BMI, which have to accept any songwriter that wants to join, membership in SESAC is mainly obtained by invitation. The company represents 20,000 songwriters — including **Bob Dylan**, **Charli XCX** and newly signed **R.E.M.** — and 675,000 compositions, as well as 30,000 publishers through its September

2015 acquisition of the Harry Fox Agency.

Under Josephson's leadership, SESAC has diversified beyond performance-rights licensing, acquiring HFA, which put the PRO in the business of mechanical licensing for publishers; RumbleFish, which specializes in YouTube monetization; and Christian Copyright Licensing International, which handles copyrights for churches and worship music. The PRO also has entered a Pan-European licensing joint venture, MINT, which licenses repertoire to digital services throughout the continent.

Josephson is no stranger to C-suite multitasking. By the time he was elevated to the PRO's top job, he had been a director at SESAC for 22 years, while simultaneously serving as a managing director for investment banking firm Allen & Co. Along the way, the 55-year-old Harvard Business School-educated executive — who lives on Manhattan's Upper West Side with his wife, Baby CZ CEO **Carolina Zapf**, and their three children — also co-founded Downtown Music, which made its mark after releasing **Gnarls Barkley's** Grammy-winning album *St. Elsewhere* in 2006.

"Blackstone brings a lot of resources and connectivity to the table that we didn't have previously," says Josephson, photographed April 18 at SESAC in New York. "The whole premise of their investment was to back the strategy we have been pursuing for the last two years."

But after selling his stake in Downtown, Josephson is now fully focused on SESAC's future, and with the backing of Blackstone, he's looking to continue evolving and integrating its businesses. "Sometimes, it takes time to get people comfortable in changing existing practices," says Josephson. "But I am optimistic."

How did Blackstone finance the deal?
We only closed on financing at the end of February. It's a combination of a direct

investment from their core equity fund and the proceeds from a debt finance. [But] we never have released the amount paid.

Was that long-term debt?
It's long term. It was a slightly higher amount than before. We currently have \$525 million of long-term debt, slightly higher than the \$439 million reported by an analyst a few months before the Blackstone acquisition.

"Publishers are our partners, and we don't want to compete with them."

How did you explain the growth opportunities for potential investors?
The growth story here involves three buckets. One is to continue the growth of our core domestic performing rights business [and] look to continue to broaden the base of rights that we monetize. Our share of that business has grown consistently over the past 20 years, and we are on a path to continue that [growth]. We just signed R.E.M., and we have a couple of other things coming up over the course of the next month or two that drive growth in our PRO business.

How did you explain the growth opportunities for potential investors?
The second source of growth is acquisitions. Just as we did with the Harry Fox Agency and Christian Copyright Licensing International, we are hoping to find interesting opportunities where we can bring something to the table.

How did you explain the growth opportunities for potential investors?
And then third, we announced last fall a joint venture with [Swiss collection society] SUISA, which will engage in Pan-European digital licensing. We will soon announce a launch customer for that business. Over time, we will be more involved internationally as a third prospective source of growth for the business.

There seems to be a movement by music licensers to identify what percentage of a song PROs and publishers control. Has SESAC addressed that issue?

topic consistent with where the industry is going as a whole.

How far along is your organization in integrating the SESAC and Harry Fox databases?

There are about 14 million compositions in our combined database, approximately 8 million of which are linked to recordings. We have 73 million recordings in the database, of which approximately 27 million are linked to compositions.

Could you see SESAC buying a foreign PRO?

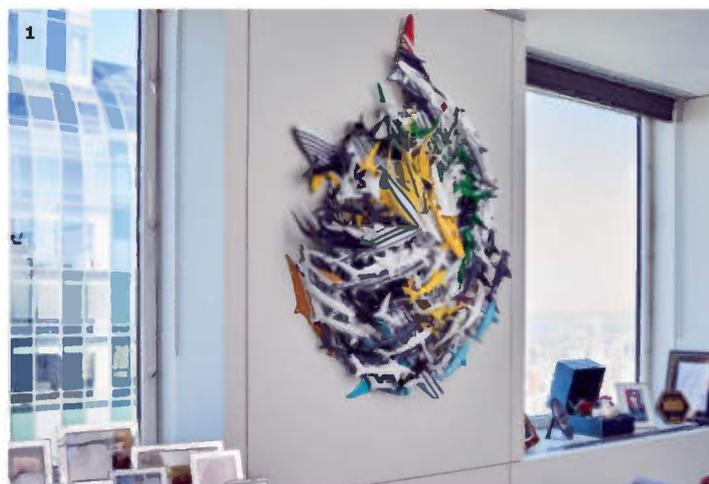
If someone came to us and was interested in being acquired, we would definitely take a look.

Do you foresee SESAC itself, or Blackstone separately, looking to own music publishing copyrights?

I can only speak for SESAC, and I can tell you unequivocally, we will not own copyrights. Publishers are our partners, our customers, and we don't want to compete with them.

What do you like about the music business versus the Wall Street investment banking business?

The opportunity to interact directly with the artists and the teams that work with them to exploit their works in the marketplace. Before, as a director of the company, I didn't get to do that. It's a thrill to get to know some of the artists that we work with and work more directly with their teams, whether that be their managers or the attorneys that they work closely with. It has just been a lot of fun to get firsthand experience around the creative community. ●



1 Josephson is an avid art fan. This shark mixed-media work, titled "Bait," is by the Cuban artist Alex Hernández Dueñas.



2 The model is of a 1954 Ferrari Hydroplane modified by an engineer named Nando Dell'Orto," says Josephson. "I've always admired the design, and my wife bought it for me as a birthday gift a few years ago."

3 An honorary deputy sheriff's badge awarded to Johnny Cash by the Sheriff's Department of Greenville County, S.C.

4 This Ella Fitzgerald poster was made by German artist Günther Kieser for a 1968 performance in Hamburg. "My wife Carolina's parents are longtime friends of his," explains Josephson. "My mother-in-law was actually pregnant with Carolina when she attended this concert."



TOPLINE

ASCAP AWARDS TO HONOR WARREN

Meghan Trainor will also receive a top accolade this year

BY DAN RYS

In recognition of more than 30 years as a chart-topping songwriter for artists as diverse as **Beyoncé**, **Aerosmith**, **Snoop Dogg** and **Justin Bieber**, ASCAP will present **Diane Warren** with its highest honor, the Founders Award, on May 18 at the 34th annual Pop Music Awards. A six-time ASCAP songwriter of the year, Warren will join the likes of **John Mellencamp**, **Paul McCartney** and **Joni Mitchell** as a recipient of the award.

Warren, who was inducted into the Songwriters Hall of Fame in 2001, had a landmark 2016 with her song "Til It Happens to You," written for the 2015 documentary *The Hunting Ground* and sung by **Lady Gaga**. It became the first song



Warren

ever nominated for a Grammy, an Oscar and an Emmy in the same year.

Also being recognized is **Meghan Trainor**. The 2016 best new artist Grammy winner will receive ASCAP's Vanguard Award, which is bestowed upon songwriters shaping American music. **Walk the Moon**, **Arcade Fire**, **Beck** and **St. Vincent** have also taken home the distinction.

"From the moment we heard Meghan's music, we knew she was a talent to be recognized," ASCAP president/chairman **Paul Williams** told *Billboard*. "Her fresh, undeniable pop instincts have taken her to the top of the charts, and we could not be more thrilled to celebrate her success."

ASCAP will also reveal its songwriter of the year recipient at the event; last year, **Max Martin** won the honor for a record ninth time.



Trainor



"His view of the world was open, warm, animated and energetic. Jonathan, we'll miss you," reflected Byrne (right) on longtime pal Demme (pictured together in 1984) in a post on his website.

NOTED

4-26 →

Academy Award-winning filmmaker **Jonathan Demme** (*The Silence of the Lambs*), whose music credits include the seminal 1984 **Talking Heads** concert film *Stop Making Sense*, 2016 documentary *Justin Timberlake + The Tennessee Kids* and **Bruce Springsteen's** "Streets of Philadelphia" music video, died of esophageal cancer and complications from heart disease. He was 73.

Kerry Turman, a longtime bassist for **The Temptations**, died of natural causes following a performance in Missouri. He was 59.

Jack White and Universal Music Publishing Group announced a new global publishing deal that will grant the company control over the singer's entire catalog as well as his publishing companies Third String Tunes and Peppermint Stripe Music.



White

Celine Dion sold her Bahamian-style Jupiter Island, Fla., compound for \$38.5 million. The 5.7-acre spread includes two guesthouses, a tennis pavilion, three geothermal-heated pools and a simulated golf range.

Primary Wave acquired an equity stake in Rough Trade Publishing valued in excess of \$5 million.

4-27 →

4-28 →

4-29 →

Wilson (left) and Ciara



Seattle Seahawks quarterback **Russell Wilson** and wife **Ciara** welcomed daughter **Sienna Princess Wilson**, weighing 7 lbs., 13 oz.

5-01 →

Writer-producer duo **MadMusick** (**Daddy Yankee**, **Maluma**) signed an exclusive global representation agreement with Universal Music Publishing Group.

The Cannes Lions International Festival of Creativity named Universal Music Group chief **Lucian Grainge** its media person of the year. He is the first music executive to receive the honor.

David Geffen sold his Malibu manse for a record-breaking \$85 million. The property boasts a swimming pool, spa, theater, gym and outdoor living room.

5-02 →

Sony/ATV Music Publishing inked a worldwide deal with U.K. singer-songwriter **Becky Hill** (**Rudimental**, **MNEK**).

Songwriter **Hillary Lindsey** (**Lady Gaga**, **Blake Shelton**) entered a new global publishing deal that continues her six-year relationship with BMG in partnership with upstart indie Rezonant Music.



Lindsey

Carolina Santamarina was named senior vp of SBS Portfolio, a new division that will develop cross-platform content for SBS' entertainment offerings.

BIRTHDAYS

May 4

Lance Bass (38)
Mike Dirnt (45)
Gregg Alexander (47)

May 5

Chris Brown (28)
Adele (29)
Craig David (36)

May 7

Bill Kreutzmann (71)

May 8

Martha Wainwright (41)
Enrique Iglesias (42)

May 9

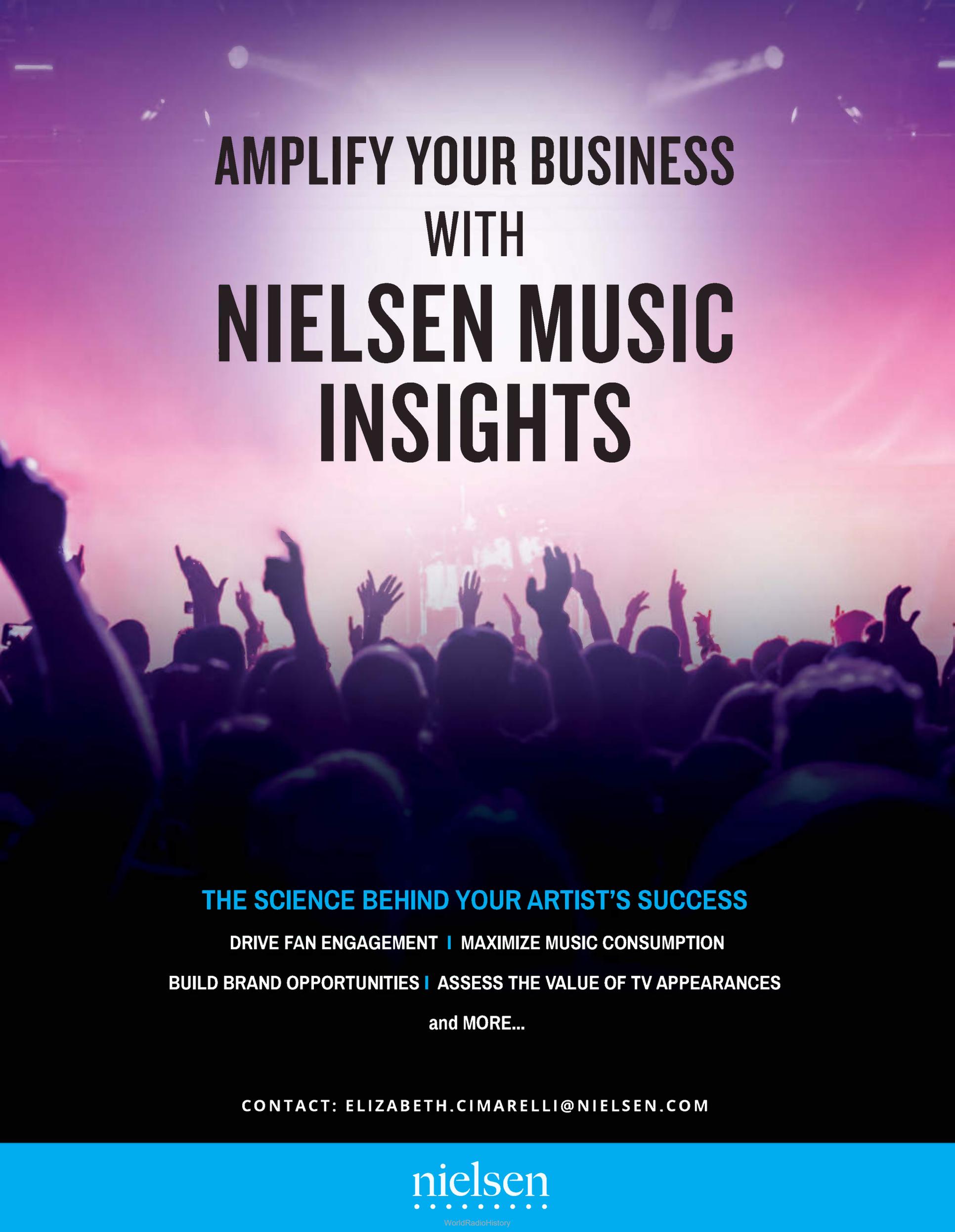
Andrew W.K. (38)
Billy Joel (68)

May 10

Bono (57)

May 11

Ace Hood (29)



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7 DAYS on the SCENE

"I am humbled," Lopez told fans after accepting Telemundo's Star Award. Inset, from top: Celebrating in the press room with their trophies were leading winner Nicky Jam; Zion & Lennox, who took home Latin rhythm songs artist of the year, duo or group; and J Balvin, who picked up Latin rhythm album and Latin rhythm albums artist of the year, solo.



1 Cuban singer-songwriter Aymee Nuviola (in red) at Top Stop Music's showcase, powered by Deezer, at the Latin Music Conference on April 24. 2 "Despacito" co-writer Erika Ender during the songwriters panel on April 24. 3 From left: Billboard's Leila Cobo with Latin World Entertainment's Luis Balaguer, Puerto Rican star Ednita Nazario and Major TV and Major Books' Raymond Garcia on April 25. 4 Chiquis Rivera walked the awards red carpet at the Watsco Center on April 27. 5 From left: Bad Bunny, Jonathan Gandarilla and Messiah during the Latin trap session on April 26. 6 Residente was the star of the "Iconic Singer/Songwriter Q&A" panel, presented by Sony/ATV, on April 26.



Billboard Latin Music Conference & Awards

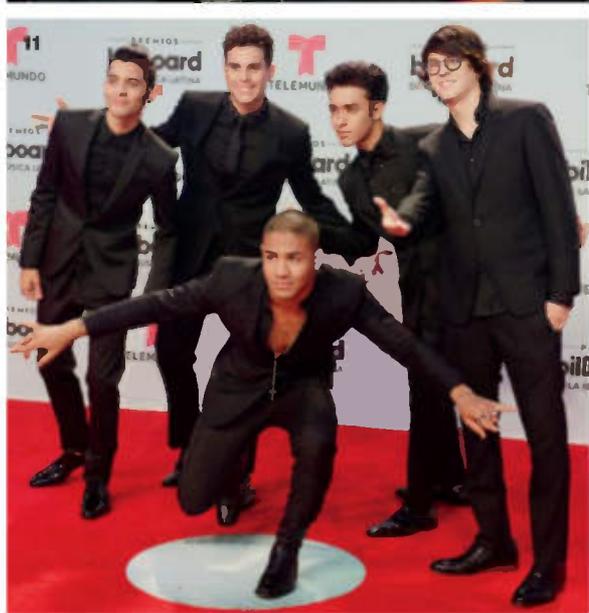
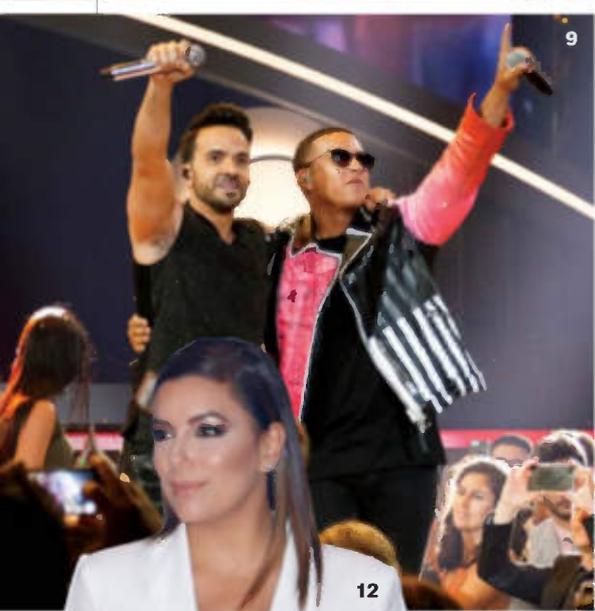
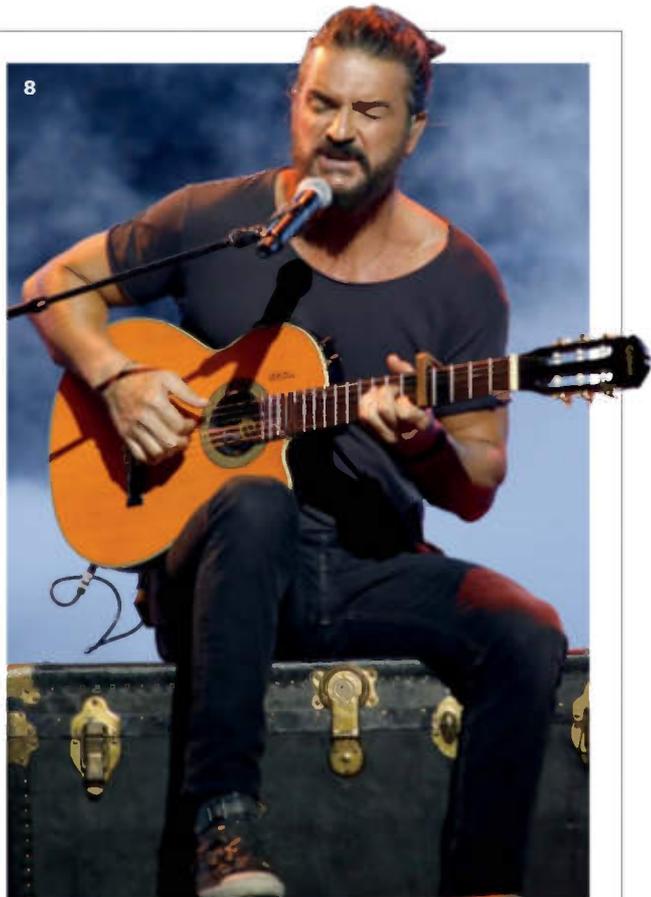
MIAMI, APRIL 24-27

BUOYED BY A STRONG STREAMING MARKET, CONSUMPTION OF LATIN MUSIC rose by 13.6 percent in 2016, according to Nielsen Music. The numbers and strength of the industry were celebrated at *Billboard's* 28th annual Latin Music Conference, with record crowds at Miami Beach's Ritz-Carlton and over 2 million streams across two days of panels. The week's centerpiece was **Nicky Jam** and **J Balvin's** "Mano A Mano" session. "Two Latin urban singers on the cover of *Billboard* is incredible. I'm proud of our music and all Latinos," said Nicky Jam during the talk. With six trophies, he also was the top winner at the awards, which aired live on Telemundo on April 27 and reached nearly 5 million viewers. Other highlights included **Jennifer Lopez's** debut of new Spanish-language single "Mirate" and the first-ever public performance of **Luis Fonsi** and **Daddy Yankee's** hit "Despacito." "There is a hunger for Latin music," said Fonsi. "'Despacito' managed to connect." —LEILA COBO



billboard
LATIN
MUSIC
CONFERENCE & AWARDS

7 DAYS on the SCENE



7 From left: Rising urban sensation Ozuna; Gilberto Marin Espinosa, Jesus Alberto Navarro and Julio Ramirez Eguia of Mexican pop trio Reik; Colombian vallenato singer Silvestre Dangond; ChocQuibTown's Carlos "Tostao" Valencia; and reggaeton star Wisin during the panel "Pop + Urban = The Perfect Marriage" on April 25. 8 Lifetime Achievement Award honoree Ricardo Arjona performed a medley of classic hits and new songs off his latest album *Circo Coledad* on April 27. 9 Fonsi (left) and Daddy Yankee onstage at the awards on April 27. 10 Colombian singer Maluma, who played the Never Have I Ever game during his panel "Socializing Maluma," delivered an electric set later that night at Billboard en Vivo on April 26. 11 The four members of four-time nominee CNCO (background), who later performed "Hey DJ" alongside Yandel (center), on the awards red carpet on April 27. 12 Presenter Eva Longoria walked the red carpet on April 27. 13 Alejandro Fernandez following his performance. 14 From left: *Billboard*'s Isabel González-Whitaker with Jackie Cruz, Becky G and Women's March co-chair Carmen Perez prior to the "Latinx Activism" panel on April 26. 15 Miguel Bosé sat for the "Superstar Q&A" panel on April 26.



7, 14: GUSTAVO CABALLER/GETTY IMAGES; 8, 9, 12, 13: JOHN PARRA/TELEMUNDO; 10: WOLE PEREIRA; 11: JASON ROSENBERG/GETTY IMAGES

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ASCAP's Founders Award



Meghan Trainor
on winning
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COUNSELORS AT LAW

7 DAYS on the SCENE



1



4



5



2



3



6



7



8



2017 Radio Disney Music Awards co-hosts Kelsea Ballerini and Sofia Carson, alongside Jamie Lynn Spears and Hailee Steinfeld (from left), surprised the awards show's inaugural Icon Award honoree Britney Spears with a medley of her hits, including "Oops!... I Did It Again" and "Till the World Ends," on April 29.

1 Martin Garrix at day two of #REVOLVEfestival in Palm Springs on April 16. 2 Revolve co-founder Michael Mente with Kendall Jenner at day two of #REVOLVEfestival. 3 The Weeknd and Selena Gomez made their red-carpet debut at the Metropolitan Museum of Art's 2017 Costume Institute Benefit "Rei Kawakubo/Comme des Garçons: Art of the In-Between" in New York on May 1. 4 Jennifer Hudson performed for Clive Davis (left) at the *Clive Davis: The Soundtrack of Our Lives* premiere at New York's Radio City Music Hall, opening the Tribeca Film Festival on April 19. 5 Sting (left) with wife Trudie Styler and writer-director Dito Montiel at the Tribeca afterparty for Montiel's film *The Clapper* at Avenue in New York on April 23. 6 D.R.A.M. (left) and MeLo-X at day two of #REVOLVEfestival. 7 Rihanna in Comme des Garçons at the Met Gala. 8 Jaden Smith, in Louis Vuitton, accessorized by carrying his own dreadlocks on the Met Gala red carpet.

1: JEFFREY M. HARRIS/GETTY IMAGES; 2: JEFFREY M. HARRIS/GETTY IMAGES; 3: JEFFREY M. HARRIS/GETTY IMAGES; 4: JEFFREY M. HARRIS/GETTY IMAGES; 5: JEFFREY M. HARRIS/GETTY IMAGES; 6: SAM DRASIN; 7: NELSON BARNBROOK/GETTY IMAGES; 8: NOLAN GALLAFILM/IMAGIC POLAROID; DISNEY CHANNEL/IMAGIC GROUP, L.A.

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LOGIC'S GREENER PASTURES

After battling anxiety, the rapper has found happiness through marriage, therapy and rhyming for the first time about being biracial

BY STEVEN J. HOROWITZ
PHOTOGRAPHED BY CARA ROBBINS

the new ear

THE PULSE
OF MUSIC
RIGHT NOW

"I am proud of where I come from," says Logic, photographed April 21 in Los Angeles. Watch him share fun facts about his new album at Billboard.com.

WITHIN A LUSH, FLORA-FILLED CUL-DE-SAC in a gated community of Tarzana, Calif., Logic is skateboarding on the half pipe he recently had built outside of his white two-story home. The sizable property, which overlooks a golf course, also includes a basketball court, pool, hot tub and a rec room with a downstairs recording studio. It's the home that the 27-year-old rapper referenced with the line "Dropped 2 million on my new crib, now nobody but God can stop us" on his 2016 track "Super Mario World."

"I just paid a million in taxes because of the year that I had," says Logic (born **Sir Robert Bryson Hall II**), slumped into the corner of a black leather couch in his studio beneath a blown-up cutout of **Donald Glover's** face. "Financially, it was incredible. For my fans, it was amazing." And yet, "It was the most unhappy I'd ever been in my life," he says.

Following the release of six projects in six years — culminating with his breakthrough album *The Incredible True Story*, which has moved 545,000 album-equivalent units since November 2015, according to Nielsen Music — Logic found himself on the road crippled with anxiety during a co-headlining tour with **G-Eazy**. The Gaithersburg, Md., native had become one of hip-hop's most celebrated outliers, known for his jocular delivery and pencil-sharp rhymes, but he was overworked and away from his wife, singer **Jessica Andrea**, whom he married in October 2015. Up until then, his music hinged upon light boasts and elaborate concepts; *The Incredible True Story* takes place aboard a spaceship in search of an Earth-like planet called Paradise. But Logic came to a crossroads when it was time to record his third major-label album: continue spinning fantastical stories or

confront his difficult past and personal issues?

Logic split the difference: *Everybody* (out May 5) marks the first time he has lyrically focused on life as a biracial artist, his political views (there's a foam hand mounted on the wall of his rec room that reads "Fuck Trump") and the pain he endured from his drug-abusing mother and father. But the album is also presented as a sci-fi fable about a man named Atom (voiced by radio personality **Big Von**) who dies and, upon meeting God (played by astrophysicist **Neil deGrasse Tyson**), learns he must be reincarnated as different people before he can enter the afterlife.

It's a novel concept, but it's when Logic digs deeper that the album — previously titled *AfricAryaN*, a nod to his racial identity that was met with considerable social media blowback last fall — plumbs a depth that previously had been missing. On "Take It Back," he stops mid-song to deliver a tirade about how his white mother, whom he hasn't spoken to since his 21st birthday, used to sling racist epithets at her son. "As a child, it was very confusing," he says, "because one minute my mom's talking about praising Jesus, and the next she's calling me a n—r."

Everybody has other serious moments that stray from autobiography. Logic criticizes **Kanye West** for remaining too quiet in protesting against President **Donald Trump** on "America" ("I'm going to stand up and say what you will not for the culture," he says of West, a personal hero). And he raps from the perspective of someone calling the National Suicide Prevention Lifeline on "1-800-273-8255," which features **Alessia Cara** and **Khalid**. "He has dealt with a lot of struggle in his life," says Cara of Logic. "He has grown from all of it. His whole thing is peace, love, positivity; he has been projecting that outside of and in his music, and I'm glad he's doing that."

But at its heart, *Everybody* is a celebration of diversity, within and around Logic. Lead single "Black Spiderman," which peaked at No. 87 on the Billboard Hot 100, is one of his most empowering hits to date — he points to the lyric "Do what you love, and don't wonder what it could be" as emblematic of his intention. "This is the fight for equality for every man, woman, child, race, religion, color, creed, sexual orientation," he says of the politics in his music. "If you don't like that, you're an evil person."

At home, Logic seems more relaxed. He recently got the phrases "Happy wife, happy life" and "Balance yourself" tattooed on his hands, and sees a therapist when he isn't touring. While he is fully cognizant of the impact that substances have had on his parents, causing him to avoid booze most of his life, he now enjoys the occasional alcoholic beverage. Logic is focused on his future with Jessica (he hopes to have three children) while helping listeners cope with their own problems.

"I wanted to tell the stories of other people who may not have the voice I do," he says. "I felt the necessity to discuss these things, because I am proud to be me, I am proud of where I come from, and at the same time, it's also bigger than me." ●



Fans cheer an Emo Nite performer at the Echoplex in L.A. in February.

HOT EVENT

MOPE ROCK'S FUNNEST PARTY

Crank the Dashboard Confessional! Emo Nite heads eastward after stumbling into an L.A. success story

The first Emo Nite was supposed to be a small gathering of friends, a toast to the rock subculture that brought angsty hooks and whiny vocals to the mainstream in the early to mid-2000s. Los Angeles residents **Morgan Freed**, **T.J. Petracca** and **Barbara "Babs" Szabo** organized a Facebook event at The Short Stop, a tiny Dodgers bar, in 2014 — and 300 people showed up.

Since then, Emo Nite has become a monthly must-attend for fans of the mothballed genre, with 3,000 partygoers showing up at the Echo and the Echoplex in L.A. for performances and DJ sets. Emo icon **Dashboard Confessional** played in 2015, while **Skrillex** reunited his rock group **From First to Last** at February's show. When Emo Nite expands to New York's Webster Hall on May 4, 18 artists — including rap star and emo fan **Machine Gun Kelly** — will take part.

Petracca, 27, wants to curate every minute of each event. "We've had marching bands playing **My Chemical Romance**," he says. "We had an airplane fly over the people in line outside holding a banner that says 'Every Nite Is Emo Nite.'"

Ahead of the Manhattan debut (an unaffiliated Emo Nite has been a Brooklyn Bowl staple) and the launch of a clothing line this summer, Petracca credits the founding trio's L.A. success to its passion for moshing, scream-singing and celebrating onstage proposals between emo-obsessed couples (two have happened so far). **Geoff Rickley**, the leader of genre mainstay **Thursday** who is playing the New York launch, certainly feels the love. "Instead of getting stressed about a big performance," he says, "I'm looking forward to connecting with old friends." —ASHLEY LADERER

EMO NITE'S GREATEST HITS

The co-founders list the most-played songs in the monthly event's DJ sets. Memorize the lyrics before you attend!

- 1 "MakeDamnSure" (2006)
Taking Back Sunday
- 2 "Best of Me" (2002)
The Starting Line
- 3 "Helena" (2005)
My Chemical Romance

MCR'S Gerard Way



Logic at his California home. "I just paid a million in taxes," he says.

Staying Cool (And Schooling The Kids) At 71

Debbie Harry, who recruited Sia and Charli XCX for Blondie's new album, explains how the band will navigate the streaming era

BY JOE LYNCH

DEBBIE HARRY IS ABOUT TO release her first album with **Blondie** since she entered her 70s in 2015 — and the list of collaborators on *Pollinator* reads like the credits of a **Carly Rae Jepsen** album instead of a project by members of the Rock and Roll Hall of Fame. For Blondie's 11th full-length (out May 5 on BMG), Harry and Co. recruited stars like **Sia**, **Charli XCX** and **Blood Orange's Dev Hynes** for an upbeat pop-rock album that Harry denies is a strategic play for a younger audience.

"It wasn't really a concept for the album — it just developed that way," says Harry, who helped form Blondie in 1975. She reached out to Sia, who wrote the sticky-sweet "Best Day Ever" with **The Strokes' Nick Valensi**, since the 71-year-old and her Blondie mates became fans of Sia's hit **David Guetta** collaboration "Titanium," while Hynes originally had written "Long Time" with Harry as a Blood Orange demo. And she sees Charli XCX, who offered the synth-rock flare-up "Gravity" for the album, as a kindred spirit. "She's an extraordinary talent," raves Harry of the 24-year-old, "operating from a position of strength

and determination."

Harry, who recorded *Pollinator* with Blondie at the now-shuttered Magic Shop studio in New York, is aware of the music industry hoops a veteran act must jump through to reach fans in 2017. Although Blondie's icon status is secure — the band helped create new wave and scored No. 1

"[The industry] is becoming more multidimensional. It's the situation we're all in."
— Harry

hits like "Heart of Glass," "Call Me" and "Rapture" in the early 1980s — Harry understands why the group's upcoming tour, which kicks off July 5, had to be a co-headlining trek with alt-rock vets **Garbage**.

"Agents and promoters try to make pairings that guarantee them a certain amount of ticket sales," she says. "But it wasn't a problem deciding to tour with Garbage, because they're



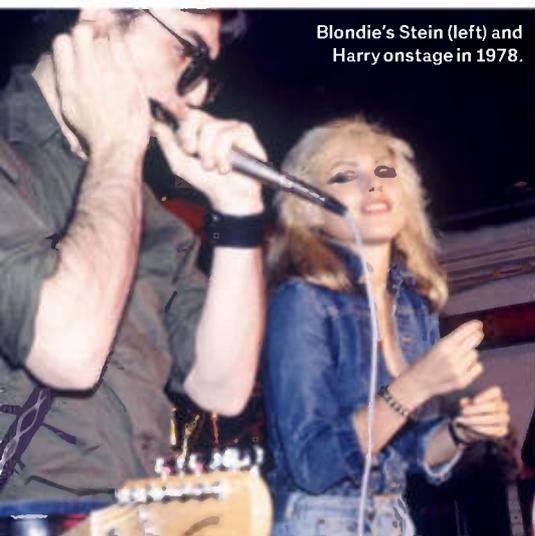
Harry, photographed Dec. 9, 2016, in New York, says Blondie's new album naturally developed to include younger songwriters.

fantastic. We've known **Shirley [Manson]** since she was just a kid singing in Scotland, years ago."

The streaming era also has made the group — whose previous full-length, *Ghosts of Download*, was released in 2014 — more realistic about how often it should return with a new album. "We need to be releasing more music," says 67-year-old Blondie guitarist/

co-founder **Chris Stein**. "Guys like **Drake**, releasing single songs in quantity, are the ones that are tuned in to what's going on."

Yet Harry doesn't think there is only one path to modern success. "There's a lot of different ways of making it work," she says, "and [the industry] is becoming more multidimensional as far as a functioning business. It's the situation we're all in." ●



Blondie's Stein (left) and Harry onstage in 1978.

TOURING ESSENTIALS

HOT LOOKS AND HOAX VIDEOS

Debbie Harry and Chris Stein have been playing shows together since Blondie was a CBGB regular in 1975. Ahead of their 20-date co-headlining run with Garbage, the hall of famers list their longtime road needs



LOTS OF FASHION OPTIONS

Harry, Blondie's only female member, says her outfit depends on the setting (festivals are more casual, for instance). "It's always more complicated for women," she laments.



COCONUT WATER

The Blondie members have never had any food prerequisites on the road, although Stein says that lately he has taken a liking to this refreshing beverage.



'SCAM BAIT' VIDEOS

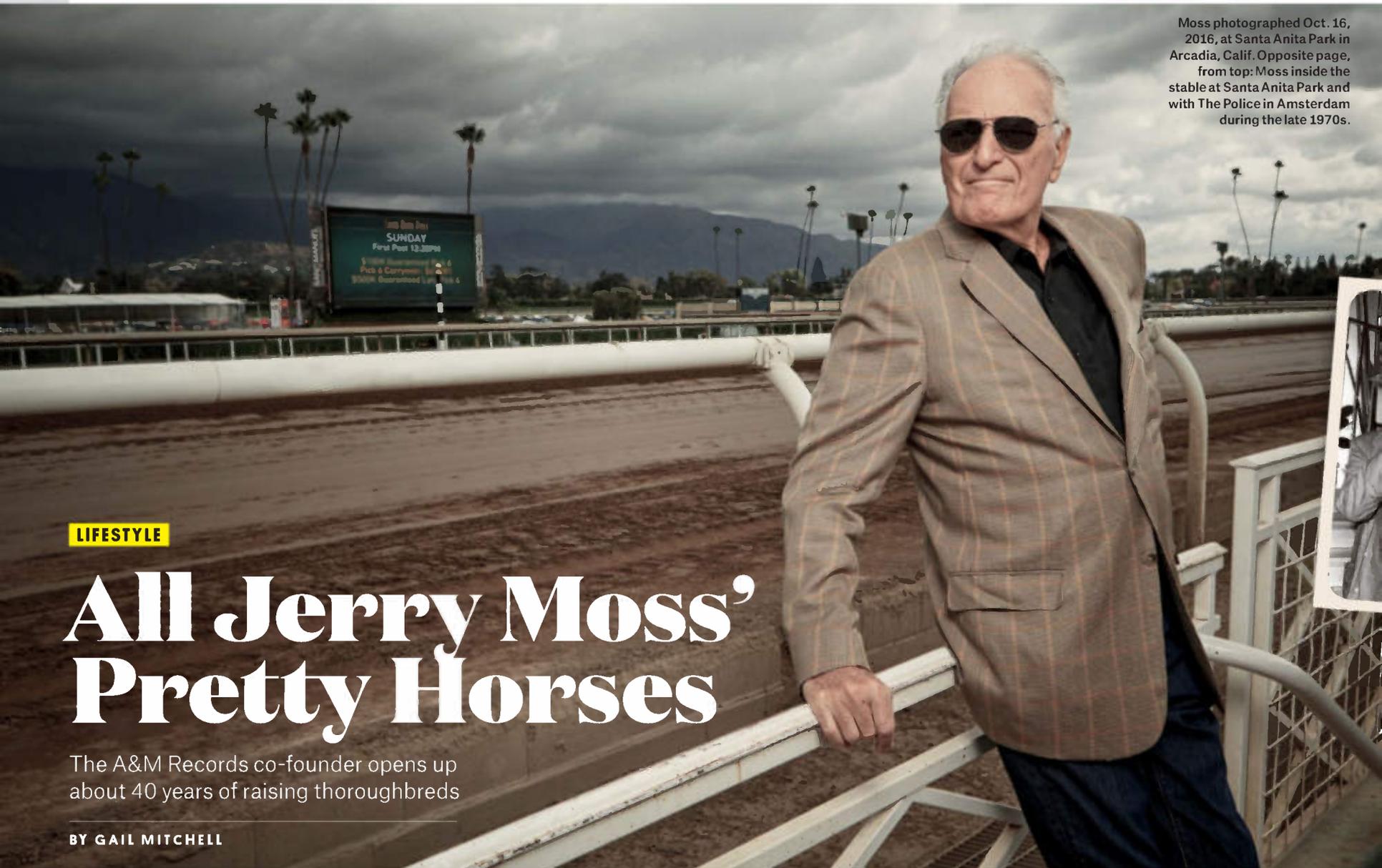
Stein loves YouTube clips of prank-call vigilantism against Internet scammers. "People call these numbers and they lead them on for hours!" he says. "It's very entertaining."



KIDS, BUT NO DOGS

Stein's family joins him on the road — "they take it for granted at this point," he says — but Harry must leave her pups at home. "They don't like touring very much," she says. —JL

Moss photographed Oct. 16, 2016, at Santa Anita Park in Arcadia, Calif. Opposite page, from top: Moss inside the stable at Santa Anita Park and with The Police in Amsterdam during the late 1970s.



LIFESTYLE

All Jerry Moss' Pretty Horses

The A&M Records co-founder opens up about 40 years of raising thoroughbreds

BY GAIL MITCHELL

T

THE FIRST THING THAT CATCHES THE VISITOR'S eye upon entering Jerry Moss' modern Beverly Hills offices? The art-covered walls. A legendary music executive — with Herb Alpert, he co-founded A&M Records, guiding the careers of Quincy Jones, Sting and Joe Cocker

— the 81-year-old has collected works by artists including Yves Klein, Larry Rivers, Ed Ruscha and Anish Kapoor. But one oversized black-and-white photograph stands out: Neil Latham's portrait of Zenyatta, 2010's American Horse of the Year, which Moss owns.

"We've had some great luck," says Moss of what has turned out to be a 40-year run of thoroughbred horse ownership that began in the mid-1970s, before he and Alpert left A&M in 1993. "It's not a hobby but an expensive business." Highlights include 2005 Kentucky Derby winner Giacomo and Zenyatta (named after The Police's 1980 album *Zenyatta Mondatta*), who won 19 out of 20 consecutive major races before retiring in 2010. Twelve years after winning the Kentucky Derby with Giacomo, the first horse he entered, Moss

will be returning to Churchill Downs on May 6 with two contenders: Gormley and Royal Mo, who qualified after finishing first and third, respectively, in the Santa Anita Derby on April 8.

Moss might never have gotten into horses had it not been for longtime friend and colleague Nate Duroff, whose company pressed records for A&M. Duroff, an avid fan, had been after Moss and Alpert for years to buy a horse with him. "I told Nate, 'I run a record company. I don't follow the track,'" says Moss. When Duroff suffered a small stroke in the mid-'70s, Moss visited him in the hospital. "I'm standing in the room with a balloon in my hand," recalls Moss, "and Nate says, 'When I get out of here, you can buy a horse with me.'"

The trio invested \$12,000 in a claiming horse named Angel Tune. After the horse won several



JUST PRESS HORSEPLAY: POPULAR MUSIC SADDLES UP

3

Three song titles with "horse" or "pony" hit No. 1 on the Billboard Hot 100: Chubby Checker's "Pony Time," America's "A Horse With No Name" and Katy Perry's "Dark Horse."



Perry's "Dark Horse" (right) was No. 1 the longest (four weeks, in 2014).

Big & Rich



31

The words "horse" and "pony" appear in 31 song titles that have charted on the Hot 100, including Big & Rich's 2004 hit "Save a Horse (Ride a Cowboy)."

100

Trigger, the famous horse born in the early 1930s, starred in all 100 episodes of *The Roy Rogers Show* alongside actor-singer Roy Rogers — more commonly referred to as King of the Cowboys.



LYLE LOVETT: RIDING 'TEACHES A SENSE OF JUSTICE'

Decades after being given his first horse at the age of 2, which was kept on his grandparents' farm in Klein, Texas, **Lyle Lovett** purchased that house, and took to the sport of reining horses, which he describes as "a series of maneuvers based on the kind of athleticism a horse needs" to work cattle. These days, the 59-year-old attends two or three reining shows per year and keeps his horses-in-training at McQuay Stables in Tioga, Texas — "the birthplace of **Gene Autry**," he's quick to point out. He sang the line "Home is where my horse is" on the title track to his 2009 album, *Natural Forces*; the lyrics were far more than just cowboy posturing.

What has been your most memorable horse-riding experience?

A lot of times in life you do things over and over, trying to recapture some perfect moment. For me, riding horses takes me back to being a kid and getting to ride with my dad. We'd ride here, and our community was small enough that we could ride all over. Being involved with horses connects me to him.

What has horse riding taught you about life?

It teaches you a sense of justice: If you do the right thing, you'll usually get the right result. Not always, but usually. Every year, I work with a wonderful horseman named **Bill Smith**, and an expression that he learned from another great horseman named **Ray Hunt** goes, "When you get right, your horse will

get right." There's some deep, deep wisdom in that.

Are there any parallels between riding horses and playing music?

Being in tune with your horse is absolutely analogous to becoming part of your instrument. When you're first learning [how to ride], after a certain amount of repetition, you develop muscle memory, and you develop a sensitivity, or what is known in the horse world as "feel." Through feel, you're able to help your horse do the things you want it to do. Likewise, you're able to play notes in an expressive way, not in a mechanical way, where you have to think about it.

Other than the animals, what else do you like about going to horse shows?

I'm not a novelty. I'm just a guy with a horse. No one asks about music.

What kind of relationship have you developed with your most-winning horse, Smart and Shiney?

Well, he's kind to me. And responsive to me. (Laughs.) People who own horses give them credit for having human characteristics. It does seem like they know you. It certainly does seem like that when you walk into the barn and it's feeding time. —RAY ROGERS

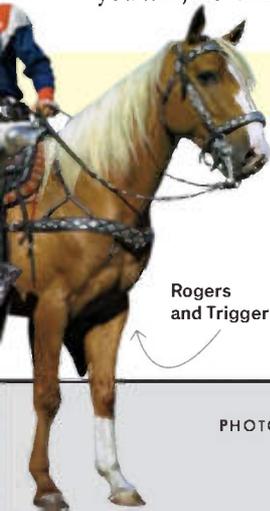
racers, they purchased another, which didn't fare as well, leading Moss and Alpert to exit the business. But Moss didn't leave for long: "I liked bringing artists out to the racetrack," he explains.

Thoroughbred horse racing is expensive, with a prospective racehorse ranging from "less than \$20,000 to \$4 million to \$5 million for a fancy 2-year-old or yearling," Moss told *The Hollywood Reporter* in 2016. By one estimate, it can cost up to \$150 a day to keep, train and travel a horse.

"To run a profit in this business is a big deal, and we were able to do it in 2016," says Moss. "With Gormley and Royal Mo, we've got two horses that can go for a while." For someone who didn't grow up with an equestrian background (and, as he says, "was never lucky at riding them"), Moss now dedicates himself to horses. Currently, he's shopping the documentary *Zenyatta, Queen of Racing*, which he describes as a primer on raising and training horses as well as picking a jockey.

Despite his passion for thoroughbreds, Moss admits he "will never know as much about horses as I thought I knew about records." He does, however, see one parallel between the two. "Having a hit record is unbelievable — there's nothing like it," he says. "Having a hit horse? If you win, it's fantastic." ●

THE POLICE: SHINHEI/ZUMA PRESS; LOVETT: FORREST; SMART AND SHINEY: ERIC ALMASARAT; INTERNATIONAL BIG & RICH: COURTESY OF HANOVER BROS.; NASHVILLE: ROGERS ARCHIVE PHOTOGRAPHY IMAGES; SWIFT: COURTESY OF BIG DAZZLE PRODUCTIONS



Rogers and Trigger



2,028,201,322

View count of **Taylor Swift's** 2014 video for "Blank Space," the most-watched video on YouTube to feature a horse (two, actually: Chico and Paco).



Lovett and his horse **Smart and Shiney** at McQuay Stables in Texas. Inset: The singer atop **Double Dose of Cat** doing a sliding stop, "the signature maneuver in reining," he says.

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HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY LYNDSY HAVENS



"I told him put that Grammy sprinkle on there."

—DJ KHALED

The hip-hop mogul on Instagram revealing his studio directions to Chance the Rapper while recording their new single "I'm the One."

"I was getting tired so I laid down on the stairs!!!"

—SEAN "DIDDY" COMBS

The rapper on Twitter captioning a photo of himself lounging on the steps of The Metropolitan Museum of Art at the Met Gala in New York.

"Oops, I did it again."

—KELSEA BALLERINI

The country singer on Twitter sharing a photo of herself at the Radio Disney Music Awards in Los Angeles, where she paid homage to Britney Spears, who received the inaugural Icon Award.

"Your prom could be next."

—THE CHAINSMOKERS

The EDM duo on Twitter after crashing a prom at Huntley High School in Rosemont, Ill.

"I don't do entertainment anymore, kids."

—BLAKE SHELTON

The country star joking at a press junket for *The Voice* about not recording new music.

'Just when I think I'm having a weird morning, J.K. Rowling apologizes for killing Snape.'

—HALSEY

The singer reacting on Twitter to J.K. Rowling's tweet about killing off the character Severus Snape in the final *Harry Potter* book.

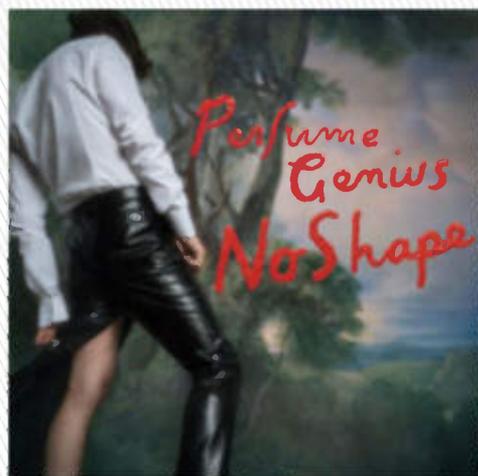
"I just came from a video today. My boy Liam from One Direction. I wasn't even supposed to say that."

—QUAVO

The Migos member teasing an upcoming project with Liam Payne on Tim Westwood's radio show.

BEHIND THE ALBUM ART

PERFUME GENIUS' 'VERY NAUGHTY' SHAPE



After featuring his headshot on his 2014 album *Too Bright*, Perfume Genius mastermind Mike Hadreas decided on a more mysterious angle for *No Shape* (left), out May 5. When putting together a mood board for fashion photographers Inez and Vinoodh, the indie songwriter included a photo of Queen Elizabeth II as a teenager and the album art to Patti Smith's *Horses*. Hadreas also found inspiration in Googling words like "ancient" and "witch." "I wanted the art to be supernatural, but not horror,



Hadreas

necessarily," he explains. With the help of stylist Mel Ottenberg (Dior, Nike), Hadreas stood in a white shirt and leather pants with one of the legs split open — an accident Hadreas found "very naughty" and decided to leave in. The contrast between the genderless outfit and the piercing text — intended to look like glossy nail polish — captures the album's scope. "The songs are warm, but the lyrics are more dissonant," he says. "There's a bubbling discomfort, so I wanted the art to be that way." —L.H.



Patti Smith: *Horses*

The inspiration: 1 *The Witches' Sabbath*, 1797-98 (oil on canvas), by Goya. 2 Smith's *Horses* album cover. 3 Red nail polish. 4 Queen Elizabeth II (then Princess Elizabeth) at Windsor Castle in England in 1941.



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MILEY CYRUS

NICKI MINAJ



BACK *in the* SADDLE

◆ SHAKEN BY THE ELECTION AND INSPIRED BY HER BROAD PLATFORM ON *THE VOICE*, **MILEY CYRUS** IS ABOUT TO EMERGE FROM A SOCIAL MEDIA BLACKOUT WITH ROOTSY NEW MUSIC AND A MISSION TO CONNECT WITH COUNTRY FANS AND TRUMP VOTERS—EVEN AS SHE CALLS OUT MISOGYNY IN HIP-HOP AND FIGHTS FOR TRANSGENDER RIGHTS. “I’M GIVING THE WORLD A HUG,” SHE SAYS AT HER HOME IN MALIBU

BY JOHN NORRIS • PHOTOGRAPHED BY BRIAN BOWEN SMITH



"I decided I would never make a record with boundaries, label dates or anyone that was going to tell me I couldn't take time to emotionally digest something intense." Miley Cyrus photographed April 8 in Malibu on the property she shares with fiance Liam Hemsworth.



Cyrus in the Mustang Mach I she bought for Hemsworth. "I'm no Ryan Seacrest. I'm no Carson Daly — I don't have that kind of money. But I have to believe that if you're super successful, you reach a point where you go, 'I've got enough houses.'"



WELL ABOVE CALIFORNIA'S PACIFIC Coast Highway, just off a canyon road, sits a small house with a wooden porch painted in the colors of the Pride flag. The outside is decorated with frog planters, butterfly chairs, a hot-pink pig-shaped grill, sunflowers and daisies. This is Rainbow Land, the boho recording studio whose owner, Miley Cyrus, is on this sunny April afternoon sitting cross-legged in a swivel chair before a sound board, dressed way down with unruly long hair, cutoffs and a vintage tee that reads "Malibu" on the front.

Cyrus — who's about to play me 10 songs off a new album that promises to (yet again) transform one of the most inimitable, unpredictable careers in recent pop history — is somehow animated and serene at the same time. It's clear from the way her words tumble forth that she's breaking a monthslong self-imposed "media blackout" and eager to unpack

"I DON'T THINK PEOPLE ARE GOING TO LISTEN TO ME WHEN I'M SITTING THERE IN NIPPLE PASTIES, YOU KNOW?"

her latest thinking on everything from her alienation from hip-hop to engaging with Donald Trump's supporters.

"This is crazy," she says with her signature raspy-voiced charm, "but I haven't smoked weed in three weeks!" Cyrus — who's sitting across from a lighted wall plaque that reads "It's 4:20 Somewhere" — elaborates on why she decided to quit "for a second": "I like to surround myself with people that make me want to get better, more evolved, open. And I was noticing, it's not the people that are stoned. I want to be super clear and sharp, because I know exactly where I want to be."

Where is that, exactly? It is, among other things, on her leafy Malibu compound that includes Rainbow Land. Cyrus, 24, shares the property with seven dogs, two pigs, two miniature horses and one Australian: fiancé Liam Hemsworth, the actor with whom Cyrus reunited last year after a 2013 breakup. Hemsworth bought the property in 2014, but Cyrus moved in and has left her mark on it. (She also keeps a home with her mom, Tish, in Studio City.) In Malibu, when she's not making music or doing two hours of Ashtanga yoga daily, Cyrus says she likes nothing better than walking her dogs or grocery shopping, where she's generally unbothered. "I love talking to

people, and I approach them in a normal, 'Don't treat me different, 'cause I'm not' way. That's what started this evolution for me, getting out of my *Dead Petz* phase," she says, referring to her 2015 album, the tour for which featured her in a unicorn outfit with a strap-on phallus. "People stare at me anyway, but people stare at me a *lot* when I'm dressed as a fucking cat."

On May 11, fans and haters alike will get a dose of New Miley with "Malibu," the first single off an as-yet-untitled album coming later this year. It's a breezy love song about Hemsworth — gimmick-free pop-rock unlike anything she has recorded before, whether as Hannah Montana, the punky Disney princess who scored three Billboard 200 No. 1s in the '00s; or as herself, on 2013's daring *Bangerz* (another No. 1); or the straight-to-SoundCloud experiment *Miley Cyrus & Her Dead Petz*. When Cyrus sings, "I never would've believed you if three years ago you told me I'd be here writing this song," she could as easily be referring to her music as to her relationship.

While *Bangerz* and *Petz* bore the unmistakable stamps of their respective collaborators, Mike WiLL Made-It and Wayne Coyne of The Flaming Lips, the new album will be Cyrus' most DIY to date. She wrote the lyrics and melodies herself, and producer-writer Oren Yoel (who co-wrote the *Bangerz* track "Adore You," which hit No. 21 on the Billboard Hot 100) plays all

when she won the Democratic nomination, Clinton — launched #HopefulHippies, an initiative of her Happy Hippie youth-activism nonprofit that encourages people to "turn emotion into action." "I have to ask myself, 'How am I going to create real change?'" she says, "and not just fucking preach to the choir anymore." With the new album, Cyrus hopes to reach the other side of the aisle. "This record is a reflection of the fact that yes, I don't give a fuck, but right now is not a time to not give a fuck about people," she says. "I'm giving the world a hug and saying, 'Hey, look. We're good — I love you.' And I hope you can say you love me back."

Where exactly did you write "Malibu"?

On the way to *The Voice*. I drive myself everywhere, but that day I decided to Uber, and I was trying not to sing out loud because someone else was in the car.

People might call it sentimental.

They're going to talk about me if I come out of a restaurant with Liam. So why not put the power back in my relationship and say, "This is how I feel"?

After you guys broke up, you said something like, "I'm so immersed in work, I can't even think about it."

Yeah, but also 'cause I needed to change so much. And changing with someone

else *not* changing like that is too hard. Suddenly you're like, "I don't recognize you anymore." We had to refall for each other.

The new album is pretty singer-songwriter-y, no?

Yeah. But not granola. I don't listen to Ed Sheeran and John Mayer and stuff.

Did folk singer Melanie Safka [with whom Cyrus performed in 2015] influence you?

She did, and I grew up with her. But I also love that new Kendrick [Lamar] song ["Humble"]: "Show me somethin' natural like ass with some stretch marks." I love that because it's not "Come sit on my dick, suck on my cock." I can't listen to that anymore. That's what pushed me out of the hip-hop scene a little. It was too much "Lamborghini, got my Rolex, got a girl on my cock" — I am so not that.

I was torn on whether I was going to work with certain producers that I really like. But I feel if we're not on the same page politically ... My record is political, but the sound bite doesn't stop there. Because you can write something beautiful and you know E! News will ruin our lives and say, "This is a political record." Because then I'm the Dixie Chicks and I'm getting my

the instruments. Cyrus wrote one song for Hillary Clinton and another for women in the workplace, but overall, the album's less explicitly political than it is personal. That extends to the music, which adds an unprecedented dose of twang to a mix that includes quiet acoustic turns and epic pop. "This is Miley leaning into her roots more than I've ever heard," says her father, country singer and actor Billy Ray Cyrus, who tells a story of Waylon Jennings teaching a young Miley guitar chords at the kitchen table. "For her, this is honest." It's also a showcase for her voice, one of the most expressive in music. "My main concern isn't radio," says Cyrus, whose "Wrecking Ball" spent three weeks at No. 1 in 2013. "I truly don't even listen to it."

Cyrus was first inspired to reach beyond her circle of "outspoken liberals" and cultivate country fans and red-staters in 2016, when she began as a coach on NBC's stalwart talent competition *The Voice*. (She will rejoin for season 13 this fall.) "I like talking to people that don't agree with me, but I don't think I can do that in an aggressive way," says Cyrus. "I don't think those people are going to listen to me when I'm sitting there in nipple pasties, you know?"

After Trump was elected president, Cyrus — who first supported Bernie Sanders and,



"I called [my foundation] Happy Hippie — not 'Fight for Change,' nothing scary. Rather than making people feel defensive, I tried to get people to let their guard down."



"I'M A LITTLE BIT BOYISH. BUT I CAN ALSO BE SUPER FEMME AND DRESS AS A BUNNY RABBIT. THAT'S JUST ME."

album smashed in the streets, and that's not what I want. I want to talk to people in a compassionate, understanding way — which people aren't doing.

What appealed to you about *The Voice*?

I'm down for hanging with Blake [Shelton]. I actually want to take advantage of the fact that he's there, [because] his fans don't really take me seriously as a country artist. One, I haven't given them that music. But I've got a tattoo of Johnny Cash's autograph that he gave me when I was a little girl that says, "I'm in your corner." Dolly Parton is my fucking godmother. The fact that country music fans are scared of me, that hurts me. All the nipple-pastie shit, that's what I did because I felt it was part of my political movement, and that got me to where I am now. I'm evolving, and I surround myself with smart people that are evolved.

But we've seen the way that Madonna and Lady Gaga get asked, "Is this just another costume? Another phase?"

I think [Madonna and Gaga] are enlightened. I fucking hate it when people can't adjust. I used to [resist changing]. But I haven't smoked weed in three weeks, which is the longest I've ever [gone without it]. I'm not doing drugs, I'm not drinking, I'm completely clean right now! That was just something that I wanted to do.



"I love my family!" says Cyrus (far right). "My dad was standing beside me at the VMAs when I was wearing a thong. He was like, 'This is creepy!'" From left: mother Tish, brother Braison, sister Noah, father Billy Ray and sister Brandi Glenn Cyrus at the 2015 MTV Video Music Awards.

Is it hard to not smoke?

It's easy, dude. When I want something, it's fucking easy for me. But if anyone told me not to smoke, I would have not done it. It's because it was on my time. I know exactly where I am right now. I know what I want this record to be. And not in the sense of manipulation — wanting something from my fans or the audience, like some slimy thing — "How do I get attention?" I never thought about that. Dude, I was shocked that people gave a fuck about the [MTV Video Music Awards in 2013, when she performed with Robin Thicke] — the twerking, the teddy bear. It's a totally different time, and I don't think that would freak people out anymore.

Our perceptions of a lot of things are changing at lightning speed. Still, there's an audience that's maybe a little scared of you, those who might have a tendency to vilify the "other."

I was talking about this with my sister [Noah], who's 17, and she's doing music

right now. She basically grew up in L.A. She's never known anything different. She doesn't even know she's open-minded, it's the only kind of mind she has ever known. It's mind-boggling to me that there was even a controversy around me having black dancers. That became a thing, where people said I was taking advantage of black culture, and with Mike [WiLL Made-It] — what the fuck? That wasn't true. Those were the dancers I liked!

When I met Pharrell [Williams], before "Blurred Lines," before "Happy," people wouldn't take meetings with me because they said, "He hasn't had a hit in 10 years." They wanted to put me with the Dr. Lukes of the world, the Max Martins, and put me through the fucking assembly line, and I said, "No. This is someone who actually cares about me. This is someone I feel safe with." I got completely shut out, and I had to just trust myself. What feels right to me feels right to my fans, because they know some dude in a suit didn't tell me to do it. And by the way, I brought "Wrecking Ball" to Luke. No one put me in the room with Luke. I had done "Party in the U.S.A." with him, and that's just someone I thought could handle that sound. Did you ever get to come to a Bangerz show?

Yeah, I did.

I was crazy about making the tongue slide work. I was so embarrassed to be on the red carpet and so many of those fucking disgusting photographers would tell me to blow a kiss, and that's not me! I don't want to blow you a kiss. I didn't know what to do with my face, so I stuck my tongue out, and it became a rebellious, punk-rock thing.

The *Dead Petz* track "BB Talk," which calls out a man for his "baby talking," seems to reject a similar kind of gender standard.

I wish it would've gotten some attention. No one saw the video! It was a real rant. Dating a musician [like me] is probably the worst thing ever, because you always end up having your shit in songs. It's just inevitable. But I'm just that way. I'm a little bit boyish. But I can also be super femme and dress as a bunny rabbit. Who I'm with has nothing to do with sex — I'm super open, pansexual, that's just me.

Do you want your dudes to be dudes?

Not even. That really grosses me out. I always get in trouble for generalizing straight men, 'cause straight men can be my worst nightmare sometimes. And I'm with a straight dude. But he's always like, "Well, don't call me that!" I ask him sometimes, "Do you like being a boy?" And he's like, "I don't really think about it." And that's crazy to me, because I think about being a girl all the time. I'm always like, "It's weird that I'm a girl, because I just don't feel like a girl, and I don't feel like a boy. I just feel like nothing." So

A POP STAR IN FOUR ACTS

"Change is something that you can count on," says Cyrus, who has evolved in leaps and bounds



HANNAH MONTANA

SOUND Spunky guitar pop
SAMPLE LYRIC "He's lightning/Sparks are flyin'" ("He Could Be the One")
STATS The franchise produced three Billboard 200 No. 1s, with the 2006 self-titled first album moving 3.7 million copies in the United States, per Nielsen Music. "He Could Be the One" reached No. 10 on the Hot 100 in 2009.
MILEY SAYS "At 13, 14 years old, I had to sing 'Rockin' Around the Christmas Tree.' I realized I didn't want to make records like that again."



'BANGERZ' BAD GIRL

SOUND House-party hip-hop
SAMPLE LYRIC "I'm a Southern belle, crazier than hell" ("Do My Thang")
STATS The 2013 album was her second Billboard 200 No. 1 as herself, selling 1.1 million copies. "Wrecking Ball" held at No. 1 on the Hot 100 for three weeks that year.
MILEY SAYS "At the end of the show [on the Bangerz Tour], the doors open like *The Truman Show* because my life was like *The Truman Show*. I was riding off on a hot dog, because it's fucking fun."



'DEAD PETZ' WILD CHILD

SOUND Punk psychedelia
SAMPLE LYRIC "Yeah I smoke pot, yeah I love peace/But I don't give a fuck, I ain't no hippy" ("Dooo It!")
STATS Released on SoundCloud in 2015, before its streams were tallied, *Miley Cyrus & Her Dead Petz* didn't chart. "BB Talk" has 25.5 million YouTube views.
MILEY SAYS "In rock clubs, I'd come out with my unicorn dick, and they'd look at me funny. You could tell some people were like, 'I brought my niece!' Wrong show!"



'MALIBU' MILEY

SOUND Billy Ray describes it as "picturesque lyrics like Dolly's meets Roy Orbison meets The Beach Boys."
SAMPLE LYRIC "Here I am, next to you, the sky so blue, in Malibu" ("Malibu")
MILEY SAYS "This is like all my eras in one record: My 11-year-old self, my *Bangerz* self, my *Dead Petz* girl are all in here. The craziest thing I can do now is go on *Fallon* in jeans and a T-shirt. Not because I want to 'act normal,' but because that's really what I wear."



ROY HAYNES, 92

Drums

THEN AND NOW A master drummer with Lester Young and Miles Davis, Haynes played on Randy Weston's *Live at the Five Spot* — and, later, with Thelonious Monk, Stan Getz and John Coltrane. He has performed for the past decade with his Fountain of Youth Band and will play the DC Jazz Festival in June.

SIDEMAN STYLE "In 1959, I had come off playing for years with one of the greatest vocalists, Sarah Vaughan. I was just a regular jazz musician; I didn't try to deal with the political issues. I was thinking different then. I was buying a lot of new clothes, looking at myself to see what I got on."

RANDY WESTON, 91

Piano

THEN AND NOW By 1959, Weston was starting to incorporate African rhythms into modern jazz, and his album *Live at the Five Spot* brought together a group of greats including Roy Haynes. Weston now performs with his African Rhythms ensemble (at the Atlanta Jazz Festival May 27) and will receive the "Legends of Jazz" award from the National Jazz Museum in Harlem on June 14. He released *The African Nubian Suite* in January.

ULTIMATE IMPROV "1959 was my opportunity to record with a small group for United Artists, and I got to go with Coleman Hawkins at the Five Spot. The arrangements arrived the day of the live date, so there was no time to rehearse. But it was a fantastic recording. I'll never forget that date."

The Year Jazz Broke

America's original art form is officially turning 100, but it was 58 years ago that jazz made its most spectacular leap, as legends from Miles Davis to Charles Mingus converged in New York City amid a whirlwind of social upheaval and creative competition. Now, as the lions of the scene hit their 90s, they tell it like it really was back in 1959: "There was a militancy that there isn't now"

By Julian Sancton

*Photographed by
Ruven Afanador*



JIMMY HEATH, 90
Saxophone

THEN AND NOW Heath played in Miles Davis' band mainly between 1955 and 1959. He now performs with the Legendary Heath Brothers, the Jimmy Heath Big Band and the Dizzy Gillespie Big Band.

HOME FREE "1959 was good for me: I returned home from being imprisoned, I had a recording contract and I got a good gig with Miles. I had to learn to play in the modal fashion. Everyone who followed that new movement was able to tell a different story musically. It left you a lot of freedom in your improvisation."

JIMMY COBB, 88

Drums

THEN AND NOW The last surviving member of Miles Davis' *Kind of Blue* recording group, Cobb also played on Coltrane's *Coltrane Jazz* and *Giant Steps* in 1959.

He now leads three groups, including his Jimmy Cobb "So What" Band, celebrating *Kind of Blue* and Davis' music.

MILESTONE "Everybody was like brothers on the gigs. And in 1959 we made this very controversial Miles Davis record that got to be in history. He didn't really have to tell me what to do — all he'd say was, on slow tunes, 'Make it sound like it's floating; just like circles on the snare drum.' Not a whole lot of instructions. It wasn't rocket science."





1 From left: Weston, Heath, Haynes and Cobb photographed Feb. 28 at Minton's Playhouse in Harlem. Watch the five artists in this portfolio sharing their memories of 1959 at Billboard.com.
2 Davis (left) with Cobb circa 1960. **3** Heath at a recording session for trumpeter Freddie Hubbard's *Hub Cap* in 1961, at pioneering jazz audio engineer Rudy Van Gelder's New Jersey studios. **4** Ron Carter (left) and Weston circa 1960. **5** From left: Charles Mingus, Haynes, Thelonious Monk and Charlie Parker onstage in 1953 at the Open Door, a Greenwich Village club where Jack Kerouac frequently dropped in.

RR

RON CARTER, THE MOST-RECORDED JAZZ bassist of all time, never planned to play jazz music. But by the time the Rochester, N.Y., native graduated from the prestigious Eastman School of Music, in June 1959, his dream of becoming a classical cellist had been dashed. His skin, orchestra directors let him understand, was simply the wrong color. "Twice I was discouraged," says Carter, 79, one recent afternoon in his sunny, art-filled Upper West Side Manhattan apartment. "I was informed that the classical world wasn't prepared to have anyone who didn't look like Beethoven or Haydn

play their music." (Judging from the Glenn Gould CD case resting on his stereo, Carter's love of classical abides.) With a wife and young son to feed, Carter traded the cello for the double bass, and Beethoven and Haydn for Duke Ellington and Charlie Parker. He had been gigging around town on weekends to pay for school, but Rochester was no place for a 22-year-old jazz musician with any ambition. New York was the only city that mattered. "Was then, is now," he says.

Carter moved to the city during a particularly fertile period in jazz, when young players were blazing new paths and the old greats were still kicking. Yet even for Carter, who is among the youngest living musicians to have known that era, the memory of what could be jazz's greatest year, in what is certainly jazz's greatest city, is fast receding. His priority at the time, he said, was providing for his family, not taking mental notes for posterity. "That was 57 years ago, bud," he keeps telling me, sounding both irritated and apologetic.

Jazz officially turns 100 this year — an anniversary that comes with an asterisk. The genre emerged in New Orleans at the turn of the century out of the primordial soup of African, European and Caribbean music. But the first commercial recording properly labeled "jazz" was cut in New

ONSET STYLING BY DON SUZUKI & GROOMING BY MONALE EVERETT; AT EPIPHANY AGENCY; DAVIS: ROBERT W. KELLEY/THE LIFE PREMIUM COLLECTION/GETTY IMAGES; HEATH: MUSIC IMAGES/GETTY IMAGES; HAYNES: HEBB SWEET/THE LIFE IMAGES COLLECTION/GETTY IMAGES; MONK: BOB PEARL/GETTY IMAGES

“When it came over the radio that an officer beat Miles Davis, I went up there with my starter pistol. Today, I’d be asking to be killed.”

—SONNY ROLLINS

York in 1917 by the Original Dixieland Jazz Band, a group of white entertainers from the Crescent City who had appropriated the local sounds. The jazz Carter heard when he arrived in New York had little in common with the frenetic music of the teens and '20s, other than its core components: improvisation, blues and the elusive element of swing. By 1959, jazz had reached maturity. And thanks to successive innovations by the likes of Miles Davis, Charles Mingus, Dave Brubeck and John Coltrane, it was about to enter a wild new phase.

Carter had a front-row seat for what might be the most controversial club engagement in the history of jazz. On Nov. 17, 1959, an audacious saxophonist from Los Angeles named Ornette Coleman made his New York debut at the Five Spot, an East Village dive frequented by artists, beatniks and bohemians. His quartet's latest album, *The Shape of Jazz to Come*, released a few weeks earlier, had divided critics with its dissonant melodies and near total lack of harmonic structure. Nobody could be sure whether the cacophonous squawks emanating from Coleman's white plastic alto sax were the sounds of groundbreaking genius or the flailings of an unschooled provocateur. Grating, frenzied, yet at times oddly beautiful, it was as bold a statement as had ever been made in jazz, and the city's cultural avant-garde — from Jack Kerouac to James Baldwin to Robert Rauschenberg — poured through the Five Spot's swinging doors to hear it in person. There, in that cramped bar that smelled of sawdust, sour beer and cigarette smoke, they would witness the birth of free jazz.

In any other city, at any other time, Coleman might have been dismissed as a hack, or worse, ignored. But jazz still mattered then — both as popular entertainment and as an expression of roiling social change — and it mattered there. Such was the event's notoriety that the two-week stint turned into a 10-week “residency,” followed by a four-month stretch in 1960. The intelligentsia, for the most part, applauded Coleman's daring. New York Philharmonic conductor Leonard Bernstein leapt to his feet after a set and proclaimed the music “the best thing that has ever happened to jazz.” *The New Yorker* at first expressed sympathy for Coleman's “mortally wounded alto saxophone” but soon after published an admiring interview in which it compared him to Louis Armstrong and Charlie Parker.

Saxophonist Archie Shepp, then 22 and fresh off the train from Philadelphia, says, “When I first heard Ornette, I wasn't particularly impressed.” Yet something about the music kept him coming back every night, even though he couldn't afford the \$1.50 drink minimum. “Frequently they would kick me out,” Shepp, 79, says from his home outside Paris, where he spends part of the year with his French companion. “So I tried to hide among



Rollins in 1966 on the Williamsburg Bridge. He began practicing there in 1959.

the customers.” Shepp would go on to become one of free jazz's most fervent practitioners, and, later, a professor of African-American studies in the University of Massachusetts system.

Miles Davis and Charles Mingus, then the leading lights of New York's contemporary jazz scene, asked to sit in. Others were less forgiving of what they considered musical anarchy. Carter, who played opposite Coleman at the Five Spot most nights, alongside pianist Randy Weston and drummer Roy Haynes, says, “I didn't understand the definition of [free jazz] — I thought it wasn't free at all.” Tenor sax player George Coleman (no relation) concurs. “Nothing is free,” says Coleman, 82, when I meet him backstage at a National Endowment for the Arts (NEA) concert at Flushing Town Hall in Queens. “You've got to work for it.”

(That night, Coleman still works for it, sounding every bit as limber on his horn as when he ruled the jam-session circuit in the '50s and '60s.)

Drummer Max Roach, a veteran of the previous decade's bebop scene, had perhaps the most violent reaction: He found Ornette Coleman in the backstage kitchen between sets and punched him in the mouth — an especially devastating assault for a horn player.

SINGLING OUT ONE YEAR AS MORE significant than any other is inherently problematic, in jazz as in any cultural field. “I don't understand the fetishism over 1959,” says longtime *Village Voice* jazz critic Gary Giddins. “A great jazz year, but why greater than 1961 or 1938, or 1946, when you could hear Bird and Diz [Charlie Parker and Dizzy Gillespie], [Duke] Ellington, [Count] Basie and [Art] Tatum within a few blocks of each other? I think 1978 was an extraordinary year, but it hasn't been mythologized yet.”

What distinguished 1959, however, wasn't just the prevalence of great music but the way in which jazz reflected an adventurous spirit that cut across culture and science and politics, epitomized by John F. Kennedy's campaign slogan “A New Frontier.” “There was an embracing of the new and the young and the outside and the unusual,” says Fred Kaplan, a *Slate* national security columnist, jazz critic and author of *1959: The Year That Changed Everything*. “And part of this came about, I think, because of the inauguration of the space program. The Russians had put up the first rocket that reached escape velocity. [There was] nonstop coast-to-coast international air travel. It was a time of breakthroughs, of shattering barriers.” The interstate highways that Ron Carter took down from Rochester, or that trumpeter Lee Morgan took up from Philadelphia, had only just been paved.

The moment was ripe for a musical revolution, and Coleman's was one of several that took place in 1959. Each of them was associated with a landmark album that shook the foundations of jazz in a different way.

The Dave Brubeck Quartet's *Time Out*, released in December, broke free of the 4/4 time signature common to most jazz, indeed to most popular music. Inspired by rhythms he heard on a state department tour of Eastern Europe and Turkey, Brubeck wanted every track to be written in a different, nonstandard time signature. *Time Out* became the first jazz album to sell more than 1 million copies, thanks largely to the hit single “Take Five,” which made 5/4 time deceptively easy to snap one's fingers to.

Bassist and bandleader Charles Mingus transcended time itself with *Mingus Ah Um*, a postmodern tour de force. Rooted in bebop, it



RON CARTER, 80
Bass

Photographed by
Martin Schoeller
on March 3 at Carter's
home in New York.

THEN AND NOW Carter played regularly with Weston and Haynes at the Five Spot, and he just celebrated his 80th birthday with a week of performances at the Blue Note. He will release a new album with his trio in October and plays a Birdland residency that month as well (Oct. 3-21, with his big band, quartet and trio).

DIVING IN "As soon as I graduated from the Eastman School of Music in 1959, I came to New York. Ornette [Coleman] said he was playing 'free' music, but I didn't understand what the freedom was; to this day I don't. I was just trying to find my way, working with Randy Weston and trying to learn these wonderful tunes he wrote, trying to figure out, 'How do I play with these guys? How do I get better at this?'"

drew from swing, gospel, R&B, Latin music and early New Orleans jazz, but also featured sonic experimentations that made Ornette Coleman seem positively old-fashioned. Time sped up and slowed down and turned on a dime. In that sense, the album was an extension of Mingus' mercurial personality, capable as he was of both tyrannical rage — which he was known to take out on his band, audience members or even his own long-suffering bass — and uncommon tenderness.

"He was miserable physically," says saxophonist John Handy, 84, the band's last surviving member. Speaking from his home in Oakland, Calif., Handy remembers the *Ah Um* session as having been a disaster. "He had ulcers, and that would throw him into these fits. He was a nut, he was crazy, he was unstable in many ways." Even more problematic for Handy was Mingus' reluctance to explain the music he wanted them to play. "We all could have played better," says Handy, who was featured on the album's most famous track, "Goodbye Pork Pie Hat," despite not knowing the chords. "We didn't know what the hell was going on, so you did what you could."

At the time, Handy feared the record would be an embarrassment. Today, he says, "I'm very grateful — it helped my career a lot." (Handy subsequently earned two Grammy nominations for his compositions.) *Mingus Ah Um* proved that jazz didn't have to progress in a straight line but could loop back on itself and advance in quantum leaps. It suggested a new path, even if Mingus was the only one who could walk it.

Miles Davis' moody masterpiece *Kind of Blue* would be a solid argument for the primacy of 1959 even if no other album of note had come out that year. Like *Time Out* and *Mingus Ah Um*, it was recorded at Columbia's 30th Street Studio, a retrofitted Presbyterian church that was the site of legendary recordings in jazz, classical and rock. When they arrived in the studio on March 2, Davis' sidemen on the gig — including John Coltrane on tenor sax, Cannonball Adderley on alto and Paul Chambers on bass — had little idea what they were going to play, let alone that they were about to record the best-selling album in jazz history. They knew only that Davis and pianist Bill Evans planned to build the album around the concept of modality, which did away with traditional chord changes and instead required musicians to improvise on a given scale (just the white keys on a keyboard, for instance). The result, soulful and searching, is the sound of pure discovery.

"You've got great musicians on it, so anything [Miles] asked them to do, they could do," says the session's last living participant, 88-year-old drummer Jimmy Cobb, who wears an NEA baseball cap at the town hall concert in Queens. "Something was going on that he had in his head,

and they was hearing it. So there wasn't a lot of [sheet] music or nothing."

Wayne Shorter, a legend at 83, replaced Coltrane on tenor in Davis' sextet a few years later. Speaking from his home in Los Angeles, he remembers how abstract Davis' musical direction could get. When, in conversation, "he'd hear something unusual out of someone's mouth you wouldn't expect, Miles would say, 'Why don't you play that?'" says Shorter, imitating Davis' rasp.

Kind of Blue unlocked a new dimension in jazz, and modality became the dominant idiom of the avant-garde. "That had a great effect because those who could follow that new movement were

Spot around 1959. "Coltrane would descend from the stage after a set with [Thelonious] Monk, go immediately into the kitchen and play through the intermission and come back and keep on playing."

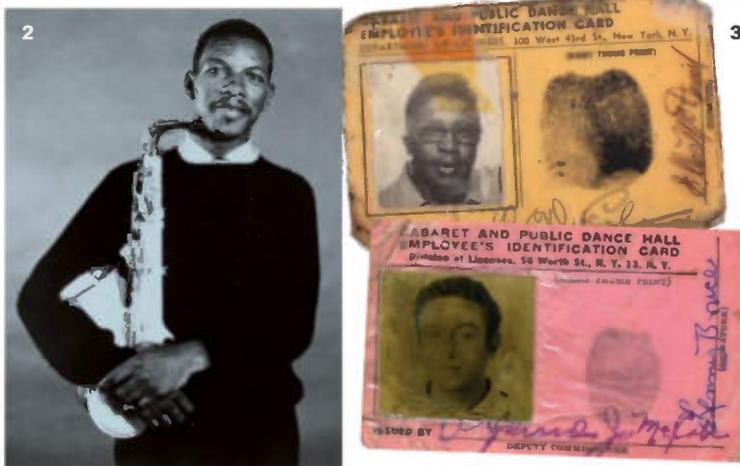
One night during Coltrane's Five Spot engagement, Shepp stayed until the club let out at 4 a.m. and introduced himself. "I asked him if he could help me with my instrument," says Shepp. "He invited me to come by the next day." Coltrane had a reputation for going home and practicing even after the gig was over, often falling asleep with his horn. Shepp was so excited for his lesson that he showed up at Coltrane's apartment, on 103rd Street and Amsterdam Avenue, at 10 the following morning. "His wife at the time, Naima, said, 'John isn't up. You'll have to wait for him.'" So Shepp took a seat.

"At about one o'clock, he got up," recalls Shepp. "His saxophone was on the sofa. He went straight to it and began to play. You might say he was playing 'Giant Steps,' which would become the title track of Coltrane's debut album on Atlantic, recorded in May 1959.

Giant Steps was in some ways the antithesis of *Kind of Blue*: a technical triumph in which Coltrane soared through intricate chord changes at breakneck tempos with an unrelenting momentum—all while making coherent and original musical statements. Even his pianist on the date, Tommy Flanagan, struggled to keep up. *Giant Steps* set a new benchmark for virtuosity and harmonic complexity, a manned probe into jazz's exosphere.

Around the same time, 28-year-old saxophonist Sonny Rollins felt he had hit a wall. Though he had already achieved considerable recognition, he decided to quit performing so he could perfect his tone, his fingering and his ideas. "I was not where I wanted to be," says Rollins, who maintains that he still hasn't gotten to that point despite being universally recognized as one of the greatest jazz musicians of all time. "I wasn't able to live up to my reputation. I needed to get away from the music scene."

He, too, had managed to get clean a few years earlier and was seeking a new musical direction. He had even practiced with Ornette Coleman on the shores of the Pacific Ocean. But now he simply needed a place to woodshed, since his neighbors on Grand Street would soon lose their patience. He found one by chance while walking along the Williamsburg Bridge toward Brooklyn. "I had a spot. Trains couldn't see me and cars couldn't see me," Rollins reminisces from his home in Woodstock, N.Y., to which he recently moved. "Boats below me were coming by, and I'd blow foghorn blasts and the guy would answer me." Since his wife could cover the rent with her job in the physics department at New York University, Rollins spent 12 hours a day for months on end in his nook on the bridge, playing for himself and the East River. "It was heaven," he says.



1 Saxophonist Lester Young (center) onstage at the Five Spot around 1958. Young lived across the street from Birdland and would often invite younger musicians to his home. 2 Ornette Coleman circa 1959. 3 Bo Diddley's and Lenny Bruce's cabaret cards, licenses required of anyone working in a place serving alcohol.

able to tell a different story," says saxophonist Jimmy Heath. (Heath, headlining the NEA concert in Queens, blows out candles for his 90th birthday onstage.) For the tenor man, who in 1959 was released from prison after serving a sentence for narcotics possession, telling a different story was more than just a matter of music.

INDIVIDUAL SOLOISTS WERE SEARCHING for new sounds as well. Since kicking a heroin habit that had gotten him fired from band after band, Coltrane pursued musical enlightenment with born-again fervor. Now sober, he studied music theory like it was scripture and practiced his horn fanatically. Archie Shepp remembers seeing him at the Five

“Coltrane would descend from the stage after a set with Thelonious Monk, play through the intermission and come back and keep on playing.”

—ARCHIE SHEPP

On the balmy evening of Aug. 25, 1959, Rollins heard news that caused him to break his self-imposed exile from the jazz world: Miles Davis had been brutally beaten by a policeman outside Birdland, on 52nd Street and Broadway. Davis was playing at the club and had come outside to get some air. The cop told him to keep moving, and when Davis responded that his name was on the door, the cop clubbed him several times on the head, spilling blood on Davis' khaki suit.

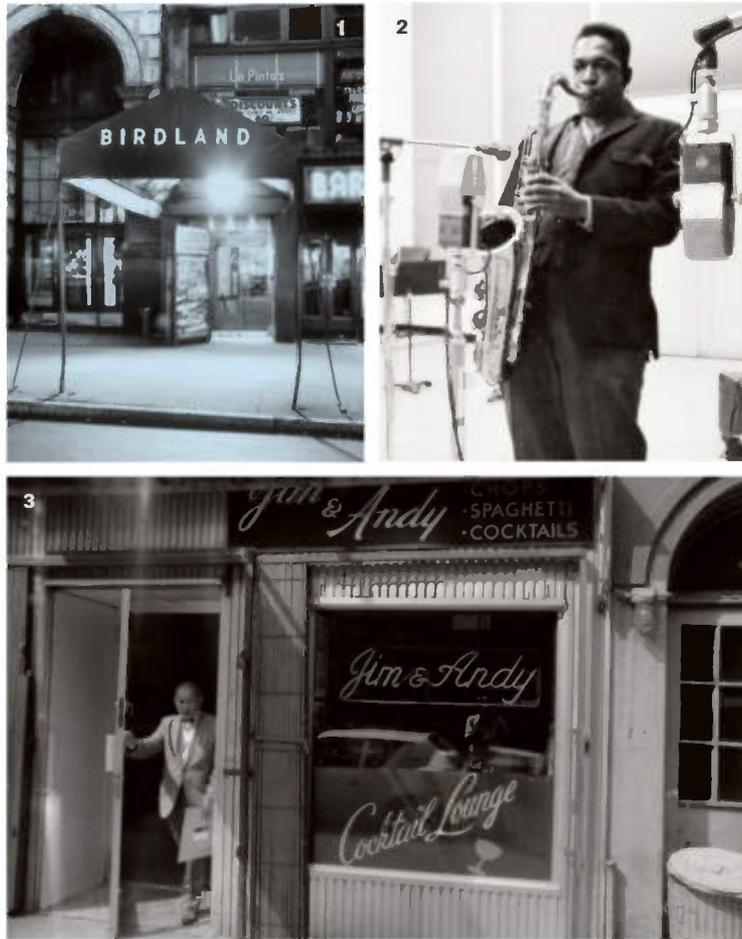
“When it came over the radio that this happened, I went up there with my starter pistol,” says Rollins, who had frequently performed with Davis. “To do something like that today, I’d be asking to be killed.” By the time he arrived uptown, the scene had cleared. He doesn’t know what he would have done had that not been the case — especially since he was a pacifist and his gun fired only blanks. “I wanted to fight next to Miles.”

Racial discrimination was not as codified in New York as it was in Southern states at that time — clubs weren’t segregated and there were a number of mixed bands — but it took insidious forms. Police exerted control on musicians by requiring cabaret cards for anyone who worked at an establishment that served alcohol, a system that existed only in New York and made life difficult for jazz’s black practitioners. A prior arrest was sufficient grounds to deny the permit, which could and did ruin careers.

The police were especially suspicious of jazz. “Some cops, notably in the Village, are unhappy when a room begins to attract Negro-white couples,” the late jazz critic Nat Hentoff wrote in *Dissent* around that time. “When Charlie Mingus played in one club, he drew quite a number of mixed couples, and the local constabulary told the owner not to book him again. ‘That guy encourages miscegenation.’”

Political unrest in 1959 lent jazz the kind of urgency that rock’n’roll would enjoy 10 years later. “There was a militancy that there isn’t now in jazz,” says impresario George Wein, who founded the Newport Jazz Festival in 1954. “Miles, Mingus, Roach, they were fighting 24 hours a day.”

Music was one way to fight. The creepy-cool “Fables of Faubus” on *Mingus Ah Um*, for example, was meant as a condemnation of Orval Faubus, the Arkansas governor who famously opposed integration at a Little Rock high school in 1957. But the fight also extended to the unbowed way musicians comported themselves. “The mission that we had with jazz was also social change,” says Wayne Shorter, who arrived in New York soon after he was discharged from the Army, in early 1959, and quickly landed a job with Art Blakey’s Jazz Messengers. “Art used to say, ‘When you walk into a restaurant, you walk in with confidence — don’t ever shortchange yourself. Think of yourself as being onstage all the



1 Birdland in 1956. 2 Coltrane and his tenor saxophone at a session in the early '60s for the seminal jazz label Impulse! Records. 3 Harry Lim, who ran the jazz label Keynote Recordings during its 1940s heyday, exits Jim & Andy's on 48th Street circa 1970. The bar was a popular hangout for musicians in the '50s and '60s.

time,” says Shorter. The idea, Blakey explained, was to make people turn and say, “Who the hell is that?” Those were likely the words on New Yorkers’ lips when Shorter and his fellow Jazz Messenger and roommate, trumpeter Lee Morgan, would cruise up Sixth Avenue in Morgan’s convertible blue Triumph.

LIKE LOUIS ARMSTRONG, JAZZ WAS born in New Orleans, migrated to Chicago in the '20s, then settled in New York for good in the early '40s. By 1959, New York had no real competition as a jazz city. The West Coast produced great players, and there were plenty of recording studios in Hollywood. But a musician didn’t really know his worth until he tested it in the Big Apple.

Shortly after arriving in New York — his wife had secured an apartment in Harlem — Ron Carter found work accompanying Randy Weston. On Mondays, when the band had the night off, Carter would head to jam sessions at clubs like Brankers or Birdland or Count Basie’s. These sessions were a professional requirement for anyone trying to establish his reputation. “The guys needed to hear you play before they invite you to their gigs,” says Carter. “You had to play better than [the other] guys.”

Clubs proliferated across the boroughs after the war, but the epicenter of jazz in New York was Midtown Manhattan. Players of all generations would convene at Jim & Andy’s bar on West 48th Street, either to find work or to hoist a few between studio sessions. Another gathering spot was the Brill Building on Broadway, where the Local 802 Musicians Union had its offices. “The musicians would be all out in the street, on the sidewalk,” says Rollins. “There was a great feeling of brotherhood.”

Birdland hosted the biggest names in the country, from Duke Ellington to Dizzy Gillespie to Miles Davis. For Rollins, though, the real entertainment was on the street. “After Birdland closed at 4 a.m., people would pile out of the club. From one block to the next there’d be musicians talking. I remember the jazz saxophonist Eddie Harris, who I knew from Chicago, was there one night. After it closed, everybody was on the street talking [and] Eddie was in heaven, because there was no such thing in Chicago, no such thing in Detroit, Los Angeles — not like this.”

WHAT MADE 1959 SO great was that young trailblazers were playing and living in the same city as the men and women who invented jazz. And the old guard had a few lessons left to teach. “I’d go to Eubie Blake’s house,” says Weston, who lived in the same Brooklyn neighborhood as the ragtime pioneer. (Weston still calls the borough home.) “He used to tell me what would happen

in the 1890s piano battles.”

Even as the crowd bustled joyously outside Birdland, a remnant of another era was vanishing across the street. The great swing saxophonist Lester Young, who lived at the Alvin Hotel and could see Birdland’s blue awning from his window, regularly invited musicians up to see him. Rollins was one of them. “Lester was our god,” recalls Rollins. “It was considered a great privilege.” Young was only 49, but decades of alcoholism made him seem much older. He was frail, subsisting mostly on Gordon’s gin. “He looked like a person that wasn’t well,” remembers Rollins. Young died on March 15, 1959. Billie Holiday, his musical soulmate, followed three weeks later. Their deaths were reminders that no golden age lasts forever. ●

CONGRATULATIONS
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AND THE ENTIRE CASH MONEY RECORDS FAMILY ON YOUR
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‘Still Putting Up The Most Numbers’

Cash Money’s wild two decades of hits, capped by Drake, Lil Wayne and Nicki Minaj

BY DAN RYS

BRYAN “BIRDMAN” WILLIAMS is easy to find — if you know where to look. The 48-year-old co-founder and co-CEO of Cash Money Records established a hip-hop empire that has reigned for 20-plus years by sticking close to one place: the studio. “We live in there,” he says. “Just working, bro. Same shit, different day.”

Williams is only briefly distracted during this conversation in March by the controversy over a new track from rapper Rick Ross. On “Idols Turned Rivals,” Ross — who has collaborated with Cash Money stars Drake, Lil Wayne and Nicki Minaj — calls out Williams by name. He alludes to lawsuits over royalties. “Last request,” raps Ross, “can all producers please get paid?” “I don’t get caught up in that,” says

Williams dismissively, in his New Orleans drawl. “Numbers don’t lie, and that’s all I give a fuck about: numbers, and putting them up.”

One week later, his older brother and fellow Cash Money co-founder/co-CEO Ronald “Slim” Williams, 49, is reacting to a different set of numbers: Drake, whose “playlist” album *More Life* was released five days earlier by Cash Money/Young Money/Republic, is on pace to tally 384.8 million streams in one week, shattering a record Drake himself set the previous year with his album *Views*.

Such is life for the Williams brothers: down one week, up another, but always putting numbers on the board.

When Birdman and Slim launched Cash Money in New Orleans in the early 1990s, the city was wracked by “a lot of violence,

a lot of drugs, killing,” says Birdman. Adds Slim, “You had to be a survivor to last.”

The brothers would know: Their mother, affectionately known as Ms. Gladys, was shot and killed when they were toddlers; their younger brother Eldrick Russ, an aspiring rapper, was killed at age 20; and their father died before seeing his sons’ ambitions realized. Birdman admits to “being incarcerated a lot” growing up, including a 22-month sentence stemming from a drug possession charge.

That stint behind bars — as well as Russ’ death — led Birdman to change his life and launch Cash Money Records with Slim in 1991. They sold CDs out of the trunks of their cars, in housing projects around New Orleans and, later, throughout the South. The regional success of *Get It How U Live!*, the debut album by the Hot Boys (comprising Juvenile, B.G., Turk and a 15-year-old Lil Wayne), in 1997 sparked a bidding war among major labels.

Cash Money’s landmark distribution deal with Universal Music Group was signed in March 1998 for a reported \$30 million, with a \$3 million advance.

10.7M

Drake’s U.S. album sales, according to Nielsen Music

15.4B

Drake’s combined U.S. on-demand audio and video streams, according to Nielsen Music

Cash Money artists and executives together have driven the label’s success. From left: Lil Wayne, Drake, Birdman, Slim and Minaj.

WAYNE SCOTT: DUBELSON/WIREIMAGE; BIRDMAN: DAVID KOTIN/WIREIMAGE; SLIM: JEFFREY BLATER; MINAJ: KEVIN MAZUR/WIREIMAGE

In the two decades since, working with longtime attorney Vernon Brown, the Williams brothers have brought their hip-hop from the housing projects to the Billboard Hot 100.

When the Hot Boys broke up, Lil Wayne became the label's signature star. As a solo artist, he has charted nine top five albums on the Billboard 200, including the four-part *Carter* series, and achieved three No. 1s. He has sold 15.8 million albums in the United States, according to Nielsen Music, and in 2005 launched the Young Money Entertainment imprint.

Young Money ushered in Cash Money's third stage of success, led by Lil Wayne, Minaj and Drake. The latter two have sold a combined 14.3 million albums between them. "Sometimes I'm just blessed with that foresight and can see it a mile away," says Birdman about his current trio of chart-toppers. "And I saw stardom in all three of them from day one."

Cash Money today has a rising roster of new artists, including Young Greatness and Jacquees; a documentary, *Before Anythang*, that chronicles Birdman's early life, set for a May 12 release; and a new Minaj album due later this year. And despite the issues between Birdman and Lil Wayne — competing lawsuits over royalties and payments, and Lil Wayne's

insistence that Birdman has been withholding the release of *Tha Carter V* — Cash Money is still thriving, still putting up numbers.

"Every time they said we were down, we'd come back and show that we were different," says Slim of the label's durability over the past two decades. "We did things that no one else has done, and we did it our way."

Let's get to this right away: How are things with Lil Wayne now?

BIRDMAN *Carter V* coming out this year, man. Wayne my son, and it's just that simple. *Carter V* definitely coming out, though.

Tell me about the three-part documentary *Before Anythang*.

BIRDMAN It starts from the beginning of my life growing up in the homes, just being a lost kid up until I started in the music business and signed with Universal. That's part one, up until we get into the music business.



The Hot Boys and their backers in 1999, from left: Juvenile, B.G., Slim, Birdman, Turk (kneeling), producer Mannie Fresh and Lil Wayne.

What are some of your earliest music memories?

BIRDMAN My daddy had a barroom, so we heard music all day. Then my little brother, he rapped a lot; that was his thing, rapping. And it really made me want to fulfill his dream, because he got killed really young. And that's what made me get into music, period, after he got killed.

SLIM We used to go to record stores and buy music all the time. Tim Smooth — who passed, rest in peace — had a concert and we went and were amazed at the

CASH MONEY'S TOP 20 HOTTEST HITS

RANK	TITLE	ARTIST	LABEL	PEAK POSITION	PEAK DATE
1	"ONE DANCE"	Drake feat. Wizkid and Kyla	Young Money/Cash Money/Republic	No. 1 (18 weeks)	May 21, 2016
2	"HOTLINE BLING"	Drake	Young Money/Cash Money/Republic	No. 1 (11)	Nov. 14, 2015
3	"I'M ON ONE"	DJ Khaled feat. Drake, Rick Ross and Lil Wayne	We the Best/Young Money/Cash Money/Republic	No. 1 (11)	July 16, 2011
4	"HOLD ON, WE'RE GOING HOME"	Drake feat. Majid Jordan	Young Money/Cash Money/Republic	No. 1 (five)	Oct. 12, 2013
5	"LOLLIPOP"	Lil Wayne feat. Static Major	Cash Money/Universal Motown	No. 1 (six)	May 10, 2008
6	"BEST I EVER HAD"	Drake	Young Money/Cash Money/Universal Motown/UMRG	No. 1 (seven)	June 27, 2009
7	"SHE WILL"	Lil Wayne feat. Drake	Young Money/Cash Money/Republic	No. 1 (four)	Oct. 15, 2011
8	"MOMENT 4 LIFE"	Nicki Minaj feat. Drake	Young Money/Cash Money/Universal Motown/UMRG	No. 1 (five)	Feb. 26, 2011
9	"JUMPMAN"	Drake & Future	A-1/Freebandz/Young Money/Cash Money/Epic/Republic	No. 3	Jan. 30, 2016
10	"HEADLINES"	Drake	Young Money/Cash Money/Republic	No. 2	Oct. 8, 2011
11	"THE MOTTO"	Drake feat. Lil Wayne	Young Money/Cash Money/Republic	No. 1 (two)	Feb. 25, 2012
12	"SLOW MOTION"	Juvenile feat. Soulja Slim	Cash Money/UMRG	No. 2	July 17, 2004
13	"MRS. OFFICER"	Lil Wayne feat. Bobby Valentino and Kidd Kidd	Cash Money/Universal Motown/UMRG	No. 5	Oct. 4, 2008
14	"A MILLI"	Lil Wayne	Cash Money/Universal Motown/UMRG	No. 1 (one)	Aug. 23, 2008
15	"6 FOOT 7 FOOT"	Lil Wayne feat. Cory Gunz	Young Money/Cash Money/Republic	No. 2	Feb. 26, 2011
16	"HOW TO LOVE"	Lil Wayne	Young Money/Cash Money/Republic	No. 2	Oct. 1, 2011
17	"MAKE ME PROUD"	Drake feat. Nicki Minaj	Young Money/Cash Money/Republic	No. 1 (three)	Feb. 4, 2012
18	"ONLY"	Nicki Minaj feat. Drake, Lil Wayne and Chris Brown	Young Money/Cash Money/Republic	No. 1 (one)	Dec. 27, 2014
19	"STARTED FROM THE BOTTOM"	Drake	Young Money/Cash Money/Republic	No. 2	March 9, 2013
20	"BACK THAT THANG UP"	Juvenile feat. Mannie Fresh and Lil Wayne	Cash Money/Universal	No. 5	Sept. 18, 1999

This list is based on weekly performance on *Billboard's* Hot R&B/Hip-Hop Songs chart through the March 18 issue. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value. Due to changes in chart methodology through the years, eras are weighted differently to account for chart turnover rates over various periods.

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BIRDMAN SLIM



**20 YEARS
OF MONUMENTAL SUCCESS**

**WE
THE
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reaction of the people. We just wanted to get in the business.

How did you get the attention of the majors, including Universal?

SLIM Back in those days, you had to go to different distributors to sell your music. And we had a man, Robert Guillerman [of American Southwest Music Distribution], out of Texas, and he was selling us wholesale, and I sat down to talk to him and said, "Man, I got an idea, let's see what we can do — you be the only distributor and you pay us all that." Once I started doing that, it really started spreading.

What were those early negotiations with the majors like?

BIRDMAN Everybody was trying to take half my company and I wouldn't allow that. I felt like, "Why would I work this hard and give y'all half?" I wouldn't give nobody nothing but a distribution fee, and nobody would do the deal with us. Except Universal, Mel Lewinter and Doug Morris.

'THEY FOCUS ON GREAT ARTISTS'

Republic's Lipman brothers praise Cash Money's Williams brothers

Cash Money founders and brothers Bryan "Birdman" and Ronald "Slim" Williams have had a two-decades-long partnership with another pair of brothers: Monte and Avery Lipman, respectively the chairman/CEO and president/COO of Republic Records, which releases Cash Money recordings.



Avery (left) and Monte Lipman

The Williamses have "a great relationship" with the Lipmans and Universal Music Group chairman Lucian Grainge, says Birdman. "All the big heads over there."

The admiration is mutual, according to the Lipmans.

"When I first met Birdman and Slim, and you're talking more than 20 years ago, it was an incredibly competitive marketplace," says Monte. "Clearly,

from the part of the country they were from, they were surrounded by icons of our industry. To their credit, there was always a work ethic, a focus, a drive and determination to compete at the highest level."

Avery agrees. "There are a couple of things that are most impressive about Cash Money," he says. "The longevity of the label, of the brand. In our business, there are so many ways to get distracted and lose focus on what's important. They focus on great artists and great music. And guess what? It works. It's a great lesson."

Monte adds, "I always say that in this business, you can catch lightning in a bottle, or you can build a foundation on concrete and steel. And that is really what they did — they built a company to last."

—GAIL MITCHELL

SEDLMAYR & ASSOCIATES, P.C.
ATTORNEYS AT LAW

Theo Sedlmayr, Esq. and Sedlmayr & Associates
Would like to congratulate two of the greatest
talent finders ever to bless the rap game,
Bryan "Birdman" Williams
and
Ronald "Slim" Williams
on the 20th Anniversary of their
Cash Money Records

Baby and Slim,
Thanks for the 20 years
and still counting.
Yeah, you right!

Michael Reinert, Alan Friedman
and the team at Fox Rothschild LLP



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SLIM A few of [the majors] told us that our lyrics were too hard. Universal had what I was looking for, the marketing and everything. We know how to make great songs, we just needed people to market it and support the records. They had the machine.

How did the Universal deal change what you guys were able to do?

BIRDMAN It opened us up to a broader audience. And Jean Riggins [president of black music at Universal Records] sat me down and showed me how the system works. We were used to just dropping a new album every two weeks, and she took the time to teach me and show me how to sell millions of records. Once we learned how shit operates and how to set up records, it paid off for us.

SLIM Miss Jean Riggins really taught me a lot about the business end. She was like, “You’re not just doing this for New Orleans; you’ve got to educate the world about y’all’s style and y’all’s culture.” And she was like, “I’m going to make you a millionaire.”

When the Hot Boys broke up in 2003, Lil Wayne was the big breakout star.

BIRDMAN He just took that shit and ran with it.

SLIM We were kind of upset about the whole situation [with the Hot Boys breakup], but Doug Morris was like, “You know what, Slim? Welcome to the music industry.” He told me, “Don’t get involved with the gossip part of it.” I learned that from him.

Lil Wayne launched the Young Money imprint in 2005. How did that reinvigorate Cash Money?

BIRDMAN Cash Money had a run; it was a legacy and a brand. I wanted Wayne to do his thing and get Young Money younger talent. Let him guide and I’ll follow his lead. And Nicki came in to play, Drake came in to play, and it was just a perfect situation.

How have you kept up with the move to digital music?

BIRDMAN I learned a lot from Doug Morris and Mel Lewinter, man. They



Jacquees is a new addition to the label’s roster.

told me this shit [would change] way, way, way back before it even happened. I would be like, “Man, we selling records,” and they were like, “Shit about to change.” It did change.

Where do you see Cash Money in the next five to 10 years?

BIRDMAN Still putting up the most numbers, just steady peaking. Continuously growing, breaking new acts, being ahead of the game. Ain’t nothing going to change, it’s only going to get better. ●

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Among Cash Money’s most successful hits on the Hot R&B/Hip-Hop Songs chart were singles by (from top) Drake, DJ Khaled and Minaj.

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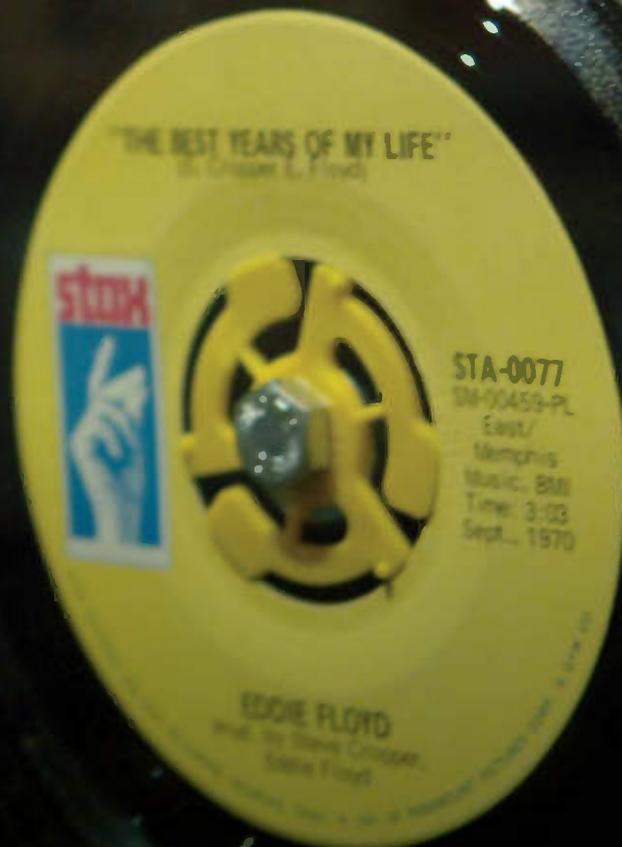
Congratulations to **David Porter**, Hall of Fame Songwriter, on the opening of

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Walking In Memphis: Inside Bluff City's Revival

After recent praise from Drake and Justin Timberlake, the city is leveraging its rich musical legacy to bolster a bold new renaissance

BY BOB MEHR

OVER THE PAST FEW years, Memphis has been lavished with high-profile praise from pop polymath Justin Timberlake (who grew up in nearby Millington), rapper Drake (who spent summers in town with his father, Dennis Graham) and Mark Ronson and Bruno Mars, who crafted much of their megahit "Uptown Funk!" there. More than just paying lip service to the city, the admiration has also bolstered a renaissance that initially was born out of practicality. Young, upwardly mobile Southerners, priced out by the boomtown costs of Nashville and inconvenienced by the sprawl of Atlanta, have been looking (and moving) to the Bluff City, as it's known, as an easy, affordable alternative. Others, from industry hubs like New York and Los Angeles, are discovering the city's charm and rich history. "It's a place where you can always feel the weight of the past," says Memphis Grammy chapter senior executive director Jon Hornyak. "That history is a draw."

Musicians in particular are pulled to the city's geographically central location (which is convenient as a touring base), low housing costs (median home value: \$80,000) and abundant recording facilities that include world-class studios like Phillips, Royal, Ardent and Electraphonic. "Memphis is still a cheap place to make art," says former Soul Coughing singer and solo artist Mike Doughty, who relocated there in 2015. And despite its visible development, Memphis has, so far, retained its singular character. "It's truly too weird to ever get gentrified," says Doughty. "That's what makes it so attractive to artists." *Billboard* walked through the new Memphis' best haunts.



STAY

1. THE GUEST HOUSE AT GRACELAND 3600 Elvis Presley Blvd.



Part of Elvis Presley Enterprises' redevelopment of the area surrounding Graceland, this new 450-room, \$92 million resort offers high-end hospitality with a royal twist. A hub of Elvis activity — home to symposiums, auctions and various other fan events — the Guest House will serve as the home base during the 40th-anniversary remembrance of Elvis' death in August.



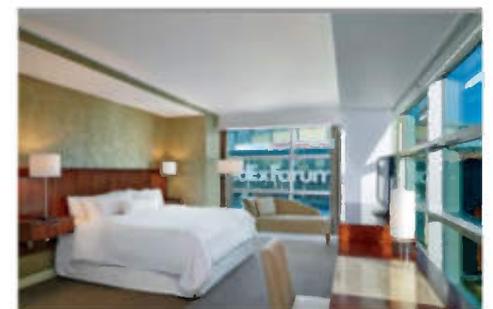
2. PEABODY HOTEL 149 Union Ave.



There's an old saying that the South begins in the lobby of the Peabody. That certainly feels true as you set foot

The Memphis skyline, anchored by the Cook Convention Center, where the 2017 Memphis Blues Awards will take place May 11.

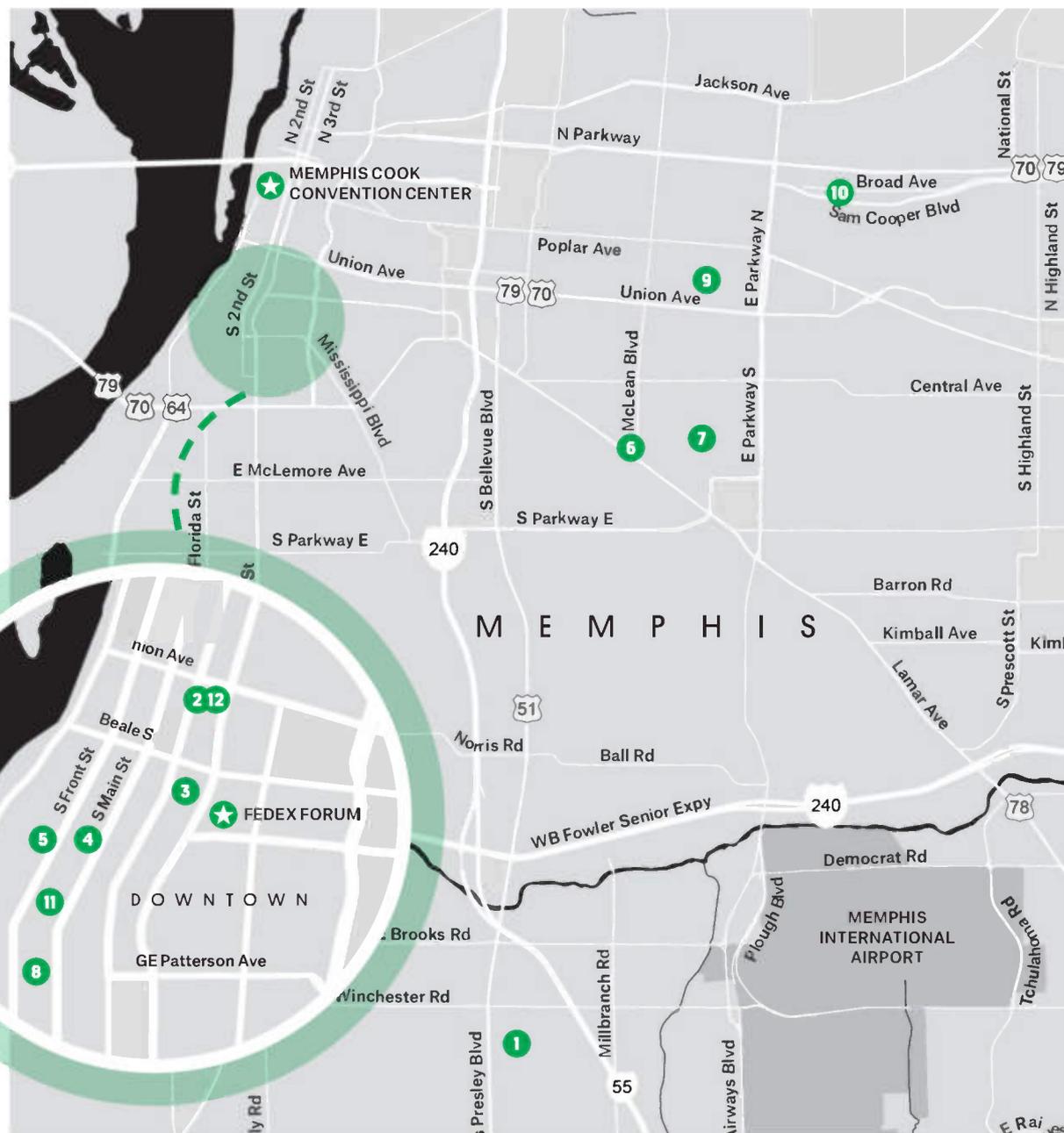
inside the grand dame of downtown Memphis, famed for its ornate first-floor bar, rooftop skyway and nearly 90-year tradition of the marching duck procession, which occurs daily at the lobby fountain. Its charms have made it a home away from home for multiple generations of traveling musicians, from Benny Goodman to the Sex Pistols' **John Lydon**. "I almost became a resident because I love it so much," says Lydon, a habitué for several decades. "I've forever felt like a family member there."



3. WESTIN HOTEL 170 Lt. George W. Lee Ave.

Located just off Beale Street, right across from the FedExForum arena and the Gibson guitar factory, the Westin, in the heart of downtown, offers 200-plus well-appointed rooms and a multitude of amenities (including the Bleu

MEMPHIS: GETTY IMAGES; PRESLEY: NOBLE; GRACELAND: COURTESY OF THE PEABODY HOTEL; LYDON: COURTESY OF THE WESTIN HOTEL; SKYLINE: COURTESY OF THE WESTIN HOTEL



Restaurant & Lounge). But the real draw for music lovers? The hotel's fringe benefit program that lets guests borrow a variety of Gibson guitars to play during their stay.

EAT

4. CATHERINE & MARY'S 272 S. Main St.



The latest culinary enterprise from James Beard-nominated chefs Andrew Ticer and Michael Hudman (whose collection of local restaurants includes Andrew & Michael, Hog & Hominy and Porcellino's), Catherine & Mary's is an upscale Italian eatery inspired by the duo's grandmothers. The postmodern locale is housed on the first floor of the former Chisca Hotel, where pioneering DJ Dewey Phillips broadcast in the '50s, spinning the earliest rock'n'roll records and giving Elvis Presley his on-air debut.



5. GUS'S WORLD FAMOUS FRIED CHICKEN 310 S. Front St.

This Mason, Tenn.-based fowl emporium has begun to franchise (establishing outlets in Austin and Los Angeles), but there's nothing quite like experiencing its fried goodness at one of its main Bluff City locations, including the Front Street spot — a stone's throw from the Mississippi River — that has become a required stop for touring bands and artists recording in town.

6. PAYNE'S 1762 Lamar Ave.

Hidden away at the edge of South Memphis, tucked among a row of auto and tire shops, Payne's has become a hot barbecue destination for savvy travelers and locals since it opened in 1972. The family operation, led by matriarch Flora Payne, continues to tantalize with its famous Day-Glo-yellow slaw atop what's regarded by many as the best chopped pork sandwich in the world.

DRINK



7. BAR DKDC 964 S. Cooper St.



Situated in Midtown's thriving Cooper Young neighborhood, DKDC bills itself as a rum bar, specializing in exotic cocktails and a variety of South American street food. Late at night, DKDC's intimate confines become a place for local acts — including Zydeco songstress Marcella Simien, Stax Records-signed soul-blues band Southern Avenue and Mike Doughty's improv troupe Spooky Party — to try out new material.

8. EARNESTINE AND HAZEL'S 531 S. Main St.

A former pharmacy and brothel that's now a supposedly haunted blues club, this beloved South Main dive bar has become a cinematic city staple featured in films by Cameron Crowe and Wong Kar-wai. Renowned for its live music (the venue was a favorite of The White Stripes), signature "soul burger" and upstairs quarters that are a key stop on a local ghost tour, it offers character and characters in abundance.



9. LAFAYETTE'S MUSIC ROOM Overton Square, 2119 Madison Ave.

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Booker T. & The MG's at the Stax studio in Memphis in 1967.

KEEPERS OF THE FLAME

A look at the long-running local mainstays that helped foster Memphis' deep music-business roots

ARDENT STUDIOS

The home of cult pop band Big Star, Ardent cuts everything from hip-hop (Rick Ross) to indie rock (Deer Tick).

BEALE STREET

Dating back to W.C. Handy and the birth of the blues, Beale (through its Merchant's Association) remains a nightlife fixture, with highlights that include the renovated venue New Daisy and B.B. King's Blues Club.

GRAMMY MUSEUM (MISSISSIPPI)

Cleveland, Miss., an hour's drive from Memphis, is home to one of only two Grammy museums. The 27,000-square-foot facility celebrates acts born, raised or rooted in the region.

MADE IN MEMPHIS ENTERTAINMENT

Hall of Fame songwriter and Stax Records icon Dave Porter recently launched this full-scale studio, label and publishing enterprise to help nurture a new generation of local talent.

MEMPHIS BLUES FOUNDATION

The world's leading blues organization stages the annual International Blues Challenge and Blues Music Awards, and in 2015

opened the doors to the Blues Hall of Fame & Museum.

SAM PHILLIPS RECORDING SERVICE

Led by Phillips' granddaughter Halley and Grammy-winning producer Matt Ross-Spang, the analog-friendly studio has worked with Third Man Records and Sony/Legacy.

SELECT-O-HITS

Launched by Sam Phillips' brother Tom in 1960, the multimillion-dollar business has included a distribution division, several labels, an in-house studio and retail stores. The company, now in its sixth decade, is run by the Phillips' second and third generations.

SOULSVILLE FOUNDATION

Centered on the Stax Museum of American Soul Music, which celebrates the Memphis label (home to Otis Redding and Isaac Hayes), Soulsville carries on the Stax legacy through its music academy and charter school.

SUN STUDIO

The Sun Records storefront, where Million Dollar Quartet members Elvis Presley, Jerry Lee Lewis, Carl Perkins and Johnny Cash got their start, has become a mecca for rock'n'roll tourists. —B.M.



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THE TOP 5 MUSIC VENUES IN (AND AROUND) MEMPHIS

▶ **1. FedExForum**
Venue Capacity 20,000
Total Gross \$8,835,994
Total Attendance 121,344

▶ **2. Landers Center**
Venue Capacity 8,500
Total Gross \$2,758,690
Total Attendance 51,507

▶ **3. Mud Island Amphitheatre**
Venue Capacity 5,200
Total Gross \$654,723
Total Attendance 12,473

▶ **4. Orpheum Theatre**
Venue Capacity 2,377
Total Gross \$457,994
Total Attendance 8,466

▶ **5. Bluesville at Horseshoe**
Venue Capacity 1,375
Total Gross \$337,703
Total Attendance 10,059

Venue ranking based on reports to Billboard Boxscore for January 2016 through April 2017.

thriving entertainment center Overton Square, Lafayette's history dates back to the early '70s. Its original incarnation hosted rising acts (Billy Joel, Barry Manilow). A new version of the venue opened in 2014, focusing on food, drink and a seven-day-a-week live music schedule heavy on local blues and roots, with acts like The Joe Restivo 4 and John Paul Keith.

SHOP



10. CITY & STATE 2625 Broad Ave.

The Binghamton nabe was once a disused industrial stretch east of Midtown. But it has become one of Memphis' burgeoning commercial neighborhoods, with local breweries (Wiseacre), restaurants (Bounty) and galleries dotting its Broad Avenue thoroughfare. City & State sits in the center of it all, offering a barista-centric coffee bar, paired with American-made craft goods and regional artisans' ceramics, jewelry and textiles.

11. STOCK & BELLE 387 S. Main St.

One of the newer tenants in downtown's South Main arts district, Stock & Belle is a multipurpose retail complex that owners Eryka Smith and Chad West bill as "His. Hers. Home. Hair." The main showroom offers hip clothes, artwork and furnishings. It also boasts a coffee shop and gourmet market called 387 Pantry and an upstairs salon and barber.

12. LANSKY BROTHERS 149 Union Ave.



Hailed as the "Clothier to the King," Lansky Brothers has been in business since the '40s.

The store is most famous for dressing Elvis Presley, though it has also styled everyone from Count Basie to the Jonas Brothers with its often outré fashions. With a boutique location inside the Peabody Hotel and another store just off Beale, Lansky remains the go-to for music types. "Everything I wear at events comes from Lansky's," says Grammy-winning "Uptown Funk!" engineer (and store regular) Lawrence "Boo" Mitchell. "It's Memphis style personified." ●



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MADE IN MEMPHIS ENTERTAINMENT

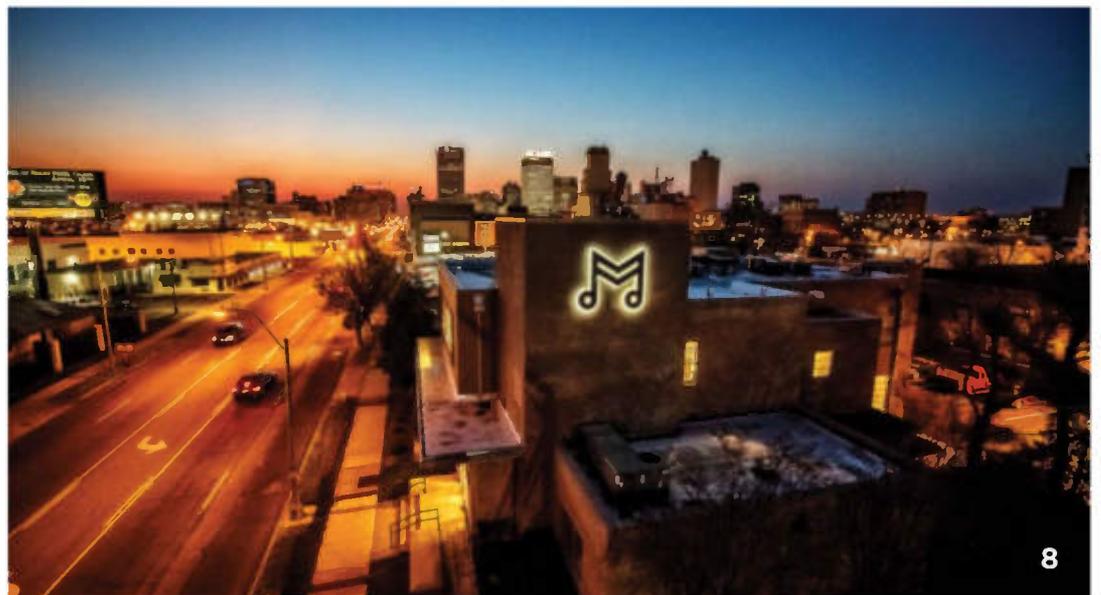
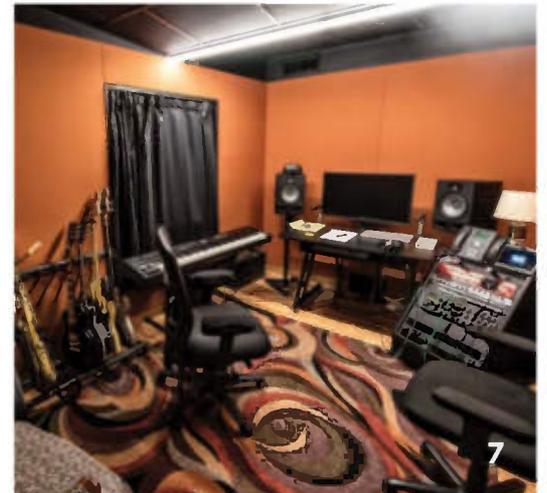
Made in Memphis Entertainment (MIME) has built three state of the art commercial recording rooms and three additional production suites for an in-house staff of songwriters, producers and artists. All of these rooms were designed by Michael Cronin Acoustic Construction. The gear selection and functional layout of our mixing room is based on the commissioned specifications of a Grammy award winning and globally respected mix engineer, Dave Pensado.

16,525
Square Feet
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Memphis, TN

Housed inside the MIME Headquarters are three recording studios, three production suites, two publishing companies, artist services and full service record label. The layout of the production & administrative space is exquisite.

The visionary behind the company, Hall of Fame songwriter and producer David Porter, has set a very clear strategic direction for the new venture. He is quoted as saying, "we are reviving the lost art of developing recording artists as compelling storytellers that are able to both paint word pictures with their lyrics and are also able to effectively enlist their audience to join them on an emotional journey." To this end the Made in Memphis Entertainment team works with artists to bring out their authentic voice through sound recordings, live performances and social media. We are not afraid to sign an unknown artist because we believe in our process and the quality of the music produced by our team.

Memphis music is known around the world for its signature features. The science of melodically, rhythmically and lyrically exploring the range of human emotions, in order to create emotionally connective music, is a core value proposition that we set out to commercially validate. The record label will feature unique artists delivering powerfully engaging music that from the first note will be recognizable as being "Made in Memphis".



1 The tracking room of MIME Studio C. 2 Porcelan, a feature artist on the initial artist roster. 3 The tracking room of MIME Studio A. 4 Artist Matthew Michael in a MIME Studios recording session. 5 One of five artist lounge areas in the MIME Studios. 6 The exterior glass veneer of the main conference room of the Made in Memphis Entertainment headquarters. 7 One of three production suites outfitted with state-of-the-art gear, used by songwriters signed to one of the Made in Memphis Entertainment publishing companies. 8 Ariel view of the MIME Studios, in the foreground, with the Memphis skyline in the background.

David Porter

MADE IN MEMPHIS ENTERTAINMENT

When you think about Memphis, you think about a signature sound that invokes a very specific response for a true lover of music. It says a lot when you are one of the most sampled songwriters in American history. He was one of the cornerstones of the legendary label, Stax Records.

David Porter's songs have been involved in more than 300 million units sold worldwide. Some of his most successful songs are: "Soul Man," "Hold On I'm Coming," "When Something is Wrong With My Baby," and "I Thank You," to name just a few. Porter also includes in his credits "Dream Lover" by Mariah Carey and "Getting Jiggy Wit It" by Will Smith and many others. In June 2005, Porter was inducted into the National Songwriters Hall of Fame and later listed by Rolling Stone Magazine as one of the 100 greatest songwriters of all time.

What would encourage you to launch a new label in the present economic climate for the music industry?

First of all, Made in Memphis Entertainment is more than just a label it is the engine of a social movement to revitalize an industry and a city that I love.

Could you elaborate on what you mean by a social movement?

Community revitalization begins with a sense of pride. There has been no greater unifying force in Memphis or greater era in its history than the 'Memphis Sound' of the '60s and '70s when Memphis was the epicenter of all things music. The talent remains, as does the passion for music, however, the generational divide has inhibited the transfer of the immutable principles perfected during the city's golden era. These principles are responsible for the extraordinary catalog value of the music, while the failure to pass on these principles is the primary reason the prominence of the local music industry has diminished. We are committed to bridging this divide by downloading these enduring principles into fertile minds that can incorporate the principles into youthful and contemporary music, while at the same time building a sustainable ecosystem to revitalize and undergird a vibrant music industry in Memphis.

So, this is all about Memphis?

Yes and no. Memphis is the birthplace of the most significant genres of music and it deserves to be relevant in today's marketplace. We recognize that we, like others, are trustees of a community's hope, stewards of a music legacy and catalysts of a renaissance in music innovation. This is global in scale but based in Memphis.

What does this all mean for the industry as a whole and artists in particular?

I am putting a line in the sand and challenging all of those creatives that have enjoyed a reasonable level of success in the music industry to take the time to help the next generation master their craft. Part of the reason the industry has lost its way is because not



1 Hall of Fame songwriter and Producer, David Porter, Made in Memphis Entertainment Chief Executive Officer. 2 The Made in Memphis Entertainment logo. 3 Tony D. Alexander, Made in Memphis Entertainment President and Managing Director. 4 Hamilton Hardin, Made in Memphis Entertainment Vice President of A&R.

enough of the contemporary music touches the audience the way music used to.

How will Made in Memphis Entertainment move the needle?

We at Made in Memphis Entertainment are focused on artist development, starting from the foundation which is the credibility that lives within the song. Choreography, styling and pyrotechnics can only do so much, at the end of the day it really is about the song; how well the songwriter uses subliminal seduction and the artist's ability to credibly sell the storyline.

Are you then just a production company?

Absolutely not! As I mentioned before, Made in Memphis Entertainment is an integrated entertainment company that has commercial recording studios, two publishing companies, a full service record label and artist services. Even though we know that the power of music resides in the impactfulness of the song, we provide all of the complements necessary to effectively develop an artist.

Can you give us any insight into your artist roster and when we will be able hear some of the music?

Our first artist is Porcelan, a star in waiting, and you will definitely be hearing from her soon. She is a soulful and unique artist. Along with her release, look for Matthew Michael, a 6'5" vocal powerhouse taking the industry by storm one lightning bolt at a time.

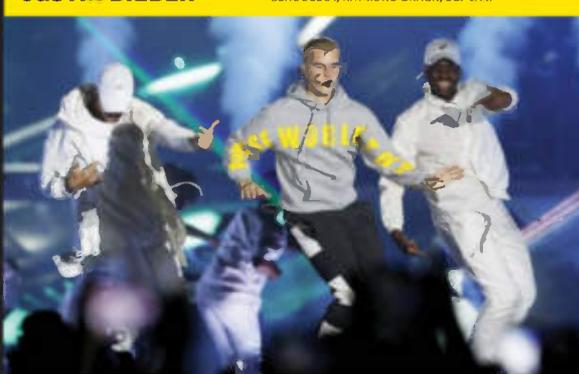
Billboard Artist 100

May 13
2017
billboard



NO. 1
KENDRICK LAMAR

The rapper rules the Artist 100 for a second consecutive week as his album *DAMN.* does the same on the Billboard 200 (see page 74).

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
6	1	1	#1 KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	119
2	2	2	ED SHEERAN	ATLANTIC/AG	1	142
4	4	3	BRUNO MARS	ATLANTIC/AG	1	136
3	5	4	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	148
1	6	5	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	74
9	9	6	THE WEEKND	XO/REPUBLIC	1	133
7	7	7	FUTURE	A-1/FREEBANDZ/EPIC	1	93
		RE-ENTRY	8 INCUBUS	ISLAND	8	2
19	10	9	SHAWN MENDES	ISLAND	1	116
27	16	10	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	147
						
10	11	11	RIHANNA	WESTBURY ROAD/ROC NATION	2	144
12	13	12	SAM HUNT	MCA NASHVILLE/UMGN	5	141
13	14	13	MIGOS	QUALITY CONTROL/300/AG	1	29
32	8	14	LADY GAGA	STREAMLINE/INTERSCOPE/IGA	1	48
16	12	15	ALESSIA CARA	EP/DEF JAM	12	86
		RE-ENTRY	16 BARRY MANILOW	STILETTO/VERVE/VLG	16	2
25	18	17	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	16	43

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
17	20	18	ADELE	XL/COLUMBIA	1	117
		RE-ENTRY	19 BRAD PAISLEY	ARISTA NASHVILLE/SMN	13	25
20	17	20	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	1	106
30	24	21	JAMES ARTHUR	COLUMBIA	21	17
14	15	22	MAROON 5	222/INTERSCOPE/IGA	1	148
26	22	23	JULIA MICHAELS	REPUBLIC	22	12
11	28	24	METALLICA	BLACKENED	2	98
23	26	25	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	8	109
29	53	26	BTS	BIG HIT ENTERTAINMENT/LOEN ENTERTAINMENT	16	29
15	21	27	KODAK BLACK	DOLLAZ N DEALZ	6	17
45	25	28	POST MALONE	REPUBLIC	20	44
40	32	29	IMAGINE DRAGONS	WIDINAKORNER/INTERSCOPE/IGA	2	116
						
	35	30	SELENA GOMEZ	INTERSCOPE/IGA	2	124
22	23	31	BIG SEAN	G.O.O.D./DEF JAM	2	90
36	30	32	KHALID	RIGHT HAND/RCA	28	8
		NEW	33 BLACKBEAR	BEARTRAP	33	1
39	38	34	BRETT YOUNG	BMLG	28	21

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 Mediabase and Billboard. See Charts Legend on billboard.com for complete rules and explanations. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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. RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. TRACK SALES AS MEASURED BY NIELSEN MUSIC. ALBUM SALES AS MEASURED BY NIELSEN MUSIC. CHARTS COMPILED BY NIELSEN MUSIC. © 2017, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
24	27	35	KATY PERRY	CAPITOL	6	142
5	19	36	HARRY STYLES	ERSKINE/COLUMBIA	5	4
31	29	37	COLDPLAY	PARLOPHONE/ATLANTIC/AG	4	100
NEW	38	38	SHERYL CROW	WYLIE SONGS/WARNER BROS.	38	1
90	42	39	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	2	79
33	36	40	FLORIDA GEORGIA LINE	BMLG	1	148
34	48	41	HALSEY	ASTRALWERKS	4	72
34	39	42	TRAVIS SCOTT	GRAND HUSTLE/EPIC	5	59
3	33	43	TAYLOR SWIFT	BIG MACHINE/BMLG	1	144
-	86	44	DADDY YANKEE	EL CARTEL/CAPITOL LATIN/UMLE	44	2
49	59	45	BEYONCE	PARKWOOD/COLUMBIA	2	146
-	31	46	BEE GEES	CAPITOL/UME	31	2
41	37	47	KYLE	INDIE-POP	37	14
28	41	48	ARIANA GRANDE	REPUBLIC	1	146
RE-ENTRY	49	49	CHARLIE PUTH	ARTIST PARTNERS GROUP/ATLANTIC/AG	10	100
-	45	50	LUIS FONSI	UNIVERSAL MUSIC LATINO/UMLE	45	4
44	40	51	RAE SREMMURD	EAR DRUMMER/INTERSCOPE/IGA	5	112
35	47	52	CLEAN BANDIT	ATLANTIC/AG	30	34
55	43	53	J. COLE	DREAMVILLE/ROC NATION	1	107
-	3	54	JOHN MAYER	COLUMBIA	3	6
42	44	55	JASON ALDEAN	MACON/BROKEN BOW/BBMG	1	139
50	56	56	JUSTIN TIMBERLAKE	RCA	5	102
62	34	57	ZEDD	INTERSCOPE/IGA	17	36
60	66	58	SIA	MONKEY PUZZLE/RCA	5	148
-	65	59	PRINCE	NPG	1	38
45	50	60	THOMAS RHETT	VALORY/BMLG	7	117
57	51	61	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	148
64	74	62	ZAYN	RCA	1	53
7	71	63	KYGO	ULTRA/RCA	44	11
56	64	64	CALVIN HARRIS	FLY EYE/COLUMBIA	9	109
67	54	65	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	148
70	75	66	MICHAEL JACKSON	MJJ/EPIC	25	116
76	70	67	CHILDISH GAMBINO	GLASSNOTE	7	35
58	57	68	CHRIS BROWN	RCA	1	142
48	46	69	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	147
81	68	70	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	68	8

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
52	55	71	JON PARDI	CAPITOL NASHVILLE/UMGN	28	28
7	49	72	LIL YACHTY	QUALITY CONTROL/MOTOWN/CAPITOL	49	36
86	85	73	DJ KHALED	WE THE BEST/EPIC	3	44
61	74	74	GUCCI MANE	GUWOP/ATLANTIC/AG	6	29
61	61	75	JOSH TURNER	MCA NASHVILLE/UMGN	21	7
69	69	76	DIERKS BENTLEY	CAPITOL NASHVILLE/UMGN	3	81
72	73	77	BRANTLEY GILBERT	VALORY/BMLG	3	54
RE-ENTRY	78	78	DAVID BOWIE	ISO/COLUMBIA	1	15
NEW	79	79	6LACK	LVNR/INTERSCOPE/IGA	79	1
85	67	80	LINKIN PARK	MACHINE SHOP/WARNER BROS.	49	19
RE-ENTRY	81	81	ZAC BROWN BAND	SOUTHERN GROUND/ELEKTRA/AG	1	105
47	84	82	MIRANDA LAMBERT	VANNER/RCA NASHVILLE/SMN	6	68
54	52	83	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/AG	3	75
8	58	84	PENTATONIX	RCA	1	40
51	63	85	MARIAN HILL	PHOTO FINISH/REPUBLIC	29	15
RE-ENTRY	86	86	MALUMA	SONY MUSIC LATIN	86	3
79	78	87	KELSEA BALLERINI	BLACK RIVER	44	52
-	80	88	KEHLANI	TSUNAMI MOB/ATLANTIC/AG	11	12
82	79	89	TRAIN	COLUMBIA	14	19
-	90	90	MACHINE GUN KELLY	EST19XX/BAD BOY/INTERSCOPE/IGA	11	21
-	81	91	AC/DC	COLUMBIA	6	26
84	94	92	SHAKIRA	SONY MUSIC LATIN/RCA	35	33
82	82	93	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.	4	106
RE-ENTRY	94	94	GORILLAZ	PARLOPHONE/WARNER BROS.	53	3
91	62	95	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	138
RE-ENTRY	96	96	LANA DEL REY	POLYDOR/INTERSCOPE/IGA	5	46
RE-ENTRY	97	97	NICKY JAM	LA INDUSTRIA/SONY MUSIC LATIN	38	10
89	91	98	JOHN LEGEND	COLUMBIA	15	102
RE-ENTRY	99	99	BON JOVI	CAPTAIN KID/ISLAND	1	5
-	83	100	QUAVO	QUALITY CONTROL/MOTOWN/CAPITOL	83	3



'Ain't' No Stopping Kygo, Gomez

Kygo (above, No. 63) and **Selena Gomez** (No. 30) each ascend the Billboard Artist 100 powered by their collaborative single "It Ain't Me," which reaches the top 10 of the Billboard Hot 100 (13-10). Following the April 24 premiere of its official video, the song bullets at No. 4 on Radio Songs (87 million in audience, up 12 percent, according to Nielsen Music) and pushes 17-9 on Digital Song Sales (43,000 sold, up 4 percent) and 34-21 on Streaming Songs (17.5 million U.S. streams, up 10 percent). Kygo celebrates his first Hot 100 top 10, and Gomez earns her seventh.



Meanwhile, **John Mayer** (No. 54 on the Artist 100) crosses over to new territory, making his first appearance on a *Billboard* country chart as "In the Blood" debuts on Country Airplay at No. 59. The song is from Mayer's album *The Search for Everything*, which ranks at No. 23 on the *Billboard* 200 (20,000 equivalent album units) after debuting at No. 3 (132,000) on the May 6 chart. "I thought the audience would dig it, and Mayer's name recognition led me to giving it a shot," says **Tim Roberts**, CBS Radio vp programming and program director of WYCD Detroit, which played the song five times in the week ending April 30. "Also, we have a feature called the 'Country Showdown,' and when we featured it against another song, it did very well. That was followed by requests." —Gary Trust

Billboard 200

May 13
2017
billboard

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS ON CHART
1	1	KENDRICK LAMAR	#1 7 WKS	TOP DAWG/AFTERMATH/INTERSCOPE/JGA	DAMN.	1	2
3	2	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	6	
4	3	ED SHEERAN	ATLANTIC/AG	Divide	1	8	
HOT SHOT DEBUT	4	INCUBUS	ISLAND	8	4	1	
7	5	BRUNO MARS	ATLANTIC/AG	24K Magic	2	23	
5	6	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	Memories...Do Not Open	1	3	
6	7	SOUNDTRACK	WALT DISNEY	Moana	2	23	
NEW	8	SOUNDTRACK	GUARDIANS OF THE GALAXY, VOL. 2: AWESOME MIX VOL. 2	MARVEL/HOLLYWOOD	8	1	
8	9	FUTURE	A-1/FREEBANDZ/EPIC	FUTURE	1	10	
14	10	THE WEEKND	XO/REPUBLIC	Starboy	1	22	
11	11	MIGOS	QUALITY CONTROL/300/AG	Culture	1	13	
NEW	12	BARRY MANILOW	This Is My Town: Songs Of New York	STILETTO/DECCA/VLG	12	1	
NEW	13	BRAD PAISLEY	ARISTA NASHVILLE/SMN	Love And War	13	1	
NEW	14	BLACK BEAR	BEAT TRAP	digital druglord	14	1	
25	15	GG VARIOUS ARTISTS	Dance Latin #1 Hits 20: Los Exitos del Momento	UNIVERSAL MUSIC/LATINO/UMLE	15	4	
13	16	KODAK BLACK	DOLLAZ N DEALZ/ATLANTIC/AG	Painting Pictures	3	4	
15	17	POST MALONE	REPUBLIC	Stoney	6	20	
16	18	KHALID	RIGHT HAND/RCA	American Teen	9	8	
10	19	SOUNDTRACK	The Fate Of The Furious: The Album	UNIVERSAL STUDIOS/ARTIST PARTNERS GROUP/ATLANTIC/AG	10	2	
12	20	PLAYBOI CARTI	AWGE/INTERSCOPE/JGA	Playboi Carti	12	2	
100	21	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	83	
NEW	22	SHERYL CROW	WYLLIE SONGS/WARNER BROS.	Be Myself	22	1	
2	23	JOHN MAYER	COLUMBIA	The Search For Everything	2	2	
100	24	BIG SEAN	G.O.C.D./DEF JAM	I Decided.	1	12	
6	25	SOUNDTRACK	WALT DISNEY	Beauty And The Beast (2017)	3	7	
17	26	SOUNDTRACK	V.I.L.A. 40/DREAMWORKS/RCA	Trolls	3	31	
20	27	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	52	
21	28	FUTURE	A-1/FREEBANDZ/EPIC	HNRXX	1	9	
24	29	TRAVIS SCOTT	GRAND Hustle/EPIC	Birds In The Trap Sing McKnight	1	34	
NEW	30	VARIOUS ARTISTS	RCA	The RCA-List, Vol 5	30	1	
26	31	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	4	51	
32	32	RIHANNA	WESTBURY ROAD/ROC NATION	ANTI	1	66	
23	33	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	Blurryface	1	102	
100	34	6LACK	LVNR/INTERSCOPE/JGA	FREE 6LACK	34	19	
27	35	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/JGA	good kid, m.A.A.d city	2	235	
100	36	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	Traveller	1	85	
28	37	J. COLE	DREAMVILLE/ROC NATION	4 Your Eyez Only	1	20	
34	38	CHANCE THE RAPPER	CHANCE THE RAPPER	Coloring Book	8	50	
32	39	SOUNDTRACK	UNIVERSAL STUDIOS/ILLUMINATION/REPUBLIC	Sing	8	20	
31	40	RICK ROSS	MAYBACH/EPIC	Rather You Than Me	3	6	
NEW	41	BEE GEES	CAPITOL/UMLE	Timeless: The All-Time Greatest Hits	41	1	
36	42	FLORIDA GEORGIA LINE	BMG	Dig Your Roots	2	35	
22	43	JOEY BADA\$\$	PRO ERA/CINEMATIC	All-Amerikkkan Bada\$\$	5	3	
54	44	SHAWN MENDES	ISLAND	Illuminate	1	31	
42	45	BRETT YOUNG	BMG	Brett Young	18	11	
100	46	RAE SREMMURD	EAR DRUMMER/INTERSCOPE/JGA	SremmLife 2	4	37	
41	47	JAMES ARTHUR	COLUMBIA	Back From The Edge	39	25	
40	48	ADELE	XL/COLUMBIA	25	1	75	
46	49	CHILDISH GAMBINO	MCDJG/ASSNOTE	Awaken, My Love!	5	21	
50	50	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	Collage (EP)	6	25	

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS ON CHART
45	51	SOUNDTRACK	DC/ATLAS/WATERTOWER/ATLANTIC/AG	Suicide Squad: The Album	1	38	
49	52	SOUNDTRACK	SUMMIT/INTERSCOPE/JGA	La La Land	2	20	
30	53	PENTATONIX	REA	PTX Vol. IV: Classics (EP)	4	3	
112	54	PRINCE	NPG/WARNER BROS.	4Ever	33	23	
40	55	SAM HUNT	MCA NASHVILLE/UMGN	Montevallo	3	131	
39	56	TREY SONGZ	ATLANTIC/AG	Tremaine The Album	3	5	
63	57	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	Lil Uzi Vert Vs. The World	37	48	
58	58	THE WEEKND	XO/REPUBLIC	Beauty Behind The Madness	1	87	
35	59	PANIC! AT THE DISCO	DEAD & FUELED BY RAMEN/AG	Death Of A Bachelor	1	67	
134	60	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	1	92	
47	61	ARIANA GRANDE	REPUBLIC	Dangerous Woman	2	49	
59	62	J. COLE	DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	125	
51	63	ZARA LARSSON	RECORD COMPANY TEN/EPIC	So Good	26	6	
60	64	VARIOUS ARTISTS	EPIC	Epic Lit (Version 3)	38	9	
56	65	ED SHEERAN	ATLANTIC/AG	X	1	149	
66	66	BRYSON TILLER	TRAPSOUL/RCA	TRAPSOUL	8	83	
82	67	NAV	XO/REPUBLIC	NAV	24	9	
NEW	68	KIM WALKER-SMITH	JESUS CULTURE/SPARROW/CAPITOL CMG	On My Side	68	1	
53	69	MIRANDA LAMBERT	VANNER/RCA NASHVILLE/SMN	The Weight Of These Wings	3	23	
52	70	THOMAS RHETT	VALOR/BMG	Tangled Up	6	83	
73	71	BEYONCE	PARKWOOD/COLUMBIA	Lemonade	1	53	
70	72	KANYE WEST	G.O.G.D./DEF JAM	The Life Of Pablo	1	55	
50	73	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/JGA	To Pimp A Butterfly	1	105	
76	74	SOUNDTRACK	UNIVERSAL STUDIOS/REPUBLIC	Fifty Shades Darker	1	11	
43	75	METALLICA	BLACKENED	Hardwired...To Self-Destruct	1	23	
78	76	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	217	
67	77	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND/UMLE	Legend: The Best Of...	5	467	
114	78	TOM PETTY AND THE HEARTBREAKERS	MCA/UMLE	Greatest Hits	5	220	
NEW	79	RAY DAVIES	LEGACY	Americana	79	1	
55	80	LADY GAGA	STREAMLINE/INTERSCOPE/JGA	Joanne	1	27	
75	81	EMINEM	WEB/AFTERMATH/INTERSCOPE/UMLE	The Eminem Show	1	317	
72	82	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Purpose	1	76	
69	83	BRANTLEY GILBERT	VALOR/BMG	The Devil Dont Sleep	2	13	
77	84	JASON ALDEAN	MACON/BROKEN BOW/BMG	They Don't Know	1	33	
89	85	METALLICA	BLACKENED/WARNER BROS.	Metallica	1	428	
65	86	JON PARDI	CAPITOL NASHVILLE/UMGN	California Sunrise	11	43	
86	87	PNB ROCK	EMPIRE RECORDINGS/ATLANTIC/AG	GTTM: Goin Thru The Motions	28	15	
80	88	KEHLANI	TSUNAMI MOB/ATLANTIC/AG	SweetSexySavage	3	13	
81	89	TEE GRIZZLEY	300/AG	My Moment	44	3	
83	90	ZI SAVAGE & METRO BOOMIN	SLAUGHTER GANG	Savage Mode	23	41	
64	91	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	Vessel	21	141	
92	92	KEVIN GATES	BREADWINNERS ASSOCIATION/ATLANTIC/AG	Islah	2	65	
101	93	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	1	116	
NEW	94	THE BLACK ANGELS	PARTISAN/KNITTING FACTORY	Death Song	94	1	
74	95	HALSEY	ASTRALwerks	Badlands	2	87	
113	96	LORD HURON	IAMSOUND	Strange Trails	23	5	
68	97	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	Kill The Lights	1	90	
105	98	FUTURE	A-1/FREEBANDZ/EPIC	DS2	1	93	
79	99	MERCYME	FAIR TRADE/PLG	Lifer	10	4	
93	100	BRUNO MARS	ELEKTRA/AG	Doo-Wops & Hooligans	3	321	



Galaxy Vol. 2 Beams In

The *Guardians of the Galaxy Vol. 2: Awesome Mix Vol. 2* soundtrack beams in at No. 8 on the Billboard 200 with 34,000 equivalent album units earned in the week ending April 27 (nearly all from traditional album sales). It follows the first *Guardians* film's chart-topping soundtrack.

The new various-artists release — almost entirely comprising tunes from the 1970s — was released as a commercially available digital album on April 21. (Of its 14 tracks, just one — **The Sneepers** "Guardians Inferno," featuring **David Hasselhoff** — is a newly recorded tune.) A physical CD release followed April 28, and its sales will have an impact on the May 20 tally. The *Guardians of the Galaxy Vol. 2* film opened in the United States on May 5.

The *Guardians of the Galaxy: Awesome Mix Vol. 1* soundtrack reached No. 1 in 2014 and became the first chart-topping soundtrack where the whole album contained previously released songs. All of its tunes were released between the late 1960s and late 1970s, and most were hits on the Billboard Hot 100.

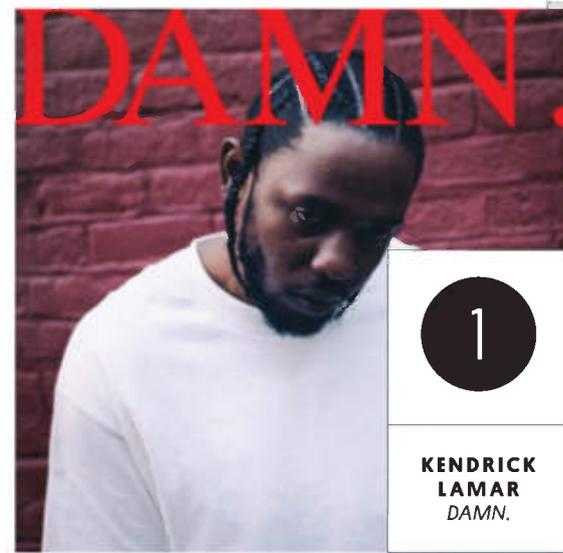
The set finished 2014 as the year's No. 5 biggest-selling album in the United States and the top-selling soundtrack, with 898,000 copies sold, according to Nielsen Music that year. In total, the set has shifted 1.8 million copies through April 27. —Keith Caulfield

The Billboard 200 chart ranks the most popular 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 albums).

SALES DATA COMPILED BY NIELSEN MUSIC

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
99	101	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	184
108	102	2PAC	AMARU/DEATH ROW/INTERSCOPE/UMG	Greatest Hits	3	188
124	103	FRANK OCEAN	BOYS DON'T CRY	Blonde	1	36
RE	104	BON JOVI	ISLAND/UMG	Greatest Hits: The Ultimate Collection	5	74
94	105	GUCCI MANE	GUWOP/ATLANTIC/AG	The Return Of East Atlanta Santa	16	19
85	106	YFN LUCCI	LUCY/THINK IT'S A GAME	Long Live Nut	27	4
98	107	SIA	MONKEY PUZZLE/RCA	This Is Acting	4	65
44	108	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW 61	5	13
103	109	QUEEN	HOLLYWOOD	Greatest Hits	11	268
107	110	EMINEM	SHAD/WAFER/INTERSCOPE/IGA	Curtain Call: The Hits	1	338
106	111	JOURNEY	COLUMBIA/LEGACY	Journey's Greatest Hits	10	458
156	112	FLEETWOOD MAC	WARNER BROS./RHINO	Rumours	1	220
116	113	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	The Perfect LUV Tape	55	37
117	114	CREEDENCE CLEARWATER REVMAL	FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	312
91	115	JON BELLION	VISIONARY/CAPITOL	The Human Condition	5	40
NEW	116	TAYLOR RAY HOLBROOK	TAYLORRAY/MADE	Backroads (EP)	116	1
115	117	THE LUMINEERS	DUALTONE	Cleopatra	1	55
62	118	MICHAEL JACKSON	EPIC/LEGACY	The Essential Michael Jackson	46	195
96	119	LADY GAGA	STREAMLINE/WOLFLIVE/CHERRYTREE/INTERSCOPE/IGA	The Fame	2	184
104	120	ALESSIA CARA	EP/DEF JAM	Know-It-All	9	76
126	121	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	Kane Brown	10	21
99	122	A BOOGIE WIT DA HOODIE	HIGHBRIDGE THE LABEL/AG	Artist	70	29
142	123	LANA DEL REY	POLYDOR/INTERSCOPE/IGA	Born To Die	2	273
105	124	G-EAZY	G-EAZY/RVC/BPG/RCA	When It's Dark Out	5	73
100	125	MELANIE MARTINEZ	ATLANTIC/AG	Cry Baby	6	89
111	126	DIERKS BENTLEY	CAPITOL NASHVILLE/UMGN	Black	2	46
121	127	ZAC BROWN BAND	ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	116
61	128	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	If I'm Honest	3	49
95	129	VARIOUS ARTISTS	ATLANTIC/AG	This Is A Challenge	93	18
RE	130	LYNYRD SKYNYRD	MCA/UMG	All Time Greatest Hits	56	6
RE	131	DAVID BOWIE	ISO/COLUMBIA	No Plan (EP)	131	2
110	132	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	Hero	5	47
RE	133	GUNS N' ROSES	GEFFEN/UMG	Appetite For Destruction	1	173
120	134	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	Reloaded: 20 #1 Hits	5	79
88	135	MARIAN HILL	PHOTO FINISH/REPUBLIC	Act One	42	15
136	136	ADELE	XL/COLUMBIA	21	1	323
135	137	SAM SMITH	CAPITOL	In The Lonely Hour	2	150
141	138	IMAGINE DRAGONS	KID WAKEDREAM/INTERSCOPE/IGA	Night Visions	2	239
109	139	LAUREN DAIGLE	CENTRICITY/CAPITOL CMG	How Can It Be	28	103
135	140	NIRVANA	SUB POP/DCC/GEFFEN/UMG	Nevermind	1	359
129	141	FATHER JOHN MISTY	SUB POP	Pure Comedy	10	3
128	142	COLE SWINDELL	WARNER BROS. NASHVILLE/WMN	You Should Be Here	6	49
145	143	BRUNO MARS	ATLANTIC/AG	Unorthodox Jukebox	1	169
138	144	BILLY JOEL	COLUMBIA/LEGACY	The Essential Billy Joel	15	93
157	145	DRAKE & FUTURE	A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	What A Time To Be Alive	1	83
NEW	146	RICARDO ARJONA	METAMORFOSIS/SONY MUSIC/LATIN	Circo Soledad	146	1
118	147	KELSEA BALLERINI	BLACK RIVER	The First Time	31	93
144	148	AC/DC	COLUMBIA/LEGACY	Back In Black	4	285
RE	149	ELTON JOHN	ROCKET/ISLAND/UMG	Greatest Hits	1	106
RE	150	MICHAEL JACKSON	EPIC/LEGACY	Thriller	1	293

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
152	151	RED HOT CHILI PEPPERS	WARNER BROS.	Greatest Hits	18	127
123	152	LITTLE BIG TOWN	CAPITOL NASHVILLE/UMGN	The Breaker	4	9
166	153	THE BEATLES	APPLE/CAPITOL/UMG	Abbey Road	1	213
147	154	FETTY WAP	RGF/300/AG	Fetty Wap	1	82
143	155	FLORIDA GEORGIA LINE	BMLG	Here's To The Good Times	4	220
158	156	THE BEATLES	APPLE/CAPITOL/UMG	1	1	270
151	157	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You (EP)	151	6
133	158	JOSH TURNER	MCA NASHVILLE/UMGN	Deep South	18	7
146	159	ERIC CHURCH	EMI NASHVILLE/UMGN	Mr. Misunderstood	2	77
RE	160	NICKY JAM	LA INDUSTRIAS/SONY MUSIC/LATIN	Fenix	28	13
181	161	THE WEEKND	XO/REPUBLIC	Trilogy	4	163
90	162	JOHNNY CASH	COLUMBIA NASHVILLE/LEGACY/AMERICAN/ISLAND/UMG	The Legend Of Johnny Cash	5	258
178	163	CHARLIE PUTH	ARTIST PARTNERS GROUP/ATLANTIC/AG	Nine Track Mind	6	63
154	164	MIKE WILL MADE-IT	EAR DRUMMER/INTERSCOPE/IGA	Ransom 2	24	5
RE	165	BLINK-182	GEFFEN/UMG	Greatest Hits	6	43
174	166	BEYONCE	PARKWOOD/COLUMBIA	Beyonce	1	170
150	167	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	Crash My Party	1	189
170	168	HOZIER	RUBYWORKS/COLUMBIA	Hozier	2	129
125	169	REBA MCENTIRE Sing It Now: Songs Of Faith & Hope	ROCK N' ROLL/SONY/RED/LEGACY	4	12	
RE	170	SIMON & GARFUNKEL	Simon And Garfunkel's Greatest Hits	5	149	
183	171	ORIGINAL BROADWAY CAST RECORDING	AUTUMN SMILE BROADWAY LIMITED LIABILITY/ATLANTIC/AG	Dear Evan Hansen	8	7
168	172	SHAWN MENDES	ISLAND	Handwritten	1	106
161	173	THE NOTORIOUS B.I.G.	BAD BOY/RHINO	Greatest Hits	1	78
176	174	EMINEM	WEB/SHAD/WAFER/INTERSCOPE/IGA	Recovery	1	276
RE	175	THE BEACH BOYS Fifty Big Ones: Greatest Hits	CAPITOL/UMG	95	4	
RE	176	FRANK OCEAN	DEF JAM	Channel Orange	2	55
NEW	177	COIN How Will You Know If You Never Try	STARTIME INT'L/COLUMBIA	177	1	
175	178	DJ SNAKE	DJ SNAKE/INTERSCOPE/IGA	Encore	8	38
130	179	LIL DICKY	CMSEN	Professional Rapper	7	48
200	180	THE 1975 I Like It When You Sleep, For You Are So Beautiful Yet So Unaware Of It	DIRTY HIT/INTERSCOPE/IGA	1	54	
102	181	JOEY FEK	FARMHOUSE/GATHER/CAPITOL CMG	If Not For You	50	3
177	182	ED SHEERAN	ELEKTRA/AG	+	5	209
188	183	BEYONCE	MUSIC WORLD/COLUMBIA	I Am...Sasha Fierce	1	152
185	184	EMINEM	WEB/SHAD/WAFER/INTERSCOPE/IGA	The Marshall Mathers LP 2	1	172
163	185	YOUNG DOLPH	PAPER ROUTE EMPIRE	Bulletproof	36	4
169	186	CARRIE UNDERWOOD	19ARISTA NASHVILLE/SMN	Greatest Hits: Decade #1	4	121
132	187	PANIC! AT THE DISCO	DECA/DANCE/FUELED BY RAMEN/AG	Too Weird To Live, Too Rare To Die!	2	107
187	188	FUTURE	A11/FREEBANDZ/EPIC	EVOL	1	60
127	189	LED ZEPPELIN	SWAN SONG/ATLANTIC/RHINO	Motherhip	7	220
186	190	RAE SREMMURD	EAR DRUMMER/INTERSCOPE/IGA	SremmLife	5	119
184	191	LINKIN PARK	WARNER BROS.	[Hybrid Theory]	2	165
197	192	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	The Pinkprint	2	118
RE	193	GORILLAZ	PARLOPHONE/RHINO	Demon Days	6	70
RE	194	J. COLE	ROC NATION/COLUMBIA	Born Sinner	1	101
RE	195	SUBLIME	GASOLINE ALLIANCE/MCA/GEFFEN/UMG	Sublime	13	145
RE	196	FIVE FINGER DEATH PUNCH	PROSPECT PARK	The Wrong Side Of Heaven...Volume 1	2	106
192	197	EAGLES	WARNER STRATEGIC MARKETING/RHINO	The Very Best Of The Eagles	3	189
162	198	TRAIN	CRUSH MUSIC/SUNKEN FOREST/COLUMBIA	A Girl A Bottle A Boat	8	13
RE	199	KANYE WEST	ROCA-FELLA/DEF JAM	Graduation	1	121
194	200	TAYLOR SWIFT	BIG MACHINE/BMLG	1989	1	129



1

KENDRICK LAMAR
DAMN.

Kendrick Lamar's *DAMN.* rules the Billboard 200 for a second week as the set earned 239,000 equivalent album units in the week ending April 27, according to Nielsen Music. That's a decline of 60 percent compared with its debut frame a week earlier of 603,000 units (the biggest week of 2017 for an album). Further, with another 89,000 copies sold, *DAMN.* is now the year's second-biggest-selling album (442,000), behind only Ed Sheeran's *(÷)* with 607,000.

—K.C.



22

SHERYL CROW
Be Myself

The new studio album (her 12th charting release) bows with 20,000 units (nearly all from traditional album sales). Crow's last set, 2013's *Feels Like Home*, launched at No. 7 with 36,000 in sales.



27

DRAKE
Views

Drake's *Views* spends a full year on the chart as it moves 20-27 in its 52nd week on the tally. The album (4.8 million units earned; 1.7 million albums sold) has yet to leave the top 30.

RSD '17 Yields Big Vinyl Sales

The 10th installment of Record Store Day (April 22) continued to drive major sales of music at independent retailers, according to Nielsen Music.

In the week ending April 27, vinyl album sales grew 213 percent to 547,000 sold (across all retailers, not just indies). That's the biggest non-Christmas-season week for vinyl albums since Nielsen began electronically tracking point-of-sale music purchases in 1991.

Further, indie retailers sold 75 percent of all vinyl albums in the tracking week (409,000 of 547,000). The annual indie-music retailer celebration offers a robust slate of exclusive and limited-edition vinyl albums and singles, generally found only at indie stores (and in limited quantities). Thus, it's no surprise to see big gains for the format at indie stores.

In the week ending April 27, indie retailers' overall album sales grew 1.4 percent compared with the week ending April 21, 2016 (reflecting last year's Record Store Day on April 16). Sales grew from 640,000 to 649,000. In terms of just vinyl album sales at indies, the format grew 3.8 percent — rising from 383,000 to 409,000.

On the Vinyl Albums chart, the top seller of the week was the EP *No Plan* by David Bowie, with 5,000 sold. *No Plan*'s vinyl release on April 21 was timed to capitalize on Record Store Day, but it wasn't exclusive to indie retailers. The top-selling RSD-exclusive vinyl set is at No. 2 on the list: the *Grateful Dead's PNE Garden Auditorium*, with 4,000 sold. —Keith Caulfield

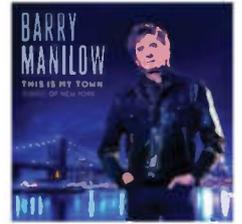


Album Sales

May 13
2017
billboard

TOP ALBUM SALES™					
Last Week	This Week	Artist	Certification	Title	Wks. On Chart
	1	#1 Kendrick Lamar	TOP DAWG/AFTERMATH/INTERSCOPE/JGA	DAMN.	2
HOT SHOT DEBUT	2	Incubus	ISLAND		8
NEW	3	SOUNDTRACK	Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2		1
NEW	4	Barry Manilow	STILETTO/DECCA/VLG	This Is My Town: Songs Of New York	1
NEW	5	Brad Paisley	ARISTA NASHVILLE/SMN	Love And War	1
	6	SOUNDTRACK	WALT DISNEY	Moana	22
	7	Ed Sheeran	ATLANTIC/AG	Divide	8
NEW	8	SHERYL CROW	WYLLIE SONGS/WARNER BROS.	Be Myself	1
	9	Bruno Mars	ATLANTIC/AG	24K Magic	22
	10	John Mayer	COLUMBIA	The Search For Everything	2
NEW	11	BLACKBEAR	BEATRAP	digital druglord	1
	12	SOUNDTRACK	WALT DISNEY	Beauty And The Beast (2017)	7
	13	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	Memories...Do Not Open	3
	14	THE WEEKND	XO/REPUBLIC	Starboy	21
	15	SOUNDTRACK	VILLA 40/DREAMWORKS/RCA	Trolls	30
	16	SOUNDTRACK	GUARDIANS OF THE GALAXY: AWESOME MIX VOL. 1		129
	17	Pentatonix	RCA	PTX Vol. IV: Classics (EP)	3
	18	Keith Urban	HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	50
	19	SOUNDTRACK	UNIVERSAL STUDIOS/ILLUMINATION/REPUBLIC	Sing	19
NEW	20	RAY DAVIES	LEGACY	Americana	1
	21	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	82
NEW	22	BEE GEES	CAPITOL/UME	Timeless: The All-Time Greatest Hits	1
	23	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	Traveller	85
NEW	24	KIM WALKER-SMITH	JESUS CULTURE/SPARROW/CAPITOL CMG	On My Side	1
	25	SOUNDTRACK	SUMMIT/INTERSCOPE/JGA	La La Land	19
NEW	26	THE BLACK ANGELS	PARTISAN/KNITTING FACTORY	Death Song	1
	27	Metallica	BLACKENED	Hardwired...To Self-Destruct	22
	28	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW 61	13
	29	Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	6
	30	Rick Ross	MAYBACH/EPIC	Rather You Than Me	6
	31	TOM PETTY AND THE HEARTBREAKERS	MCA/UME	Greatest Hits	200
RE	32	DAVID BOWIE	ISO/COLUMBIA	No Plan (EP)	2
	33	BEYONCÉ	PARKWOOD/COLUMBIA	Lemonade	52
NEW	34	Taylor Ray Holbrook	TAYLORRAYMADE	Backroads (EP)	1
	35	Metallica	BLACKENED/WARNER BROS.	Metallica	397
	36	SOUNDTRACK	UNIVERSAL STUDIOS/ARTIST PARTNERS GROUP/ATLANTIC/AG	The Fate Of The Furious: The Album	2
	37	MERCYME	FAIR TRADE/PLG	Lifer	4
	38	MIRANDA LAMBERT	WARNER/RCA NASHVILLE/SMN	The Weight Of These Wings	21
	39	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	Blurryface	101
	40	J. Cole	DREAMVILLE/ROC-A-FELLA	4 Your Eyez Only	19
NEW	41	RICARDO ARJONA	METAMORFOSIS/SONY MUSIC LATIN	Circo Soledad	1
	42	ADELE	XL/COLUMBIA	25	74
	43	FATHER JOHN MISTY	SUB POP	Pure Comedy	3
	44	JOEY FEEK	PARMHOUSE/GAITHER/CAPITOL CMG	If Not For You	3
	45	SHAWN MENDES	ISLAND	Illuminate	22
	46	BRETT YOUNG	BMG	Brett Young	11
	47	REBA MCENTIRE	ROCKIN' R/NASH COON/BMG	Sing It Now: Songs Of Faith & Hope	12
	48	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/JGA	good kid, m.A.A.d city	122
RE	49	6LACK	LVNR/INTERSCOPE/JGA	FREE 6LACK	2
	50	JOEY BADA\$\$	PROPERA/CINEMATIC	All-Amerikkkan Bada\$\$	3

HEATSEKERS ALBUMS™					
Last Week	This Week	Artist	Certification	Title	Wks. On Chart
NEW	1	#1 Taylor Ray Holbrook	TAYLORRAYMADE	Backroads (EP)	1
NEW	2	COIN	STARTIME INT'L/COLUMBIA	How Will You Know If You Never Try	1
NEW	3	HAVE MERCY	HOPELESS	Make The Best Of It	1
NEW	4	ROBYN HITCHCOCK	YEP-ROK	Robyn Hitchcock	1
NEW	5	WHILE SHE SLEEPS	SIGNATURE ENTERTAINMENT	You Are We	1
NEW	6	WHY DON'T WE	BIESHINE	Something Different (EP)	1
NEW	7	AVERY* SUNSHINE	MO3 MEDIA	Twenty Sixty Four	1
	8	MO3	MO3 MEDIA	Gangsta Love, Part I	8
	9	MO3	MO3 MEDIA	4 Indictments	24
NEW	10	PJ MORTON	MORTON	Gumbo	1
NEW	11	PRESERVATION HALL JAZZ BAND	LEGACY	So It Is	1
NEW	12	OVERCOATS	ARIS & CRAFTS	Young	1
	13	ANTHEM LIGHTS	WAVY	Hymns	3
	14	LA'PORSHA RENAE	IS/MOTOWN/CAPITOL	Already All Ready	4
NEW	15	ANGALEENA PRESLEY	MINING LIGHT/THIRTY TIGERS	Wrangled	1
NEW	16	CZARFACE	SILVER AGE	First Weapon Drawn: A Narrated Adventure	1
NEW	17	MICHAEL CAVANAUGH	CAVANAUGH	The Way I Hear It	1
NEW	18	JASON EADY	OLD GIMTAR/THIRTY TIGERS	Jason Eady	1
NEW	19	NORMAN BROWN	SHANACHIE	Let It Go	2
NEW	20	R.L. BURNSIDE	FAT POSSUM	Long Distance Call: Europe 1982	1
	21	RAG'N'BONE MAN	BEST LAD PLANS/COLUMBIA	Human	11
NEW	22	JELLY ROLL	JELLY ROLL	Addiction Kills	1
NEW	23	ATB	KONTOR/ARMADA	Next	1
NEW	24	NOTHING LEFT	FACE DOWN	Destroy And Rebuild (EP)	1
NEW	25	IU	FAVE ENTERTAINMENT/LOEN ENTERTAINMENT	Palette	1



Manilow Moves In

Barry Manilow achieves his 26th top 40-charting album on the Billboard 200 as *This Is My Town: Songs of New York* arrives at No. 12 with 29,000 equivalent album units earned in the week ending April 27. Nearly all of that sum was driven by traditional album sales.

A significant number of sales came from QVC, which hosted the singer in a TV special on April 12. The QVC edition of the album contains four live bonus tracks.

Manilow has been on a Billboard 200 hot streak since 2002, when his greatest-hits collection *Ultimate Manilow* debuted and peaked at No. 3 (Feb. 23, 2002), becoming his highest-charting set (and first top 10) since 1979's *One Voice* (No. 9).

Since 2002, Manilow has logged a dozen top 40 releases (including *Ultimate*). Further, he has notched at least one top 40 album in each decade from the '70s through the 2010s.

Elsewhere on the Billboard 200, Ray Davies scores his highest-charting solo album with *Americana*'s bow at No. 79. The set is his first solo release since 2008. He previously reached the list with *Working Man's Café* (No. 140, 2008) and *Other People's Lives* (No. 122, 2006). Fittingly, *Americana* also debuts at No. 3 on Americana/Folk Albums.

Davies' former band *The Kinks* of course clocked a bevy of albums on the Billboard 200. The group earned 33 charting sets between 1964 and 1993, including one top 10: 1966's *The Kinks Greatest Hits* (No. 9). —K.C.

VINYL ALBUMS™					
Last Week	This Week	Artist	Certification	Title	Wks. On Chart
NEW	1	#1 David Bowie	ISO/COLUMBIA	No Plan (EP)	1
NEW	2	GRATEFUL DEAD	PNE: Garden Auditorium, Vancouver, July 29, 1966		1
NEW	3	THE BLACK ANGELS	PARTISAN/KNITTING FACTORY	Death Song	1
NEW	4	THE DOORS	Live At The Matrix, San Francisco, CA, Mar. 7, 1967		1
NEW	5	JASON ISBELL & THE 400 UNIT	SOUTHEASTERN/THIRTY TIGERS	Live From Welcome To 1979 (EP)	1
NEW	6	THE CURE	FICTION/ELEKTRA/RHINO	Greatest Hits	1
NEW	7	STEVIE NICKS	MODERN/AT&T/COLUMBIA	Rarities: 1981-1983 (EP)	1
NEW	8	SANTANA	COLUMBIA/LEGACY	Woodstock: Saturday August 16, 1969	1
NEW	9	THE CURE	FICTION/ELEKTRA/RHINO	Acoustic Hits	1
NEW	10	RUSH	AN/HEM/UME	Cygnus X-1 (EP)	1
NEW	11	VARIOUS ARTISTS	SUN/VORG	Really Rock 'Em Right: Volume 4	1
NEW	12	DAVID BOWIE	JONES/TINTORETTO/PARLOPHONE/RHINO	Bowie: Cracked Actor (Live Los Angeles 74)	1
RE	13	VANGELIS	EAST WEST/ATLANTIC/RHINO	Blade Runner (Soundtrack)	2
NEW	14	FLEETWOOD MAC	WARNER BROS./RHINO	Alternate Mirage	1
NEW	15	DAVID BOWIE	JONES/TINTORETTO/PARLOPHONE/RHINO	BOWPROMO	1
	16	FATHER JOHN MISTY	SUB POP	Pure Comedy	3
NEW	17	DAVE MATTHEWS BAND	BAMA RAGS/RCA/LEGACY	Live At Red Rocks 8.15.95	1
NEW	18	DRIVE-BY TRUCKERS	ATO	Electric Lady Sessions (EP)	1
NEW	19	ELTON JOHN	MERCURY/UME	11-17-70	1
NEW	20	THE HEAD AND THE HEART	WARNER BROS.	Stinson Beach Sessions	1
	21	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/JGA	good kid, m.A.A.d city	34
NEW	22	SIA	MONKEY PUZZLE/RCA	Spotify Sessions (EP)	1
NEW	23	ALICE IN CHAINS	COLUMBIA/LEGACY	93 / 99 (EP)	1
NEW	24	THE CARS	ELEKTRA/RHINO	Live At The Agora, 1978	1
NEW	25	TOWNES VAN ZANDT	FAT POSSUM	Austin City Limits	1

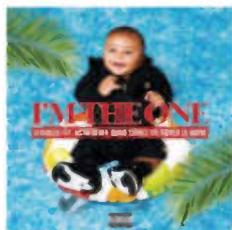
TOP ALBUM SALES: THE WEEK'S TOP-SELLING ALBUMS ACROSS ALL GENRES, RANKED BY SALES, DATA AS COMPILED BY NIELSEN MUSIC. HEATSEKERS ALBUMS: THE WEEK'S TOP-SELLING ALBUMS BY NEW OR DEVELOPING ACTS, DEFINED AS THOSE WHO HAVE NEVER APPEARED IN THE TOP 100 OF THE BILLBOARD 200 OR THE TOP 10 OF THE R&B/HIP-HOP ALBUMS, TOP COUNTRY ALBUMS, TOP LATIN ALBUMS, OR Gospel Albums. If an act reaches any of those levels, it and the act's subsequent releases are then ineligible to appear on Heatseekers Albums. Titles are ranked by sales data as compiled by Nielsen Music. VINYL ALBUMS: THE WEEK'S TOP-SELLING VINYL ALBUMS, RANKED BY SALES, DATA AS COMPILED BY NIELSEN MUSIC. See Charts Legend on billboard.com for complete rules and explanations. © 2017, Prometheus Global Media, LLC and Nielsen Music Inc. All rights reserved.

Khaled Is The One At No. 1

DJ Khaled storms to his first No. 1 on Billboard + Twitter Top Tracks with the appropriately titled "I'm the One," which features an all-star collaborator lineup of Justin Bieber, Quavo (of Migos), Chance the Rapper and Lil Wayne. "One" arrived April 28 alongside its music video, which has earned 42 million worldwide views on YouTube through May 2. As "One" knocks "Despacito" by Luis Fonsi and Daddy Yankee (also featuring Bieber) from the summit (down 1-2), Bieber replaces himself at No. 1 for a second time. He first did so when "Sorry" bumped "Love Yourself" atop the list dated Jan. 30, 2016.

Meanwhile, singer SZA arrives at No. 3 with "Love Galore" (featuring Travis Scott) easily claiming her highest rank among five entries to date. The song debuted after Anthony "Top Dawg" Tiffith, the president of SZA's label Top Dawg Entertainment, tweeted a SoundCloud link on April 27, saying, "Y'all been killing me for it, y'all been waiting and been begging for it." The track's official video followed the next day and has collected 178,000 plays on YouTube through May 2.

HAIM darts to a No. 20 start for "Right Now" after a live video rendition directed by Paul Thomas Anderson arrived April 27. (Notably, the song is not yet available for commercial or audio-only streaming consumption.) The clip has climbed to 1.2 million YouTube views. The song previews the pop-rock band's second studio album, *Something to Tell You*, due July 7. —Trevor Anderson



Social

May 13 2017
billboard

billboard + TOP TRACKS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
NEW	1	#1 I'M THE ONE	DJ Khaled	1
1	2	DESPACITO	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	14
NEW	3	LOVE GALORE	SZA Feat. Travis Scott	1
NEW	4	QUIT	Cashmere Cat Feat. Ariana Grande	1
9	5	NEVER EVER	GOT7	4
14	6	HUMBLE.	Kendrick Lamar	5
27	7	IT AIN'T ME	Kygo x Selena Gomez	7
NEW	8	YOUNG AND MENACE	Fall Out Boy	1
28	9	ATTENTION	Charlie Puth	2
NEW	10	1-800-273-8255	Logic Feat. Alessia Cara & Khalid	1
2	11	THE CURE	Lady Gaga	3
13	12	SHAPE OF YOU	Ed Sheeran	17
NEW	13	BON APPETIT	Katy Perry Feat. Migos	1
5	14	LUST FOR LIFE	Lana Del Rey Feat. The Weeknd	2
6	15	SIGN OF THE TIMES	Harry Styles	4
33	16	NO PROMISES	Cheat Codes Feat. Demi Lovato	5
26	17	NO MORE SAD SONGS	Little Mix	10
7	18	STILL GOT TIME	Zayn Feat. PARTYNEXTDOOR	6
3	19	HARD TIMES	Paramore	2
NEW	20	RIGHT NOW	HAIM	1
31	21	SOMETHING JUST LIKE THIS	The Chainsmokers & Coldplay	9
16	22	THAT'S WHAT I LIKE	Bruno Mars	11
12	23	SPRING DAY	BTS	6
22	24	NOT TODAY	BTS	11
15	25	BEAUTIFUL	MONSTA X	4
NEW	26	THUNDER	Imagine Dragons	1
4	27	DNA.	Kendrick Lamar	3
17	28	TREAT YOU BETTER	Shawn Mendes	38
8	29	MASK OFF	Future	6
23	30	KISSING STRANGERS	DNCE Feat. Nicki Minaj	3
NEW	31	DO WHAT I WANT	Lil Uzi Vert	1
19	32	FELICES LOS 4	Maluma	2
RE	33	SHOUT OUT TO MY EX	Little Mix	21
RE	34	I THINK OF YOU	Jeremih Feat. Chris Brown & Big Sean	2
11	35	STAY	Zedd & Alessia Cara	7
NEW	36	MONDAY	Offset	1
NEW	37	LIFE OF THE PARTY	All Time Low	1
NEW	38	GOD DAMN	Avenged Sevenfold	1
NEW	39	NO VACANCY	OneRepublic	1
RE	40	LET ME LOVE YOU	DJ Snake Feat. Justin Bieber	19
47	41	CLOSER	The Chainsmokers Feat. Halsey	40
38	42	PRIVACY	Chris Brown	4
42	43	SYMPHONY	Clean Bandit Feat. Zara Larsson	7
34	44	BINGO	Jacob Sartorius	7
NEW	45	THE APPRENTICE	Gorillaz Feat. Rag'n'Bone Man, Zebra Katz & RAY BLK	1
NEW	46	MOST GIRLS	Hailee Steinfeld	1
RE	47	SWALLA	Jason Derulo Feat. Nicki Minaj & Ty Dolla \$ign	6
45	48	GOOD LIFE	G-Eazy & Kehlani	2
49	49	MILLION REASONS	Lady Gaga	27
32	50	UNFORGETTABLE	French Montana Feat. Swae Lee	3

billboard + EMERGING ARTISTS™ PRESENTED BY W				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 NO PROMISES	Cheat Codes Feat. Demi Lovato	5
4	2	HUMAN	Rag'n'Bone Man	21
NEW	3	SOMETHING DIFFERENT	Why Don't We	1
2	4	REMINING ME	Shawn Hook Feat. Vanessa Hudgens	2
10	5	WASTED YOUTH	Fletcher	8
NEW	6	SAW YOU IN A DREAM	The Japanese House	1
9	7	CALL ON ME	Starley	25
11	8	SEPTEMBER SONG	JP Cooper	33
RE	9	HEY	Fais Feat. Afrojack	44
NEW	10	ALL I WANT	Ride	1
12	11	WATERFALL	Stargate Feat. P!nk & Sia	8
13	12	ULTRALIFE	Oh Wonder	5
14	13	PERFECT STRANGERS	Jonas Blue Feat. JP Cooper	48
NEW	14	MAGNIFY	We Are Messengers	1
NEW	15	SAY MY NAME	Tove Styrke	1
15	16	1 NIGHT	Mura Masa & Charli XCX	7
NEW	17	CALM DOWN	Skip Marley	1
16	18	DON'T LEAVE	Snakehips & MO	16
21	19	THE OCEAN	Mike Perry Feat. Shy Martin	28
40	20	D (HALF MOON)	Dean Feat. Gaeko	22
30	21	BALLIN	Bibi Bourelly	12
26	22	SILENCE SPEAKS	While She Sleeps Feat. Oli Sykes	10
6	23	BAD 4 U	Imad Royal	2
RE	24	EX	James TW	8
31	25	LIONS	Skip Marley	5
17	26	SI UNA VEZ (IF I ONCE)	Play-N-Skillz	9
35	27	RIVER	Bishop Briggs	36
23	28	BONBON	Era Istrefi	45
RE	29	BLOOD IN THE CUT	k.flay	7
32	30	LOVE\$ICK	Mura Masa Feat. A\$AP Rocky	30
29	31	PERMISSION	Ro James	64
24	32	MONEY	Riton Feat. Kah-Lo, Mr Eazi & Davido	4
27	33	BREATHE	Astrid S	7
48	34	MIDDLE FINGERS	MISSIO	2
33	35	DRUGS	EDEN	32
45	36	OTW	DJ Luke Nasty	19
20	37	MURDER TO THE MIND	Tash Sultana	2
34	38	WHAT IF I GO?	Mura Masa	13
35	39	THERE'S A GIRL	Trent Harmon	20
42	40	CRUEL	Snakehips Feat. Zayn	42
7	41	LET ME KNOW	Witt Lowry Feat. Tori Solkowski	5
43	42	EKO MIAMI	Maleek Berry Feat. Geko	6
RE	43	VICTORY BELONGS TO JESUS	Todd Dulaney	8
RE	44	EVERYONE'S TALKING	James Hersey	2
49	45	FIND ME	Sigma Feat. Birdy	22
RE	46	FRIENDS	Francis & The Lights Feat. Bon Iver	15
36	47	LIGHT	San Holo	3
RE	48	WHY I LOVE YOU	MAJOR.	13
RE	49	CAPSIZING	Frenship & Emily Warren	41
RE	50	THIS SONG	RAC Feat. Rostam	3



Weeknd Makes Top 10 Return

The Weeknd (above) blasts back into the top 10 of the Social 50, rising 27-10. The artist basks in the buzzy glow of a talked-about feature on Lana Del Rey's "Lust for Life" (released April 19) as well as chatter driven by the North American launch of his Starboy: Legend of the Fall Tour.

After teasing the tour with Instagram photos of opening acts Rae Sremmurd, 6LACK and Belly, The Weeknd posted pictures and video from the first two concert dates while telling fans on Twitter to "shut up and enjoy the ride."

In all, The Weeknd gains 102 percent in Instagram reactions in the week ending April 27, according to Next Big Sound. He also notched 71,000 reactions on Twitter (up 202 percent).

Meanwhile, Daddy Yankee makes his first chart appearance in seven months. He re-enters at No. 25 as "Despacito," his collaborative hit with Luis Fonsi that just received a new remix featuring Justin Bieber, breaks into the top five of the Billboard Hot 100 (9-4). Along with promoting the release (and gaining 57 percent in Wikipedia views in the process), Daddy Yankee also shared photos of his appearance at the Billboard Latin Music Awards (April 27). During the week, he gained 5 million Instagram reactions. Fellow awards attendee Nicky Jam also re-enters the Social 50, at No. 23, up 122 percent in total reactions. His "Hasta el Amanecer" won the award for hot Latin song of the year. —Kevin Rutherford

BILLBOARD + TOP TRACKS: THE WEEK'S MOST SHARED SONGS ON TWITTER IN THE U.S., RANKED BY THE VOLUME OF SHARES. BILLBOARD + EMERGING ARTISTS: THE WEEK'S MOST SHARED SONGS ON TWITTER IN THE U.S. BY UP-AND-COMING ARTISTS (DEFINED AS ARTISTS WITH FEWER THAN 100,000 TWITTER FOLLOWERS WHO HAVE ALSO ROK AS A LEAD ARTIST IN THE TOP 50 CORPUS ON THE BILLBOARD HOT 100), RANKED BY THE NUMBER OF SHARES. ALL CHARTS © 2017. PROMOTIONS: GLOBE MEDIA, LLC. ALL RIGHTS RESERVED.

Rock

May 13
2017
billboard

HOT ROCK SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
1	1	1	#1 AG BELIEVER		Imagine Dragons	1
3	3	2	HEAVY		Linkin Park Feat. Kiiara	2
2	2	3	HEATHENS		twenty one pilots	1
	7	4	DG SG LUST FOR LIFE		Lana Del Rey Feat. The Weeknd	4
6	5	5	THE NIGHT WE MET		Lord Huron	5
	10	6	HARD TIMES		Paramore	6
	6	7	HUMAN		Rag'n'Bone Man	5
		8	SUCKER FOR PAIN		Lil Wayne, Wiz Khalifa & Imagine Dragons With Logic & Ty Dolla Sign Feat. X Ambassadors	3
		9	WISH I KNEW YOU		The Revivalists	9
		10	AMERICAN DREAM		Bob Pressner	10
		11	FEEL IT STILL		Portugal. The Man	11
		12	GOOD NEWS		Ocean Park Standoff	12
		13	SATURNZ BARZ		Gorillaz Feat. Popcaan	5
		14	LOVE		Lana Del Rey	2
		15	TESTIFY		NEEDTOBREATHE	14
		16	IN THE BLOOD		John Mayer	13
		17	LOVE IS MYSTICAL		Cold War Kids	17
		18	ANDROMEDA		Gorillaz Feat. D.R.A.M.	9
		19	MIDDLE FINGERS		MISS I O	18
		20	HELP		Papa Roach	15
		21	YOUNG AND MENACE		Fall Out Boy	21
		22	COLD COLD COLD		Cage The Elephant	22
		23	LET ME OUT		Gorillaz Feat. Mavis Staples & Pusha T	7
		24	ANGELA		The Lumineers	15
		25	HIGH		Sir Sly	25
		26	THE VIOLENCE		Rise Against	26
		27	DON'T TAKE THE MONEY		Bleachers	16
		28	THUNDER		Imagine Dragons	28
		29	MONSTER		Starsset	27
		30	THE APPRENTICE		Gorillaz Feat. Rag'n'Bone Man, Zebra Katz & RAY BLK	30
		31	BLAME		Bastille	30
		32	STILL FEEL LIKE YOUR MAN		John Mayer	13
		33	SWEET DIASSTER		DREAMERS	33
		34	NIMBLE BASTARD		Incubus	28
		35	IN COLD BLOOD		alt-J	19
		36	LET YOU DOWN		Seether	25
		37	ASCENSION		Gorillaz Feat. Vince Staples	11
		38	REVEREND		Kings Of Leon	20
		39	HOW DID YOU LOVE		Shinedown	17
		40	HOT THOUGHTS		Spoon	21
		41	HARD LOVE		NEEDTOBREATHE	24
		42	ALL THE PRETTY GIRLS		Kaleo	24
		43	FEELS LIKE SUMMER		Weezer	17
		44	BLACK ROSE		Volbeat	44
		45	WE GOT THE POWER		Gorillaz Feat. Jehnny Beth	13
		46	LIGHTS OUT		Royal Blood	45
		47	UNBREAKABLE		Of Mice & Men	47
		48	THE CURE		Unspoken	44
		49	A 1000 TIMES		Hamilton Leithauser + Rostam	49
		50	HATE THAT YOU KNOW ME		Bleachers	50

TOP ROCK ALBUMS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
		1	#1 ISLAND INCUBUS		Incubus	8
		2	SOUNDTRACK		Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2	1
		3	SHERYL CROW		Be Myself	1
		4	JOHN MAYER		The Search For Everything	2
		5	TWENTY ONE PILOTS		Blurryface	102
		6	SOUNDTRACK		Suicide Squad: The Album	38
		7	PANIC! AT THE DISCO		Death Of A Bachelor	67
		8	GG SOUNDTRACK		Guardians Of The Galaxy: Awesome Mix Vol. 1	107
		9	METALLICA		Hardwired...To Self-Destruct	23
		10	PS TOM PETTY AND THE HEARTBREAKERS		Greatest Hits	2
		11	RAY DAVIES		Americana	1
		12	METALLICA		Metallica	14
		13	TWENTY ONE PILOTS		Vessel	35
		14	THE BLACK ANGELS		Death Song	1
		15	LORD HURON		Strange Trails	11
		16	BON JOVI		Greatest Hits: The Ultimate Collection	55
		17	QUEEN		Greatest Hits	5
		18	JOURNEY		Journey's Greatest Hits	14
		19	FLEETWOOD MAC		Rumours	14
		20	CREDENCE CLEARWATER REVIVAL		Chronicle: The 20 Greatest Hits	14
		21	THE LUMINEERS		Cleopatra	55
		22	LANA DEL REY		Born To Die	150
		23	LYNYRD SKYNYRD		All Time Greatest Hits	1
		24	DAVID BOWIE		No Plan (EP)	3
		25	GUNS N' ROSES		Appetite For Destruction	1

TRIPLE A™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART	
	1	#1 ATLANTIC FEEL IT STILL		Portugal. The Man	7	
	2	GG SHINE ON ME		Dan Auerbach	4	
	3	LOVE IS MYSTICAL		Cold War Kids	12	
	4	GREEN LIGHT		Lorde	8	
	5	HIGH TICKET ATTRACTIONS		The New Pornographers	12	
	6	ANGELA		The Lumineers	11	
	7	COLD COLD COLD		Cage The Elephant	15	
	8	BELIEVER		Imagine Dragons	11	
	9	HOT THOUGHTS		Spoon	15	
	10	REVEREND		Kings Of Leon	9	
	11	CASTLE ON THE HILL		Ed Sheeran	14	
	12	COLD LITTLE HEART		Michael Kiwanuka	4	
	13	TO BE WITHOUT YOU		Ryan Adams	7	
	14	BABY I'M BROKEN		The Record Company	5	
	15	HOPE THE HIGH ROAD		Jason Isbell And The 400 Unit	4	
	16	SOMETHING JUST LIKE THIS		The Chainsmokers & Coldplay	5	
	17	IN COLD BLOOD		alt-J	3	
	18	SAY YOU WON'T LET GO		James Arthur	8	
	19	NAME FOR YOU		The Shins	16	
	20	HALFWAY THERE		Sheryl Crow	6	
	21	ANYWHERE		Passenger	7	
	22	ONLY THE WILD ONES		Dispatch	2	
	23	RAN		Future Islands	9	
	24	LONG TIME		Blondie	2	
	25	DARLING		Real Estate	1	



Incubus' 8 Is No. 1

Incubus opens atop the Top Rock Albums and Alternative Albums charts for the third and second time, respectively, as 8 debuts with 52,000 equivalent album units, according to Nielsen Music. Of that sum, 49,000 are from pure album sales. The band last led the lists with its prior LP, 2011's *If Not Now, When?* Incubus earned its first Top Rock Albums No. 1 with 2006's *Light Grenades*.

The new album, Incubus' eighth full-length, has generated the band's best success on the Mainstream Rock airplay chart in a decade. Lead single "Nimble Bastard" has reached No. 5, marking the group's first top 10 since "Anna-Molly," which rose to No. 4 in January 2007. "Nimble" also has reached No. 22 on the Alternative airplay chart.

Speaking of Mainstream Rock top 10s, Metallica earns its 22nd on the survey with "Now That We're Dead," which jumps 16-9 in its second week. The sum ties the band for fifth place among acts with the most top 10s, alongside Foo Fighters, Godsmack, Pearl Jam and Shinedown. Tom Petty (solo and with The Heartbreakers) leads with 28 top 10s dating to the chart's 1981 inception. "Now" is the fourth top 10 from Metallica's album *Hardwired...To Self-Destruct*, marking the band's first set to yield a quartet of top 10s on the chart in two decades: 1997's *Reload* also produced four. The band's latest top 10 hit follows "Hardwired" (No. 1 for one week), "Mo'Into Flame" (No. 5) and "Atlas, Rise!" (No. 1, two weeks).

—Kevin Rutherford

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. SONGS: MOST POPULAR CURRENT ROCK SONGS, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC; AND STREAMING ACTIVITY, DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE RATED AS NEW, RE-RELEASED, RE-RELEASED, OR SONGS RECEIVING WIDE SPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. TOP ROCK ALBUMS: TOP ROCK ALBUMS RANKED BY THE MOST POPULAR ROCK ALBUMS OF THE WEEK, AS COMPILED BY NIELSEN MUSIC, BASED ON MULTIMETRIC COMBINATION OF RADIO AIRPLAY, TRACK EQUIVALENT ALBUM SALES, AND STREAMING EQUIVALENT ALBUM SALES. *TRIPLE A: THE WEEK'S MOST POPULAR TRIPLE A SONGS, RANKED BY RADIO AIRPLAY SELECTIONS AS MEASURED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED. ALL HOURS A DAY, 7 DAYS A WEEK. SEE CHART LEGEND AT BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2017, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.



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HOT LATIN SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS. WKS. ON CHART
1	1	1	#1 13 WKS DG AG SG DESPACITO	Luis Fonsi & Daddy Yankee Feat. Justin Bieber UNIVERSAL MUSIC LATIN/SYMOND BRAUN/SCHORN/DINEFF JAM/UMI/EBRE/PUBLIC	Luis Fonsi & Daddy Yankee Feat. Justin Bieber UNIVERSAL MUSIC LATIN/SYMOND BRAUN/SCHORN/DINEFF JAM/UMI/EBRE/PUBLIC	1 15
		2	CHANTAJE	Shakira Feat. Maluma	SONY MUSIC LATIN	1 26
	5	3	EL AMANTE	Nicky Jam	LA INDUSTRIA/SONY MUSIC LATIN	3 15
2	2	4	SUBEME LA RADIO	Enrique Iglesias Featuring Descemer Bueno, Zion & Lennox	SONY MUSIC LATIN	2 9
	4	5	ADIOS AMOR	Christian Nodal	JG/FONOVISA/UMLE	4 25
	6	6	REGGAETON LENTO (BAILEMOS)	CNCO	SONY MUSIC LATIN	6 29
6	7	7	DEJA VU	Prince Royce & Shakira	SONY MUSIC LATIN	4 10
		8	FELICES LOS 4	Maluma	SONY MUSIC LATIN	8 1
	9	9	SIGO EXTRANANDOTE	J Balvin	CAPITOL LATIN/UMLE	9 13
15	11	10	ESCAPATE CONMIGO	Wisin Feat. Ozuna	WKS/SONY MUSIC LATIN	10 5
14	13	11	AHORA DICE	Chris Jeday Presenta J Balvin, Ozuna & Arcangel	UNIVERSAL MUSIC LATIN/UMLE	11 5
12	12	12	HEROE FAVORITO	Romeo Santos	SONY MUSIC LATIN	2 11
9	10	13	SIEMPRE TE VOY A QUERER	Calibre 50	ANDALUZ/DISA/UMLE	5 21
22	14	14	HEY MA	Pitbull & J Balvin Feat. Camila Cabello	CAPITOL LATIN/UMLE	5 7
13	15	15	TE REGALO	Ulices Chaidez y Sus Plebres	DEL/SONY MUSIC LATIN	12 26
11	16	16	ME ENAMORE	Shakira	SONY MUSIC LATIN	11 3
17	17	17	ES TUYO MI AMOR	Banda Sinaloense MS de Sergio Lizarraga	LIZOS	14 10
16	18	18	TE QUIERO PA'MI	Don Omar & Zion & Lennox	MACHETE/UMLE	12 24
	21	19	MI 45	El Fantasma	ARINART	19 13
	19	20	SI TU NOVIO TE DEJA SOLA	J Balvin Feat. Bad Bunny	CAPITOL LATIN/UMLE	19 8
	22	21	DURMIENDO EN EL LUGAR EQUIVOCA	La Adictiva Banda San Jose de Mesillas	ANVAL/SONY MUSIC LATIN	21 7
	28	22	SI UNA VEZ (IF I ONCE)	Play-N-Skillz F/Wisin, Frankie J & Leslie Grace	LATUM/SONY MUSIC LATIN	22 9
27	24	23	ENCANTO	Don Omar Feat. Sharlene Taule	MACHETE/UMLE	23 5
	23	24	CULPABLE TU	Alta Consigna	RANCHO HUMILDE	16 23
	37	25	LA ROMPE CORAZONES	Daddy Yankee X Ozuna	DEL/SONY MUSIC LATIN	25 5
	25	26	AL FILO DE TU AMOR	Carlos Vives	GAIRA/WK/SONY MUSIC LATIN	18 14
	35	27	PARA QUE LASTIMARME	Gerardo Ortiz	BAD SIN/DEL/SONY MUSIC LATIN	27 4
	32	28	ME ACOSTUMBRE	Arcangel X Bad Bunny	HEAR THIS MUSIC	28 7
	40	29	HEY DJ	CNCO & Yandel	SONY MUSIC LATIN	29 3
	20	30	HERMOSA INGRATA	Juanes	UNIVERSAL MUSIC LATIN/UMLE	20 13
	27	31	DIME QUE SE SIENTE	Luis Coronel	EMPIRE PRODUCTIONS/SONY MUSIC LATIN	23 12
	30	32	DON'T LET GO	Farruko	CAPEN P/SONY MUSIC LATIN	27 6
	31	33	TE VAS	Ozuna	VP ENTERTAINMENT	31 14
	36	34	ALGUIEN ROBO	Sebastian Yatra Feat. Nacho & Wisin	HEAR THIS MUSIC/LATUM	34 6
	39	35	SE DEFIENDE	La Septima Banda	FONOVISA/UMLE	35 6
	31	36	SERIA UN ERROR	Regulo Caro	DEL	31 9
21	26	37	EL PACIENTE	Alfredo Olivas	SAHUARO/SONY MUSIC LATIN	19 19
		38	QUE ME HAS HECHO	Chayanne Feat. Wisin	SONY MUSIC LATIN	38 1
	34	39	NO TE HAGAS	Bad Bunny x Jory Boy	YOUNG BOSS/CINQ	31 6
	45	40	RICO SUAVE	J Alvarez	ON TOP OF THE WORLD	29 6
41	45	41	ME LLAMAS	Piso 21 Feat. Maluma	WARNER LATINA	32 21
		42	SI NO VUELVES	Gente de Zona	MA/SONY MUSIC LATIN	42 1
40	48	43	ANDO BIEN	Omar Ruiz Feat. Gerardo Ortiz	BAD SIN	32 21
		44	ME REHUSO	Danny Ocean	RED WINE	44 1
45	44	45	SOLA	Anuel AA Feat. Daddy Yankee, Wisin, Farruko & Zion & Lennox	SPIFF TW/REAL HASTA LA LUERTE/CINQ	34 20
	47	46	UN APLAUSO	Edwin Luna y La Trakalosa de Monterrey	REMEX	46 3
36	42	47	MI TESORO	Zion & Lennox Feat. Nicky Jam	WARNER LATINA	36 3
43	46	48	SOY PEOR	Bad Bunny	HEAR THIS MUSIC	35 10
		49	LAS ULTRAS	Calibre 50	ANDALUZ/DISA/UMLE	49 1
29	38	50	YA NO ME DUELE MAS	Silvestre Dangand Feat. Farruko	SONY MUSIC LATIN	21 18

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 4 WKS GG VARIOUS ARTISTS	Dance Latin #1 Hits 2.0 UNIVERSAL MUSIC LATIN/UMLE	Dance Latin #1 Hits 2.0	4	
	2	RICARDO ARJONA	Circo Soledad	Circo Soledad	1	
	3	NICKY JAM	Fenix	Fenix	14	
	4	J BALVIN	Energia	Energia	44	
	5	PRINCE ROYCE	FIVE	FIVE	9	
	6	MALUMA	Pretty Boy Dirty Boy	Pretty Boy Dirty Boy	71	
	7	ROMEO SANTOS	Formula: Vol. 2	Formula: Vol. 2	109	
	8	CNCO	Primera Cita	Primera Cita	35	
	9	BANDA SINALOENSE MS DE SERGIO UZARRAGA	La Mejor Version de Mi LIZOS	La Mejor Version de Mi LIZOS	2	
	10	AVENTURA	Todavía Me Amas: Lo Mejor de Aventura	Todavía Me Amas: Lo Mejor de Aventura	43	
	11	BANDA SINALOENSE MS DE SERGIO UZARRAGA	En Vivo: Guadalajara	En Vivo: Guadalajara	67	
	12	BANDA SINALOENSE MS DE SERGIO UZARRAGA	Que Bendicion	Que Bendicion	64	
	13	ULICES CHAIDEZ Y SUS PLEBRES	Andamos En El Ruedo	Andamos En El Ruedo	27	
	14	SELENA	Ones	Ones	83	
	15	SELENA	Amor Prohibido	Amor Prohibido	156	
	16	MARCO ANTONIO SOLIS	40 Años	40 Años	34	
	17	ENRIQUE IGLESIAS	Sex And Love	Sex And Love	92	
	18	ZION & LENNOX	Motivan2	Motivan2	24	
	19	VARIOUS ARTISTS	Meillennials: Los Exitos de Una Nueva Generacion	Meillennials: Los Exitos de Una Nueva Generacion	7	
	20	LOS PLEBRES DEL RANCHO DE ARIEL CAMACHO	Recuerden Mi Estilo	Recuerden Mi Estilo	60	
	21	ARIEL CAMACHO	Para Siempre: Duetos, Vol. 1	Para Siempre: Duetos, Vol. 1	9	
	22	MANA	Exiliados Es La Bahía: Lo Mejor de Mana	Exiliados Es La Bahía: Lo Mejor de Mana	91	
	23	J BALVIN	La Familia	La Familia	68	
	24	ROMEO SANTOS	Formula: Vol. 1	Formula: Vol. 1	103	
	25	CALIBRE 50	Desde El Rancho	Desde El Rancho	31	



Arjona Crowns Latin Pop Albums

Ricardo Arjona (above) gets his ninth No. 1 on the Latin Pop Albums chart as *Circo Soledad* starts atop the list, earning 5,000 equivalent album units in the week ending April 27, according to Nielsen Music. Of that sum, 90 percent were traditional album sales.

Circo, which is Arjona's 15th studio album, also arrives at No. 2 on the overall Top Latin Albums chart. It's his 21st release to dot the tally, following its launch in 1993.

During the tracking week, Arjona performed at the Billboard Latin Music Awards (April 27) for the first time, singing the album's single "Ella." He also received the Billboard Lifetime Achievement Award during the show, which was broadcast live on Telemundo.

Elsewhere on the charts, **Maluma** earns his first top 10 debut on Hot Latin Songs as a lead artist as "Felices Los 4" arrives at No. 8. The entry is powered by 3 million domestic streams, with 57 percent of them stemming from YouTube. According to the streaming service, the clip (released April 21) broke the record for the most global views of a Spanish-language music video in its first 24 hours of release: 9.3 million.

The previous record-holder was **J Balvin's** "Sigo Extrañandote," with 8.1 million. "Felices" previews Maluma's forthcoming album *X*, due later this year.

Lastly, **Chayanne** lands his 47th career chart hit on Hot Latin Songs as "Que Me Has Hecho" (featuring Wisin) debuts at No. 38. The chart veteran first appeared on the list in 1986, its inaugural year, and has posted nine No. 1s and 29 top 10s to date.

—Amaya Mendizabal

LATIN STREAMING SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 12 WKS DG AG SG DESPACITO	Luis Fonsi & Daddy Yankee Feat. Justin Bieber UNIVERSAL MUSIC LATIN/SYMOND BRAUN/SCHORN/DINEFF JAM/UMI/EBRE/PUBLIC	Luis Fonsi & Daddy Yankee Feat. Justin Bieber UNIVERSAL MUSIC LATIN/SYMOND BRAUN/SCHORN/DINEFF JAM/UMI/EBRE/PUBLIC	15	
	2	CHANTAJE	Shakira Feat. Maluma	SONY MUSIC LATIN	26	
	3	EL AMANTE	Nicky Jam	LA INDUSTRIA/SONY MUSIC LATIN	15	
	4	ADIOS AMOR	Christian Nodal	JG/FONOVISA/UMLE	13	
	5	HASTA EL AMANECER	Nicky Jam	LA INDUSTRIA/SONY MUSIC LATIN	66	
	6	BAILANDO	Enrique Iglesias Feat. Descemer Bueno & Gente de Zona	REPUBLIC/UNIVERSAL MUSIC LATIN/UMLE	158	
	7	AHORA DICE	Chris Jeday Presenta J Balvin, Ozuna & Arcangel	UNIVERSAL MUSIC LATIN/UMLE	4	
	8	REGGAETON LENTO (BAILEMOS)	CNCO	SONY MUSIC LATIN	16	
	9	SUBEME LA RADIO	Enrique Iglesias Feat. Descemer Bueno, Zion & Lennox	SONY MUSIC LATIN	9	
	10	EL PERDON	Nicky Jam & Enrique Iglesias	CODICES/LA INDUSTRIA/SONY MUSIC LATIN	114	
	11	VENTE PA' CA	Ricky Martin Feat. Maluma	SONY MUSIC LATIN	23	
	12	FELICES LOS 4	Maluma	SONY MUSIC LATIN	1	
	13	DANZA KUDURO	Don Omar & Lucenzo	YANIS/OPANATO/MACHETE/UMLE	198	
	14	HEY MA	Pitbull & J Balvin Feat. Camila Cabello	UNIVERSAL STUDIOS/ARTIST PARTNERS GROUP/ATLANTIC/WARNER LATINA	3	
	15	DILE QUE TU ME QUIERES	Ozuna	VP ENTERTAINMENT	24	
	16	SIEMPRE TE VOY A QUERER	Calibre 50	ANDALUZ/DISA/UMLE	17	
	17	DUELE EL CORAZON	Enrique Iglesias Feat. Wisin	SONY MUSIC LATIN	53	
	18	SI TU NOVIO TE DEJA SOLA	J Balvin Feat. Bad Bunny	CAPITOL LATIN/UMLE	3	
	19	ESCAPATE CONMIGO	Wisin Feat. Ozuna	WKS/SONY MUSIC LATIN	1	
	20	SIN CONTRATO	Maluma Feat. Fifth Harmony Or Don Omar & Wisin	SONY MUSIC LATIN	2	
	21	HIPS DON'T LIE	Shakira Feat. Wyclef Jean	EPIC/SONY MUSIC LATIN	212	
	22	SAFARI	J Balvin Feat. Pharrell Williams, BIA & Sky	CAPITOL LATIN/UMLE	30	
	23	AY VAMOS	J Balvin	CAPITOL LATIN/UMLE	89	
	24	OTRA VEZ	Zion & Lennox Feat. J Balvin	WARNER LATINA	32	
	25	LA BICICLETA	Carlos Vives & Shakira	SONY MUSIC LATIN	42	

SALES, AIRPLAY & STREAMING DATA COMPILED BY **nicscn MUSIC**

TOP LATIN SONGS: The week's most popular current Latin songs, ranked by radio airplay, audience impressions, as measured by Nielsen Music, sales data as compiled by Nielsen Music. **TOP LATIN ALBUMS:** Top Latin album sales, ranked by Nielsen Music, based on a multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). **LATIN STREAMING SONGS:** The week's top streaming Latin songs, ranked by Nielsen Music, based on a multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). **WKS. ON CHART:** The number of weeks a song or album has spent on the chart. **WKS. AGO:** The number of weeks a song or album has spent on the chart. **LAST WEEK:** The position of a song or album on the chart the previous week. **THIS WEEK:** The position of a song or album on the chart this week. **PEAK POS.:** The highest position a song or album has reached on the chart. **WKS. ON CHART:** The number of weeks a song or album has spent on the chart. **WKS. AGO:** The number of weeks a song or album has spent on the chart. **LAST WEEK:** The position of a song or album on the chart the previous week. **THIS WEEK:** The position of a song or album on the chart this week. **PEAK POS.:** The highest position a song or album has reached on the chart. **WKS. ON CHART:** The number of weeks a song or album has spent on the chart.

Christian/Gospel

May 13
2017
billboard

HOT CHRISTIAN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS. / WKS. ON CHART
1	1	1	#1 WHAT A BEAUTIFUL NAME	M.G. CHISLETT (HOUSTON, B. J. KERTWOOD, B. FELDING, B. J. GIBBERD)	Hillsong Worship HILLSONG/SPARROW/CAPITOL CMG	1 / 31
2	2	2	EVEN IF	D. GARCIA, B. GLOVER (B. MILLARD, D. A. GARCIA, B. GLOVER, T. J. MONS, C. L. LEWIS)	MercyMe FAIR TRADE	1 / 12
3	3	3	BLESSINGS	Lecrae Feat. Ty Dolla \$ign PLUS (L. MCGEE, A. HOGAN, M. N. SIMMONDS, A. SWOOP, T. W. GRIFIN, R. R)	Lecrae REUNION/PLG	3 / 13
4	4	4	OCEANS (WHERE FEET MAY FAIL)	M.G. CHISLETT (M. CROCKER, J. HOLSTON, S. L. GHELM)	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	1 / 189
5	5	5	HOME	E. CASH (C. TOMLIN, E. CASH, S. M. CASH)	Chris Tomlin SIX STEPS/SPARROW/CAPITOL CMG	5 / 15
6	6	6	LOVE BROKE THRU	C. STEVENS, T. OBYMAC (T. MCKEEHAN, C. STEVENS, B. MILLARD, B. FOWLER)	tobyMac FOREFRONT/CAPITOL CMG	3 / 32
7	7	7	I HAVE THIS HOPE	J. INGRAM, P. M. BURY (M. DONCHEY, J. INGRAM, J. LOWEN)	Tenth Avenue North REUNION/PLG	6 / 17
8	8	8	TESTIFY	E. CASH, N. NEEDTOBREATHE (W. RINEHART, N. RINEHART)	NEEDTOBREATHE ATLANTIC/WORD/CURB	7 / 41
9	9	9	CHAIN BREAKER	J. L. SMITH (J. L. SMITH, M. L. C. FIELDS, Z. WILLIAMS)	Zach Williams ESSENTIAL/PLG	1 / 46
10	10	10	OH MY SOUL	M. A. MILLER (M. HALL, B. HERMS)	Casting Crowns BEACH STREET/REUNION/PLG	10 / 12
11	11	11	FORGIVEN	E. CASH (D. CROWDER, E. CASH)	Crowder SIX STEPS/SPARROW/CAPITOL CMG	10 / 18
12	12	12	UNFINISHED	B. GLOVER, W. EDGEWORTH (B. GLOVER, C. WEDGEWORTH)	Mandisa SPARROW/CAPITOL CMG	12 / 8
13	13	13	BACK TO GOD	R. MCENTIRE, D. S. SENMORE (D. DAVY, D. SON, R. HUISER)	Reba McEntire & Lauren Daigle ROCKIN' R/NASH ICON/BMG/CAPITOL CMG	1 / 14
14	14	14	HILLS AND VALLEYS	C. BUTLER, B. MILLIGAN, J. SAPP (T. WELLS, C. BUTLER, J. L. SMITH)	Tauren Wells REUNION/PLG	14 / 14
15	15	15	I WANNA GO BACK	S. MOSLEY, M. O'CONNOR (D. DUNN, B. COWART, H. BENFLEY)	David Dunn BEC/T00TH & NAIL	13 / 24
16	16	16	BELOVED	C. WEDGEWORTH (J. FELIZ, C. WEDGEWORTH, P. DUNCAN)	Jordan Feliz CENTRICITY	16 / 17
17	17	17	KING OF MY HEART	S. MOSLEY (J. M. McMILLAN, S. McMILLAN)	Kutless BEC/T00TH & NAIL	17 / 15
18	18	18	ALL THAT MATTERS	C. WEDGEWORTH (C. DIXON, B. GLOVER, C. WEDGEWORTH)	Colton Dixon 19/5/SPARROW/CAPITOL CMG	18 / 16
19	19	19	THE CURE	C. STEVENS (C. MATSON, J. LOWRY, C. STEVENS)	Unspoken CENTRICITY	19 / 12
20	20	20	WHEN I PRAY FOR YOU	S. HENDRIX, D. SMYERS (S. MOONEY, D. SMYERS, J. EBACH, J. M. NITE)	Dan + Shay ATLANTIC/WARNER BROS. NASHVILLE/WAR	3 / 12
21	21	21	DO IT AGAIN	D. BROCK, A. ROBERTSON (S. FURTICK, M. REDMAN, C. BROWN, M. BROCK)	Elevation Worship ELEVATION CHURCH	18 / 12
22	22	22	IN AWE	D. LUBBEN (H. MILLER, D. LUBBEN, T. MCKEEHAN)	Hollyn GOTEE	22 / 9
23	23	23	STILL	R. SKAGGS (J. EBACH, M. E. REED)	Hillary Scott & The Scott Family HIS/EMI NASHVILLE/CAPITOL CMG	20 / 10
24	24	24	CAN'T LIVE WITHOUT	B. FOWLER (H. MILLER, B. FOWLER, T. MCKEEHAN)	Hollyn GOTEE	23 / 13
25	25	25	THRONE ROOM	J. EDWARDS, J. SWEAT, J. SCOTER, M. L. C. FELDES, K. WALKER-SMITH	Kim Walker-Smith JESUS CULTURE/SPARROW/CAPITOL CMG	18 / 7

HOT GOSPEL SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS. / WKS. ON CHART
1	1	1	#1 YOU DESERVE IT	J. J. HAIRSTON (D. BLOOM, C. VAUGHN, R. D. REED, J. J. HAIRSTON)	J.J. Hairston & Youthful Praise JAMES TOWN/EONE	1 / 37
2	2	2	JOY	V. MITCHELL (P. BARRETT, T. BROWN)	VaShawn Mitchell VMA/MOTOWN GOSPEL	2 / 37
3	3	3	HANG ON	G. E. I. Feat. Kierra Sheard KAREW	GEI Feat. Kierra Sheard KAREW	3 / 32
4	4	4	I NEED YOU	D. MCCLURKIN (D. MCCLURKIN)	Donnie McClurkin RCA INSPIRATION/PLG	2 / 55
5	5	5	VICTORY BELONGS TO JESUS	M. LEWIS, T. DULANEY (T. DULANEY)	Todd Dulaney EONE WORSHIP/EONE	4 / 34
6	6	6	WORK IT OUT	T. TRIBBETT (T. TRIBBETT, J. G. JORDAN)	Tye Tribbett EONE WORSHIP/EONE	6 / 24
7	7	7	NEVER HAVE TO BE ALONE	A. LOVE III (A. LOVE III, D. HILL)	CeCe Winans PURESPRINGS GOSPEL/THIRTY TIGERS	4 / 29
8	8	8	GOD'S GRACE	Reverend Luther Barnes & The Restoration Worship Center Choir L. BARNES, D. L. ADAMS (L. BARNES, D. L. ADAMS)	SR7SHANACHEE	8 / 29
9	9	9	FIX ME	A. W. LINDSEY (A. W. LINDSEY, J. HOUGHTON, J. BOWMAN, JR.)	Tim Bowman Jr. LIFESTYLE MUSK GROUP/MOTOWN GOSPEL	9 / 21
10	10	10	THE CALL	S. L. BYRD, S. J. EDLINS (M. DAVIS, S. L. BYRD)	Isabel Davis GLOBAL MINISTRY/UNCLG	10 / 9
11	11	11	PRAY AND DON'T WORRY	D. BRYANT (B. ANDERSON, L. HARRIS, R. JOHNSON, D. BRYANT)	GI BGA	11 / 16
12	12	12	CHANGE ME	M. BUTLER (T. CLAY)	Tamela Mann TILLYMANN	12 / 6
13	13	13	KEPT BY HIS GRACE	T. SNEED (H. J. JOHNSON, JR. (H. J. JOHNSON, JR.))	Troy Sneed EMTROT GOSPEL	13 / 7
14	14	14	COME AND KNOCK ON OUR DOOR	M. WILCHER (J. DOLLY, M. WILCHER)	Jermaine Dolly FRED FERKINS/BY ANY MEANS NECESSARY	14 / 5
15	15	15	I NEED YOU TO BREATHE	L. B. HOSKINS (A. P. SINGLETON, K. D. HOSKINS, L. B. HOSKINS, S. B. WILLIAMS)	Earnest Pugh PMAN	14 / 8
16	16	16	I GOT OUT	B. POPIN, A. LEWIS (B. POPIN, S. POPIN, A. LEWIS)	Bryan Popin FLAYOQ/LITTLE BOY WONDER	15 / 7
17	17	17	TRUST IN YOU	A. J. BROWN, J. SAVAGE (A. J. BROWN)	Anthony Brown & group therAPy KEY OF A/FAIR TRADE/TYSCOT	7 / 3
18	18	18	EVERLASTING GOD	A. W. LINDSEY (A. W. LINDSEY, J. HOUGHTON, J. BOWMAN, JR.)	William Murphy RCA INSPIRATION/PLG	18 / 1
19	19	19	OPTIMISTIC	JIMMY HUNT, T. LEWIS, G. D. HINES (G. D. HINES, J. S. HARRIS III, T. S. LEWIS)	The Sounds Of Blackness PERSPECTIVE/ABM/UMME	9 / 15
20	20	20	THE MASTER'S CALLING	T. LAUER (T. COCKRELL)	Deborah Joy Winans HARPOSTUD/OS/PINE CITY/ONS GATE/DOWN/MA/ACO	14 / 25
21	21	21	HOLD MY MULE	Shirley Caesar Feat. Albertina Walker & Milton Brunson BUBBA SMITH, S. CAESAR (S. A. CAESAR WILLIAMS)	Milton Brunson WORD/CURB	1 / 24
22	22	22	I FORGIVE ME	A. LEWIS (I. FORTUNE, A. LEWIS)	James Fortune & FIYA FIYA WOR/D/EONE	18 / 10
23	23	23	I SEE A VICTORY	R. L. WILLIAMS (R. L. WILLIAMS, K. FRANKLIN)	Kim Burrell & Pharrrell Williams 20TH CENTURY FOX/FOX/AM OTHER/COLUMBIA	9 / 26
24	24	24	LORD YOU ARE GOOD	T. GALBERTH (T. GALBERTH, B. J. BIRN)	Todd Galberth REDEMPTION WORSHIP	18 / 16
25	25	25	A BILLION PEOPLE	D. HADDON, M. HODGE (D. HADDON)	Deitrick Haddon & Hill City Worship Camp DHV/SIONS/EONE	22 / 3

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
1	1	#1 KIM WALKER-SMITH	On My Side JESUS CULTURE/SPARROW/CAPITOL CMG	1		
2	2	MERCYME	Lifer FAIR TRADE/PLG	4		
3	3	LAUREN DAIGLE	How Can It Be CENTRICITY/CAPITOL CMG	108		
4	4	REBA MCENTIRE	Sing It Now: Songs Of Faith & Hope ROCKIN' R/NASH ICON/BMG/CAPITOL CMG	12		
5	5	HILLSONG WORSHIP	Let There Be Light HILLSONG/SPARROW/CAPITOL CMG	28		
6	6	TOBYMAC	This Is Not A Test FOREFRONT/CAPITOL CMG	90		
7	7	NF	Therapy Session CAPITOL CMG	53		
8	8	CHRIS TOMLIN	Never Lose Sight SIX STEPS/SPARROW/CAPITOL CMG	27		
9	9	BETHEL MUSIC	Starlight BETHEL	3		
10	10	ELEVATION WORSHIP	There Is A Cloud ELEVATION CHURCH/PLG	6		
11	11	CASTING CROWNS	The Very Next Thing BEACH STREET/REUNION/PLG	32		
12	12	SKILLET	Unleashed HEAR IT LOUD/ATLANTIC/WORD/CURB	38		
13	13	SKILLET	Awake ARDENT/FAIR TRADE/ATLANTIC/PLG	154		
14	14	CHRIS TOMLIN	How Great Is Our God: The Essential Collection SIX STEPS/SPARROW/CAPITOL CMG	92		
15	15	ELEVATION WORSHIP	Here As In Heaven ELEVATION CHURCH/ESSENTIAL WORSHIP/PLG	64		
16	16	FOR KING & COUNTRY	Run Wild. Live Free. Love Strong. PERVINT/WORD/CURB	137		
17	17	NEEDTOBREATHE	HARD LOVE ATLANTIC/WORD/CURB	41		
18	18	NF	Mansion CAPITOL CMG	92		
19	19	ZACH WILLIAMS	Chain Breaker ESSENTIAL/PLG	18		
20	20	ANTHEM LIGHTS	Hymns WAVY	3		
21	21	HILLARY SCOTT & THE SCOTT FAMILY	Love Remains HIS/EMI NASHVILLE/CAPITOL CMG	39		
22	22	VARIOUS ARTISTS	WOW Hits 2017 PLG/WORD/CURB/SPARROW/CAPITOL CMG	31		
23	23	JESUS CULTURE	Let It Echo JESUS CULTURE/SPARROW/CAPITOL CMG	59		
24	24	JOEY + RORY	Hymns FARMHOUSE/GAITHER/CAPITOL CMG	64		
25	25	DANNY GOKEY	Rise BMG	15		



Walker-Smith Earns First No. 1

On *My Side*, the new solo album from Kim Walker-Smith (above), bows as her first No. 1 on Top Christian Albums, earning 9,000 equivalent album units (7,000 in traditional sales), according to Nielsen Music. Walker-Smith is likely best known as worship leader of Jesus Culture, the youth-outreach ministry for the Redding, Calif.-based Bethel Church.

On My Side follows three prior top 10 releases on the Christian Albums chart for Walker-Smith. *Still Believe* reached No. 2 in 2013, as did *Home*, with husband Skyler Smith (No. 2, 2013), while *When Christmas Comes* hit No. 7 in 2014. Jesus Culture has collected seven top 10s since 2010, including the No. 1 *Unstoppable Love* in 2014.

On Top Gospel Albums, **Preashea Hilliard** claims her first No. 1 as *The Glory Experience* opens with 2,000 units. The daughter of Texas pastors Bishop I.V. Hilliard and Dr. Bridget Hilliard follows her first charted album, *Live Out Loud*, which debuted and peaked at No. 4 on Top Gospel Albums in 2011.

Finally, veteran singer-songwriter **VaShawn Mitchell** notches his second Gospel Airplay No. 1 as "Joy" ascends 3-1. Reaching the top in its 37th week, the song ties for the fourth-longest rise to No. 1; **Donnie McClurkin's** "I Need You" completed the lengthiest climb — 46 weeks — on April 1. Mitchell first topped Gospel Airplay with "Nobody Greater" for nine weeks in 2010 and 2011. —Jim Asker

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
NEW	1	#1 PREASHEA HILLIARD	The Glory Experience SOUNDPEX	1		
2	2	TAMELA MANN	One Way TILLYMANN	33		
3	3	VARIOUS ARTISTS	WOW Gospel 2017 MOTOWN GOSPEL/WORD/CURB/RCA INSPIRATION/PLG	13		
4	4	J.J. HAIRSTON & YOUTHFUL PRAISE	You Deserve It JAMES TOWN/EONE	7		
5	5	TRAVIS GREENE	The Hill RCA INSPIRATION/PLG	78		
6	6	TODD DULANEY	A Worshipers Heart EONE WORSHIP/EONE	54		
7	7	CECE WINANS	Let Them Fall In Love PURESPRINGS GOSPEL/THIRTY TIGERS	12		
8	8	KIRK FRANKLIN	The Essential Kirk Franklin FD YD SOUL/VERITY/LEGACY	89		
9	9	TAMELA MANN	Best Days TILLYMANN	165		
10	10	TASHA COBBS	One Place: Live MOTOWN GOSPEL/CAPITOL CMG	87		
11	11	KIRK FRANKLIN	Losing My Religion FD YD SOUL/VERITY/PLG	77		
12	12	TASHA COBBS	Grace (EP) MOTOWN GOSPEL/CAPITOL CMG	163		
13	13	WILLIAM MCDOWELL	Sounds Of Revival, Part Two DELIVERY ROOM/EONE	8		
14	14	ANTHONY EVANS	Back To Life SHERMAN JAMES	12		
15	15	MARVIN SAPP	Playlist: The Very Best Of Marvin Sapp VERITY/LEGACY	93		
16	16	DONNIE MCCLURKIN	The Journey (Live) RCA INSPIRATION/PLG	36		
17	17	YOLANDA ADAMS	The Best Of Me ELEKTRIK/ARTIST/ING	61		
18	18	FRED HAMMOND	Worship Journal: Live FHAMMOND/RCA INSPIRATION/PLG	29		
19	19	ANTHONY BROWN & GROUP THERAPY	Everyday Jesus KEY OF A/WMAN/TYSCOT/GODIG/PATH	92		
20	20	WILLIAM MURPHY	Demonstrate RCA INSPIRATION/PLG	44		
21	21	SOUNDTRACK	The Preacher's Wife ARISTA	114		
22	22	SHIRLEY CAESAR	The Ultimate Collection WORD/CURB/WMN	18		
23	23	JEKALYN CARR	The Life Project LUNEDAL/EBM	35		
24	24	WILLIAM MCDOWELL	Sounds Of Revival: Live DELIVERY ROOM/EBM	64		
25	25	KIRK FRANKLIN	Hello Fear FD YD SOUL/VERITY/RCA INSPIRATION/PLG	84		

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE (IMPRINT/PROMOTION LABEL)	Artist	WEEKS ON CHART
4	1	#1 GG FUN NOBLE 10/BMG/WARNER	Blondie	7
3	2	FIND ME 3BEAT/PM-AM/ASTRALWERKS/CAPITOL	Sigma Feat. Birdy	11
2	3	FALLING ALEFUNE/DEF JAM	Alesso	9
7	4	LIVING OUT LOUD RCA	Brooke Candy Feat. Sia	8
8	5	HIGHER LOVE CARRILLO	Lisa Williams	9
9	6	I LOVE YOU AXWELL/REFUNE/DEF JAM	Axwell & Ingresso Feat. Kid Ink	7
5	7	CHAINED TO THE RHYTHM CAPITOL	Katy Perry Feat. Skip Marley	9
13	8	SET YOURSELF FREE DIRTY DISCO	Dirty Disco Feat. Celeda	7
11	9	SOMETHING JUST LIKE THIS DISRUPTOR/COLUMBIA	The Chainsmokers & Coldplay	7
17	10	ANTHEM OF HOUSE CARRILLO	Rosabel & Terri B!	6
15	11	IT AIN'T ME ULTRA/RCA/INTERSCOPE	Kygo x Selena Gomez	6
6	12	HEY BABY SMASH THE HOUSE/MAD DECENT	Dimitri Vegas & Like Mike vs Diplo Feat. Def's Daughter	13
1	13	PLACES FUNKY SHEEP	Xenia Ghali Feat. Raquel Castro	12
20	14	LADY AM/MR. 305	Austin Mahone Feat. Pitbull	4
24	15	YOU'RE NOT ALONE 418	Scotty Boy & Lizzie Curious	3
14	16	BY YOUR SIDE JONAS BLUE/CAPITOL	Jonas Blue Feat. RAYE	8
21	17	BACK 2 LOVE AUDACIOUS	Dave Aude & JVMIE	5
22	18	BE THE ONE WARNER BROS.	Dua Lipa	4
10	19	ALONE MER MUSIC/RCA	Alan Walker	10
28	20	LOST LOVE LISA COLE/CITRUSONIC	Lisa Cole	4
31	21	UNDRESS CURRY MONEY	Anjali	5
27	22	DANCING ON MY OWN CAPITOL	Calum Scott	5
25	23	WE LAUGH WE DANCE WE CRY RADIKAL	Rasmus Faber Feat. Linus Norda	6
19	24	TROUBLE R3HAB	R3hab Feat. Verite	11
26	25	SLIDE FLY EYE/COLUMBIA	Calvin Harris Feat. Frank Ocean & Migos	6
12	26	AIN'T NO FRIEND OF MINE ROSTRUM	Vali	11
18	27	STRANGERS IN THE NIGHT OMEGA ALPHA	Z LaLa	10
32	28	STAY INTERSCOPE	Zedd & Alessia Cara	4
37	29	THE COOL 418	Zia	3
38	30	COME TO ME SELFIE	Sean Finn & Chris Willis	3
40	31	SHAKE UR BUMPA BONANZA	Cristian Poow & Glovibes	3
35	32	UP & AWAY TVI	Tony Valor Feat. Mariah Simmons	4
30	33	LOVE NEVER DIED FROM BEYOND TOMORROW	Nytrix	12
34	34	GREEN LIGHT LAVA/REPUBLIC	Lorde	6
48	35	TURN IT DOWN FOR WHAT STONEISLAND	Stonebridge Feat. Serj	2
46	36	OPTIONS MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Stephen Marley	2
36	37	SHAPE OF YOU ATLANTIC	Ed Sheeran	14
29	38	PARIS DISRUPTOR/COLUMBIA	The Chainsmokers	13
47	39	NO MATTER WHAT UPSCALE	Liam Smith & Ron Reeser	2
33	40	SEX WITH ME WESTBURY ROAD/ROC NATION	Rihanna	12
HOT	41	GHOSTING 617	Joe Bermudez Feat. Megn	1
49	42	THAT'S WHAT I LIKE ATLANTIC	Bruno Mars	2
42	43	YOU DON'T KNOW ME POLYDOR/4 PLAIN/INTERSCOPE	Jax Jones Feat. RAYE	12
16	44	LICK ME UP SWISHCRAFT/MR. TAN MAN	Tony Moran & Dani Toro Feat. Zhana Roiya	13
44	45	UNLEASHED BANDOFFESOUND	Nathalie Archangel	8
41	46	HIPS SING SULTAN SOUNDS/REALISTIC RECORDS SOUTH	DJ Sultan Feat. Elephant Man	8
43	47	ROCKABYE BIG BEAT/ATLANTIC/RRP	Clean Bandit Feat. Sean Paul & Anne-Marie	17
NEW	48	HEART AWAY FROM YOU FRIENDSHIP COLLECTIVE	DJ Pebbles	1
NEW	49	PASSIONFRUIT YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1
23	50	FEEL LIKE HOME ARMADA	Sander Kleinenberg Feat. DYSON	13

BOXSCORE

May 13 2017

billboard

LEGEND

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

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CONCERT GROSSES				
	GROSS PER TICKET PRICES	ARTIST	ATTENDANCE CAPACITY	PROMOTER
1	\$13,301,000 (\$10,602.718) \$165.58/\$68.99	DRAKE, YOUNG THUG, DVSN, DJ T-JIZZLE O2 ARENA, LONDON JAN. 30, FEB. 12, 4, 5, 14-15, MARCH 20	128,523 140,142 EIGHT SHOWS	LIVE NATION
2	\$8,579,400 \$500/\$250/\$140/\$55	CELINE DION THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS APRIL 4, 5, 7-8, 11-12, 14-15, 18-19, 21-22	50,227, 50,989 12 SHOWS 10 SELLOUTS	AEG PRESENTS, CAESARS ENTERTAINMENT
3	\$4,623,823 \$139.50/\$54.50	BILLY JOEL, ANDREW MCMAHON IN THE WILDERNESS SUNTRUST PARK, ATLANTA APRIL 28	37,109 SELLOUT	LIVE NATION
4	\$3,750,249 \$250/\$165/\$99/\$49	ROD STEWART THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS MARCH 15, 17-18, 21-22, 31, APRIL 1	27,810, 29,433 SEVEN SHOWS FOUR SELLOUTS	AEG PRESENTS, CAESARS ENTERTAINMENT
5	\$2,452,750 \$103/\$53	RED HOT CHILI PEPPERS, TROMBONE SHORTY, JACK IRONS WELLS FARGO CENTER, PHILADELPHIA FEB. 12-13	29,697 30,804 TWO SHOWS	LIVE NATION
6	\$1,709,522 \$52.75/\$19.75	BON JOVI WELLS FARGO CENTER, PHILADELPHIA MARCH 31	18,673 19,146	LIVE NATION
7	\$1,662,400 \$52.75/\$19.75	BON JOVI AMERICAN AIRLINES CENTER, DALLAS FEB. 23	16,246 16,978	LIVE NATION
8	\$1,640,789 \$48.50/\$33	BON JOVI BB&T CENTER, SUNRISE, FLA. FEB. 12	16,576 16,882	LIVE NATION
9	\$1,601,744 \$155/\$65	JOURNEY NEAL S. BLAISDELL CENTER, HONOLULU FEB. 23-24, 26	16,196 18,837 THREE SHOWS	LIVE NATION
10	\$1,588,920 (\$1,272.050) \$54.96/\$34.97	CRAIG DAVID, BIG NARSTIE, LAUREN FAITH O2 ARENA, LONDON MARCH 25-26	31,613 35,970 TWO SHOWS	KILIMANJARO LIVE/AEG PRESENTS
11	\$1,570,440 \$52.75/\$19.75	BON JOVI XCEL ENERGY CENTER, ST. PAUL, MINN. MARCH 27	12,234 12,870	LIVE NATION
12	\$1,543,878 \$52.75/\$19.75	BON JOVI UNITED CENTER, CHICAGO MARCH 26	17,929 18,718	LIVE NATION
13	\$1,535,846 \$52.75/\$19.75	BON JOVI NATIONWIDE ARENA, COLUMBUS, OHIO MARCH 18	17,914 18,293	LIVE NATION
14	\$1,473,888 \$52.75/\$19.75	BON JOVI THE FORUM, INGLEWOOD, CALIF. MARCH 8	15,901 16,811	LIVE NATION
15	\$1,470,866 \$549/\$19.75	BON JOVI AMALIE ARENA, TAMPA FEB. 14	16,568 16,883	LIVE NATION
16	\$1,426,786 \$149.50/\$25	TOM PETTY & THE HEARTBREAKERS, JOE WALSH BRIDGESTONE ARENA, NASHVILLE APRIL 25	16,694 SELLOUT	LIVE NATION
17	\$1,396,007 \$52.75/\$19.75	BON JOVI PHILIPS ARENA, ATLANTA FEB. 10	16,308 16,665	LIVE NATION
18	\$1,390,721 \$149.50/\$49.50	TOM PETTY & THE HEARTBREAKERS, JOE WALSH PHILIPS ARENA, ATLANTA APRIL 27	14,510 SELLOUT	LIVE NATION
19	\$1,365,102 \$126/\$30.50	MAROON 5, TINASHE, R. CITY KEYBANK CENTER, BUFFALO, N.Y. MARCH 8	13,959 14,274	LIVE NATION
20	\$1,342,678 \$52.75/\$19.75	BON JOVI TALKING STICK RESORT ARENA, PHOENIX MARCH 4	16,097 SELLOUT	LIVE NATION
21	\$1,322,335 \$448/\$16	BON JOVI GOLDEN 1 CENTER, SACRAMENTO FEB. 28	15,550 16,318	LIVE NATION
22	\$1,314,362 \$103/\$53	RED HOT CHILI PEPPERS, BABYMETAL, JACK IRONS AMERICAN AIRLINES ARENA, MIAMI APRIL 29	13,554 SELLOUT	FRANK PRODUCTIONS, AEG PRESENTS
23	\$1,306,657 \$131.50/\$33	MAROON 5, TINASHE, R. CITY BMO HARRIS BRADLEY CENTER, MILWAUKEE, WIS. FEB. 20	15,141 15,505	LIVE NATION
24	\$1,257,948 \$126/\$30.50	MAROON 5, TINASHE, R. CITY U.S. BANK ARENA, CINCINNATI MARCH 3	14,442 14,846	LIVE NATION
25	\$1,244,551 \$126/\$30.50	MAROON 5, TINASHE, R. CITY QUICKEN LOANS ARENA, CLEVELAND FEB. 22	13,969 17,349	LIVE NATION
26	\$1,244,404 \$52.75/\$19.75	BON JOVI JOE LOUIS ARENA, DETROIT MARCH 29	16,001 16,385	LIVE NATION
27	\$1,208,178 \$150/\$49	STEVIE NICKS, THE PRETENDERS NATIONWIDE ARENA, COLUMBUS, OHIO MARCH 17	12,160 12,425	LIVE NATION
28	\$1,207,288 \$149.50/\$29.50	NEIL DIAMOND PHILIPS ARENA, ATLANTA APRIL 30	12,235 13,197	LIVE NATION
29	\$1,198,309 \$52.75/\$19.75	BON JOVI SAP CENTER, SAN JOSE MARCH 1	14,620 15,580	LIVE NATION
30	\$1,190,868 \$52.75/\$19.75	BON JOVI VEIERS ARENA, SAN DIEGO MARCH 5	11,153 11,875	LIVE NATION
31	\$1,181,078 \$549.75/\$18.75	BON JOVI SCOTT TRADE CENTER, ST. LOUIS FEB. 19	12,098 12,549	LIVE NATION
32	\$1,178,414 \$102/\$52	RED HOT CHILI PEPPERS, BABYMETAL, JACK IRONS AMWAY CENTER, ORLANDO APRIL 26	12,557 SELLOUT	FRANK PRODUCTIONS, AEG PRESENTS
33	\$1,173,543 \$102.75/\$52.75	RED HOT CHILI PEPPERS, BABYMETAL, JACK IRONS AMALIE ARENA, TAMPA APRIL 27	12,750 SELLOUT	FRANK PRODUCTIONS, AEG PRESENTS
34	\$1,156,950 (1,155,960 FRANCS) \$90.08/\$10.06	ED SHEERAN, ANNE-MARIE, RYAN MCMULLAN HALLENSTADION, ZÜRICH MARCH 19	14,000 SELLOUT	ALLBLUES KONZERT
35	\$1,146,840 \$102/\$52	RED HOT CHILI PEPPERS, TROMBONE SHORTY, JACK IRONS JOE LOUIS ARENA, DETROIT FEB. 2	15,500 15,951	LIVE NATION



Bon Jovi Blazes On Boxscore

Bon Jovi (above) makes quite a stand on the Boxscore chart, earning almost half of the slots on the list based on box-office counts from the first quarter reported by promoter Live Nation. The New Jersey rockers score with 15 concert engagements from the opening leg of the This House Is Not for Sale Tour that launched Feb. 8 in North America.

First-quarter grosses total \$31.2 million from 359,055 sold tickets at 23 performances, but those are only the stats through the end of March. Adding estimated sales from April shows yet to be reported, the overall gross should surpass \$40 million at this point from almost a half-million sold seats. (The tour is on hiatus but set to resume in August.)

The band's top numbers on the chart come from Philadelphia's Wells Fargo Center, which logged 18,673 tickets sold. Revenue totaled \$1.7 million for the March 31 show to take the No. 6 ranking.

Bon Jovi's last major tour of North America was in 2013 during the Because We Can Tour that covered six continents. With 2.5 million fans present at 99 concerts, it raked in more than \$247 million. The tour ended that year at No. 1 on *Billboard's* year-end Top 25 Tours chart, marking the third time in six consecutive years the group accomplished that feat.

—Bob Allen

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

18 YEARS AGO

18 Years Ago THE WORLD WENT 'LOCA' OVER RICKY MARTIN

After a dazzling Grammy performance, the former Menudo member helped spark the Latin pop explosion of 1999

RICKY MARTIN DIDN'T INVENT LATIN pop, but he became its unofficial U.S. ambassador in 1999.

The San Juan, Puerto Rico, native, then 27, had enjoyed a six-year run with the Puerto Rican boy band Menudo (from 1984 to 1990) and released four Spanish-language albums but hadn't generated much crossover success. That changed on Feb. 24, 1999, when his rousing bilingual rendition of the 1998 World Cup anthem "The Cup of Life" became

the most talked-about appearance at that year's Grammy Awards. His performance ignited a Latin pop revolution, and *Billboard* noted soon after that "it seems like every record label exec has been in a heated search for the next Latin hottie."

The subsequent release of Martin's debut English-language single, "Livin' La Vida Loca," only fanned the flames. Co-written and produced by Desmond Child and former Menudo bandmate Robi Draco Rosa, the dance-friendly

track spent the first of five weeks at No. 1 on the Billboard Hot 100 on May 8, 1999, and Martin's self-titled album — his first bilingual release — debuted at No. 1 on the Billboard 200 three weeks later. The breakthrough also opened the gates for a string of chart-toppers by Latin artists such as Jennifer Lopez, Enrique Iglesias and Santana.

Martin collected four more top 40 hits on the Hot 100 through 2001, but he has not released an English-language album since *Life* in 2005. His most recent studio LP, 2015's *A Quien Quiera Escuchar*, became his sixth No. 1 on the Top Latin Albums chart.

Martin came out as gay in 2010 and published his memoir, *Me: Ricky Martin*, in 2011. The father of twin boys, the singer is in the midst of his first Las Vegas residency, *All In*, with dates through September. —TREVOR ANDERSON



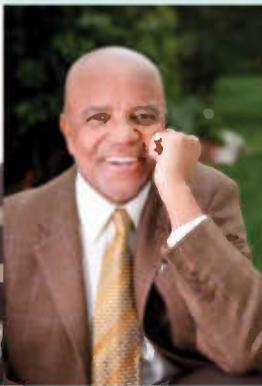
Martin was surrounded by fans after arriving at the FNAC Champs-Élysées department store in Paris in 1999.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	8	32	4	No. 1/GREATEST GAINER/SALES & AIRPLAY LIVIN' LA VIDA LOCA D. CHILD, R. ROSA (R. ROSA, D. CHILD)	RICKY MARTIN (C) (D) (M) (P) (D) C2 79124 ♯	1
2	1	1	12	NO SCRUBS R. BRIGGS (R. BRIGGS, K. BURGESS, T. COTTLE)	TLC (C) (D) (M) LAFACE 24385/ARISTA ♯	1
3	2	5	14	KISS ME S. TAYLOR (M. SLOCUM)	SIXPENCE NONE THE RICHER (C) (D) (D) SQUINT 79101/COLUMBIA ♯	2
4	4	3	18	EVERY MORNING D. RAHNE (SUGAR RAY, D. KAHNÉ, R. BEAN, A. ZARATE, P. TELLEZ)	SUGAR RAY (C) (D) (M) LAVA 84462/ATLANTIC ♯	3
5	3	2	21	BELIEVE M. TAYLOR, B. RAWLING (B. HIGGINS, S. MCLENNEN, P. BARRY, S. TORCH) (C) (D) (M) (P) (D) WARNER BROS. 17119 ♯	CHER RUSTA DANCE/CREATING LAMBS	1

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