

Slim Jxmmi
(left) and
Swae Lee

REVISITING
ROUTE 91
Six months later,
survivors of the Vegas
tragedy speak out

SIBLING REVELRY

One wild night with RAE SREMMURD, who are about to test their solo talents on their ambitious triple album. But can the superstar duo grow up without growing apart? Says Jxmmi: 'It's no competition. We're brothers'

April 14, 2018 | billboard.com

"HE WAS A LIGHT FOR ALL OF US
...WE SHOULD DWELL IN WHAT WAS
SO BEAUTIFUL AND EVERLASTING
...THAT GREAT, GREAT MUSIC."

- TOM PETTY

ELVIS PRESLEY

THE SEARCHER

DIRECTED BY THOM ZIMNY PRODUCED BY JON LANDAU

HBO DOCUMENTARY FILMS AND SONY PICTURES TELEVISION PRESENT AN OLD FARM ROAD FILMS PRODUCTION OF A FILM BY THOM ZIMNY "ELVIS PRESLEY: THE SEARCHER" ORIGINAL MUSIC COMPOSED & PERFORMED BY MIKE MCCREADY
MUSIC SUPERVISORS EYVEN KLEAN JENNIFER REEVE WRITTEN BY ALAN LIGHT EXECUTIVE PRODUCERS GLEN ZIPPER PRISCILLA PRESLEY JERRY SCHILLING ANDREW SOIT ALAN GASMER JAMIE SALTER PRODUCED BY JON LANDAU THOM ZIMNY KARY ANTHOLIS DIRECTED BY THOM ZIMNY

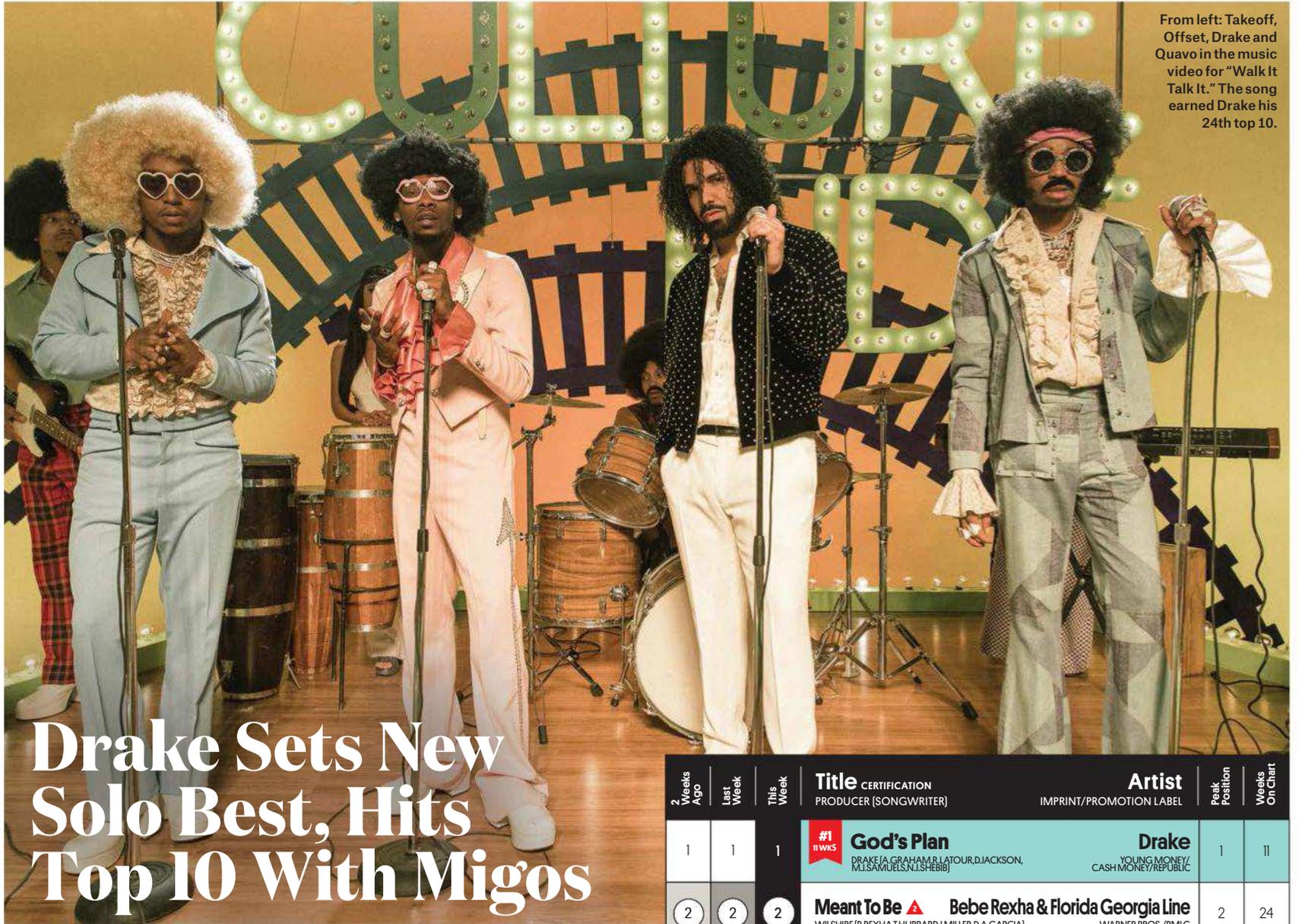
PREMIERES SAT APRIL 14, 8PM HBO

OR STREAM IT ON **HBO NOW**

ORIGINAL SOUNDTRACK - AVAILABLE APRIL 6 FROM RCA / LEGACY RECORDINGS

© 2019 HBO. All rights reserved. Through its wholly owned subsidiaries in the U.S. and certain U.S. territories. Certain restrictions apply. ® & © 2019 Home Box Office, Inc. All Rights Reserved.

billboard HOT 100



From left: Takeoff, Offset, Drake and Quavo in the music video for "Walk It Talk It." The song earned Drake his 24th top 10.

Drake Sets New Solo Best, Hits Top 10 With Migos

DRAKE'S "GOD'S PLAN" rules the Billboard Hot 100 (dated April 14) for an 11th week, marking the longest-leading of his four No. 1s and passing the 10-week reign of his 2016 smash "One Dance" (featuring Wizkid and Kyla).

"Plan" extends its stretch with 109 million in all-format radio airplay audience, 52.1 million U.S. streams and 48,000 downloads sold in the tracking week, according to Nielsen Music.

Additionally, having debuted atop the Hot 100 dated Feb. 3 and remaining at the summit since, "Plan" is just the fourth single to have spent at least its first 11 weeks on the chart at No. 1, and the first since **Elton John's** "Candle in the Wind

1997"/"Something About the Way You Look Tonight," which logged its first 14 frames on the list at No. 1 in 1997 and 1998.

Meanwhile, Drake adds his 24th Hot 100 top 10 as featured on **Migos'** "Walk It Talk It," which surges 15-10. The fourth top 10 from Migos, whose 1970s-themed video features all three members and Drake in era-appropriate attire, gains by 12 percent to 30.4 million streams. With the ascent, Drake passes **Paul McCartney** for the fifth-most top 10 titles among solo males.

On the April 21 Hot 100, Drake should tie **Elvis Presley** for the fourth-most top 10s (25) among male soloists, with the expected debut of his new single, "Nice for What," released April 6.

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart	
1	1	1	#1 God's Plan	DRAKE (A. GRAHAM, R. LATOUR, D. JACKSON, M. J. SAMUELS, N. J. SHEBIB)	Drake	YOUNG MONEY/ CASH MONEY/REPUBLIC	1	11	
2	2	2	Meant To Be ▲	BEBE REXHA, T. HUBBARD, J. MILLER, D. A. GARCIA	Bebe Rexha & Florida Georgia Line	WARNER BROS./BMG	2	24	
5	4	3	Psycho	L. BELL, POST MALONE (L. BELL, A. POST, T. W. GRIFFIN JR.)	Post Malone Feat. Ty Dolla \$ign	REPUBLIC	2	6	
		HOT SHOT DEBUT	4	Call Out My Name	FRANK DUKES (A. TESFAYE, A. FEENY, N. JAAR)	The Weeknd	XO/REPUBLIC	4	1
11	6	5	Look Alive	TAY KEITH (A. GRAHAM, J. BAKER, B. CHAMBERS)	BlocBoy JB Feat. Drake	OVO SOUND/WARNER BROS.	5	8	
6	7	6	DG AG The Middle	ZEDD, GREY (A. ZASLAVSKI, K. TREWARTH, M. TREWARTH, S. AARONS, S. JOHNSON, M. LOMAX, J. K. JOHNSON)	Zedd, Maren Morris & Grey	INTERSCOPE	6	10	
3	5	7	Perfect ▲	WHICKS, E. SHEERAN (E. C. SHEERAN)	Ed Sheeran	ATLANTIC	1	32	
4	3	8	Finesse ▲	SHAMPOO PRESS & CURL, STEREOTYPES (BRUNO MARS, P. M. LAWRENCE II, C. B. BROWN, J. E. FAUNTLEROY II, YIP, R. ROMULUS, I. REEVES, R. C. MCCULLOUGH II)	Bruno Mars & Cardi B	ATLANTIC	3	14	
9	8	9	Freaky Friday	BENNY BLANC, COTI, WICE AS NICE, DJ MUSTARD (D. BURD, D. MCFARLANE, N. AUDINOL, HUGHES, B. LEEVIN, J. COLEMAN, C. M. BROWN, M. A. HOIBERG)	Lil Dicky Feat. Chris Brown	DIRTY BURD/BMG/COMMISSION	8	3	
20	15	10	Walk It Talk It	OG PARKER (A. G. DECOITO, O. K. MARSHALL, K. CEPHUS, K. K. BALL, A. GRAHAM, J. PARKER, J. NANCE)	Migos Feat. Drake	QUALITY CONTROL/MOTOWN/CAPITOL	10	10	

CARLOS KATO/ARAUJO

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEKS MOST AIRPLAYED, CURRENT RADIO AIRPLAY, AND STREAMING ACTIVITY ARE TRACKED BY NIELSEN MUSIC. SONGS ARE RATED AS NEW, RE-RELEASED, OR RE-ENTERING. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED, RE-RELEASED, OR RE-ENTERING. SONGS ARE RATED AS NEW, RE-RELEASED, OR RE-ENTERING. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED, RE-RELEASED, OR RE-ENTERING. SONGS ARE RATED AS NEW, RE-RELEASED, OR RE-ENTERING.

2 Weeks Ago	Last Week	This Week	Title CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
38	47	51	Bartier Cardi ▲ NOT LISTED (NOT LISTED)	Cardi B Feat. 21 Savage THE KSR GROUP/ATLANTIC	14	15
NEW		52	Privilege FRANK DUKES, DAHEALA (A.TESFAYE, J.QUENNEVILLE, A.FEENY)	The Weeknd XO/REPUBLIC	52	1
-	70	53	SG Japan NOT LISTED (NOT LISTED)	Famous Dex RICH FOREVER/300	53	2
39	40	54	Outside Today NOT LISTED (NOT LISTED)	YoungBoy Never Broke Again NEVER BROKE AGAIN/ATLANTIC	31	12
64	55	55	No Excuses A.WELLS (M.TRAINOR, J.K.HINDLIN, A.WELLS)	Meghan Trainor EPIC	46	5
53	49	56	Love Lies CHARLIE HANSON, EDIGI (K.ROBINSON, NIK.HAMILTON, J.M.PARKS, R.VOITEAKI, J.HAMMAS)	Khalid & Normani FOX/RCA	43	7
58	54	57	IDGAF L.PRINCIPATO, KOZ (D.LIPA, J.DEAN, J.KIRKLAND, S.STONESTREET, U.OSISIOMA EMEKIE, L.PRINCIPATO)	Dua Lipa WARNER BROS.	54	12
37	39	58	Changes J.CUNNINGHAM (XXXTENTACION, J.CUNNINGHAM, R.H.HALLÉN)	XXXTentacion BAD VIBES FOREVER	37	5
54	53	59	Dura DJ URBA, ROMI (R.LAYALA, RODRIGUEZ, U.M.CEDENO, J.L.ROMERO, J.G.RIVERA VAZQUEZ)	Daddy Yankee EL CARTEL/U.MILE	50	9
61	57	60	Billy FLAMM (6IX9INE)	6ix9ine SCUMGANG/TENTHousand PROJECTS	50	6
68	65	61	Zombie TOMMY NEXT, P.NASLUND (D.M.O'RIODAN, P.NASLUND, J.CUMMINGS)	Bad Wolves ELEVEN SEVEN/71.G	54	4
73	59	62	Tell Me You Love Me J.HILL, STINT (J.HILL, KIRBY LAURRYEN, A.BHATTACHARYA)	Demi Lovato HOLLYWOOD/SAFEHOUSE/ ISLAND/REPUBLIC	53	19
69	63	63	El Farsante ALEX KILLER, CHRIS EDAY (INEGROWN, VELEZ, J.P.SOTO, PASCUAL, CEORITZ RIVERA, J.C.CORITZ, RIVERA, J.CEZUNA, ROSADO, SAAVEDRA)	Ozuna & Romeo Santos DIMELOV/VP ENTERTAINMENT/ SONY MUSIC LATIN	49	10
55	58	64	Broken Halos D.COBB, C.STAPLETON (C.STAPLETON, M.HENDERSON)	Chris Stapleton MERCURY NASHVILLE	45	19
74	68	65	The Long Way R.COPPERMAN, B.ELDRIDGE (B.ELDRIDGE, M.ROGERS)	Brett Eldredge ATLANTIC/W.M.I.N	65	9
87	74	66	Tequila D.SMYERS, S.HENDRICKS (D.SMYERS, R.EYNOLDS, N.GALYON)	Dan + Shay WARNER BROS. NASHVILLE/WAR	66	4
84	73	67	One Number Away S.MITCHELL, J.ACKIE BOYZ (L.COMBS, S.A.BATTEYS, MITCHELL & WILLFORD)	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	67	3
65	61	68	Hardaway LONDON ON DA TRACK (D.LENARD, L.HOLMES)	Derez De'Shon DEREZ DESHON/COMMISSION/BMG	61	9
56	67	69	Everyday MARSHMELLO (SIR R.B.HALL, I.MARSHMELLO)	Logic & Marshmello VISIONARY/DEF JAM	29	5
62	66	70	Top Off DJ KHALED, J.ZARRILLO (K.M.KHALED, S.C.CARTER, N.D.WILBURN, B.KNOWLES, J.ZARRILLO, D.ANDREWS, B.C.CONEY)	DJ Khaled Feat. JAY Z, Future & B WE THE BEST/EPIC	22	5
35	48	71	Moonlight J.CUNNINGHAM (XXXTENTACION, J.CUNNINGHAM)	XXXTentacion BAD VIBES FOREVER	35	3
86	78	72	Sit Next To Me J.ABRAHAM, OULGEE (M.D.FOSTER, J.NEYMAN, O.GOLDSTEIN, J.ABRAHAM, L.STALFORS)	Foster The People COLUMBIA	72	3
80	76	73	I Like Me Better ● LAUV (A.LEFFM, M.OIASIC)	Lauv LAUV/AWAL-KOBALT	73	8
91	80	74	Sativa ● FISTICUFFS (J.A.E.CHILOMB, B.WARFIELD, M.ROBINSON, K.M.I.SHAHMAN BROWN)	Jhene Aiko Feat. Swae Lee Or Rae Sremmurd ARTCLUB/ARTUM/DEF JAM	74	4
52	62	75	All On Me ● J.JOYCE (D.DAWSON, J.DURRETT, A.SMITH)	Devin Dawson ATLANTIC/WEA	52	19
60	72	76	Five More Minutes ● F.ROGERS (S.MCCREERY, F.ROGERS, M.CRISWELL)	Scotty McCreery TRIPLE TIGERS	44	18
75	69	77	Red Roses MENO BEATS (K.FOOSE, A.E.LAMIN, L.VON CUBE)	Lil Skies Feat. Landon Cube ALL WE GOT/ATLANTIC	69	13
NEW		78	Boo'd Up DI.MUSTARD, L.DOPSON (E.M.ALD, MCFARLANE, L.DOPSON, J.IAMES)	Ella Mai 10 SUMMERS/INTERSCOPE	78	1
90	81	79	She's With Me S.MOSLEY, M.O'CONNOR (B.REMPEL, S.MOSLEY, B.M.STENNIS)	High Valley ATLANTIC/WEA	79	6
78	82	80	When We ● CARDIAK (TANK, J.NEWT, C.E.MCCORMICK)	Tank R&B MONEY/ATLANTIC	78	14



2
BEBE REXHA & FLORIDA GEORGIA LINE
Meant to Be

As **Bebe Rexha** and **Florida Georgia Line**'s "Meant to Be" spends a third week at its No. 2 peak on the Billboard Hot 100, it crowns the Radio Songs chart, where it rises 2-1 (131 million in audience, up 7 percent, according to Nielsen Music). Thanks to FGL, the track is the first No. 1 on the Radio Songs list for a country act since **Lady Antebellum**'s "Need You Now," which reigned for two weeks in 2010. "Meant to Be" lifts 3-2 on both the Pop Songs and Adult Pop Songs airplay charts and holds at No. 3 on the Country Airplay tally. —G.T.

2 Weeks Ago	Last Week	This Week	Title CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
85	83	81	I Lived It S.HENDRICKS (A.GORLEY, B.HAYS, L.P.AKINS, R.COPPERMAN)	Blake Shelton WARNER BROS. NASHVILLE/W.M.I.N	81	5
RE-ENTRY		82	Broken Clocks ● THANKGOD4COOY (S.ROWE, C.FAYNE, T.PAXTON, B.EESLEY, A.FEENY, S.SIMMONS)	SZA TOP DAWG/RCA	82	2
-	86	83	Up Down J.MOI (B.CLAWSON, M.HARDY, C.J.SOLAR)	Morgan Wallen Feat. Florida Georgia Line BMLG/BIG LOUD	83	2
-	100	84	No Roots N.REBSCHER (A.MERTON, N.REBSCHER)	Alice Merton PAPER PLANE/MOM + POP	84	2
81	84	85	Nowadays CASH MONEY AP (K.FOOSE, L.VON CUBE, A.PETIT)	Lil Skies Feat. Landon Cube ALL WE GOT/ATLANTIC	55	13
-	60	86	Say Amen (Saturday Night) J.SUNLAR, BURE, SINCLEAR, PRITCHARDS, HOLLANDERTON, MCCONTEY, J.L.E.H.MINE, T.BRENECK, M.DELLER, D.FOER, A.GREEN, B.PRIOR, D.TANIGEL, J.ASS-HEE	Panic! At The Disco DCOZ/RELEBY/RAVEN/RFP	60	2
79	79	87	No Smoke ● DJ CHOSE (K.GAULDEN, N.PAYNE)	YoungBoy Never Broke Again NEVER BROKE AGAIN/ATLANTIC	61	18
94	92	88	Tempo S.MOMBERGER (C.M.BROWN, S.MOMBERGER, L.KIMBLE, P.PICLI, A.POCO, W.W.TOURE)	Chris Brown RCA	88	4
NEW		89	OKRA TYLER, THE CREATOR (TOKONMA)	Tyler, The Creator ODD FUTURE/COLUMBIA	89	1
-	95	90	For The First Time R.COPPERMAN (D.RUCKER, D.GEORGE, SCOOTER CARLUSO)	Darius Rucker CAPITOL NASHVILLE	90	2
97	90	91	Echame La Culpa A.TORRES, M.RENGIFO (LUIS FONSI, A.TORRES, M.RENGIFO, A.RENGIFO)	Luis Fonsi & Demi Lovato SAFEHOUSE/ISLAND/UNIVERSAL MUSIC LATIN/REPUBLIC/U.MILE	47	20
NEW		92	Take Back Home Girl J.MOI (D.A.GARCIA, H.LINDESEY, J.MILLER)	Chris Lane Feat. Tori Kelly BIG LOUD	92	1
92	91	93	Written In The Sand ● S.MCANALLY (M.RAIMSEY, T.ROSEN, B.TURSKI, S.MCANALLY)	Old Dominion RCA NASHVILLE	51	20
NEW		94	Woman, Amen R.COPPERMAN (R.COPPERMAN, J.KEAR, D.BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	94	1
98	94	95	La Modelo YAMI, CHRIS EDAY (INEGROWN, ROSADO, SAAVEDRA, WASHPOPPIN, J.SOTO, PASCUAL, CEORITZ RIVERA, J.G.RIVERA VAZQUEZ)	Ozuna x Cardi B DIMELOV/VP ENTERTAINMENT/ SONY MUSIC LATIN	52	14
NEW		96	Proud T.MINUS, J.VALLE (TEPPS, WILLIAMS, K.D.JACKSON, C.EPHUS, J.VALLE, M.J.SAMUELS, N.D.WILBURN, M.L.WILLIAMS, J.GARNER, C.THOWAZ)	2 Chainz Feat. YG & Offset THE REAL UNIVERSITY/DEF JAM	96	1
93	88	97	Beautiful Trauma J.M.ANTONOFF (PINK, J.M.ANTONOFF)	P!nk RCA	78	15
77	75	98	NBA Youngboat DIGITAL NAS (LIL YACHTY, N.PEMBERTON, K.GAULDEN)	Lil Yachty Feat. NBA YoungBoy QUALITY CONTROL/MOTOWN/CAPITOL	63	4
-	99	99	Get You J.EVANS, M.BURNETT (A.SIMMONS, J.EVANS, M.BURNETT, K.LOIZA, I.CULLEY, W.ALEN, A.SOWINSKI, C.HANSEN, L.WHITTY, M.TAVARES)	Daniel Caesar Feat. Kali Uchis GOLDEN CHILD	93	5
NEW		100	Focus D.CAMPER, JR., H.E.R. (D.CAMPER, JR., H.E.R., J.LOVE)	H.E.R. RCA	100	1



78
ELLA MAI
Boo'd Up

British-born **Mai** makes her Hot 100 debut as her former Hot R&B Songs top 10 hit enters with 6.7 million U.S. streams (up 27 percent), 14 million airplay impressions (up 21 percent) and 5,000 sold (up 5 percent).



100
H.E.R.
Focus

The California native, whose moniker is an acronym for "Having Everything Revealed," charts her first entry on the Hot 100. "Focus," which reached the top 10 on Hot R&B Songs in March, gains by 5 percent to 12 million in airplay reach.

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR CURRENT RELEASES ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCES, AS MEASURED BY NIELSEN MUSIC. SALES DATA IS COMPILED BY NIELSEN MUSIC. STREAMING DATA IS COMPILED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING AIRPLAY AND SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS.LEGEND@BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2018, PROMOTIONS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.



American Airlines and the Flight Symbol logo are marks of American Airlines, Inc.
oneworld is a mark of the oneworld Alliance, LLC. © 2018 American Airlines, Inc. All rights reserved.

American Airlines



First class in a class of its own

Step on board and fly the only true First class in the air. Enjoy fine dining in the sky with a multi-course meal created by our chef partners. When it's time to rest and relax, experience the comfort of fully lie-flat seats and sleeping products designed by Casper®. We're giving you more room, more entertainment and more premium amenities so you arrive rejuvenated.

Flagship® is a customized journey unmatched by any U.S. airline. Feel the difference on your next flight.

Learn more at aa.com/flagship

FLAGSHIP®



Contents

THIS WEEK

Volume 130 / No. 10

FEATURES

36 *The Road From Route 91*

Six months after the worst mass shooting in U.S. history, a look at the aftermath in Nashville, ongoing security challenges at concerts and seven lives transformed by trauma and loss.

44 *Life In The Sremm Lane*

Jetting from Los Angeles to Las Vegas in one crazy night with **Rae Sremmurd**, two loving brothers who are about to test their solo talents.

BILLBOARD HOT 100

1 **Drake** sets a new personal best at No. 1, and **Migos** — with Drake — hit the top 10.

TOPLINE

13 Hip-hop is fueling the music business' growth, but executives of color are still relatively scarce among the industry's top ranks.

14 At long last, Spotify is a publicly traded company. Now what?

7 DAYS ON THE SCENE

22 *Saturday Night Live*, Tortuga Music Festival

THE BEAT

27 After years of delays, pop-R&B perfectionist **Tinashe** finally returns — to a changed musical landscape.

30 Brooklyn's Barclays Center arena keeps **JAY-Z** and **Barbra Streisand** coming back with gifts like personalized doghouses, Muppets and more.

BACKSTAGE PASS

51 The Recording Academy rings in 20 years of advocacy on Capitol Hill as lawmakers prepare what may be the most important music legislation in a generation.

59 **Bruno Mars**, **Cardi B**, **Kenny Chesney** and more artists who are taking over North America's biggest venues this season.

CODA

80 In 2004, **Michael Andrews'** arrangement of "Mad World" for the cult film *Donnie Darko* topped *Billboard's* Triple A airplay chart.

Tinashe photographed March 23 at Black Flamingo in Brooklyn. Watch an exclusive video of Tinashe revealing her hopes of collaborating with Drake at Billboard.com.

ON THE COVER

Slim Jxmmi (left) and Swae Lee of Rae Sremmurd photographed by Sami Drasin on March 20 at Nightingale Plaza in Los Angeles. Styling by Fatima B. Jxmmi wears a Valentino shirt, Julian Zigerli jumpsuit and John Lawrence Sullivan shoes. Swae wears a The Incorporated shirt, BB Simon belt, Prada pants and Gucci shoes. For a behind-the-scenes video of the cover shoot, go to Billboard.com.

one for all.

For efficient and accurate royalty processing.
For sound recordings and musical works.
For all music creators in the sound system.

Recording Artists | Labels | Producers | Background Vocalists
Session Musicians | Publishers | Licensees



CMRRA

The SoundExchange Companies

billboard

Ross Scarano
VICE PRESIDENT, CONTENT

Silvio Pietroluongo
VICE PRESIDENT, CHARTS AND DATA DEVELOPMENT

Jason Lipshutz
EDITORIAL DIRECTOR

Jennifer Laski
PHOTO AND VIDEO DIRECTOR

Hannah Karp
NEWS DIRECTOR

Jayne Klock
MANAGING EDITOR

Nick Catucci
FEATURES DIRECTOR

Nicole Tereza
CREATIVE DIRECTOR

Denise Warner
EDITORIAL DIRECTOR, DIGITAL

EDITORIAL

SENIOR EDITORS Frank DiGiacomo, Steven J. Horowitz, Rebecca Milzoff (Features), Dan Rys • **WEST COAST EDITOR** Melinda Newman
DEPUTY MANAGING EDITOR Christine Werthman • **COPY CHIEF** Chris Woods • **SPECIAL FEATURES EDITOR** Thom Duffy
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT Leila Cobo (Miami)
SENIOR CORRESPONDENTS Dave Brooks (Touring/Live Entertainment), Ed Christman (Publishing/Retail), Gail Mitchell (R&B)
SENIOR COPY EDITOR Christa Titus • **COPY EDITORS** Katy Kroll, Catherine Lowe, Diane Snyder
ASSOCIATE EDITORS Bianca Gracie, Lyndsey Havens • **EDITORIAL ASSISTANTS** Tatiana Cirisano, David Rishty

DESIGN

ART DIRECTOR Gabriella Zappia • **DEPUTY ART DIRECTOR** Patrick Crowley
SENIOR ASSOCIATE ART DIRECTOR Chris Elsemore • **SENIOR DESIGNER** Natalie Skopelja
ART PRODUCTION MANAGER Dan Skelton • **DEPUTY ART PRODUCTION MANAGER** Mike Vukobratovich
ART PRODUCTION ASSOCIATE James Morgan

PHOTOGRAPHY

PHOTO DIRECTOR Jenny Sargent
PHOTO EDITORS Amelia Halverson, Samantha Xu
ASSOCIATE PHOTO EDITOR Laura Tucker
PHOTO RESEARCHER Melissa Malinowsky • **PHOTO EDITOR-AT-LARGE** Carrie Smith
PHOTO ASSISTANT Katie Spoletti

CHARTS

CO-DIRECTOR OF CHARTS Keith Caulfield (The Billboard 200, Heatseekers Albums; Los Angeles)
CO-DIRECTOR OF CHARTS Gary Trust (Billboard Hot 100, Pop, Adult)
DIRECTOR, CHART PRODUCTION Michael Cusson
ASSOCIATE DIRECTOR, CHART PRODUCTION/RESEARCH MANAGER Alex Vitoulis (Blues, Classical, Jazz, World)
SENIOR CHART MANAGER Jim Asker (Country, Christian, Gospel) • **CHART MANAGERS** Bob Allen (Boxscore; Nashville)
Trevor Anderson (R&B/Hip-Hop/Editorial Liaison), Pamela Bustios (Latin and affiliated charts), Gordon Murray (Dance/Electronic), Kevin Rutherford (Social, Streaming, Rock)
ASSOCIATE CHART MANAGER Xander Zellner (Artist 100/Emerging Artists/Associate Editorial Liaison)

DIGITAL

GENERAL MANAGER, VIDEO Michael Palmer
VICE PRESIDENT, ANALYTICS AND AUDIENCE DEVELOPMENT Jared Stone
SENIOR DIRECTOR, PRODUCT Reed Hallstrom • **SENIOR PRODUCT MANAGER** Reed Kavner • **QA ENGINEER** Robert MacCracken
DEPUTY EDITORS, DIGITAL Katie Atkinson, Joe Lynch • **DIRECTOR, DANCE AND ELECTRONIC PROGRAMMING AND CROSS DEPARTMENT CONTENT STRATEGY** Matt Medved
SENIOR EDITORS Hilary Hughes, Andrew Unterberger • **ASSOCIATE EDITOR** Taylor Weatherby • **HIP-HOP EDITOR** Carl Lamarre • **STAFF WRITER** Chris Payne
DIRECTOR OF PRODUCTION, VIDEO Hanon Rosenthal • **SENIOR VIDEO PRODUCER** Sable Fields • **VIDEO PRODUCERS** Emma Byer, Jessie Katz, Victoria McKillop, Antonio Teixeira, Laela Zadeh
LIVE VIDEO PRODUCER Sam Silver • **SENIOR VIDEO EDITOR** Phil Yang • **VIDEO EDITORS** Rebecca Sherwood, Zack Wolder • **WEB CONTENT MANAGER** Rebecca Schiller • **VIDEO PRODUCTION ASSISTANT** Deirdre Hynes
SENIOR WEB PRODUCER Rena Gross • **SENIOR PHOTO EDITOR** Jenny Regan • **PHOTO EDITORS** Tracy Allison, Jessica Xie
INTERACTIVE ART DIRECTOR Rett Alcott • **SENIOR DESIGNER** Andrew Elder • **DESIGNER** Ady Chng
EXECUTIVE DIRECTOR, ARTIST RELATIONS Joe Kelley • **DIRECTOR, SEO** Teresa Mariano • **ASSOCIATE DIRECTOR, ANALYTICS** Katherine Shaoul
EDITORIAL ANALYST Kelsey Weekman • **SEO SPECIALIST** Matt Albrecht
DIRECTOR, SOCIAL MEDIA Stephanie Apossos • **SOCIAL MARKETING MANAGER** Dervla O'Brien
SOCIAL MEDIA COORDINATORS Hayley Jones, Mira Milla • **ARTIST RELATIONS ASSISTANT** Bryan Kress
VICE PRESIDENT, DIGITAL REVENUE OPERATIONS Gina Perino • **DIRECTOR OF PARTNERSHIPS** Shira Brown
DIRECTOR, AD OPS AND AUDIENCE REVENUE Daniel Eberle
SENIOR AD OPERATIONS MANAGER Maureen Vanterpool • **DIRECTOR, ACCOUNT MANAGEMENT** Shameka Frank
SENIOR MANAGERS, ACCOUNT MANAGEMENT Galina Druzhinina, Renee Giardina
DIGITAL ACCOUNT MANAGERS Tracy Cayaban, Alex Felser, Madeline Goode, Sarah Seo, Casey Shulman
SENIOR ACCOUNT MANAGER, FILM AND ENTERTAINMENT Greg Johnson • **ASSOCIATE ACCOUNT MANAGER** Allie Hedlund
SENIOR MANAGER, ADVERTISING OPERATIONS Ninash Delgado • **ADVERTISING OPERATIONS MANAGER** Samantha Turpen

**CONGRATULATIONS BOBBY & PHIL ON
SIX MAGICAL SOLD-OUT NIGHTS IN MARCH!**

PETER SHAPIRO PRESENTS

BOBBY & PHIL

• duo tour • spring 2018 •

**SPECIAL THANKS TO
BOB WEIR - PHIL LESH
PETER SHAPIRO - KIRK PETERSON
ROBBIE TAYLOR - JONATHAN LEVINE
RICHARD GLASGOW - MATT BUSCH - JILL LESH
DAYGLO PRESENTS - ACTIVIST MANAGEMENT**



RADIO CITY MUSIC HALL

CHASE CONCERT SERIES

BOCH
CENTER
WANG THEATRE

CHICAGO
THE CHICAGO
THEATRE
Presented by CHASE

THE
MADISON SQUARE GARDEN
COMPANY

billboard

Lynne Segall
EXECUTIVE VICE PRESIDENT/GROUP PUBLISHER

Julian Holguin
EXECUTIVE VICE PRESIDENT, HEAD OF BRAND PARTNERSHIPS

ADVERTISING & SPONSORSHIP

SENIOR VICE PRESIDENT, TELEVISION AND MEDIA Elisabeth Deutschman
SENIOR VICE PRESIDENT, ENTERTAINMENT Victoria Gold • VICE PRESIDENTS, BRAND PARTNERSHIPS Mike Van, Randi Windt
VICE PRESIDENT, BRAND EXPERIENCES Dana Droppo • MANAGING DIRECTOR, LUXURY Alexandra von Barga • EXECUTIVE DIRECTOR, LUXURY Sandra Mauriello
EXECUTIVE DIRECTOR, LUXURY REAL ESTATE AND REGIONAL SHELTER Sue Chrispell • EXECUTIVE DIRECTOR, EDUCATION, ASSOCIATIONS AND FILM COMMISSIONS Lori Copeland
EXECUTIVE DIRECTORS, BRAND PARTNERSHIPS Hillary Gilmore, Alex Kim, John Rutner
EXECUTIVE DIRECTOR, TELEVISION AND FILM Scott Perry
SENIOR DIRECTOR, BRAND PARTNERSHIPS Karbis Dokuzyan
ACCOUNT DIRECTORS, BRAND PARTNERSHIPS Jamie Davidson, Matt Eichberger, Stephen Eleby, Jackie Horn, Gabrielle Koenig, Amy Jo Lagermeier, Justine Matthews, Michael Sandler, Sara Van Vooren
EXECUTIVE DIRECTOR, FILM AND TALENT Debra Fink • EXECUTIVE DIRECTOR, FILM AND TV Nancy Steinfeld
MANAGING DIRECTOR Aki Kaneko
DIRECTOR, EAST COAST SALES Joe Maimone • NASHVILLE Cynthia Mellow (Touring), Lee Ann Photoglo (Labels)
EUROPE Frederic Fenucci • MANAGING DIRECTOR, LATIN Gene Smith
LATIN AMERICA/MIAMI Marcia Olival • ASIA PACIFIC/AUSTRALIA Linda Matich
SALES COORDINATOR Katie Pope • DIRECTOR, BUSINESS DEVELOPMENT Cathy Field • BUSINESS DEVELOPMENT COORDINATOR Dominique Angell

MARKETING

VICE PRESIDENT, STRATEGY Jason Russum
EXECUTIVE DIRECTORS Alyssa Convertini (Music Strategy and Branded Content), Anjali Raja (Strategy), Laura Lorenz (Marketing and Partnerships)
STRATEGY EXECUTION MANAGERS Briana Berg, Kwasi Boadi • DIRECTOR, STRATEGY Cam Curran
SENIOR MANAGER, STRATEGY Ezra Ellenberg • MANAGERS, STRATEGY Ross Figlerski, Jonathan Holguin • DIRECTOR, BRAND MARKETING AND PARTNERSHIPS Erika Cespedes
MARKETING DESIGN MANAGER Kim Grasing • DESIGNER Michael Diaz
MARKETING COORDINATORS Steven Huizar, Sarah Lombard, Claire McMahon
BRAND MARKETING COORDINATOR Erica Daul • EXECUTIVE ASSISTANT/MARKETING COORDINATOR Matthew Baum • EXECUTIVE DIRECTOR, ADMINISTRATIVE SERVICES Erica Bookstaver

EVENTS & CONFERENCES

EXECUTIVE DIRECTOR, EVENTS AND SPECIAL PROJECTS Liz Morley Ehrlich
SENIOR MANAGER, EVENTS AND CONFERENCES Mary Rooney • COORDINATOR, EVENTS AND CONFERENCES Lillian Bancroft

LICENSING

VICE PRESIDENT, BUSINESS DEVELOPMENT AND LICENSING Andrew Min
DIRECTOR, LICENSING AND MARKETING Amy Steinfeldt Ulmann
ASSOCIATE DIRECTOR, INTERNATIONAL BUSINESS DEVELOPMENT AND LICENSING Anuja Maheshka
MAGAZINE REPRINTS Wright's Media (Call 877-652-5295 or email pgm@wrightsmedia.com)

PRODUCTION & CIRCULATION

EXECUTIVE DIRECTOR, GROUP PRODUCTION Kelly Jones
EXECUTIVE DIRECTOR, AUDIENCE DEVELOPMENT AND CIRCULATION Katie Fillingame
ASSOCIATE PRODUCTION DIRECTOR Anthony T. Stallings
PRODUCTION MANAGER Suzanne Rush • SENIOR MANAGER, EMAIL MARKETING AND CIRCULATION Meredith Kahn
Subscriptions: Call 800-684-1873 (U.S. toll-free) or 845-267-3007 (International), or email subscriptions@billboard.com

OPERATIONS

GROUP FINANCE DIRECTOR David Aimone • EXECUTIVE DIRECTOR, FINANCE AND OPERATIONS Jerry Ruiz
HUMAN RESOURCES DIRECTOR Alexandra Aguilar
MANAGER, SALES ANALYTICS Mirna Gomez • PROCUREMENT MANAGER Linda Lum
SALES ASSOCIATE Chamely Colon • IMAGING MANAGER Brian Gaughen

John Amato
CHIEF EXECUTIVE OFFICER

Severin Andrieu-Delille
CHIEF TECHNOLOGY OFFICER

Gary Barnett
CHIEF FINANCIAL OFFICER

Dana Miller
CHIEF MARKETING OFFICER

Michele Singer
GENERAL COUNSEL

Jim Thompson
CHIEF AUDIENCE OFFICER

Robert Alessi
CONTROLLER

Barbara Grieneringer
VICE PRESIDENT, FINANCE

Angela Vitacco
VICE PRESIDENT, HUMAN RESOURCES

FIRST IN CLASS

ASCAP CONGRATULATES

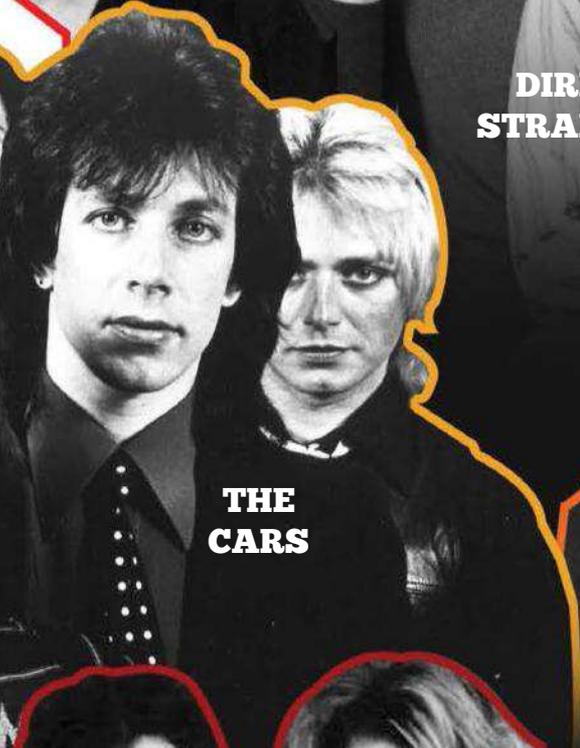
THE ROCK AND ROLL HALL OF FAME CLASS OF 2018



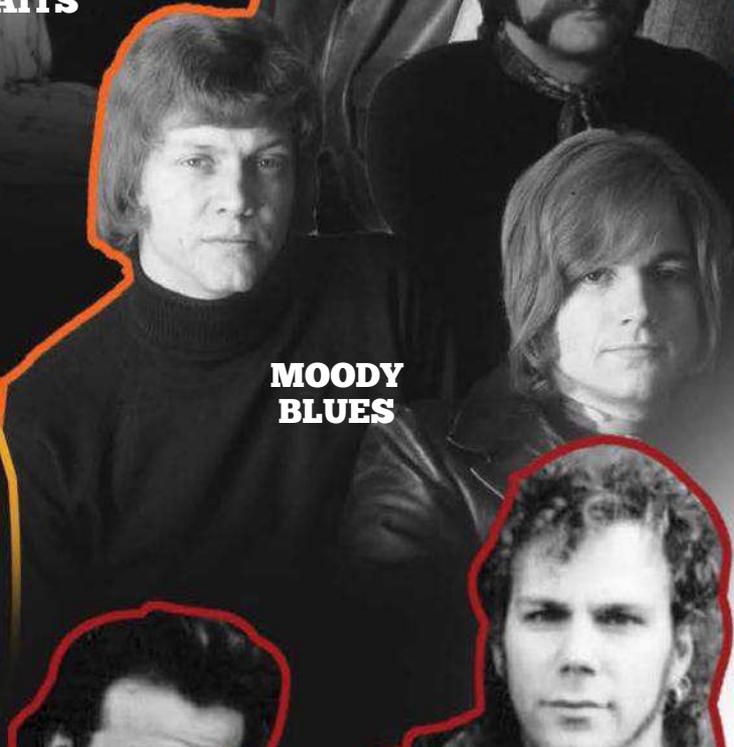
**NINA
SIMONE**



**DIRE
STRAITS**



**THE
CARS**



**MOODY
BLUES**



**BON
JOVI**



**AWARD FOR
EARLY INFLUENCE
SISTER ROSETTA THARPE**

 **ascap**
WE CREATE MUSIC



CREATORS NEED
A VOICE ON
CAPITOL HILL
**WE MAKE SURE
YOU HAVE ONE**

Join us at GRAMMY.com/Advocacy



Top row, from left Chris Atlas, Balogun, Jay Brown, Troy Carter, Habtemariam and Harleston.
Middle row, from left Shawn Holiday, Larry Jackson, Jones, Michael Kyser, Lewis and Mark Pitts.
Bottom row, from left Platt, Rhone, Victor, William "Fuzzy" West, Wilson and Wyskoarko.

Topline

Who's Rising As Hip-Hop Booms?

Executives of color are still noticeably outnumbered in the music industry's highest echelons, even as black culture drives the business. Here are some of their experiences

BY GAIL MITCHELL

AS HIP-HOP AND R&B dominate pop culture and drive accelerating music industry gains, there's an increasingly glaring discrepancy between the color of the artists making the most popular music and that of the top executives getting the credit.

Edging out rock as music's biggest genre in 2017, audio consumption of R&B/hip-hop grew 19.2 percent in first-quarter 2018 over the prior-year quarter, outpacing the industry's overall 11.2 percent gain to comprise over a quarter of U.S. consumption and 31 percent of streaming, according to Nielsen Music.

But executives of color are still relatively scarce atop major music companies — at least, those they don't own themselves. That select group includes industry veterans like Warner/Chappell Music chairman/CEO **Jon Platt**, Epic president **Sylvia**

Rhone, Motown president **Ethiopia Habtemariam** and Universal Music Group (UMG) executive vp business and legal affairs/general counsel **Jeffrey Harleston**.

"There's definitely a challenge in the music industry with respect to the pipeline for black executives, which is interesting when you think about the impact of the music that is being

sold, because a lot of that is urban music and black culture," music attorney **Julian Petty**, partner at law firm Nixon Peabody, told *Billboard* in February.

"You can't just have a few folks there. We've got to figure that out."

A former major-label senior vp lays out a typical scenario: "[White executives] think that because they cut the check, that it buys them favor with the young, often black artists from the hood. It's all good until the white executives can't communicate with the new millionaire and his management

team. Then the executives stress out the black female product manager to get answers about the artist, his new album, video edits, etc., because the white head of the company doesn't want to offend the new young black millionaire. So the black executives do all the grunt work while the white executives get the credit."

There has been some progress. On April 9, RCA Records promoted **Tunji Balogun** to executive vp A&R from senior vp in that department and announced his joint-venture label, Keep Cool. Recently, Interscope named music attorney **Nicole Wyskoarko** executive vp urban operations. Others who have risen include Atlantic executive vp urban promotion **Juliette Jones**; Epic executive vp A&R **Ezekiel "Zeke" Lewis**; Capitol Music Group executive vp **Dion "No I.D." Wilson**; Def Jam executive vp/head of A&R **Steven Victor**; Columbia senior vp A&R **Shawn Holiday**; Warner Bros. senior vp/head of urban marketing

THE OVER UNDER



With credits on DJ Khaled's "Top Off," **Beyoncé** banks her 30th top 10 on the Mainstream R&B/Hip-Hop chart, a record among women.



Fox News' **Tomi Lahren** tells JAY-Z to "go back to rapping" and "drug-dealing" after the hip-hop mogul criticized President Donald Trump.



Catherine Tait is named president of CBC, becoming the first woman to lead Canada's national radio broadcaster in its 80-year history.

Chris Atlas; and Priority GM **William “Fuzzy” West**. Presidents of black music include Atlantic’s **Michael Kyser** and RCA’s **Mark Pitts**.

But a decade ago, a similar-sized group of major-label decision-makers were black. Some left by choice: **Jay Brown**, executive vp of Def Jam from 2005 to 2008, co-founded Roc Nation the year he left with former Def Jam president **JAY-Z**; **Benny Pough** left Epic in late 2017 to be president of Roc Nation Records. 300 Ent.’s **Kevin Liles**, Translation’s **Steve Stoute** and Maverick’s **Gee Roberson** are all major-label veterans as well.

Other promising executives of color were casualties of the music industry’s consolidation after revenue began to tank in 2000. In 2001, BMG dismantled its entire black music department, while Capitol and Priority merged; by 2003, Sony had combined its Epic and Columbia R&B departments under the Sony Urban banner; and Motown Records merged with UMG in 2005.

“Sometimes blacks get hung up in a great accounting process called ‘restructuring,’” former Motown president **Jheryl Busby** told *Billboard* in 2005. Even at that time, black executives asked why they were outnumbered: Was it just consolidation, or was racism at

play? “With R&B/hip-hop being the leader now,” says one still working at a major, “these questions have to be posed yet again. We’re not being looked at for top positions — at all.”

One major-label executive used a historical analogy: “It’s like back in the day when sharecroppers tended the cotton fields... When the crop proved to be bountiful as harvest time rolled around, the white overseers stepped in and took charge, reaping most of the profits.”

“You can’t just have a few folks there. We’ve got to figure that out.”

—*Julian Petty, Nixon Peabody*

As labels now scramble to sign new hip-hop acts at skyrocketing prices, that sentiment has crescendoed, according to recent interviews with over a dozen black executives. Among the challenges they’ve faced: being given a big title but not the full authority that comes with it; seeing white executives with less experience being promoted; and being overlooked for posts that include oversight of genres like pop,

rock or country.

At the same time, there is a growing number of black entrepreneurs helming successful independent companies such as Roc Nation, Top Dawg Entertainment, Quality Control and Cash Money. Such ventures can offer more power — and potentially more money — than many major-label roles, as the acts they manage gain leverage.

“I get asked [by major labels] all the time to suggest names, but all the talented executives I know want to be on their own,” says one rap manager. “What does bother me is that major labels aren’t nurturing the black executive talent on their staffs.”

Some prefer the security of salaried jobs. “Why wouldn’t I want to aspire to become the next [L.A.] **Reid** or [Sylvia] **Rhone** to head a major label?” asks one major veteran, recalling his frustration when neither he nor one of his black colleagues were named president of Def Jam in 2012. (Though 15 candidates, many black, were interviewed for the post, sources tell *Billboard*, Island Def Jam’s then-chairman/CEO, **Barry Weiss**, appointed **Joie Manda**, now Interscope’s executive vp.) “I became so disappointed with the corporate music culture that I left to do my own thing,” says the executive.

The majors are working to

diversify. Announcing UMG’s involvement in the University of Southern California’s Annenberg Inclusion Initiative last November, UMG chairman/CEO **Lucian Grainge** wrote to staff: “The best way to foster an environment where new ideas are generated and innovation can flourish is to create a workplace that attracts and promotes and truly includes people from all kinds of backgrounds — one that matches and supports the incredible diversity of our artist roster.” WMG’s leadership program, Topline, aims to boost diversity that’s “certainly more present at the junior level,” Warner Music Group executive vp human resources **Masha Osherova** told *Billboard* in January, adding: “Part of the problem boils down to historical biases.” Sony Music Entertainment, which hired black executive **Dasha Smith Dwin** as executive vp/global chief human resources officer in February, states it is “proud of its diverse population of talented employees, including many senior executives. We are committed to doing additional work to promote, retain and make opportunities available for a more diverse and inclusive workforce.”

Still, says a major-label senior vp, “We need to fight for our seat at the table.” ●

Spotify’s Long Road Ahead

The streaming service’s first seven days as a public company have gone better than expected, but there is still plenty to prove before investors can celebrate

BY DAN RYS



Spotify became a public company at last on April 3, navigating the media fanfare with a low-key, successful direct listing on the New York Stock Exchange. After its first week, share prices averaged \$150 apiece, below its \$165.90 debut but above the \$132 at which it was measured in private trading, valuing the company at around \$27 billion.

“It grabbed more media attention than anything in the music business for a long time,” says MIDiA Research managing director **Mark Mulligan**. “That matters, because the industry is depending on Spotify as a litmus test of how much interest the world has, now that it’s firmly in recovery mode.”

To some, Spotify’s valuation — almost double the \$15.7 billion the global music business earned in 2016, according to IFPI — seems high for a company that doesn’t own its most lucrative assets and lost \$1.5 billion in 2017. “It’s hard to imagine Spotify is worth more than the entire recorded-music business,” says former **Cracker** frontman **David Lowery**, a frequent Spotify critic. “Spotify is more like interactive radio than Netflix. Look at the price of Pandora [\$5.03 per share] or iHeartMedia [38 cents per share] for a better comparison.”

Spotify has more to prove as subscription growth slows in markets like the United States and picks up in areas like Germany and Brazil. “If it can manage that transition, growth will sustain,” says Mulligan. “After the first earnings, we’ll see whether Wall Street buys Spotify’s narrative.”

RIAA WELCOMES

BILLBOARD

TO WASHINGTON D.C.,

*where policy goes best
with a little music*



The exterior of the Bjarke Ingels Group-designed Sanctuary at Albany in the Bahamas. Inset: The studio's white oak-paneled live room.



Musicians Get A 'Sanctuary' In The Bahamas

Hitco co-chairman Charles Goldstuck has opened a state-of-the-art recording facility at a luxury resort residents call "the Monte Carlo of the Caribbean"

BY FRANK DIGIACOMO

BACK IN 2013, THE notion of building a state-of-the-art recording facility in the Bahamas would have sounded quixotic to anyone aware of the recorded-music industry's diminishing returns over the previous nine years. But for **Charles Goldstuck**, then the executive chairman of TouchTunes Interactive Networks and, more recently, founder/co-chairman of Hitco Entertainment, change was in the air. "Outside of the majors, I was seeing a much broader commitment to investing in music," he tells *Billboard*. "The industry pendulum was swinging back."

So Goldstuck, a part-time resident of the \$2 billion, 600-acre development called Albany that locals have dubbed "the Monte Carlo of the Caribbean," struck a deal with the resort's principal partners — including **Justin Timberlake** and pro golfer **Tiger Woods** — to make the studio complex a reality.

Four years and many

investors later, Goldstuck stands in the sunlight-drenched live room of The Sanctuary at Albany, admiring the wall of windows that looks out onto Albany's mega-yacht-filled marina. "There are probably more talented musicians per capita in the Bahamas than anywhere else in the world, but no facilities," says Goldstuck. "This was an opportunity to build a world-class facility that can also serve as an incubator for local talent."

The building was designed by architecture firm Bjarke Ingels Group; the studio facilities by acoustic engineering pros White Mark Limited; and the green room by Timberlake. Five smaller studios that surround the live and control rooms double as classrooms. Goldstuck is in talks to partner with the Berklee School of Music and other institutions to present academy-style programs at The Sanctuary, and the Bahamas Youth Foundation, which he co-founded, will provide scholarships for local

Bahamian teens to attend. Albany's private high school, which operates a music program, also has access to the facilities, and classes and lessons will be offered to the community as well.

Ann Mincieli, who runs Jungle City Studios in New York, is overseeing The Sanctuary, where she aims to create a musical community. "Technology has separated us," she says. "Musicians used to make records together. Now you have someone programming drums 300 miles away." (**Alicia Keys**, **Nipsey Hussle** and **Robert John "Mutt" Lange** have already recorded there.)

Although The Sanctuary will operate independently of Hitco, his co-venture with former Epic CEO **Antonio "L.A." Reid**, Goldstuck sees the studio as "an outlet for Hitco's creators and artists."

With both ventures, Goldstuck is betting that it's time again to invest in content, noting: "The momentum in music is undeniable." ●

FENTANYL ADDICTION AND THE DARK SIDE OF TOURING SEASON

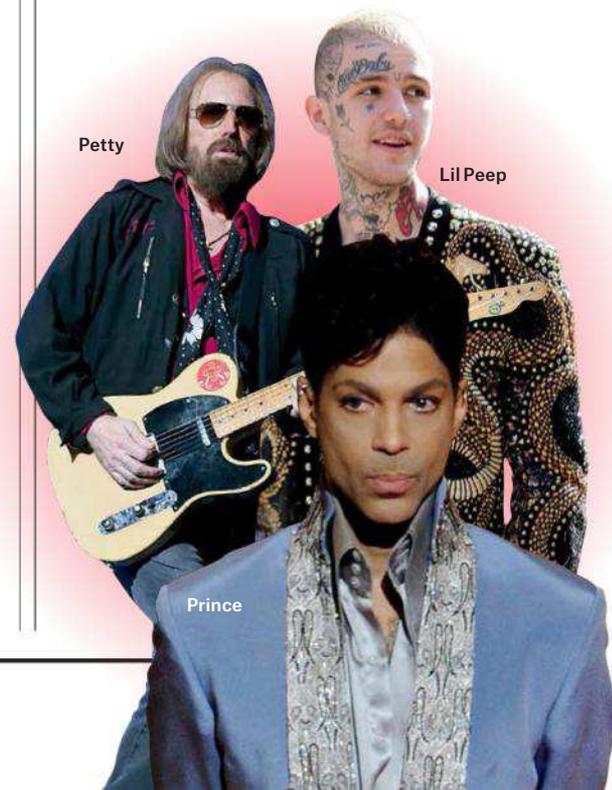
Doctors advise musicians to seek alternative pain medications on the road as the opioid epidemic intensifies

BY STEVE KNOPPER

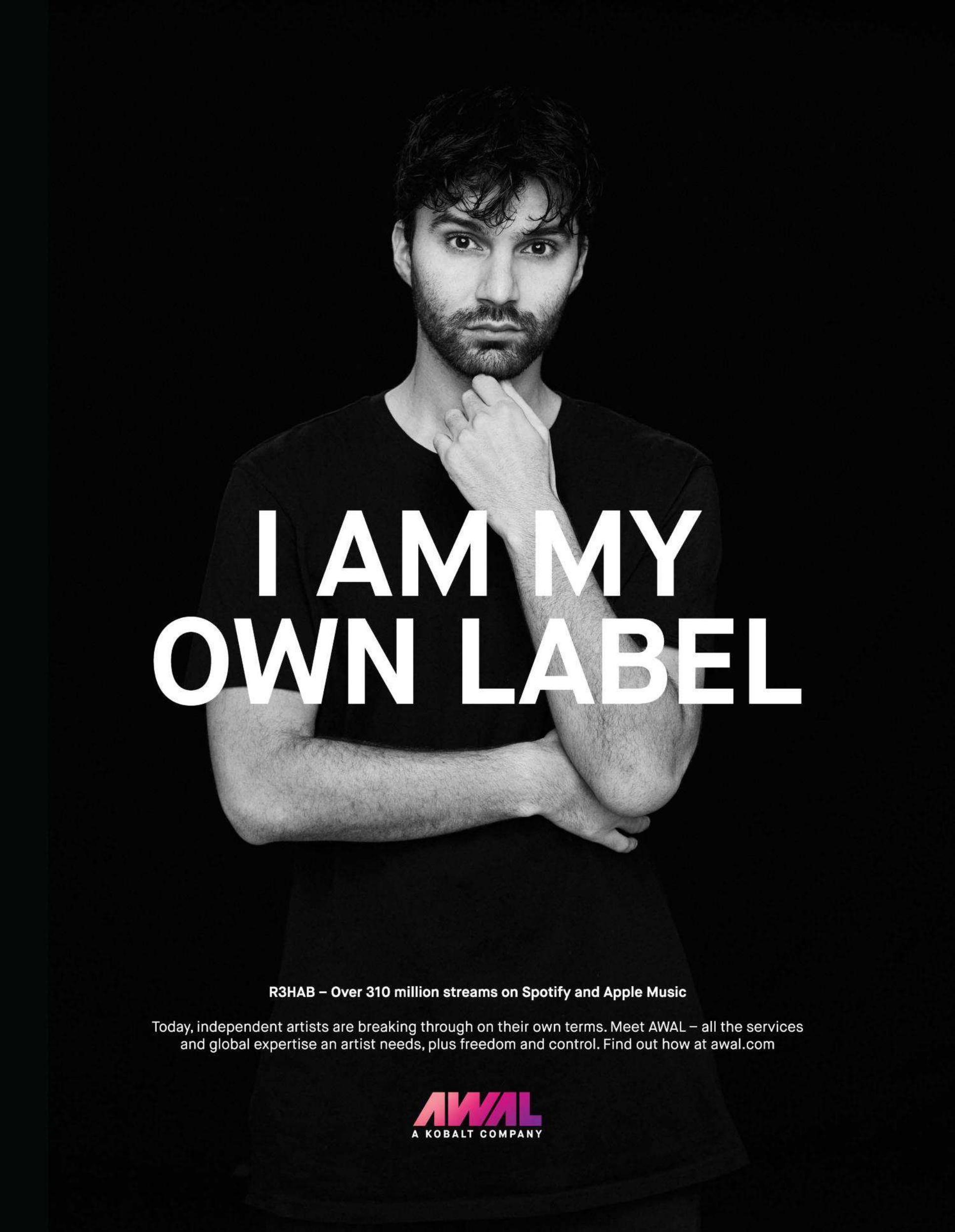
As concert season begins, so, for many artists, does the physical pain that can result from dancing around onstage each night after prolonged periods of sitting on the tour bus. One increasingly popular form of relief: fentanyl, the dangerously potent, fast-spreading opioid that medical reports suggest contributed to the deaths of **Tom Petty**, **Prince** and **Lil Peep** in the last two years.

"Touring musicians are at a high risk," says Dr. **David Sack**, chief medical officer at rehab center Elements Behavioral Health. "A lot of the musicians that I have spoken with over the years got exposed to fentanyl because they were given it to manage pain — they had to perform, and this gave them good coverage." Soon they were "learning to extract the fentanyl from the sponge inside the patch to shoot it up."

The risk is compounded by the "very migratory pattern of the musician" when it comes to illegal drug use, says Dr. **Harshal Kirane**, director of addiction services at Staten Island University Hospital in New York. "If the individual has a sense of how many bags of heroin they use in one city, that can vary dramatically in a neighboring community, let alone in another part of the country." (According to the Centers for Disease Control and Prevention, 77 percent of the increase in Northeast and Midwest heroin deaths since 2013 involved heroin cut with synthetic opioids; fentanyl-overdose deaths doubled to 20,000 in 2016 over 2015.) Doctors say there are safer pain medications available, but **TheLionious Monster** frontman and addiction counselor **Bob Forrest** warns that fentanyl is "here to stay." Petty, he notes, who toured in 2017 with a fractured hip, "knew [the risk involved], and still he fell victim to this. It's so sad."



SANCTUARY: CHERYL FLEMING PHOTOGRAPHY; PETTY: GARY MILLER/GETTY IMAGES; LIL PEEP: EDWARD BERTHELO/GETTY IMAGES; PRINCE: MICHAEL CAULFIELD/GETTY IMAGES



I AM MY OWN LABEL

R3HAB – Over 310 million streams on Spotify and Apple Music

Today, independent artists are breaking through on their own terms. Meet AWAL – all the services and global expertise an artist needs, plus freedom and control. Find out how at awal.com

AWAL
A KOBALT COMPANY

FROM THE DESK OF

PRESIDENT/CEO OF CENTRAL EUROPE & DEUTSCHE
GRAMMOPHON, UNIVERSAL MUSIC GROUP

Frank Briegmann

The Berlin-based executive on building European buzz for Migos, modernizing *schlager* music and selling 330-CD box sets

BY ROBERT LEVINE

PHOTOGRAPHED BY ANDREAS CHUDOWSKI



FRANK BRIEGMANN OVERSEES some of the world's most digital markets — as well as a few that still depend largely on CD sales.

In Sweden, where the music market is dominated by Spotify, physical sales account for about 10 percent of recorded-music revenue. In Germany, where Briegmann works from Universal Music Group's sprawling office on the Spree River, physical sales account for over half the \$1.9 billion business.

"Within this region, digitalization is in very different stages," says Briegmann, 50, whose purview includes Italy and Austria and extends from Scandinavia to Eastern Europe. "My strategy is to concentrate on expanding digital distribution but also develop the right physical products to reach fans."

Briegmann
photographed March 28
at Universal Music
Group in Berlin.

So far, it's working. The Scandinavian markets have led the music industry's streaming-fueled recovery, while Germany is finally embracing digital, with its streaming revenue up 42.8 percent in 2017. Universal Music Germany, which Briegmann ran until he was promoted to his current role in 2013, also has a thriving business in high-end CD box sets — including a 330-CD, 24-DVD box of recordings by the Austrian conductor **Herbert von Karajan**.

Briegmann also helped develop **Helene Fischer**, who has dominated Germany's pop charts by bringing a modern sensibility to the country's mainstream *schlager* genre, recording the best-selling album of the last four out of five years. She is expected to score big at the Echo Music Prize Awards, the German equivalent of the Grammys, on April 12.

Now Briegmann, who talks about the booming German hip-hop scene as easily as the advantages of various business models, is focused on building bridges — and finding synergies — between pop music scenes all over the world.

Why are European countries so different when it comes to how they consume music?

Sweden and the Nordic countries are in the lead digitally, but I think that came less from an economics textbook than a crime novel: The Pirate Bay really destroyed those markets. When Spotify came, it revived them. In Germany it's a different story. But the markets are all trending in the same direction: Streaming grew in Germany in 2017 by more than 40 percent, and there's even more potential. In Sweden, we've reached about 30 percent of the relevant online population [with subscription streaming services]. In Germany it's only 8 percent. But I'm not trying to push people in one direction or the other. I'm thinking about how I can best meet their needs.

In 2017, Deutsche Grammophon put out that 330-CD von Karajan box. Has anyone listened to all of it?

My kids would probably say I've listened to too much of it, but I haven't heard every CD. In Germany, there's a demand for high-value box sets and special editions. It's not just the music that makes these special: it's the editorial work, the design, the books. They're for highly engaged fans.

Your biggest artist — and the biggest act in Germany right now — is Fischer. How would you explain her appeal?

She made *schlager* more pop, and took

it beyond what its demographic was considered to be, which was older. Her music is really accessible, with really strong melodies — she's one of the best performers on the planet, and she's extraordinarily nice and humble. We've sold almost 10 million albums in a country with 80 million people — that's like over 40 million albums in the U.S. She's playing 83 shows in Germany, Switzerland and Austria's biggest indoor venues, and then she's doing a stadium tour in the summer — she'll play to 1.2 million people. It's extraordinary.

“My strategy is to concentrate on expanding digital distribution, but also develop the right physical products to reach fans.”

Four of the 10 best-selling albums in Germany in 2017 were by acts signed to Universal Germany. Is that unusual?

The album market in Germany is dominated by domestic acts. You see the same pattern in Italy. If you look at songs and streaming, it's the other way around: International artists dominate.

Why do you think that is?

You need to engage with albums, and a lot of that engagement is driven by lyrics — you want to know what an artist is talking about. Fans also engage more when an artist is in their market, performing and in the media. But we also have to think about nurturing local artists in the digital world, because the demand is there.

Does streaming change the way you think about A&R and marketing?

It hasn't changed what we do, just how we do it. We recently had **Migos** in Berlin and we took them to radio, which we always do with international artists. But we also figured out how to get them

together with some German soccer stars. We invested in a surprise show and created digital content around that, which resulted in a massive buzz. We also got **Quavo** to record a feature for a big German rapper during the visit. We not only provide marketing and distribution, but also a permanent cross-border content flow that meets the needs of the online generation. The same applies to music. We helped get Quavo featured on a track [“Cupido”] by Italy's biggest rapper, **Sfera Ebbasta**.

Latin music is becoming more global. How does it fare in Germany?

Germany has always been a country that appreciates music regardless of where it comes from. We've had big hits here with **Luis Fonsi** — not only “Despacito” — and we work well together with UMG Latin. When we saw this trend, we adapted. We also signed **Álvaro Soler**, a Spanish guy living in Berlin. He has had 1.3 billion audio and video streams, and we'll release his new album, *Mar de Colores*, in September.

Piracy is still rampant in Eastern Europe. Do you think that will change?

That depends on two things: the success of actions taken against illegal platforms and the appeal of legitimate streaming services. We saw enormous growth last year in Russia, and the number of audio premium subscribers had more than doubled, so I see lots of opportunity. ●

1 A catalog for the Anton Corbijn exhibition at C/O Gallery, a photography museum where Briegmann serves on the board. 2 A ticket to the 2014 World Cup Final between Germany and Argentina, signed by Mario Götze, who scored Germany's winning goal. 3 A signed photo of U2 and JAY-Z performing in 2009 in front of the Brandenburg Gate: “One of my more priceless experiences,” says Briegmann.





From left: Joe Morton, Common, Black Thought, Greg Reid, Bassett, Marc Bamuthi Joseph, Pauletta Washington and Michelle Wilson during the *Between the World and Me* reading at the Apollo Theater on April 2.

NOTED

04-09



U.K. duo **Max & Harvey** signed with Disney Music Group co-venture RMI Recordings.



Fans at the 2017 Electric Daisy Carnival Japan in Tokyo.



Live Nation expanded its Festival Passport program to include over 100 global fests and a VIP option.

Milk & Honey, My World MGMT, and Third and Verse Music Publishing opened Nashville offices.

Normani became the first signee to **Tunji Balogun's** Keep Cool/RCA Records.

BMG acquired production music house Big Bang & Fuzz.

Robert Elder joined Genius as its new chief revenue officer.

Downtown Music Publishing acquired hits by **Rascal Flatts**, **Lady Antebellum** and others from Major Bob Music.

Warner/Chappell CEO **Jon Platt** was revealed as City of Hope's 2018 Spirit of Life Award recipient.

The Music Business Association announced that Tower Records' **Russ Solomon**, who died March 4, will be inducted into the Music Business Hall of Fame in Nashville on May 17.

Vevo temporarily removed videos for "Despacito" and other hits after a security breach that it says it has "contained."

BIRTHDAYS

- April 5**
Juicy J (43)
Pharrell Williams (45)
- April 8**
DeJ Loaf (27)
Ezra Koenig (34)
Biz Markie (54)
- April 9**
Jesse McCartney (31)
Gerard Way (41)
- April 10**
Maren Morris (28)
Mandy Moore (34)
Q-Tip (48)
Babyface (59)
- April 12**
Brendon Urie (31)
- April 13**
Ty Dolla \$ign (33)
Al Green (72)

04-10



Marc Anthony's Magnus Music and Pulse Music Group signed teen singer **Yashua**.

Sukhinder Singh Cassidy was named president of StubHub.

Free-jazz pioneer **Cecil Taylor** died at age 89.

MTV revealed that its *Total Request AM* show will premiere April 23.

John Prine signed a worldwide publishing deal with Downtown.

Will.i.am agreed to speak at the first commencement of the University of Southern California's Jimmy Iovine and Andre Young Academy.

Creative Artists Agency signed **SZA**, **Future** and more following its hiring of hip-hop agents **Caroline Yim** and **Zach Iser**.

Heather Luke joined Big Machine/John Varvatos Records as senior vp/head of promotion.



Luke

Former **Extreme** drummer **Paul Geary** formed Global Artist Management with **Steve Wood**.



Singh Cassidy

04-06



Common, **Angela Bassett** and others participated in the first staged reading of **Ta-Nehisi Coates'** book *Between the World and Me* at Harlem's Apollo Theater.

Ingrooves announced a global distribution deal with Norwegian label Propeller Recordings.

Music label Heard Well and Castbox launched a podcast connecting artists with online personalities.



Lil Skies on MTV's TRL in February.

Lil Skies inked a worldwide publishing deal with Sony/ATV.

"Thoughts & Prayers" rapper **Grandson** signed with Fueled by Ramen.

Beatport acquired DJ streaming and subscription service PulseLocker.

Epic Rights and Perryscope Productions partnered with Experience Hendrix to expand the **Jimi Hendrix** retail brand.

04-05



WASHINGTON, D.C.

WHERE **MUSIC** *and*
MUSIC POLICY
are **MADE**.

*NMPA helped craft and is working to advance the
#MusicModernizationAct
to achieve fairer payments for songwriters.*

*NMPA recently won songwriters a
43.8% RAISE
from the Copyright Royalty Board.*

NMPA is the **LEADING** advocate for music
publishers and songwriters in the nation's capitol.



**CARDI B'S
CRAZY
WEEK**



1 Cardi B posed with a cutout inspired by the cover of her debut album, *Invasion of Privacy*, at E11EVEN in Miami on April 7, the day after its release. 2 The rapper performed "Money Bag" on the April 9 episode of *The Tonight Show Starring Jimmy Fallon*, which she co-hosted. 3 Cardi with her sister, Hennessy Carolina, at MTV Studios for *TRL* in New York on April 10. 4 Cardi performed "Be Careful" and revealed her baby bump for the first time on *Saturday Night Live* on April 7.



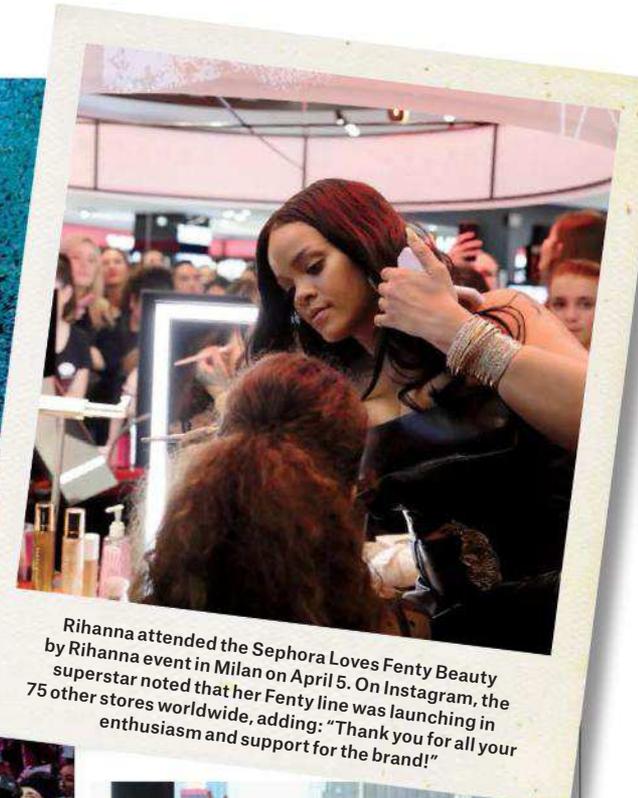
5 Ricky Martin (left) and Maluma onstage at The Forum in Inglewood, Calif., on April 7. 6 Lizzo performed at WaMu Theater in Seattle on April 4. 7 Fall Out Boy's Pete Wentz at Max-Schmeling-Halle in Berlin on April 6. 8 Rita Ora and model-musician Lucky Blue Smith attended the Montblanc Celebrates the 75th Anniversary of *Le Petit Prince* in New York on April 4. 9 Kid Rock was inducted into the celebrity wing of WWE's Hall of Fame, ahead of *WrestleMania 34*, in New Orleans on April 6. 10 Snoop Dogg at the Tortuga Music Festival in Fort Lauderdale, Fla., on April 6.



7
DAYS
on the
SCENE



11



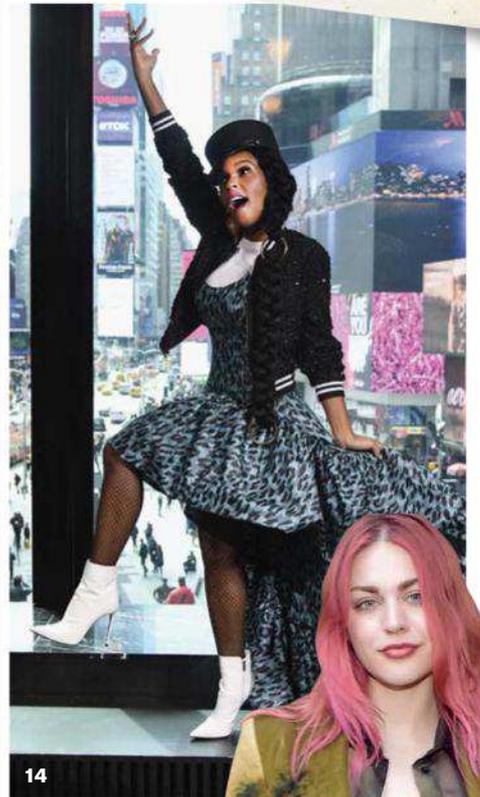
Rihanna attended the Sephora Loves Fenty Beauty by Rihanna event in Milan on April 5. On Instagram, the superstar noted that her Fenty line was launching in 75 other stores worldwide, adding: "Thank you for all your enthusiasm and support for the brand!"



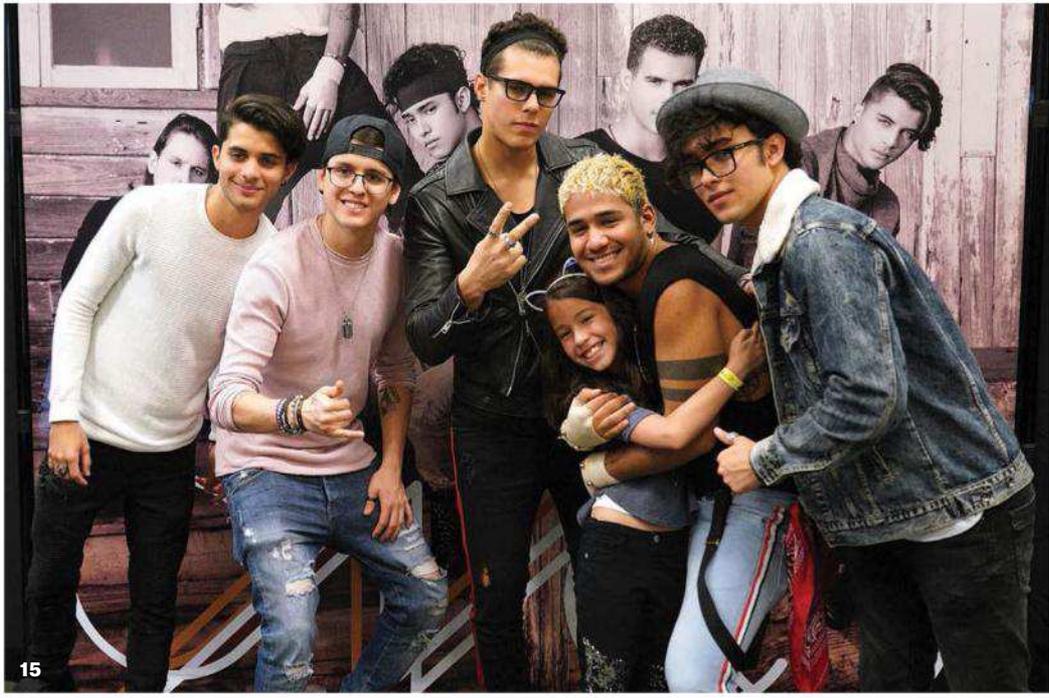
12



13



14



15

11 Imagine Dragons lead singer Dan Reynolds performed at Palau Sant Jordi in Barcelona, Spain, on April 6 during the band's Evolve World Tour. 12 Sheryl Crow onstage at The Trusts Arena in Auckland, New Zealand, on April 9. 13 Jack Black and Miley Cyrus attended the My Friend's Place 30th Anniversary Gala that honored Cyrus' Happy Hippie Foundation at the Hollywood Palladium in Los Angeles on April 7. 14 Janelle Monáe visited *Extra* at R Lounge at the Renaissance Hotel in New York on April 9. 15 From left: Erick Colón, Christopher Vélez, Zabdíel De Jesus, Richard Camacho and Joel Pimentel of Latin boy band CNCO posed with an admirer during a special fan event at Barnes & Noble at The Grove in Los Angeles on April 9. 16 Frances Bean Cobain dressed in wearable art by Moschino at *The Daily Front Row's* fourth annual Fashion Los Angeles Awards at the Beverly Hills Hotel on April 8.



16

POLAROID: VITTORIO DI NUNO/GETTY IMAGES; 11: ANDY TORRES/REDFERNS; 12: DAVID SIMPSON/IMMAGINE; 13: CHRISTOPHER POLK/GETTY IMAGES; 14: GARY GERSHOFF/GETTY IMAGES; 15: J.C. OLIVERA/GETTY IMAGES; 16: STEFANIE REEN/GETTY IMAGES

DIMA

**CONSUMERS, CREATORS
AND COPYRIGHT OWNERS
ARE ALL *STREAMING
FORWARD***

DiMA, the Digital Media Association, is the voice of the streaming industry. Consumers, creators and copyright owners are all streaming forward. Learn how digital music streaming services create better value, more choice and greater access in our new report. For all the streaming news, follow us on **Twitter: @digitalmediausa**



Get the report
at dima.org.



YOUR VOICE IN MUSIC

Since 1951, SAG-AFTRA has been the advocate for recording artists and singers in the halls of Washington, D.C. and everywhere the music industry touches our members.

SAGAFTRA.org    

#YourVoiceInMusic



The Jewel

THE PULSE
OF MUSIC
RIGHT NOW

BOUNCE BACK

After years of delays, pop-R&B perfectionist Tinashe finally returns — to a changed musical landscape

BY REBECCA MILZOFF
PHOTOGRAPHED BY MICAIAH CARTER

Tinashe photographed March 23 at Black Flamingo in Brooklyn. Watch an exclusive video breaking down the making of *Joyride* at Billboard.com.

THE NIGHT THAT THE FOURTH NOR'EASTER hit the East Coast in March, **Tinashe** was in Philadelphia, posting up at the Wells Fargo Center. “[I thought], ‘I’m out in Philly in a snowstorm — like, what am I doing here?’” she asks with a raised eyebrow the following morning, sipping a mimosa and lounging in a very un-11 a.m.-on-a-weekday ensemble: oversized faux fur, thigh-high red leather boots, long blonde tresses impeccably curled.

As Tinashe’s 2.2 million Instagram followers know, she was taking a brief break from promoting her upcoming, long-delayed second album, *Joyride* (out April 13), to watch her boyfriend, Philadelphia 76ers forward (and rookie of the year candidate) **Ben Simmons**. That night, the pair, who have been dating since late 2017, posted their first photo together, embracing after the game. “I have never, ever in my life posted a boy,” she says, and she’s not exaggerating: Though Tinashe is refreshingly honest and matter-of-fact this morning at New York’s Soho House, her social media feed is stylized and focused, a carefully curated string of dramatic photos of her, usually accompanied only by cryptic lyric snippets.

“It’s a natural part of my personality to keep a lot private and protected,” says the 25-year-old (born **Tinashe Kachingwe**). “And yeah, there can be a downside to that. People maybe feel they don’t know who I am. But at the same time, I’m not mad at the fact that the music comes first.”

That’s not just lip service: Since she first broke out in 2014 with the undeniable club groove “2 On,” which hit No. 2 on *Billboard*’s Hot R&B Songs chart and No. 24 on the Billboard Hot 100, Tinashe’s musical talent has always been the most striking thing about her. She’s an electric dancer who executes complex choreography like

a **Janet Jackson** descendant, and her slinky voice and sexy-meets-street style elicited **Aaliyah** comparisons early on. But more than anything, she is a relentlessly hard worker who writes, produces and often engineers her own tracks, developing a signature haunting R&B sound epitomized on her assured 2014 debut, *Aquarius*, which hit the top 20 of the Billboard 200.

“She can write quickly and accurately over anything — and she’s a capital-P performer,” says artist-producer **Dev Hynes**, who collaborated with Tinashe on the standout *Aquarius* track “Bet.”

Yet despite the consistently high quality of her output and her ability to turn out both ultra-danceable jams (“All Hands on Deck”) and epic pop anthems (“Flame”), next-level pop stardom has eluded Tinashe. And at a moment when R&B’s most successful new female stars (**SZA**, **Kehlani**) are earthy and confessional, baring their lives in their lyrics and social media, Tinashe remains fairly opaque. “2 On” is still her highest-charting Hot 100 entry, and it’s one of only three of her tracks to hit that chart.

Now, after a three-year wait, she is finally about to release *Joyride*. With features from the likes of **Future** and **Offset**, it’s the most grounded in contemporary sounds of her work yet, while preserving the exquisitely layered vocals, sinuous rhythms and club-after-midnight vibe her fans have come to expect. “Along the way, a lot of people tried to get me to shift gears, start something fresh,” she says. “‘Forget *Joyride*. It didn’t really work, let’s just drop singles.’ But I’m the kind of person — when I

start something, I’m committed all the way.”

While she has been private in the past, Tinashe has no filter today when it comes to the pains of putting the project out. There have been several incarnations of *Joyride* since 2015, when Tinashe first teased the release. “My fucking big mouth is going, ‘Oh, my album’s coming!’ Ha — psych! That’s a mistake I will never make again.” The album’s trouble started with its title track, co-written with **Travis Scott** and **Hit-Boy**. “I remember texting [Scott] like, ‘Yo, this is my shit, I want to name my album *Joyride*,’” she recalls. “Then he started dating **Rihanna**, and he kind of iced me out.”

Rihanna purchased the track for herself. “It messed up our relationship for a while,” says Tinashe of Scott. “I don’t think I spoke to him for six months. But I guess eventually she didn’t use the song, and I was like, ‘I still want it! Can I have it back?’” She brushes a long curl off her shoulder. “So I got it back, revamped it, took

Travis off it, and now it’s a new day!”

Then there were the constant delays — so many that Tinashe ended up putting out a mixtape, *Nightride*, that included several songs originally intended for *Joyride*. She decided to do that after realizing the songs had an entirely different mood than what she had intended for *Joyride*. But at her label, RCA, where she says she has never clearly fit into the urban or pop departments, “it probably got lost in the sauce a little bit,” she says. “For people with maybe a little bit more clear direction, like **Khalid** or **SZA** who just got signed to the label, they’re like, ‘This makes sense, this is our urban department, we get this.’”

Tinashe, who got her start in girl group **The Stunners** alongside **Hayley Kiyoko**, always said, “I want to be a pop star. I love **Britney Spears**, **Beyoncé**, **Christina Aguilera**.” That her own version of pop came with a gloss of urban/R&B sounds “wasn’t confusing to me,” but making music that lived, genrewise, in “a gray area” made getting consistent radio play a struggle.

Now she’s more concerned with giving *Joyride*, a fully realized project, her attention. The album is a polished, coherent statement, even as it moves from uptempo dancehall (“Me So Bad,” featuring **French Montana** and **Ty Dolla \$ign**) to otherworldly R&B (“Stuck With Me,” featuring **Little Dragon**) to piano balladry (“Fires and Flames”). So far, singles “No Drama” (featuring **Offset**) and “Faded Love” (featuring **Future**) have become modest hits on the Hot R&B Songs chart.

It’s a project she knows would never have emerged from purgatory without the determination that has been her calling card ever since her first mixtape. “There were definitely moments where I was like, ‘Fuck. This sucks. This is not going the way I wanted it to. This is embarrassing. I feel like a failure,’” she says. “It’s not like you get an endless amount of shots at this. On the flip side, when we identified the first three singles, I was like, ‘OK, this is really real.’ It has been a huge weight off my shoulders. I’m not fighting for my life anymore.” ●

“It’s not like you get an endless amount of shots.”
—**Tinashe**

Tinashe released her acclaimed debut album, *Aquarius*, in 2014.



billboard
HOT100
MUSIC FESTIVAL

POWERED BY **LIVE NATION**

AUGUST 18 & 19 | NORTHWELL HEALTH AT JONES BEACH THEATER | LONG ISLAND, NY

DJ SNAKE . FUTURE .  . RAE SREMMURD

ANDREW MCMAHON IN THE WILDERNESS » BAD ROYALE » BEXEY » BHAD BHABIE

CHEAT CODES » DAYA » FRANK WALKER » FRENCH MONTANA » GNASH

JACQUEES » J.I.D » JUSTINE SKYE » KEHLANI » KIM PETRAS » THE KNOCKS

KREWELLA » LIIV » LIL XAN » LOGAN HENDERSON » LONDON RICHARDS

LOOTE » LOVELYTHEBAND » MACHINE GUN KELLY » MATOMA

MATT MEDVED » MATY NOYES » NGHTMRE » NOTHING, NOWHERE.

OLIVIA O'BRIEN » PHANTOMS » RICH THE KID » ROZES

SABRINA CARPENTER » SHEPPARD » SHORELINE MAFIA

TAYLOR BENNETT » THEY. » TWO FRIENDS » VÉRITÉ » YVNG SVNT

ON SALE NOW!



HOT100FEST.COM

#HOT100FEST



BACKSTAGE

BARCLAYS' BIG SPOILS

Brooklyn's arena keeps JAY-Z and Barbra Streisand coming back with gifts like personalized doghouses, Muppets and more

BY ADRIENNE GAFFNEY

WHEN BARBRA Streisand booked her inaugural gig at Barclays Center in 2012, the arena's staff needed the right gift to welcome her back to her native Brooklyn. Dogged research revealed that she had treasured a childhood rocking chair, which staffers were able to track down, purchase and restore. Streisand, who found the chair in her dressing room, sent **Brett Yormark**, CEO of venue operator Brooklyn Sports & Entertainment, a note of gratitude, which now hangs framed on his wall. She has yet to play a different New York venue since.

Barclays Center, which opened in 2012, is counting on that kind of loyalty from artists to help it compete with top-level arenas worldwide. Ultra-personalized gifts, like a sculptural birthday cake for **JAY-Z** that celebrated the release of his album *4:44*, his Brooklyn youth and his character from the track "The Story of O.J.," have become tools for Yormark and his team to initiate long-running artist relationships. "We try to do things that are somewhat sentimental, that get them to really think about us differently than other venues," says Yormark. "It's our way

of saying thank you to artists and letting them know we really do care. It's a big differentiator."

An estimated 85 percent of vendors used for gifts are based in Brooklyn, and all are overseen by Barclays manager of artist experience and events **Alanna Scrivano**, who painstakingly studies artists and liaises with their management for every creation. "I stalk them and try to find something that sticks out," she says. Her all-time favorite gifts were Muppets modeled after each member of **Green Day**, custom-made for the group's March 2017 show. "I knew they were wearing masks of their own faces [on tour], and they've always been a really fun band, so I thought doing Muppets of them would be amazing," she says. The puppets, which were created by a vendor Scrivano found through Etsy, were a huge hit with the bandmembers and have frequently starred in their Instagram videos.

When **Bruce Springsteen** discovered his personalized gift — a book of memories and anecdotes sourced from fans attending the Brooklyn stop of his The River Tour — he was so eager to read it



Clockwise from left: Shelton on his motorized beer cooler; JAY-Z's customized birthday cake; Streisand's doghouse.

he was late for sound check. When **Blake Shelton** got his Kreweser motorized beer cooler, he stayed at the arena until 2 a.m. zipping around on it. And when Streisand returned to Barclays in 2016, her Coton de Tulear, the late Samantha, received a custom doghouse modeled after a Brooklyn townhouse bearing

Streisand's lucky number as the address. "The dog went right inside," recalls Scrivano. "That's how you know you did a good job. [Streisand] is a notoriously private person, and trying to find something meaningful for her was a challenge — constantly trying to top myself isn't an easy task." ●



Snail Mail

SNAILED IT

Lindsey Jordan, who only graduated high school in 2017, has "no interest in applying to college." Instead, the 18-year-old rock prodigy, who wrote her first EP, 2016's *Habit*, when she was 15, is focused on promoting and touring behind her upcoming debut full-length, *Lush*, out June 8 on Matador. Inspired by **Avril Lavigne** and **Paramore's Hayley Williams** at a young age and later mentored by **Mary Timony (Helium, Ex Hex)**, Jordan, who performs as **Snail Mail**, fills her own album with wise-beyond-her-years lyrics of longing and moody

melodies that slow down in tempo over the 10 tracks. Ahead of the album's release, the Baltimore native shares why she hates being asked about gender — and why there's no saving rock'n'roll.

You recently finished high school. What did you think your life would look like at this age? I've completely immersed myself in this anti-9-to-5 life. When I was younger, I didn't want to play music — I've always been a guitar player, but I never saw myself doing it for real. [But now] I'm having a great time, I have no interest in applying to college. I don't feel like I'm grasping for new knowledge; I learn so much

every day. I would be interested in, maybe one day, if I was taking a break, taking some classes. But it's definitely not at the top of my priority list. I'm not trying to make things normal, but I'm trying to take time for myself to enjoy things. I go roller-skating on Thursdays. R&B night at the rink near me is sick.

You have said that you're tired of getting asked about being a woman in music. Why are people so eager to bring up gender? It's because we really haven't reached equality in the world. I'm super against being isolated [by gender], but that's happening because we just aren't there

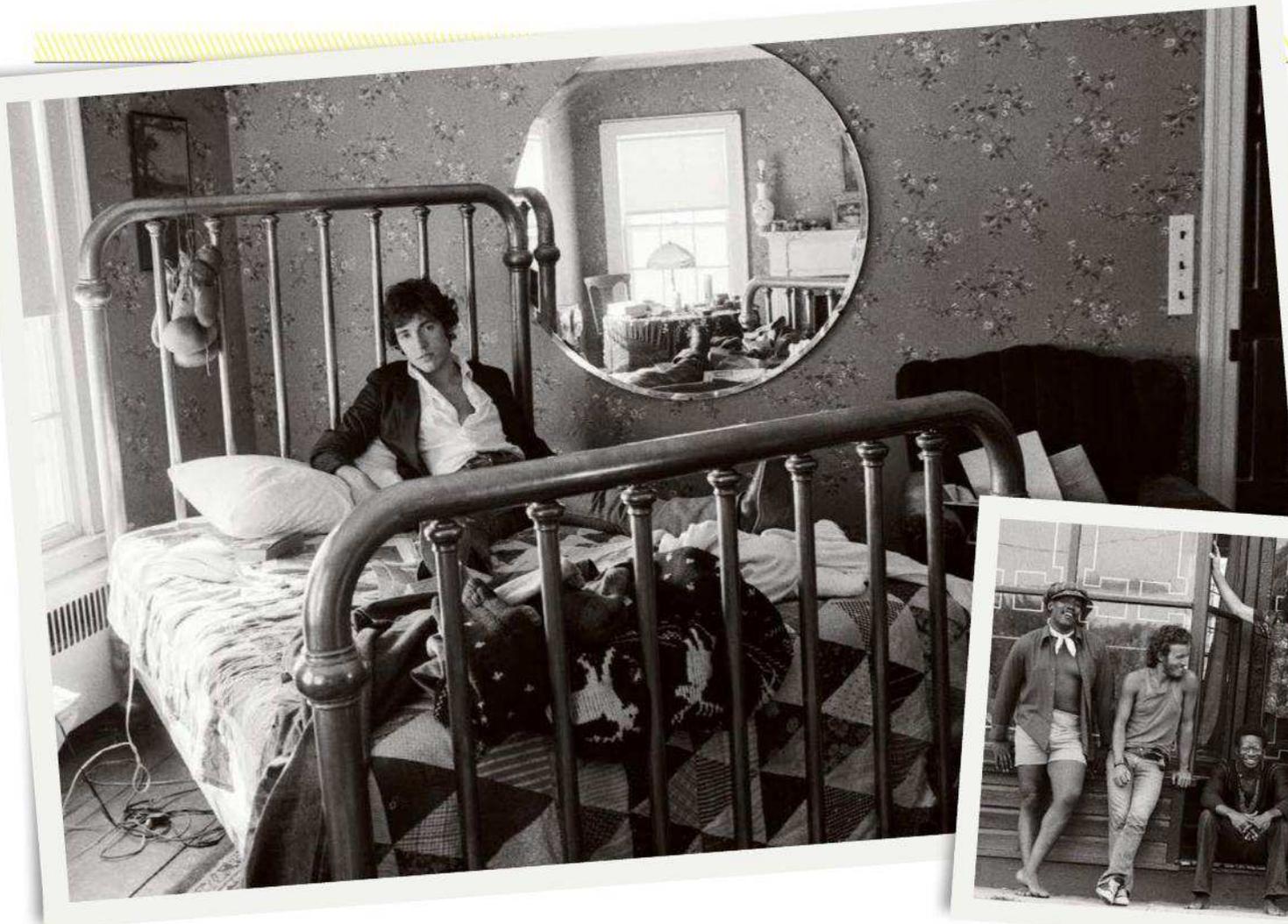
yet, where you see a festival with women headlining and equally mixed in with men. So we're capitalizing on the [notion] that we're moving in the right direction, but it's annoying and it sucks [to always be asked about it].

What's the biggest misconception about you? There's something I've heard from indie-rock listeners, where people seem to think we're trying to re-create the wheel. People are like, "Oh, yeah, that band is super generic and is trying to be the hot new thing," but we're not. I just write the music I want to make, and we play it. I'm not trying to take over the world. —LYNDSEY HAVENS

"I'll tell you what
Freedom
is to me:
NO FEAR."

NINA SIMONE

LEGACY RECORDINGS HONORS
THE HIGH PRIESTESS OF SOUL
JOINING THE ROCK & ROLL HALL OF FAME
CLASS OF 2018



“It’s a terrific photo of Bruce, being very personal and human,” says Murray, who pored over thousands of Gahr’s images, many unreleased, for the book. Gahr, who died at 85 in 2008, spent his life capturing candid shots of musicians from Bob Dylan to Johnny Cash. He took this picture of Springsteen lounging on a bed in 1977.

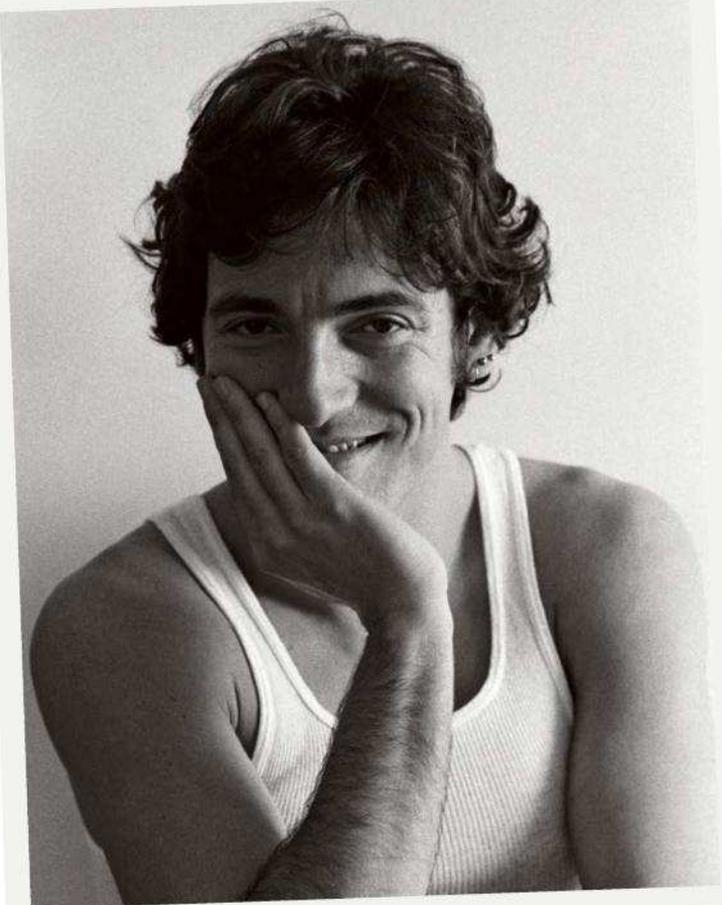


BOOKMARKED

Boss Moves

After shooting the cover art for **Bruce Springsteen’s** second album, 1973’s *The Wild, the Innocent and the E Street Shuffle*, late photographer **David Gahr** trailed the New Jersey native and his **E Street Band** through 1986, in the run-up to the group’s seminal *Born in the U.S.A. Tour*. His work is collected in *Bruce Springsteen: From Asbury Park, to Born to Run, to Born in the USA*, a photo journal put together with Govinda Gallery founder-owner **Chris Murray** (out this week) that showcases a young upstart on the cusp of superstardom.

BY STEVEN J. HOROWITZ



“You could see the unity,” says Murray of Springsteen and members of the E Street Band, pictured in 1973 in the New Jersey Shore towns. (From left: Clarence Clemons, Springsteen, David Sancious, Vini Lopez, Danny Federici and Garry Tallent.) Springsteen, who signed to Columbia Records the year prior, had just released his defining debut, *Greetings From Asbury Park*, and was starting to bond with his bandmates. “In the beginning of the book, they line up like any rock ‘n’ roll band would. By the end, they’re together as a single unit.”



After keeping fans waiting three years for a new record, Springsteen hit the legendary Power Station studio in New York in 1980 to lay down his only double album to date, *The River*, which became his first to top the Billboard 200. “It looks like a family photo,” says Murray. From left: Jon Landau, Roy Bittan, Max Weinberg, Springsteen, Neil Dorfsman and Clemons.

Murray, who is currently working on a book of George Harrison photos, notes that Gahr’s talents shine in the tome’s more intimate shots. “You could see there was a relationship here between David Gahr and Bruce,” he explains. “It wasn’t just a one-off. You could tell David brought to the table an interest in the persona of the person — it wasn’t just publicity photos.”

ONSTAGE

BETTER TOGETHER

The musical *Miss You Like Hell* makes a buzzy New York debut with an all-star team and a hot-button focus on immigration in a post-Obama America

BY REBECCA MILZOFF

IT FELT LIKE I POKED THE universe, and Quiara appeared,” says singer-songwriter **Erin McKeown**. It was 2011, and McKeown was about to leave for a “life-changing” trip to the border city of Nogales in Arizona and Mexico, when she was first approached by Pulitzer Prize-winning playwright **Quiara Alegría Hudes**.

Hudes — a **Barack Obama** supporter who had nonetheless been disillusioned by the rise in deportations early in his presidency — was searching for a creative partner to write a new musical that, while “not an issue play,” would paint a rich picture of the country today, including the struggle of Latin American immigrants. The result of the Hudes-McKeown partnership: *Miss You Like Hell*, one of the spring theater season’s potential hits, arriving at New York’s Public Theater, where *Hamilton* premiered in 2015, for an April 8 opening after an extended run last year at La Jolla Playhouse in California.

Miss You Like Hell tells the story of Beatriz, an undocumented Mexican immigrant, and her daughter, who reconnect and embark on a road trip across the United States. “I’ve found in my own work that the more explicitly political you make something, the less effective it is,” says McKeown. “The more fulfilling and effective activism comes from just focusing on the relationship between people.”

She and Hudes, who created the lyrics together (Hudes wrote the book for **Lin-Manuel Miranda**’s



Rubin-Vega onstage as Beatriz.

In the Heights, and is herself also a composer), were inspired by a mélange of American sounds, resulting in a show that Hudes describes as having “the vibe of a rock concert,” with the band onstage. One particular star performer adds to the electricity: **Daphne Rubin-Vega**, the original Mimi in trailblazing rock musical *Rent*, plays Beatriz. “It’s not every day that a Latina gets a role that is as powerful as Blanche DuBois — a real beast of a role to wrap your arms and whole body around, that’s written for someone who looks like you,” says Rubin-Vega. “When I was 17,” notes Hudes of Rubin-Vega, “she was the first Latina I ever saw onstage. To create a role for her all these decades later? I’m proud as hell of that.”

HALL OF FAME

ROCK ‘N’ REUNION

Guitar virtuoso **Richie Sambora** didn’t get his hopes up last fall when his former band **Bon Jovi** was nominated — for the second time — for the Rock and Roll Hall of Fame. But five years since his mid-tour exit from the group (and 1 million fan votes later), Sambora will join the original lineup to play at its induction in Cleveland on April 14. “Everybody falls back into place,” says the 58-year-old, who will release *Radio Free America* with **Orianthi** as **RSO** on May 11, reflecting on the upcoming reunion.

Wanted, Dead Or Alive

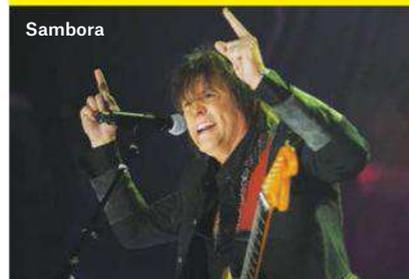
“When I started, the Rock and Roll Hall of Fame didn’t exist. I figured one day, maybe I’d be dead, but I’d get in. We were overlooked until this year, but now, I’m starting to get excited — I’m glad I’m actually alive.”

Together Again

“We played to millions of people over 31 years. Do I miss it? No, but the memories are good. We already rehearsed [for the induction] and it was wonderful; it wasn’t awkward. The chemistry came back quickly.”

More Awards, More Problems

“I keep my Grammy and Songwriters Hall of Fame [award] on a Steinway—there’s no room anymore. I’ll have to figure out someplace else for the [Rock Hall] award. What a problem!” —TATIANA CIRISANO



Sambora



From left: Walshy Fire, Diplo, Rodigan and Jillionaire.

Rave Review

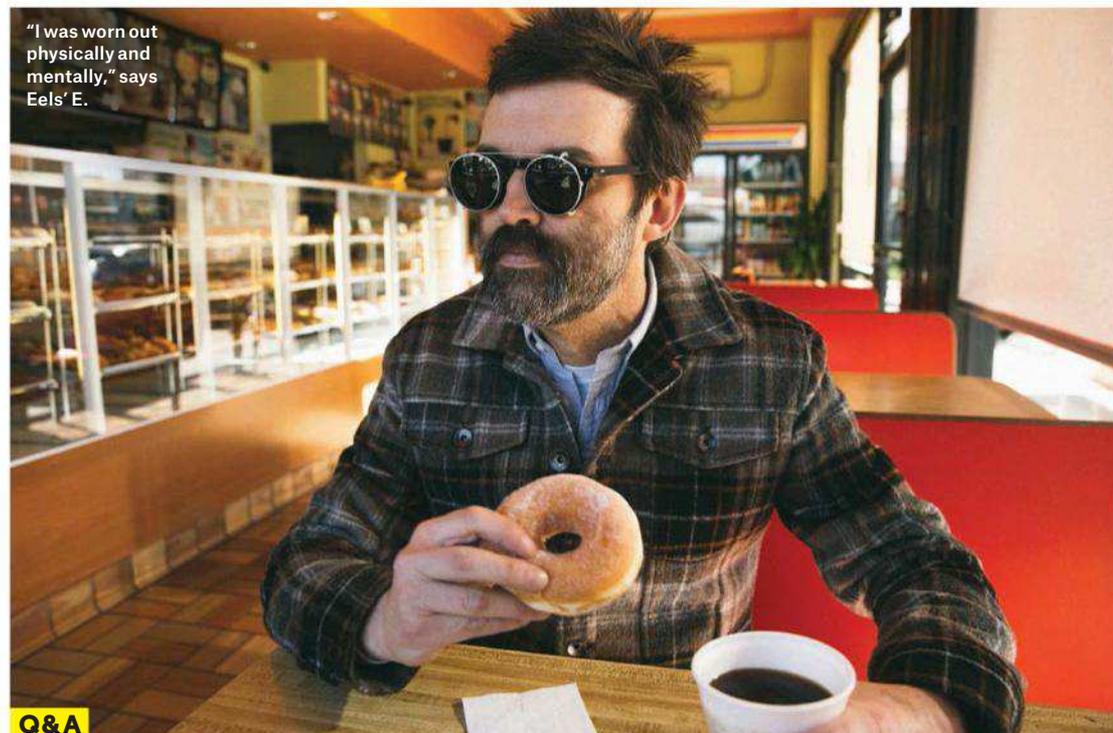
Major Lazer’s Jillionaire has long cited dancehall legend/BBC radio DJ David Rodigan as a personal hero and gatekeeper to the culture. Now, ahead of the paperback release of Rodigan’s biography, *My Life in Reggae*, out April 24, the Trinidadian artist explains why it’s a must-read

“Rodigan has a masterful approach to music and storytelling. I think that’s why he has so many fans across the world — he can play to a seasoned reggae-dancehall crowd, and to 18- and 19-year-olds [who] want to rave their heads off. He does an excellent job of not only chronicling the

evolution of Jamaican music, and Jamaican music in the U.K., but also tying [in] his own cultural evolution, from being in high school to changing careers and getting on the radio. He’s widely revered and respected as gatekeeper of the culture, which is a very unique position to be

in, given the fact that he is neither Jamaican nor black. What made a lot of sense was when he talked about going into acting school [and learning] about phonetics and projecting onstage. Those are reflected in his radio persona and his onstage performance. He raised the bar in terms of

soundssystem culture, and paved the way for groups like **Major Lazer**. He made an old reggae and dancehall and soundssystem culture culturally acceptable from the outside, [and contextualized] something that may not [be understood] if presented in its raw form.” —AS TOLD TO LYNDSEY HAVENS



"I was worn out physically and mentally," says Eels' E.

Q&A

IT'S NOT EASY BEING E

For Eels' 12th album, the alt-rock band's seen-it-all frontman found unexpected inspiration from the birth of his son and a hopeful outlook for the future

BY FRANK DIGIACOMO

By the time **Mark Oliver Everett** — "E" to fans of his band, **Eels** — had finished touring behind his group's last album, 2014's *The Cautionary Tales of Mark Oliver Everett*, the rocker was "worn out physically and mentally," he explains. Since 1992, the 54-year-old had released 11 Eels albums and two solo records, and toured the globe repeatedly. He had also published an unflinching-but-life-affirming 2008 memoir, *Things the Grandchildren Should Know*, about coping with the deaths of all three members of his immediate family by the time he was 35 and discovering that his father, **Hugh Everett III**, was a genius physicist who had authored the many-worlds theory of quantum mechanics in his 20s. "For almost 25 years, all I did was work with an extreme focus," says E. "And then I got to the point where it became clear that, 'OK, you need to stop and pay attention to the other sides of life.'"



E (foreground) onstage with Eels in London in 2013.

A four-year break ensued that included some roller-coaster moments. E got married, then divorced ("It wasn't my idea," he says) and, unexpectedly, became a father to a now 10-month-old boy named **Archie**. Because E avoided writing and recording music, Eels' 12th album, *The Deconstruction* (released April 6), emerged in fits and starts, informed by the joy, anger and heartbreak of the last few years and, as he explains, the desire to bring hope to fans and his fledgling family in the age of President **Donald Trump**.

Did your son inspire "Archie Goodnight" on the album?

Yes. I guess until you know that he's my son you might just think that's someone I was babysitting or something.

What's he like?

He's amazing. He is already really good with music and rhythm. He loves playing the toy piano Dad has passed down to him, and he's great on the maracas. He has either inherited something musical from me, or perhaps it's a mathematical thing from his grandfather, the quantum physicist.

Has fatherhood changed your outlook as an artist?

Yes, particularly when something like that happens at the same time that Donald Trump is becoming president. But I believe these things are cyclical. Most

likely, all the good work from the last eight years that's being torn down so quickly will eventually be rebuilt — hopefully before Archie is too old.

Did you feel responsibility to make this album because of the current political climate?

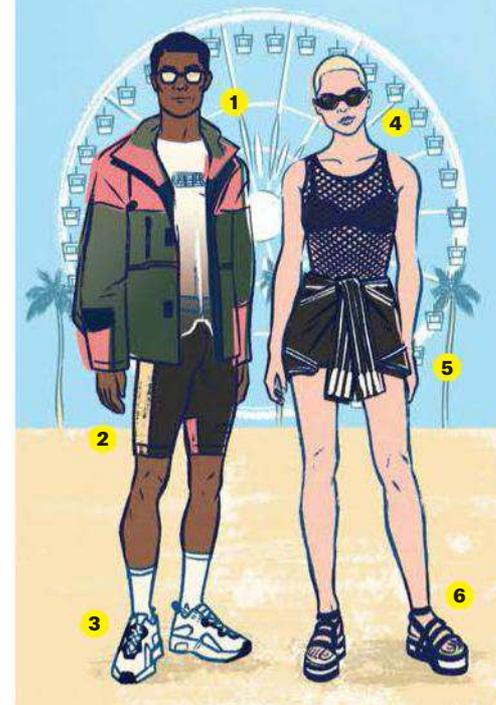
Totally. I feel like the only small way someone like me can contribute as an artist is in that way. Take the song "Today Is the Day." Maybe there's somebody who has become aware there's change they need to make in their life, but they haven't made it. And maybe they happen to hear it at the right time and it helps push them along toward making the change. ●

STYLE

NEW COOL FOR COACHELLA

Fast-fashion purveyors have made a fortune funneling the Summer of Love spirit into capsule collections. But **Dianne Garcia**, the creative mastermind who styles **Kendrick Lamar** and **SZA**, has two words for The Coachella Look of jean cutoffs and synthetic daisy crowns: "Over it!" The Indio, Calif., festival, she points out, has evolved sonically over the past 19 years, but the look hasn't. "There are all types of artists [on the bill] and people from all walks of life. The style doesn't have to just be billowy desert vibes. Why conform?" Ahead of the festival (April 13-15 and April 20-22), Garcia puts together two comfortably cool looks to stand out in the crowd.

1. "Having gone to Coachella for so many years, I always take things like wind and dust into consideration. A windbreaker would work well for nighttime, when the breeze picks up."
2. "I love [cycling shorts] because you can really jump around in them."
3. "White sneakers might get fucked up and dirty, but that's part of the fun. Plus, you'll be comfortable in them."
4. "[A fishnet top] is super breathable and transfers from day to night really well. You could leave the festival and go straight to a party in this look."
5. "The Adidas Originals by AW shorts are comfortable and sporty. They have a unique look but are still functional, which is always really important to me. The black polyester [material means] you can dust the dirt off your butt."
6. "Espadrilles have a desert feel without feeling cliché." —BROOKE MAZUREK



EVERETT: GUS BLACK; PERFORMANCE: GAELE BERI/REDFERNS; ILLUSTRATION BY PAUL TULLER



MAKE MUSIC YOUR LIFE

ENROLLING
NOW
FOR
FALL
2018

STUDY FOR A CAREER IN MUSIC

PERFORMANCE | SONGWRITING | MUSIC INDUSTRY

GUITAR, BASS, DRUMS & VOCALS

STUDIES / ENTREPRENEURSHIP

DIME is a music institute like no other – custom built for serious musicians who desire a long-term, professional career in modern music. The courses are designed to build strong musical foundations, which allow students to seize opportunities for long and sustained careers.

DIME Detroit & DIME Denver have partnered with Metropolitan State University of Denver, enabling students to take MSU Denver courses at DIME. DIME Online has partnered with Falmouth University to offer a unique music education experience. Our degree courses are for committed musicians and enterprising individuals who wish to excel in the professional music industry.

**DIME
DETROIT**

dime-detroit.com

**DIME
DENVER**

dime-denver.com

**DIME
ONLINE**

dime-online.org


METROPOLITAN
STATE UNIVERSITY
OF DENVER

**FALMOUTH
UNIVERSITY**

THE ROAD FROM ROUTE 91

Six months after the worst mass shooting in U.S. history — in which 58 were killed and over 700 wounded in Las Vegas — a look at the aftermath in Nashville, ongoing security challenges at concerts and seven lives transformed by trauma and loss

PHOTOGRAPHED BY AUSTIN HARGRAVE

'NOBODY ELSE UNDERSTANDS HOW WE'RE FEELING'

Heather Melton, 49, an orthopedic surgeon from Paris, Tenn., attended Route 91 with her husband, Sonny, who was killed while shielding her from gunfire. Surviving tragedy, in her words

When something like this happens, everything you planned for your future is gone. Things that you know used to make sense don't really make sense anymore. We were building a home together, different trips, things we were doing. It's all gone. There's that aspect of it, and then there's just the day-to-day aspect. We worked together [Sonny, 29, was an ER nurse at Melton's hospital] and lived together, and it's just a very lonely, sad place because he was my best friend. When things happen to me now — it might be something good or it might be something bad — the first thing I think is, "I want to tell Sonny," and then I realize that he's not there anymore.

Melton photographed by her husband Sonny's grave on March 27 in Big Sandy, Tenn. He was buried in the same Eric Church concert T-shirt that she is wearing.



I've had to keep moving forward. I know that Sonny would want me to do that. I have three children [from a previous marriage], and I can't stop planning and moving and being a good parent to them. I maybe had one week off after his funeral, and I was back to work. I've been doing things to try to keep his memory alive, and so it has been almost exhaustively busy. I don't have a lot of time to feel that grief that you feel more intensely when you're by yourself.

The night of the shooting, I was at the hospital with one of the other survivors. He lost his wife of 32 years, and he and I have become really good friends. At first, I talked to him every single day and now, maybe a couple of times a week, but I know he's there for me and I'm there for him. There's another woman that I met at the [Country Music Association Awards] — they had a tribute, so there were some other survivors there — she also lost her husband of 32 years and checks in on me probably once a week.

to concerts and met me for concerts. They kind of kept me going that way. I refuse to be paralyzed by what happened because, to me, if I change what I was doing, then the shooter wins. I don't want to change who I was or who I am.

I have to push myself a little bit. I was at another concert called Country Rising, and Keith Urban actually bought my ticket so I could go. That was awesome. When Jason Aldean was playing [at that show], it was incredibly emotional. I didn't feel scared or fear for my life. It was just a really hard thing.

[When I hear about violent events in the news], it breaks my heart so much more than it ever did before, because I know what all those families are going to have to endure. I would hear about [violent acts] before and feel sad, but I never had the visceral response that I have now. Now I know. When the Parkland [Fla.] shooting happened, I knew that all of those families are going to feel that same pain. It makes me incredibly sad knowing your life is changed forever.

Have my attitudes on guns changed? Yes and no. My husband was a legal gun owner. He had an AR-15. My brothers are all legal gun owners. I've never personally even wanted to touch a gun, but where I live, everybody really is a strong advocate for their Second Amendment rights. That doesn't mean I don't think that there's a lot of places that improvement can happen so that we can all be safer. There's clearly some huge flaws in how our background checks happen or how laws are different from state to state.

The other thing we have to deal with is the mental health crisis we have in our country. We have to figure out other ways that we can deter people or help people from feeling so isolated that they feel like they have to go and gun down a bunch of innocent people. There are so many other components to it.

You can't just focus on one part of it.

Some of the more horrific memories from that night I wish I could erase from my mind, but I can't. I remember a lot of things that night because it was probably our best night of the whole [three-day] festival. We were having such a good

time. We took a lot of pictures together, and I remember literally looking at him at that concert and thanking God that I had his love in my life. It was such a strong feeling that I remember it. I remember just thinking how lucky I felt to have him.

—AS TOLD TO ADRIENNE GAFFNEY

Aftershocks, 1,800 Miles Away

One Tennessee resident was killed, but scores of Nashville professionals were shaken by the shooting

Chris Lisle wasn't in Las Vegas the night of Oct. 1, 2017, but like so many others in Nashville, the touring-industry veteran was devastated by the Route 91 Harvest festival shooting. When he first heard the news, "I wanted to throw up," he says. "I felt like I got shot at." A 45-year-old lighting and production designer, the fourth-generation Nashvillian had many close friends and colleagues at the show working for headliner Jason Aldean. After months of listening to what they witnessed, Lisle says, "I feel like I've lived it. It crosses my mind every day."

The Nevada attack took place 1,800 miles and six states west, but the tragedy was deeply personal to Nashville. Launched in 2014 as Vegas' first country music festival, Route 91 Harvest was a Sin City showcase of Music City's top artists, co-founded and shepherded by Live Nation's Nashville-based president of country touring, Brian O'Connell (see story, opposite page). The evening of the shooting, the closing main-stage performers — Aldean, Jake Owen, Big & Rich — were acts who, along with many of their band and crew members, hailed from Nashville. Sonny Melton, a 29-year-old concertgoer who died shielding his wife (see story, left), was Tennessee's sole fatality, but reports put at least 150 others from the state on the ground during the bloodshed and chaos.

"People outside our world underestimate how tight our community is, but when something happens to a few of us, it happens to all of us," says Miles Adcox, CEO/owner of Tennessee-based therapeutic retreat center Onsite and a member of the Country Music Association and the Academy of Country Music. In Route 91's immediate aftermath, Adcox says he and his network of trauma experts debriefed hundreds over the phone or in person shaken by the mass shooting, including many artists, managers and crew members who weren't in Vegas. "Trauma has a ripple effect, and it rocked our community pretty hard."

Two days after an Oct. 2 candlelight vigil for the victims took place in Nashville, the industry more privately mobilized with "What Next?"



Surviving the Trauma of Las Vegas," a Music Row town hall that brought in counselors and Eagles of Death Metal touring drummer Julian Dorio, who survived the Bataclan shooting in Paris in 2015. "There was a lot of hugging and crying," says Adcox, whose organization co-sponsored the event with MusiCares. Over 175 attended, many of whom had just returned from Route 91. O'Connell says that

Live Nation also brought in grief and trauma counselors for its festival and touring teams. He adds that in case any staffers thought seeking help was a sign of weakness, "I went in first. Because I needed it."

Nashville isn't the only distant area that has grappled with the psychological toll of Route 91, but nowhere else did it affect so many, on so many levels. "Everyone shares musicians, everyone knows each other's tour managers," says Tatum Hauck Allsep, founder of the Nashville-based Music Health Alliance. Since the shooting, MHA has helped facilitate long-term counseling for 110 on-the-ground survivors. It also dealt with the emotional aftermath directly: A staff member's husband who worked for Aldean had called from the shooting, unsure if he was going to make it. "We had to learn how to navigate horrific stress from mass violence from a clinical perspective," says Allsep, "but also personally and professionally."

Six months later, the repercussions are still being felt. When Aldean returned to the road after Route 91, his team brought counselors on tour. Other changes have been less palpable. "When you're saying farewell to your brothers on the road, the goodbyes are more heartfelt these days," says local Americana artist Boo Ray. "And the welcome-backs are more sincere."

—CAMILLE DODERO



Melton with her husband, Sonny, at Route 91 on Oct. 1.

"When things happen to me now, the first thing I think is, 'I want to tell Sonny,' and then I realize that he's not there anymore." —Melton

Or if she's feeling something and she doesn't understand it, she'll message me. Nobody else understands how we're feeling. You have crazy thoughts, and your feelings are all messed up and you're like, "Wait, is this weird or is this how I'm supposed to feel?" We have each other, at least, to talk about that.

At first, I was like, "Why would I ever go to a concert again?" But I've actually gone to a lot now. After the shooting happened, the Eric Church fan club adopted me. It has been amazing. They've gotten me tickets



▲ "HE WAS A STRANGER TO THE WOMAN HE PROTECTED"

Of all the photographs from that night, this image is the most significant to me because it depicts a true hero. A young man selflessly risked his life by placing his body over the woman to shield her from gunfire and covering her eyes to spare her from seeing the bloodshed around her. It was one of many heroic actions that night. Concertgoers tended to the hurt, carried the wounded to safety and shuttled them to hospitals. Days later, the man in this picture was revealed to be a U.S. Army soldier named Matthew Cobos. He was a stranger to the woman he protected, making his act all the more heroic.



▲ "STAY TOGETHER AND WE'LL BE SAFE"

This image represents the best of what people can offer each other in crises. The tall man is encouraging the young girls to run; pushing them to keep going until they're safe and free of danger. The posture of the two girls holding hands, the forward motion with the flowing hair all says to me, "Stay together and we'll be safe." There was a lot of running that night with people crying and panicking. People supporting each other can make it through and survive horrendous acts. —A.G.

THE STORIES BEHIND THE PHOTOGRAPHS

When news of the Las Vegas shooting broke, nothing conveyed the carnage and the chaos more powerfully than Getty photographer **David Becker's** photos of that night. Six months later, he chose three images that resonate most with him and described in his own words their significance. "As horrific as my pictures may be, they serve a purpose," says Becker. "They make people think, and if they can be used as a tool to help prevent a tragedy like this from happening again, then so be it."

▲ "THERE IS ACTUALLY A POSITIVE ENDING..."

As disturbing as this photo may be, there is actually a positive ending. About a month after the shooting, I received an email from a woman who wanted to let me know that she was in one of my photos. She explained that she and her friend, the women in this picture, had survived. The woman who wrote is in the middle of the three people lying on the ground. Her friend had been shot in the leg and could not move. The woman would not leave her, so she lay down next to her injured friend. Then the man in the photo arrived — a stranger — and lay down too. They waited until there was a pause in the gunfire, and, with the help of the man, all three escaped. The woman who was shot returned home shortly after that night. The woman who wrote me explained that seeing the photo was helpful in her recovery. That alone made this photograph especially meaningful for me.

'IT DIDN'T GET REAL FOR ME UNTIL I SAW THE BULLET HOLE'

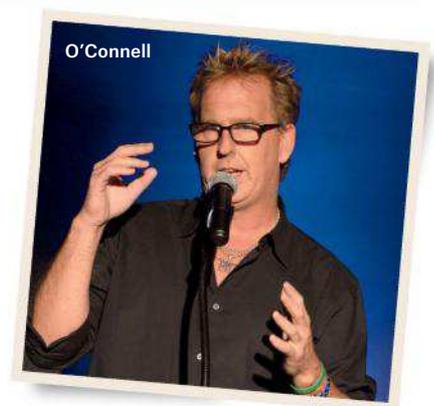
Brian O'Connell, 52, Live Nation's president of country music, recounts for the first time what happened backstage on Oct. 1

We were 45 minutes from being done. Jason [Aldean] was onstage, and when he got to his fourth or fifth song, I said to my friend Adam Burish, who had come to hang out with me, "Let's go for a walk." We were standing in front of Jason's bus, which was a long ways from the stage, when I heard five or six quick pops. I thought it was an electrical surge. Then it happened again. Jason came flying down the stairs from the stage, I got word that we had a shooter, and the place was taken over by Las Vegas

police and SWAT. It didn't get real for me until I saw the bullet hole in the window of the band bus parked behind Jason's. At first I was walking around. I felt that I needed to show the team — we had accounted for everybody pretty early — that we're OK. But I was told to take cover. I sat beneath the production trailer texting [Live Nation CEO] Michael [Rapino]: "Active shooter. Route 91. Don't have status. Not good." I was trying to keep calm, but I was seeing security people and police officers covered in blood looking for T-shirts, towels and zip ties

[to help the wounded]. We unloaded our production offices and gave them everything we had. Meanwhile, misinformation was coming over the radio that there was still an active shooter out there. The reality was that people leaving the scene went to other hotels, and they were bleeding.

There was a window when we evacuated any nonessential personnel. I remember pointing to the east and telling my buddy Adam, "Run." A giant gush of people ran out the back gate and just kept going. We then headed to our buses; my crew on our bus, and Jason and his wife, Britney, who was six months pregnant, on another bus. We sat there in the dark, surrounded by SWAT guys, for hours. We didn't leave until after 2 a.m. At that point, they had locked down [the] Mandalay Bay [hotel], so the MGM put us up. I shared a room with our security director, who had heroically been out in the middle of it. He took a shower to



get all the blood off of him. I turned on the news and just fell apart.

I couldn't believe what I was seeing. The next day, my team gathered in a suite at the Mandalay Bay. It was really eerie because it was the same view that the shooter had. We were all looking down. And we all cried. There's never going to be a day where I don't think about it. Six months have passed, but the anniversary of it for me, and for the others who were there, is every day. —AS TOLD TO DAVE BROOKS



Harry and
Claudia Romero
photographed by
Austin Hargrave on
March 28 in Chino
Hills, Calif.

'I'M KIND OF SCARED TO GO TO A CONCERT RIGHT NOW'

Chino Hills, Calif., residents **Claudia Romero**, 39, and her husband, **Harry**, 49, survived the shooting, but that was just the beginning of their ordeal

Harry Honestly, life has not gone back to normal. I still have a broken leg. I'm still unable to work. [Romero is on leave from the internet company where he is GM.]

Claudia Same with me. I lost my job [in customer service]. It has been hard lately because my husband's still not walking and hasn't been able to work. I started going to therapy because I don't think I'm back to normal. Eventually, I will find a job. But right now, getting my husband through recovery is the priority.

Harry I was shot in both legs. A bullet went through one leg, out and back into my left leg, which shattered both bones in my lower legs. I had surgery the following day. They put in 11 screws.

I'm just waiting for it to heal. We haven't been billed, so I'm assuming [the city of Las Vegas is] taking care of it.

Claudia The first two months were really hard for him. But I mean, he took a bullet for me; the least I can do is take care of him. My daughter lives with me, so she's a lot of help. I have my grandkids, too, here. That's a distraction for us. It keeps us sane.

Harry We're normally pretty active. We usually go on a lot of small trips — Vegas, Palm Springs, San Clemente, things like that — but we've had to skip at least three or four. I can't bear weight on my left leg, so I'm using a walker or crutches, and it's really hard to get around. It's one of those things where we sit back and wait, basically.

Claudia I started going to a therapist in February, and I've been sleeping better. You have your two choices: Talk about it, don't talk about it. Listen to country, don't listen to country. My therapist [tells] me to talk about it. Every time I go see her, we talk about the incident. My nightmares are not as bad as before, but I do wake up off and on in the middle of the night. Before, I couldn't listen to country music because I would start crying. Now, I cry less.

Harry Prior to this, I never really paid [the issue of gun control] any mind. If people want to own guns, it's their own business. But the more I see all these tragedies, I wonder why we still have military weapons legal in the United States. I have no problem with

the Second Amendment, but is there really a need for that type of gun? It doesn't make sense to me. Why not just ban them?

Claudia On St. Patrick's Day, I went to a bar. First thing when I walked in there, my heart was in my throat. I couldn't breathe. I was shaking. I felt like people were going to start shooting. I tell my husband I don't want to be like that because I love going out. But I'm kind of scared to go to a concert right now. People deal with it in different ways. I have friends who were at Route 91 that have gone to concerts already. I know people who went the next week to see a country music band. But I don't think I can do it at this moment. I'm not ready. I'm just praying.

—AS TOLD TO ADRIENNE GAFFNEY

'MY BABY ASKS ABOUT MOM EVERY DAY'

A father of three, **Brian Ahlers**, 38, lives in Beaumont, Calif., and owns a jewelry store. **Hannah**, 34, his wife of 16 years, whom he had known since childhood, was killed during the shooting

My wife was a full-time mom and housewife, so the difference in the way things are at home, it's huge. We have three kids. My baby, my 3-year-old Hailey, hadn't started preschool yet, so she was home every day with Mom. When my older kids got home from school, Mom was there to help with their homework. Our house was always the house that all of our kids' friends came to. Hannah loved that. That's not happening anymore. My kids don't even come home after school. They go to friends' houses.

Hailey asks about Mom every day. Every single day, it's a conversation. It's like, "Oh, I love my mom," and "She's my best friend." At first she was like, "She's coming back, right? She's coming back." We always say she's in heaven, and she's also in your heart. Her question just changed as of a few days ago. Now she's saying, "Is my mom dead? Why did my mom die?" It just breaks your heart when she asks. Now that Mom's not there, she is glued to my side. If I'm there, she won't let me leave her.

Life is pretty hectic at home. I'm still trying to get used to it. I've always been the breakfast guy. I always got up early and made breakfast for my kids. I still do. As far as the evening routine, Hannah

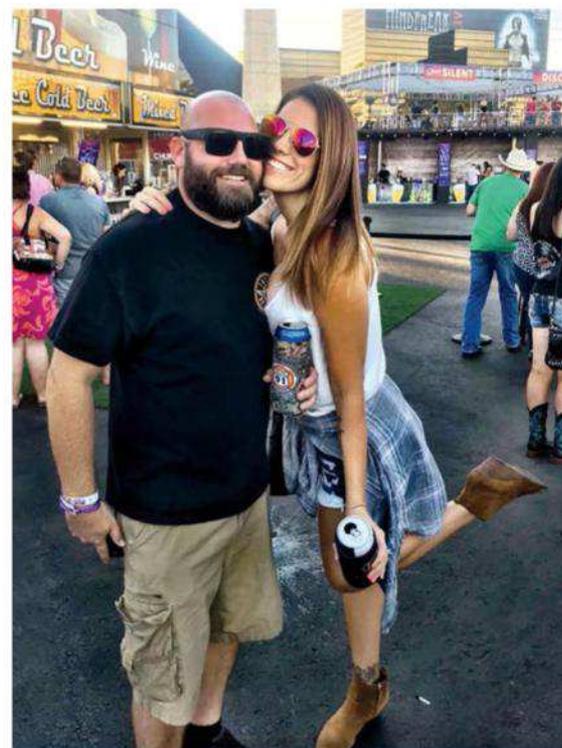
always had dinner on the table when we got home. That was super awesome. So trying to get this evening routine right is really where I'm struggling right now. I love to cook. I like to plan and prepare meals, but overbuying has been a problem. That's one of my current, small obstacles.

After it happened, I took a couple of weeks off, and then I went back to work. I was just trying to keep myself busy. But then a week before Thanksgiving, it really hit me hard. Christmastime is obviously my busiest time of year [in the store], but between a week before Thanksgiving and Christmas Day, I think I worked 10 days. I was in a really bad spot.

I'm super lonely. I don't know the single life. I don't want to be the single guy. I've known Hannah since she was 10. I started dating her when she was 15, and I married her when she was 17. I've never been away from her. She has been with me every step of the way. She was most definitely my best friend and my love. January was our 17th anniversary.

I have been listening to a lot more country lately. "Country strong" is something you keep hearing. I've only been to one concert since. I went to see Colt Ford in San Bernardino, and I broke down. It's fair to

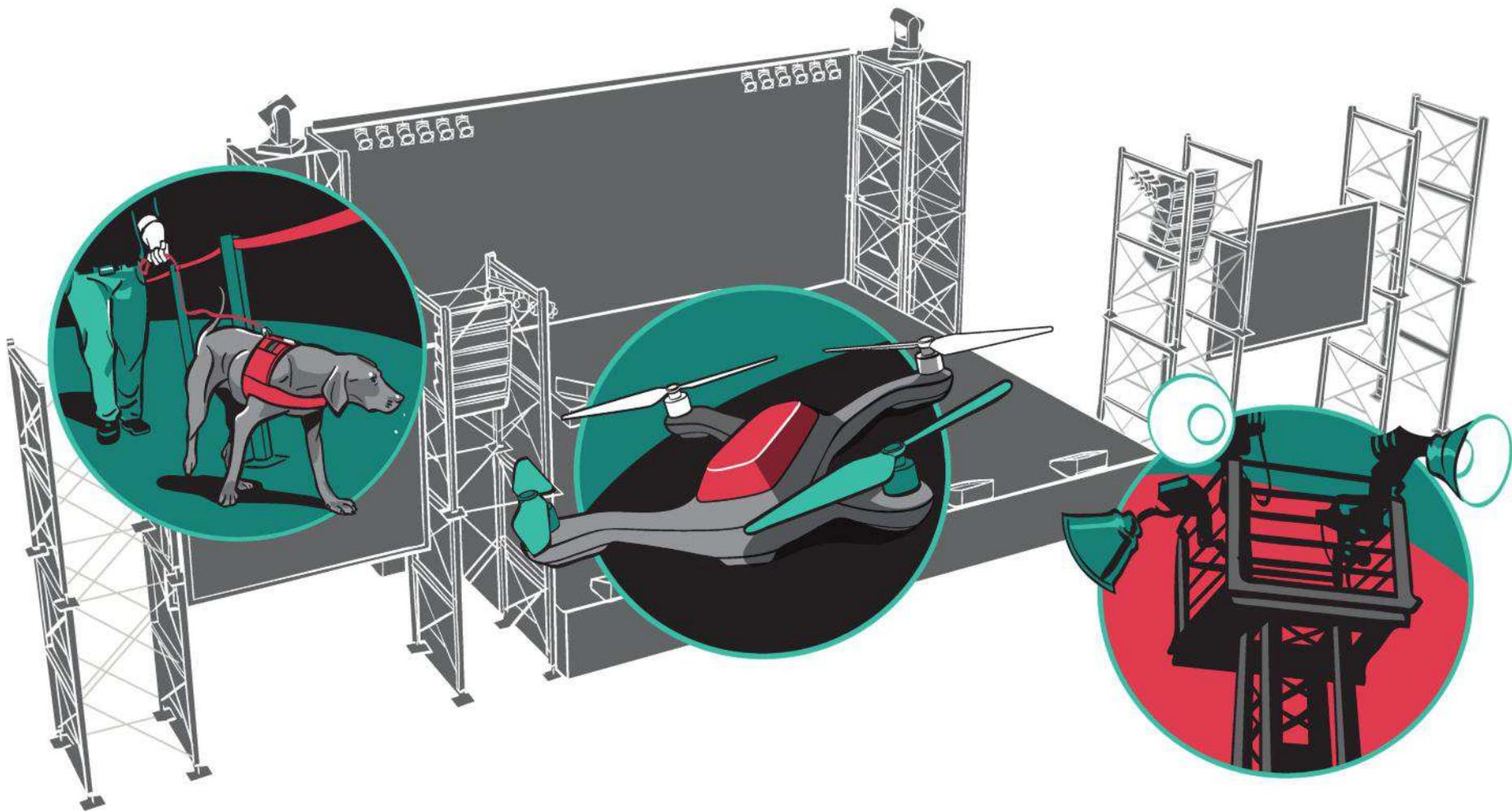
"I'm super lonely. I don't want to be the single guy." —Ahlers



Ahlers with his late wife, Hannah, at Route 91 on Sept. 29.

say Colt Ford started our love for country, and I was out on the patio crying the whole time. I do have plans to go to another concert soon, but I don't know — it's difficult. Everything's emotional. I go to Disneyland, and I look at these spots where we sat and took a picture. Hannah was very photogenic, and she took pictures of everything. I'm so thankful for those pictures now.

—AS TOLD TO ADRIENNE GAFFNEY



Heightened Security — And High Anxiety

Drones and sniper towers are among the measures being considered for the outdoor concert season, but promoters say the odds of preventing another determined shooter are slim

SIX MONTHS AFTER ANNA Rae Travnicsek's boyfriend, Travis Reed, pushed her to the ground at the Route 91 Harvest festival and shielded her body with his own as bullets rained down around them, she suffers from post-traumatic stress disorder and bouts of anxiety.

"My heart is still broken," says Travnicsek of surviving the attack in Las Vegas. "After the shooting, I wasn't able to listen to Jason Aldean — it was a trigger," she says. Though she adds that the trauma of that October night won't keep her from going to concerts "or trying to live my life."

Many in the live-music industry have expressed a similar resolve, even as they acknowledge that the concert business will never be the same after deadly attacks on Route 91; the Bataclan in Paris; the Pulse nightclub in Orlando, Fla.; and Ariana Grande's Manchester, England, arena show, which was attacked by a suicide bomber.

As the 2018 outdoor festival season approaches, concertgoers will encounter increased security

measures and — as a result of their implementation and fees paid to the growing group of security consultants that recommend them — higher ticket prices. These precautions may make festival crowds feel safer, but privately, many in the live industry express skepticism that there is any foolproof way to protect outdoor audiences from a terrorist like Route 91 killer Stephen Paddock, who meticulously planned an onslaught that no one had anticipated.

"Much of what is being done is to create the perception that people are safe and to limit liability, but it's really difficult to stop a determined individual who takes the time to plot one of these attacks," says a source in the festival space who requested anonymity.

As another industry insider points out, Route 91 organizers had spent a year preparing for active-shooter scenarios, but did not foresee a sniper attack from above.

Live Nation president of country touring Brian O'Connell, who co-founded and promoted Route 91, confirms this: "Of the 8 million [what-ifs] that cross your mind when

you promote shows for a living, that is not something that ever occurred to me," he says.

Now that the attack has become the largest mass shooting in U.S. history, security firms that specialize in risk assessment for live-event spaces are developing protocols to prevent another. Although these firms are reluctant to discuss specific tactics because "we don't want the bad guys to know our plan," says one security expert, they increasingly involve the latest in surveillance and detection technology. Mike Downing, chief security officer with Prevent Advisors, a security firm owned by sports and entertainment facilities company Oak View Group, says that his firm is exploring artificial intelligence-directed

camera systems that track and assess thousands of people at once, along with tethered drones that can stay aloft in a stationary position for days at a time. (Coachella plans to use drones to monitor the festival site for suspicious packages and activity.)

Military-style approaches are also on the table. David Yorio, co-owner of New York-based Citadel Security Agency, says he has had discussions about deploying sniper towers at events and high-powered flood lights that would be used to locate and blind assailants, especially those launching attacks from nearby buildings. And Rick Mueller, president of North America for AEG Presents — which stages Coachella, Panorama and New Orleans' Jazz Fest — says event

A VEGAS ACTIVIST ON WHAT'S NEXT

Gun violence survivor/student leader Karl Catarata weighs in on the differences between Route 91 and Parkland — and the way forward

In the six months since the Route 91 Harvest festival, the United States has seen five mass shootings — including the Feb. 14 massacre of 17 at Marjory Stoneman Douglas High School in Parkland, Fla. Since then, outspoken and organized young activists have pushed gun-control issues to the fore of public life — like 20-year-old

University of Nevada-Las Vegas student Karl Catarata, who, since surviving a 2014 shooting at a Las Vegas police station and Walmart (which killed two officers and one bystander), has led walkouts at UNLV. He spoke to *Billboard* about the connections he has drawn between the Route 91 and Parkland shootings, and how activism can move forward.

After Route 91, what were the conversations about activism in Vegas like?

"We need a rally on gun violence. We need a ban on assault weapons. We need security at hotels." But when I tried to start this coalition, Vegas Strong, it failed. No one was really motivated to get involved. Many festival attendees were tourists, so they were very dispersed. Also, some Route 91 survivors were very pro-gun.

Yet post-Parkland, gun control became a young person's issue. Why?

It's our classmates who are dying. Other shootings have

planners are increasingly reaching out to the Secret Service and the U.S. Department of State for advice.

LiveStyle (formerly SFX), which produces the Tomorrowland and Electric Zoo festivals, relies on an in-house security/risk assessment executive with an anti-terrorism background who operates out of a mobile command center. Bomb-sniffing dogs are also employed, according to president/CEO Randy Phillips.

Reports that Paddock had also booked hotel rooms overlooking the Life Is Beautiful Festival in Vegas and Lollapalooza in Chicago before staging his assault on Route 91 have also forced event producers to acknowledge this new risk and significantly widen their security perimeters to surrounding buildings. Bob O'Neill, president of the Grant Park Conservancy, which administers the Lollapalooza site, says festival organizers are working closely with hotels near the park to share security and communications strategies to guard against a similar attack. Paddock had rented a hotel room that overlooked the intersection of East Balbo Drive and Michigan Avenue, and O'Neill points out that when there's "an extreme-weather incident, as we've had in the past, that area is wall-to-wall people leaving the park. It's horrifying to think about what could have happened," he says.

The cost of the technology, staffing and preparations that are being rolled out in anticipation of the summer season is steep. Security spending for major festivals could increase by \$100,000-\$250,000 for staff and planning in 2018 — which translates

to a \$2-\$5 increase in ticket prices for a 50,000-person festival.

"Security has become a big business," says Phillips. "We absorb some of it and pass some of it on to the consumer, [but] I don't think anyone would complain about an extra couple of dollars on the price of a multiday ticket if they knew they had someone watching over them."

"It can be a significant impact to our [profits] — concert promotion is already a small-margin business," says Mueller, "but we have to protect the patrons."

There's also a level of self-preservation involved. Lawyers for Route 91 victims and their families have filed a class-action lawsuit against Live Nation and MGM, which owns the festival site, alleging negligence in the planning of the festival and the response to the attack. One lawyer involved in the case tells *Billboard* that his firm estimates the two companies could pay out as much as \$1 billion in damages.

Yet despite the increased security, the cold reality, according to a number of promoters, is that while these new protocols may have lessened the carnage in Las Vegas, they wouldn't have kept it from happening. Says Downing: "An attack from an elevated position is going to be difficult to prevent if all the buildings around the site are not secured." —DAVE BROOKS



Catarata (right) at March for Our Lives in Las Vegas on March 24.

the right thing. We're going to get people registered to vote. We're going to push candidates who have F's from the National Rifle Association. Next year, we'll have the march again. The long-term plan is to get regulation, a constitutional amendment. Maybe not tomorrow, maybe not in a few months, but maybe years from now. That's audacious and radical. —ALEX YABLON

affected more marginalized communities: [For instance], Pulse was a gay club. The fact is, Parkland has largely white, upper-middle-class suburban kids. And it was a school shooting. Everyone has to go to school.

You're a Filipino American from a purple state — you could devote time to any cause. Why guns?

This is an issue that affects me because of the Walmart shooting, and I don't want it to happen here at UNLV. Also, it has been a very white issue before. I've done Asian-Pacific Islander organizing, and I'd look to the Brady

Campaign to Prevent Gun Violence, Everytown for Gun Safety, Moms Demand Action — it's a very white-dominated space. But it wasn't until Parkland that I saw the importance of people of color being part of the movement.

What kind of activism is necessary next?

We want to put more pressure on Nevada legislators like U.S. Sen. Dean Heller and Congressman Mark Amodei [both Republicans]. But we don't care about Democrats or Republicans — we'll vote you out if you're not doing

'IT WAS SO SURREAL I COULDN'T EVEN CRY'

His best friend was shot, a stranger died beside him — and then conspiracy theorists labeled 48-year-old **Mike Cronk**, a retired teacher from Tok, Alaska, a "crisis actor"

This was my third year at the Route 91 Harvest festival. Sept. 30 is my birthday, so Saturday got a little blurry. We didn't drink on Sunday, which probably saved the life of my friend Rob [McIntosh, 52, of North Pole, Alaska].

On Sunday, Rob and I were up front. The first shots went off and sounded like speakers crackling. I hunt, I know what gunfire sounds like, but at a concert, you're not thinking, "Bullets?" As soon as the second round hit, Rob was shot. I looked over, and he's got these big blood spots on his shirt. I have a picture of me lying over Rob, looking at Mandalay Bay [Resort and Casino] — I knew where the shots were coming from, but there was nothing you could do. In Alaska, out in the woods, we have a lot of bears, but I have a gun, so there's a sense that I can protect myself. This is probably the first time in my life where I felt helpless.

At that moment, there were so many things we didn't know. I got a security guard to help me move Rob, and then he ran off to help someone else. So now we're trying to figure out where he's bleeding. But Rob's a tough guy, so he's like, "I feel a bullet hole, and my fingers are in it." By now, three other people are with us; we put shirts in his wound and told him not to move.

The fifth or sixth round of shots, some guy told us to get Rob over the fence and [take cover] under the stage. I jumped over, got Rob over, and we slid him under the stage. Then we carried him to the back, where there was a [utility] cart with a guy, who brought Rob to a triage area.

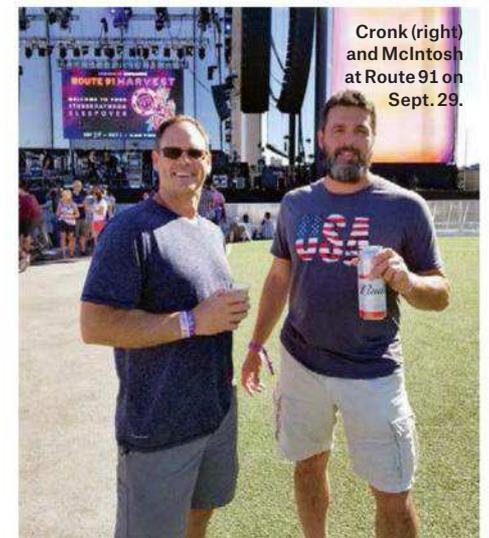
That was like a war zone. It was utter chaos. People were just losing their minds.

As Rob's lying there on a table, I noticed blood coming out of his left arm. We had thought he was hit three times, but he had turned as he was shot and the bullet entered his right pec, exited, re-entered his left, exited and was lodged in his arm. We had to get him to the hospital.

But there were no ambulances, so we carried him into the middle of a road. There's a truck in the street with wounded, so we were like, "Let's get him in here and get him to the hospital." We jumped in, and Rob's lying next to this young kid, Quinton [Robbins, a 20-year-old from Henderson, Nev.]. We take off, but can't go anywhere. Cops kept stopping us: "You can't go down there! Active shooter!"

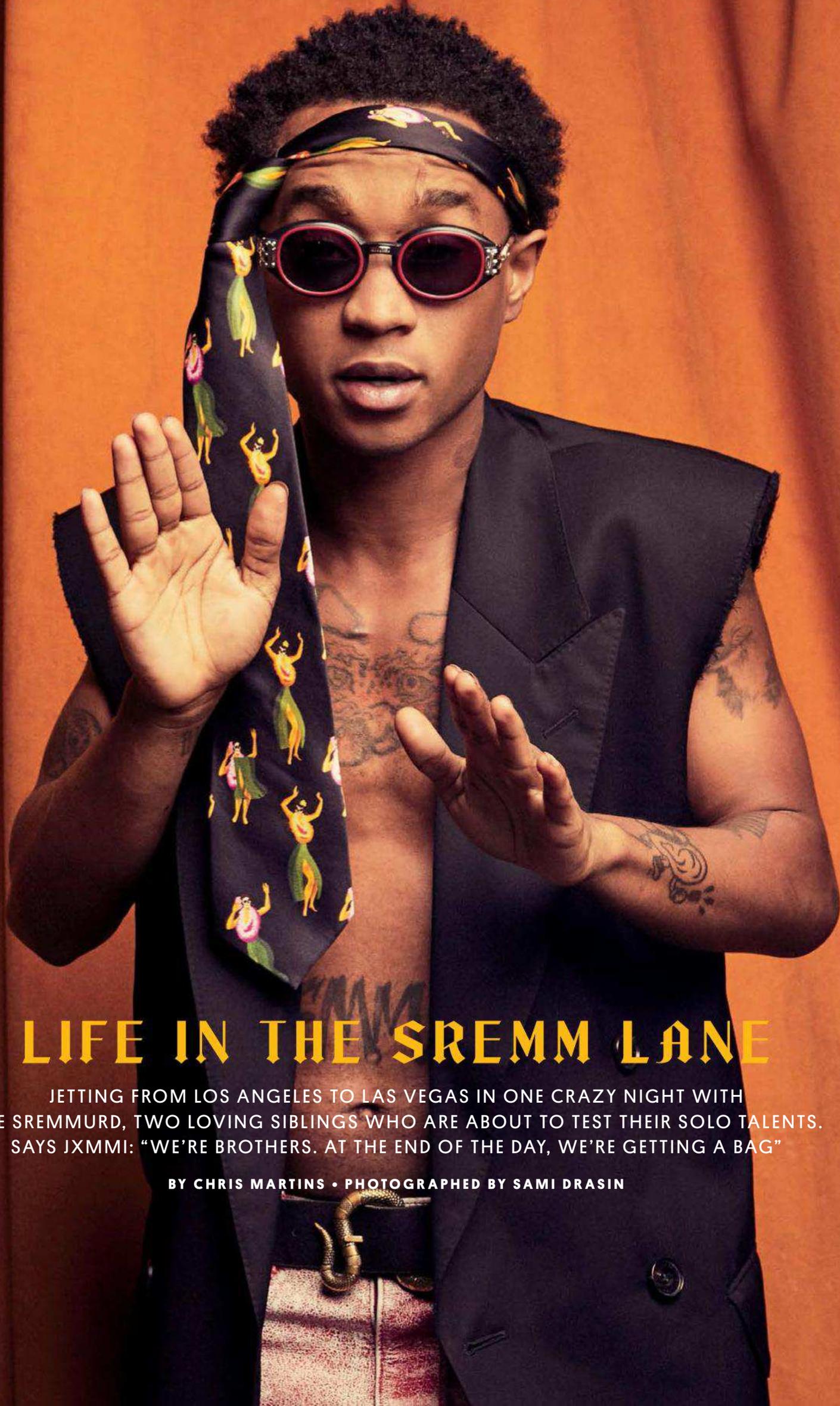
We had wounded, and we're stuck in traffic.

Finally, we drove over the median, all bouncing around, down another road. An ambulance was on the outskirts, so I screamed, "We have wounded!" It pulled over, and we got Rob and Quinton in there. But there's also a lady hit in the thigh really bad — she was not looking good



Cronk (right) and McIntosh at Route 91 on Sept. 29.

CONTINUED ON PAGE 44



LIFE IN THE SREMM LANE

JETTING FROM LOS ANGELES TO LAS VEGAS IN ONE CRAZY NIGHT WITH RAE SREMMURD, TWO LOVING SIBLINGS WHO ARE ABOUT TO TEST THEIR SOLO TALENTS. SAYS JXMMI: "WE'RE BROTHERS. AT THE END OF THE DAY, WE'RE GETTING A BAG"

BY CHRIS MARTINS • PHOTOGRAPHED BY SAMI DRASIN



Slim Jxmmi (left) and Swae Lee of Rae Sremmurd photographed March 20 at Nightingale Plaza in Los Angeles. Styling by Fatima B. Jxmmi wears a John Lawrence Sullivan vest and pants and SS World Cup tie. Swae wears a The Incorporated shirt, BB Simon belt and Prada pants.

BEFORE YOU MEET SUPERSTAR rappers Rae Sremmurd at the sibling duo’s spacious rented house in Los Angeles’ suburban San Fernando Valley, you’ll be vetted by the pair’s entourage. First comes Poncho, a pit mix still growing into his paws. Next is BoomBadda, a hyper French bulldog built like a tiny battering ram. Then Nya, a capuchin monkey who’ll frisk you for snacks. If you see Lil G, the baby spider monkey wearing a diaper, he’ll probably just scream until you look away. I arrive one afternoon in late March, and when the dander clears I realize I’m staring not at Khalif “Swae Lee” Brown, 24, and Aaquil “Slim Jxmmi” Brown, 26, but large, 3-D-collaged portraits of the two, complete with real jackets and jewels, lording like royals over the living room.

“We’re the kings of Woodland Hills!” shouts Swae as he enters cackling at his own joke. This is an upscale, mall-oriented part of town — a sleepy place for a habitually shirtless, tattoo-covered Mississippian with Rick James dreads, a bejeweled gold fishbone-shaped choker and flower-embroidered pants slung halfway down his Tommy briefs. “Ask all the 60-year-old ladies who terrorizes the neighborhood! We run this shit!”

The brothers have carved out an oasis — with framed platinum plaques and old photos, a PlayStation 4 with six controllers, a cozy studio guarded by *Dragon Ball Z* figurines and a life-sized E.T. doll — that they aren’t likely to see much as they get closer to dropping their upcoming triple album, *SR3MM*. Their manager, Migo, tells me that in 2015 they spent all of 45 days in a previous L.A. home. But the brothers were made for this life. They grew up Army brats and used to go by Dem Outta St8 Boyz. “When you go from city to city, you subconsciously bring what you learned,” says Swae in his skater-y drawl. “You’re like this swagged-up out-of-towner.” That’s sort of their whole deal — they’re artsy party boys who collect comics and tear up every club they enter.

Jxmmi comes down the stairs in Calvin Klein rain boots, walking on his heels, dressed in black except for a pink Gucci scarf he’s using as a do-rag. He shakes my hand warmly. “You coming with us tonight? Oh, you about to have a ball!” he declares, sounding more Southern than Swae, then murmurs, “I need to figure out how to turn my hundreds into ones before we hit the club.”

We’re about to take a private jet to Las Vegas for Rae Sremmurd’s monthly Friday-night residency at Drai’s Nightclub, where Jxmmi plans to shower the crowd with cash. Which is one way to keep fans engaged as you attempt to follow up a meme-fueled Billboard Hot 100 No. 1, “Black Beatles,” the 2016 hit so joyfully viral that Paul McCartney himself was filmed doing the Mannequin Challenge to it. (“The song made the challenge,” and

not the other way around, Swae is careful to note.) And then there’s the old-fashioned way, with the *SR3MM* single “Powerglide,” which somehow makes a Three 6 Mafia sample (and Juicy J cameo) sound like a transmission from a neo-noir future and is still climbing the charts, including the Hot 100, where it’s No. 34. Earlier that week, I previewed songs featuring Pharrell Williams, The Weeknd, Young Thug, Travis Scott and — yes — a rapping Zoë Kravitz.

Rae Sremmurd’s third album will be split into three sets. There’s the group’s third disc together, *SremmLife 3* (“People are dying for it, pulling out their hair for that one,” brags Swae) and two solo sides: Swae Lee’s *Swaeccation*, which so far sounds more psychedelic, tropical and lovelorn; and *Jxmtrö*, which is heavy on bass and boasting, Jxmmi’s hard-rhyme counterpoint to his brother’s Auto-Tuned helium trill.

Swae has a head start on the solo thing. He got a Grammy nomination for co-writing Beyoncé’s “Formation,” belted the hook on French Montana’s 2017 smash “Unforgettable” and appears on the *Black Panther* soundtrack, an acclaimed No. 1 album. He’s also a born rock star — lanky, fidgety, exuberant, with loud style. Then there’s Jxmmi, who’s got kind eyes that occasionally go broody. “It’s not that I’m shy, but in certain situations I’m introverted,” he says. “To do a solo project for me is like... people don’t really know me.”

This all, of course, calls to mind OutKast, even down to the MCs’ complementary creative roles. And Swae doesn’t mind if you compare *SR3MM* to *Speakerboxxx/The Love Below*, the double album of solo discs from André 3000 and Big Boi that, in retrospect, foreshadowed their eventual split. “It’s stirring up the waters,” he says. But in truth, Swae and Jxmmi haven’t been apart for longer than two months in their lives, and it’s hard to imagine them ever going separate ways for good. Swae points out that on *SR3MM*, “We going three-sided. [OutKast] didn’t come together. We got to come together — we’re brothers.”

Jxmmi (left) and Swae onstage during their residency at Drai’s on the night of the story, March 23.



Suddenly there’s a rumble as a big, cracked plastic suitcase slides downstairs and across the French oak floors. Jay Sremm, the duo’s exceedingly chill DJ and pal since high school in Mississippi, follows his luggage toward the front door. Then so do we, piling into SUVs that will take us to the airfield.

THE ENDLESS TWILIGHT AND painted-ceiling skies of Caesar’s Palace’s indoor mall are only slightly more alien than the desert sunset we watched on the flight over, and only a little more unsettling than Swae removing his gold incisor fronts so he could eat a granola bar en route. In the Ferragamo store, Jxmmi browses belts alongside a female “homie” of his who wears transparent white pants with a gold thong and tiny bikini top, an outfit that reveals an AK-47 tattooed on her ribs. The nearest employee has been staring stiffly, and she whispers something to one of two Sremm security hulks, who calls Jxmmi over. “Can we take a picture for my daughter?” she suddenly gushes, melting as he poses gamely. “I got one with your brother a few months ago. I’ll be cool mom for the year now.”

We pinball between boutiques but only make purchases at Gucci: Swae gets two \$700 belts, and Jxmmi picks up a matching baseball cap and sneakers for \$1,250. He saw some khaki dad-pants he liked, but the smallest waist size on offer was 32. He’s a 29. “I’m little,” he says, shrugging. When he rests the hat high and cocked on his slightly puffed-out hair, his homie teases him: “You look like somebody’s uncle.” He peers into the mirror: “Shit, I’m in Tupelo with this Afro right now.”

When Jxmmi and Swae’s mother, Bernadette Walker, left the Army, where she worked on tanks as a mechanic, she took her sons to Tupelo, Miss., to live with her beau. They had been all over the map — Mississippi once before, California, Maryland, Texas — and their birth father had gone his own way. Tupelo wasn’t perfect. They lived in the projects and saw their mom reduced to doing odd jobs. “It was real hard for her to find work,” says Jxmmi. “My mom being a woman was a type of struggle I ain’t understand when I was a kid.” Their stepdad sold drugs so the boys, in middle school, could focus on studying.

But they had already been experimenting with FruityLoops and Pro Tools, making dance videos and rapping. They just needed an audience. “We could do the dances the kids were seeing on the internet,” recalls Jxmmi. “We’d be the only ones not afraid to walk into a club where everybody’s standing around and just...”



"I used to be real overprotective" of Swae, says Jxmmi. "He was like, 'Hey, bro, I'm grown.'" Rae Sremmurd perform at the Billboard Hot 100 Festival at the Northwell Health Jones Beach Theater in Wantagh, N.Y., on Aug. 18.

He demonstrates a Dougie-reminiscent move. But clubbing got them in trouble at home, and eventually kicked out. As teens, they moved into an abandoned house in the city where they made music and promoted it by throwing parties.

“That shit was so fun,” says Jxmmi. “We lived how we live now, just with way worse conditions.”

“When I meet new artists that are super popular, they often have an arrogance about them,” says Jhené Aiko, who featured the duo on her song “Sativa.” “Swae and Jxmmi don’t have that. They’re humble, they’re fun, they’re genuine and happy. They remind me of two kittens.”

“Having strong morals and being good people,” points out John Janick, chairman/CEO of Interscope Geffen A&M, the brothers find that other artists “always want to work with them. That you put them in the studio with anybody and they write something amazing is really helpful, also.”

Today, Jxmmi’s prized possession is nothing you’ll find in a faux-Roman forum spangled with famous Italian names. It’s the 32-year-old GMC Jimmy proto-SUV

he drove, and often slept in, back when he was working at a mattress factory trying to earn enough to rent himself and his brother a place. He still has it. Or, rather, he will once it comes back from the shop, where it’s getting a *Black Panther*-themed makeover. “Underneath all of the sauce and upgrades, it’s shitty old,” says Swae. But Jxmmi, who named himself after the vehicle, dreamily muses, “I’m going to have that truck the rest of my life now.” He’s also proud to have bought houses for himself and their mother in Atlanta, where the guys launched their career after linking with hitmaker Mike WiLL Made-It and his label and production team, Ear Drummers (the inversion of which is Rae Sremmurd).

“OH, I HAD TO GET THAT [HIGH SCHOOL] CERTIFICATION. I COULDN’T LET ALL THOSE YEARS OF MY LIFE BE FOR NOTHING. AND I WANTED TO GET THAT KNOWLEDGE ANYWAY.”

—SWAE

Swae’s favorite things are his monkeys (Nya cost “15 bands,” Lil G was \$20,000) and yellow Mercedes-Benz G-Wagen (\$180,000). He wants to take the G-Wagen camping, though he has never been. “I’m finna start going into the wild,” he says excitedly. “Stay in the woods for three days with a generator and a rifle. Hunt, catch food, skin the fish and cook it. Everything off-road. I would take, like, two girls.”

On the way back to their separate, two-level suites, Jxmmi tries to get \$5,000 in singles from the casino cashier and fails. I follow Swae to his room (on the 69th floor, he notes gleefully), where nothing much happens. His half-brother Floyd plays iPhone DJ (Young Thug, Migos, Kendrick Lamar) while a few friends and team members share blunts or sip blue Hypnotiq mixed with brown Hennessy. Swae calls Mike WiLL to wish him a happy birthday. He grazes on a room-service spread: oatmeal (“That shit’s good as fuck!”), scrambled eggs, exotic fruit, fried chicken with mashed potatoes. He selfies among the chandeliers and marble staircases.

IT’S VEGAS-EARLY, BARELY MIDNIGHT, when Jxmmi finally finds a place that will convert his bills into singles. It is, of course, a strip club, and before long he’s bathed in pink light, throwing wads of bills into the air as two women crowd his lap. “This is my extrovert moment!” he shouts. Jxmmi tosses out nearly \$2,000 in 20 minutes and buys a \$1,200 bottle of Hennessy that no one in the small entourage (his assistant G-Lo and trainer Shane) wants to drink. But he insists, as Rae Sremmurd’s “Come Get Her” (“...she’s dancing like a stripper...”) plays overhead.

Neither brother touched drugs or alcohol until he was 18. Even while hosting lawless ragers in Tupelo, says Swae, “We were swagged up, drinking water.” They also didn’t swear in their early music, or rap about the negativity they witnessed, because “we wanted to make music someone could play for their little kids but still be bumping if they was our age,” explains Jxmmi.

When Mike WiLL approached Rae Sremmurd about signing with him, he says, “Everything I was saying they were like, ‘Yes, sir,’ or ‘No, sir.’ I was like, ‘Bro, quit calling me fucking ‘sir.’ I appreciate the respect but we eye-to-eye. Y’all about to be the biggest thing in the culture.” Says Migo: “They were always hungry. Whenever I was like, ‘Let’s pass out CDs, put stickers up, meet this DJ, perform at



SIBLING CHEAT SHEET

HOW THEY GOT THEIR NAMES



SWAE LEE Friends called him “Bruce Lee” in high school (his eyes were “tight” as he grew into his face), and he tacked on “swae,” his version of “swag.”

SLIM JXMMI From his 1986 Jimmy truck, which he’s “tricking out now” with *Black Panther*-inspired details: “I’ve slept in it, crashed it, been arrested in it, drove to work in it.”

FAVORITE READS

SWAE *Dragon Ball Z* and *Inuyasha* manga, plus “some books from my childhood,” ranging from *To Kill a Mockingbird* to *Captain Underpants* — “That joint hard.”

JXMMI “I love my comic books,” namely *Venomverse*. He also just finished spiritual novel *The Fifth Mountain* and is on to *Ready Player One*.



FEATURED ON THEIR SOLO DISCS



SWAE On “Off Shore,” Young Thug flexes his improvisatory genius over pillowy synths and a disorienting beat. Swae plays his ghostly shadow.

JXMMI He trades surprisingly fierce bars with Zoë Kravitz on “Over Wit” — “She can act, so I would tell her, ‘You got to be tough,’ and she’d do it,” he says. “She was a natural.”

BEYOND RAE SREMMURD

SWAE Co-writer credit on Beyoncé’s “Formation,” earning a Grammy nomination; featured on French Montana’s No. 3 Hot 100 hit, “Unforgettable”; appears on the *Black Panther* soundtrack.

JXMMI He has teamed up with rappers from Trill Sammy and Riff Raff to his biggest influence, Juicy J.





that open-mic,' they were with it."

Even when they were squatting, Jxmmi enrolled in community college, and Swae kept going to high school, aiming for perfect attendance and on-time graduation.

"Oh, I had to get that certification," says Swae emphatically. "I couldn't let all those years of my life be for nothing. And I wanted to get that knowledge anyway, picking up all them skills and just having the experience of going through school. Plus, you don't know if you're going to blow up, so you want to be prepared for every situation. I was just making sure I had all my shit right."

Remarkably, they're still planning for college. Swae jokes that he's going

Above: Swae (left) wears an Ermenegildo Zegna jacket and pants, and Reebok shoes. Jxmmi wears a Gucci top, Visitor on Earth pants and iRi shoes. Below: with SR3MM collaborator The Weeknd in 2015.

to specialize in "female biochemistry" but stresses a sincere desire for an on-campus general studies program. Jxmmi wants a business degree, but that could be complicated by the fact that "within the next month ... I'm welcoming my first child into the world." He won't reveal the gender or name, but he and the mother are on good terms. ("We cool.")

It's not hard to imagine Jxmmi as a father. When he tells me on the plane that between he and Swae, "It's not no big brother, little brother shit — we both men," Swae quickly, sweetly, corrects him: "Oh, no, you're my big brother." It was Jxmmi who convinced him he had what it took to rap when they were tweens — "I came in just wanting to make beats," admits Swae — and later that he could sing, which is no small part of Rae Sremmurd's commercial appeal.

After the strip club visit, Jxmmi lets me carry the remaining \$3,000 as we walk through the Caesar's casino once again. The cash is lighter than I expect, and when I toss it back to him on the elevator, he grins and says, "Now when Swae takes his shirt off at the club and shows all those tattoos I don't have, I can flex, too."

So, given Swae's success and the solo albums, is there any sibling rivalry?

"I'm so glad you asked that," says Jxmmi. "If people see me out and I have a stank face on, they think I'm mad because of that, but I'm mad at them because they want me to be mad. I'm always singing 'Unforgettable' when it come on in the club, but people look at me like, 'Is it OK if I dance to this?' It's no competition. We're brothers. At the end of the day, we're getting a bag."

An hour later, at 1:20 a.m., I'm with the younger Sremmurd, sitting in a Hulk-green stretch Hummer limo, waiting for the elder to join us so we can leave for Drai's. Wondrously, or perhaps just thanks to Bluetooth, Mike Will's "Aries (YuGo)" comes on, and Pharrell sings, "That's the n—a with the bag" exactly as Jxmmi steps into the ride gripping his Ziploc bulging with cash. Once we arrive at the club and settle into the bustling side-stage VIP area, the night becomes a blur of endless bottle service and buzzing neon lights — a microcosm of the Rae Sremmurd whirlwind. In a few hours they'll leave for Japan and China, but before that, Swae Lee and Slim Jxmmi take the stage in a flurry of bouncing and rhyming and cooing and hyping each other up within a tumult of money and adulation, and for those few minutes, they seem very much at home. ●





BMI

IS PROUD TO CELEBRATE
THE NEA JAZZ MASTERS.

CONGRATULATIONS TO
THE 2018 HONOREES.



Goodlatte (right) with Jimmy Jam, Recording Academy chairman emeritus, at a House Judiciary Committee subcommittee hearing on music licensing in 2012.

Music And Power On The Potomac

The Recording Academy celebrates 20 years of advocacy for songwriters, artists, producers and engineers on Capitol Hill as lawmakers prepare what may be the most important music legislation in a generation

BY ROBERT LEVINE

WHEN IT COMES to looking out for its interests in Washington, D.C., the music business has been famously fractious — less like an empire than a loosely linked group of city-states, with record labels, music publishers and creators lobbying with, and then sometimes against, one another.

During the past decade, however, partly to counter the rising influence of Silicon Valley, the industry's varied sectors have come together, along with The Recording Academy, which has helped mobilize its members: performers, songwriters, producers, engineers and others. Leading that charge is Daryl Friedman, the academy's chief industry, government and member relations officer. In much simpler terms, he is music creators' Man in Washington.

"We're stronger on grass-roots [mobilization of our members]," says Friedman, talking over lunch in a private room at restaurant and concert venue The Hamilton. "And," he adds, "we also have this little platform called the Grammys."

On April 18, The Hamilton will be packed with legislators, lobbyists and

creators for the Grammys on the Hill Awards, an evening celebrating 20 years of advocacy in Washington by The Recording Academy. The event will honor Little Big Town — Karen Fairchild, Kimberly Schlapman, Phillip Sweet and Jimi Westbrook — for their support of academy causes including music education and MusiCares, which helps musicians in need. The awards also will recognize Rep. Judy Chu, D-Calif., founder/co-chairman of the Congressional Creative Rights



Friedman

Caucus; and Rep. Doug Collins, R-Ga., the driving force behind the Music Modernization Act and vice chairman of the Judiciary Committee's subcommittee on courts, intellectual property and the internet. The evening often ends with members of Congress onstage, singing along with musicians.

The next day, the academy will bring its members together with senators and representatives. These personal meetings are the music industry's best chance to convey to lawmakers the need for copyright legislation that will update music licensing and benefit creators.

This year is particularly important. Broad support has been building in the music industry for three pieces of legislation — the Music Modernization Act, the AMP

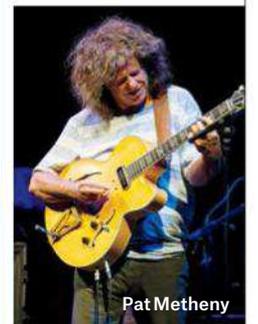
(Allocation for Music Producers) Act and the CLASSICS (Compensating Legacy Artists for Their Songs, Service and Important Contributions to Society) Act — which each affect creators and how they're paid. (A fourth bill, the Fair Pay Fair Play Act, which would have required terrestrial broadcasters to pay performance royalties to artists and labels, has not advanced as far in the legislative process.)

The week before Grammys on the Hill, the House Judiciary Committee chairman, Rep. Bob Goodlatte, R-Va., introduced a single newly drafted piece of legislation combining elements of those three bills, the culmination of over five years of work.

If the new bill passes, it would be the most significant music legislation in decades. It would create a new organization to collect and distribute mechanical royalties, change how much some digital services pay to use recordings, require them to pay for those made before 1972 and codify the process by which SoundExchange pays producers and engineers directly.

"Since first proposed four years ago at Grammys on the Hill, it has been a goal of the academy and its members to pass a music omnibus, or 'music bus,' bill that helps our songwriter, performer, producer and engineer members," says Recording

NEA Jazz Masters Shine In D.C. pg. 56



Pat Metheny

Academy president/CEO Neil Portnow in a statement. With the introduction of the new bill, the statement continues, “this dream of bringing fairness to all creators is now close to reality.”

The legislation has the support of most of the music business, as well as lawmakers on both sides of the aisle. But the stakes are high: Goodlatte isn’t running for re-election, so any bill not passed by this fall would lose important momentum.

While other industry organizations may have more lobbying muscle than The Recording Academy (see story, right), Friedman plays a vital role in building support for these bills, which are intended to update copyright law for the streaming era. Even in an increasingly divided Washington, “our issues are bipartisan,” he says. “Politicians look for ways they can unite, and these issues do bring people together.” Upstairs from others enjoying their power lunches at The Hamilton, Friedman reflected on the academy’s history of advocacy in Washington.

How did your role come about?

Twenty years ago, I had an interview to run the local [Recording Academy] chapter here. And they said, “Hey, while you’re here, keep an eye on that white building with the dome down the street.” During the debate over [whether albums recorded under label contracts are considered] work for hire, it became clear that creators didn’t have their own representatives in Washington. Then, in 2002, when Neil Portnow became president of The Recording Academy, he saw that advocacy should be its own thing.

How did Grammys on the Hill begin?

It started as a dinner for 100 people in 2001, and our first honorees were Missy Elliott, [Sen.] Orrin Hatch [R-Utah] and [then-Rep.] John Conyers [D-Mich.]. Hatch loved meeting Missy Elliott because he’s also a songwriter. And we found that the combination of creators and politicians was a natural thing. They both want to change the world. In 2005, we added a lobbying day.

How do you top Missy Elliott meeting Orrin Hatch?

Quincy Jones and Sen. Ted Kennedy were at the same event, which closed with the artists singing “We Are the World.” One of our traditions is calling members of Congress up onstage, and Sen. Kennedy sang “We aaahhh the world” like a Kennedy impersonation.

How did that lead, in 2015, to Grammys in My District, where creators talk to legislators outside Washington?

There’s nothing like an artist knocking on your door. Members of Congress who didn’t think they had musicians in their district realized that they do.

Why is so much important legislation being introduced now?

The fact that Bob Goodlatte decided [in 2013] to deal with copyright was a clarion call to the industry. He gave himself six years to do it; we’re in the sixth year, and sometimes it takes that kind of deadline.

The new bill would create an organization to collect and distribute

“We’re honored to stand with The Recording Academy in protecting an industry that has done so much for us.”

— PHILLIP SWEET, LITTLE BIG TOWN

The group will be recognized at the Grammys on the Hill Awards on April 18.

“Fixing music licensing isn’t just about legacy artists like myself; it’s about the next generation of musicmakers.”

— BOOKER T. JONES

In a Jan. 28 tweet advocating for the CLASSICS Act

WHO’S WHO AMONG CAPITOL HILL’S MUSIC INDUSTRY ADVOCATES

The movers and shakers among the policymakers

Industry and legislative leaders have taken positions on three bills affecting creators that have advanced in Congress — the Music Modernization Act, the AMP Act and the CLASSICS Act. Provisions of those bills have been incorporated into a single new piece of legislation. Below is a selective list of the business executives who have made their voice heard in Congress. For an extended version of this list, go to Billboard.com.

RICHARD JAMES BURGESS

CEO, A2IM

The American Association of Independent Music sometimes disagrees with the RIAA, but Burgess has allied with the major labels and other organizations on copyright reform.

CHRIS HARRISON

CEO, Digital Media Association

Harrison runs DiMA, which represents digital music companies and supports the Music Modernization Act, because it will offer a safe harbor from copyright-infringement lawsuits for statutory damages from 2018 onward. The organization is often at odds with the music business, so its support has been important.

MICHAEL HUPPE

President/CEO, SoundExchange

SoundExchange was formed to collect payments from SiriusXM Satellite Radio and online radio services like Pandora for their use of sound recordings, and distribute them to labels and musicians. The new bill, which incorporates the CLASSICS Act, would expand the amount of royalties it could distribute. In recent years it has emerged from the shadow of the RIAA to become more influential in Washington.

DAVID ISRAELITE

President/CEO, National Music Publishers’ Association

The NMPA represents music publishers, both on Capitol Hill and in litigation and settlement negotiations with technology companies. Under Israelite, the NMPA has allied with other organizations to lobby aggressively for the Music Modernization Act, to give publishers more control over how mechanical royalties are distributed.

DINA LAPOLT

Founder/owner, LaPolT Law

LaPolT, who runs her own law firm and has represented clients like Fifth Harmony, Steven Tyler and deadmau5,



From left: Little Big Town’s Westbrook, Fairchild, Sweet and Schlapman will be honored by The Recording Academy for their support of music education and the charity MusiCares.



THE NEW BEAT OF DC!

ENTERTAINMENT & SPORTS ARENA

CONGRESS HEIGHTS IN DC

This September, the center of attention near Congress Heights in DC will be a new 4,200-seat home to basketball, concerts, boxing, esports, entertainment and more.

- The Home Court of the WNBA Washington Mystics
- The Home Court of the NBA G League, Capital City Go-Go
- NBA Wizards Training Facility
- 3-Minute Walk from Congress Heights Metro Station in DC (Green Line)
- On Campus Parking

To learn more, visit ESAontheRise.com

🐦 @TheEventsDC



revenue for mechanical rights. But it would keep songwriters from filing new lawsuits against streaming services for statutory damages for copyright infringement.

In this town, you have trade-offs. The benefits have to be better than the costs, and the bill has to be better than the status quo. What I tell songwriters is, “I don’t want you to have to sue — I want you to get paid without suing.”

How do you address fears that publishers would have more influence over this new organization than songwriters?

Every issue that has been raised about this was raised about SoundExchange [which collects digital performance royalties]. People said the labels will control it [and] take all the money; if you substitute “label” for “publisher,” it was the same argument. But SoundExchange turned out to be fantastic. Here, too, there will be a lot of eyes on the agency, and the creator community will insist on fairness.

The new bill also would affect how digital services pay to use sound recordings: It would establish a “willing buyer/willing seller” standard, plus make all digital services pay to use pre-1972 sound recordings.

It would create one standard across the board. Some of the companies that pay below market rates [set under the Copyright Act] are now established and should pay a fair market value. The other part is also important to us; we have a lot of pre-’72 artists in our ranks.

Will combining all of these things into one bill make it easier to pass?

In 2014, Grammys on the Hill honored [Reps.] Nancy Pelosi [D-Calif.] and Kevin McCarthy [R-Calif.]. Neil [Portnow]



From left: Friedman and Portnow with Rep. Chu, who will be honored at the 2018 Grammys on the Hill Awards alongside Rep. Doug Collins.

made a speech about how we needed a music omnibus bill. Afterward, they both said, “Please do it.” The industry has coalesced around this idea. I think it will pass the House pretty quickly, and then the Senate will take more time.

Some are upset that this new bill doesn’t address the lack of payment to musicians and labels from terrestrial radio stations for their use of sound recordings.

The best bill is the one that will pass. As far as radio, there are discussions between the music business and the [National Association of Broadcasters], and once there’s a deal, it could be put into legislation. [Editor’s note: There has been speculation that a future deal could involve giving radio stations a different rate structure for online royalties in exchange for payment for terrestrial broadcasts.] The future of radio is digital, and if stations want to embrace that, they need to partner with us.

It’s interesting that a complicated piece of music legislation could end up being passed under an administration that doesn’t seem to care that much about music.

I’ll tell you another Orrin Hatch story to give you an idea of how music is perceived in Washington. In 2001, when Eminem was on the Grammys — he did “Stan” with Elton John — Orrin Hatch bought a ticket and went to the show. I was sitting near him during the performance, and I remember [Hatch] watching [Eminem] closely to try to follow the words. A few weeks later, I asked him what he thought of the show and he said, “I wasn’t sure what to expect from Eminem, but I saw genius there.” I’ll never forget that. It wasn’t the music that he likes, or even approves of, but he recognized the art in it.

“This is a defining time for music-licensing reform.”

— ALOE BLACC
Testifying in a Jan. 26 hearing in support of the Music Modernization Act

“As I once sang, I say a little prayer for you. And [I] hope this is the year when all those who write, sing, record and produce the songs we love are recognized and appropriately compensated for their work.”

— DIONNE WARWICK
At the Jan. 26 hearing on music legislation

also advocates for songwriters in Washington, where she helped push the Music Modernization Act. In 2015, she formed Songwriters of North America with Michelle Lewis and Kay Hanley, and serves as the group’s attorney and adviser.

ELIZABETH MATTHEWS
CEO, ASCAP

PAUL WILLIAMS
President/chairman, ASCAP
With the largest membership of any performing rights organization (PRO) in the United States, ASCAP has advocated for changes in music licensing laws for years, educating and mobilizing its 650,000 songwriters and publishers.

JAMES MEYER
CEO, SiriusXM Satellite Radio
SiriusXM opposes the CLASSICS Act, under which digital audio services would pay performance royalties on pre-1972 sound recordings. The satellite broadcaster argues that since the new legislation does not apply to its terrestrial counterparts, it gives them an unfair business advantage.

MICHAEL O’NEILL
President/CEO, BMI
BMI is the second-biggest PRO stateside, and it won a major victory in 2017 when the 2nd U.S. Circuit Court of Appeals upheld an important decision that allowed fractional licensing, under which songs with multiple writers require a license from all of the songwriters, or their representatives.

NEIL PORTNOW
President/CEO, The Recording Academy

DARYL FRIEDMAN
Chief industry, government and member relations officer, The Recording Academy
Both its 24,000 members and the high profile of the Grammy Awards make The Recording Academy a force to be reckoned with, even without the lobbying muscle of the RIAA or NMPA. The passage of the new bill, which would incorporate the AMP Act, would be a historic win for its producer and engineer members.

CARY SHERMAN
Chairman/CEO, RIAA

MITCH GLAZIER
President, RIAA
Sherman, who has led the RIAA since 2011, worked to establish the right of labels and performers to get paid when their recordings are used by digital services, and extending this right to recordings made before 1972 has been an RIAA priority for years. Glazier, a two-decade RIAA veteran, will succeed Sherman as CEO in January.

DAVID WHITE
National executive director, SAG-AFTRA
Under White, SAG-AFTRA represents performers, including session musicians. Although it has limited influence on Capitol Hill, its approval of the newly drafted legislation could help reduce opposition.



Sen. Hatch, a songwriter, was honored at the first Grammys on the Hill event in 2001.



FIGHTING FOR CREATORS' RIGHTS

For two decades, we've worked hard for comprehensive reform and fair compensation for all music creators. Change is just around the corner.

To all who lent their voices to the cause, thank you.

Join us at **[GRAMMY.com/Advocacy](https://www.grammy.com/advocacy)**

NEA Jazz Masters Fetes Four Devoted To The Style

Todd Barkan, Joanne Brackeen, Pat Metheny and Dianne Reeves will be celebrated at The Kennedy Center in Washington, D.C., on April 16

BY CATHY APPLEFELD OLSON



The 2018 NEA Jazz Masters honorees are (clockwise from left) Reeves, Brackeen, Metheny and Barkan.

LONGTIME JAZZ ADVOCATE Todd Barkan has worked as a record producer, nightclub manager and artistic director of Jazz at Lincoln Center in New York under Wynton Marsalis. But when word reached Barkan that he would be among the NEA Jazz Masters recognized by the National Endowment for the Arts, he was working a side hustle.

“I was driving an Uber when I received the call,” the 71-year-old Barkan tells *Billboard*. “There was an 80-something-year-old lady in the car who was a jazz fan. We pulled up in front of her house, but she stayed in the car to hear the conversation, and at the end she leaned over and gave me a kiss on the cheek. It was one of the most soulful moments of my life.”

Fostering soulful moments is a core goal of the NEA Jazz Masters, which in 2018 honors Barkan, pianist/music educator Joanne Brackeen, guitarist Pat Metheny and vocalist Dianne Reeves. Each is recognized for their lifetime achievements and exceptional

contributions to the advancement of jazz.

Taking place April 16 at The Kennedy Center in Washington, D.C., the concert will mark the 36th anniversary of the NEA Jazz Masters. Jason Moran, the center’s artistic director for jazz, will host, and the event will include performances by Terri Lyne Carrington, Nir Felder, Pasquale Grasso, Angélique Kidjo, NEA Jazz Master Eddie Palmieri, Cécile McLorin Salvant and Antonio Sánchez. As in years past, the concert is free to the public and will be livestreamed.

“Jazz Masters fits hand in glove with the NEA’s mission, which is to celebrate

our rich and diverse cultural heritage and provide opportunities for all Americans to participate,” says NEA director of music Ann Meier Baker. “It’s one big woven strategy to help raise the visibility of jazz.”

The NEA chairman ultimately signs off on each year’s slate of finalists, but the selection process starts “with hundreds of nominations from the general public,” says Meier Baker. Nominations in the areas of vocals, instrumental performance, creative leadership and education are accepted year-round, and then go to a panel of experts who make their recommendations.

The NEA has awarded 149 fellowships to jazz greats including Ella Fitzgerald, Sonny Rollins and Chick Corea. The agency also supports the work of the Smithsonian Jazz Oral History Program, which documents the evolution of jazz in the United States. That project has captured the stories and memories of close to 100 NEA Jazz Masters.

“I love to show the diversity that is jazz, and I think we really got it right this year,” says Meier Baker.

Brackeen says that the diverse roster of musicians who’ll be paying tribute at the concert is a sure sign of jazz’s vitality. “There will be artists representing us as young as 22, like piano player James Francis, and I will be 80 this year,” she says.

The NEA offers project grants to nonprofits such as the jazz societies that Barkan has helped create in cities like Atlanta, New Orleans and Buffalo, N.Y., which promote concerts and nurture artists. Ensuring jazz’s future, particularly at a time when the government is not uniformly supportive of arts programs, is top of mind for Barkan, who would like jazz societies to be “strong enough” to thrive without government support.

Jazz musicians “are trading in a currency that has much more value than many people at the top might realize,” says Metheny of political leaders. “Having lived through a number of political ups and downs,” he says he’s confident that “music, and the arts in general, transcends all of that.”

NEA AFFIRMS ITS ROLE

The chairman responds to Trump’s shutdown proposal

In a March bipartisan vote on the 2018 federal budget, Congress passed a spending bill that endorses the importance of the National Endowment for the Arts, with a slight increase in its funding. President Donald Trump on March 23 signed the bill that includes \$152.8 million for the NEA.

That could all change next year, however: In his 2019 federal budget proposal, which was unveiled in February, Trump called for deep funding cuts that would lead to the elimination of the NEA. It was the second year he had done so.

The president’s proposal for 2019 prompted NEA chairman Jane Chu to affirm the agency’s contributions to the nation.



Chu

“We see our funding actively making a difference with individuals in thousands of communities,” she said in a statement, detailing NEA programs and “1,134 grants totaling \$26.68 million to organizations and individuals in all 50 states plus the District of Columbia and Puerto Rico.

“As a federal government agency, the NEA cannot engage in advocacy, either directly or indirectly,” added Chu. “We will, however, continue our practice of educating about the NEA’s vital role in serving our nation’s communities.”

—THOM DUFFY

THE 5 TOP-GROSSING MUSIC VENUES IN D.C.

Venue	Venue capacity	Total gross	Total attendance
Capital One Arena	20,000	\$34,959,838	426,983
The Anthem	2,500	\$9,757,040	165,665
9:30 Club	1,200	\$6,627,915	234,496
Nationals Park	41,888	\$2,062,777	23,761
DAR Constitution Hall	3,746	\$604,950	10,842

Note: Venue ranking based on reports to Billboard Boxscore for March 2017 through March 2018.



LEGACY ARENA

AT THE BJCC

The Premiere Spot for Entertainment
Birmingham-Jefferson Convention Complex

BOOKING INFORMATION

SUSETTE HUNTER | DIRECTOR OF SALES & MARKETING

205 458 8441 | SUSETTE.HUNTER@BJCC.ORG





From left: JAY-Z, Beyoncé, Shakira, Chesney and Swift.

The Hottest Tours For Summer 2018

From Bruno Mars and Cardi B to Kenny Chesney, these acts will play North America's most sought-after shows this season

WITH JAY-Z AND BEYONCÉ, Ed Sheeran and Taylor Swift playing the country's largest venues in the months to come, 2018 is shaping up to be a strong year for stadium shows — particularly during the summer, a crucial season for the live-music business. Using last year's Billboard Boxscore results as a yardstick, concert promoters and bookers are looking at a potential 10-figure market, just for the warm-weather months. In 2017, concerts held in North American stadiums between Memorial Day and Labor Day grossed \$421 million in ticket sales, while all North American concerts during that same period generated a total gross of \$1.8 billion, which is about an 8 percent increase over the same period in 2016. The slight rise can be attributed to mainstream acts including Lady Gaga, Metallica and Justin Bieber that toured in 2017. Ticket sales during the last summer season also accounted for around 42 percent of the overall North American gross of \$4.3 billion for the entire chart year, according to Boxscore. With summer approaching, *Billboard* editors chose these 18 tours as the season's most anticipated, based on expected box-office grosses and media buzz, which span pop, rock, country, hip-hop and Latin bills on the road this summer.

KENNY CHESNEY TRIP AROUND THE SUN TOUR

Booked by: *Messina Touring Group*

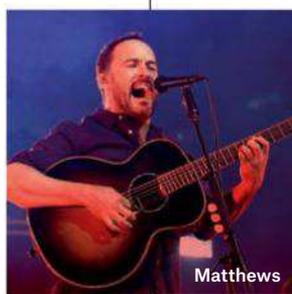
Chesney is counting on his No Shoes Nation fan

army to be loud, proud and eager to buy tickets for his 40-date tour of stadiums and amphitheatres, which will culminate with back-to-back shows at Gillette Stadium outside of Boston (Aug. 24-25). "We're killing it," says promoter Louis Messina, adding that stadium ticket sales for the tour are "ahead of any year" that Chesney has been playing them. As he always does prior to a tour, Chesney completed two warm-up shows in March at The Joint at the Hard Rock in Las Vegas. The country superstar begins rehearsals with his stage setup in early April, which comes after the announcement that he signed with Warner Music Nashville, leaving his longtime home of Sony Music Nashville.

DAVE MATTHEWS BAND

Booked by: *Paradigm Talent Agency*

This is what democracy looks like — on a rock tour. Dave Matthews Band, which has announced 40-plus U.S. dates this summer and the release of a currently untitled new album, will host volunteers at its shows from the nonpartisan voter-registration group HeadCount as it has done on each of its tours since 2004. Matthews has backed the organization's work with public service announcements, social media posts and support from his Bama Works foundation. "We've registered more voters at DMB shows than any other band by a fairly wide margin," says Andy Bernstein, executive director of HeadCount, which has ramped up its voter registration efforts in the wake of the Parkland, Fla., shooting.



Matthews

\$1.8B

Total gross of North American concerts in summer 2017

DEAD & COMPANY

Booked by: *WME*

"Summer touring is a big part of the [Grateful] Dead legacy, and [Dead & Company] has risen to the occasion musically," says promoter

Peter Shapiro, whose LOCKN' festival will serve as terminus of Dead & Company's third annual summer run. Instead of a greatest-jams show, core members Bob Weir, Mickey Hart and Bill Kreutzmann will continue to improvise and expand their repertoire with guitarist John Mayer.

EMINEM REVIVAL TOUR

Booked by: *Cara Lewis Group*

Eminem's sweep of festival-headlining gigs comes four years after his last string of North American shows, and will see him at Coachella, Boston Calling, Bonnaroo and Firefly. At 45, his continued relevance — last year, *Revival* became his eighth album to top the Billboard 200, and he recently became the second artist ever to have three singles be certified diamond — and his sharp critiques of President Donald Trump and the National Rifle Association have not slowed his momentum in red states. "The anticipation for Eminem is far greater than for any other artist, not only because of his extraordinary performance and catalog, but also because of how rarely he tours and performs," says Cara Lewis, noting that when the rapper plays Boston Calling on May 27, it will be his first Beantown performance in 14 years.



Eminem

G-EAZY
THE ENDLESS SUMMER TOUR

Booked by: United Talent Agency

Less than 24 hours after wrapping up The Beautiful & Damned Tour at New York's Radio City Music Hall in March, G-Eazy made a surprise announcement to his fans: He was going out on the road once more. The second edition of The Endless Summer Tour — the first rolled in 2016 — will begin July 20 in Seattle. Also along for the 32-city road trip: Lil Uzi Vert, Ty Dolla \$ign, YBN Nahmir, Murda Beatz and P-Lo. "This is the second Endless Summer Tour, and I'm hella excited about the lineup," says G-Eazy. "It's going to be an eclectic experience for the fans. It's going to feel like a traveling festival all summer."

HAIM
SISTER SISTER SISTER TOUR

Booked by: Creative Artists Agency

For its second headlining tour behind sophomore album *Something to Tell You*, HAIM booked U.S. venues that double the capacity of its first tour in 2014. In New York, for instance, the trio of sisters have graduated from a single show at Terminal 5, with a capacity of around 3,000, to two nights at Radio City Music Hall, which seats just over 6,000. "We envisioned this tour to be a celebration of girl power, which is why we named it the Sister Sister Sister Tour," the siblings said in a statement. "With our special guest Lizzo in tow [as the opener], we can promise you that your face will be melted by the end of the night."

JAY-Z AND BEYONCÉ
ON THE RUN II TOUR

Booked by: Creative Artists Agency, Live Nation

Ticketmaster can't keep a secret. News of the superstar tour leaked twice before the official announcement in March for the 45-date

megatour. Knowing that On the Run II will be among the highest-grossing tours of 2018 with top-shelf ticket prices (the Runway VIP Experience Package runs \$1,995 at New Jersey's MetLife Stadium), many are emptying their wallets for the pair. Comedian Travon Free from HBO's *Him or Her* joked on Twitter that fans trying to come up with ways to pay for tickets are going to need to ask themselves, "Do I really need two lungs and [a] heart?"



KENDRICK LAMAR, SZA AND MORE

THE CHAMPIONSHIP TOUR

Booked by: WME

In 2017, Top Dawg Entertainment reigned supreme after Kendrick Lamar and SZA's masterful albums *DAMN.* and *Ctrl*, respectively, garnered critical acclaim and a combined 12 Grammy nominations. In May, the "All the Stars" duo alongside ScHoolboy Q, Jay Rock and the rest of their TDE cohort will team up for Top Dawg's first full-label tour. "We've been building our roster for years to showcase the TDE standard of quality; to give the fans an experience like no other: Championship!" says label president Dave Free.

BRUNO MARS WITH SPECIAL GUEST CARDI B

24K MAGIC TOUR

Booked by: WME

After sweeping the Grammy Awards in February, Bruno Mars is heading back onto the road for his 24K Magic Tour with a Memorial Day weekend show at Bottlerock Napa Valley in Napa, Calif.; a swing through Europe; then Lollapalooza in Chicago in August and a full North American run with "Finesse" remix collaborator Cardi B as a special guest. Mars' tour — which has already grossed \$200 million, according to Boxscore — will find the superstar



performing multiple dates in a number of cities, including a four-night stand at the Staples Center in Los Angeles.

PEARL JAM
THE HOME SHOWS/THE AWAY SHOWS

Booked by: WME

On the heels of the 2017 concert film/album *Let's Play Two*, documenting its 2016 dates at Chicago's Wrigley Field, Pearl Jam is again hitting ballparks. First up, The Home Shows at Seattle's Safeco Field on Aug. 8 and 10. The "away" dates follow at Washington-Grizzly Stadium in Missoula, Mont.; Wrigley Field; and Fenway Park in Boston. Wrigley restoration and expansion vp Carl Rice says that Pearl Jam is among a very exclusive group of acts that can play "doubles" (two shows) at the famed ballpark, which seats over 41,000. "This is a special relationship [in part] because of Eddie Vedder's love for Wrigley Field," says Rice. "He has been a Cubs fan for his entire life."

SHAKIRA
EL DORADO WORLD TOUR

Booked by: Creative Artists Agency

El Dorado, named after Shakira's chart-topping 2017 album, kicks off June 3 at the Barclaycard Arena in Hamburg, her first tour in seven years following the birth of her two sons and a vocal-cord injury that forced her to postpone the original kickoff slated for last fall. In an online missive to fans, the Colombian star promised her "best" show yet. "Shakira has been a force in the music industry for decades with a loyal and diverse fan base," says CAA senior vp North American touring Omar Al-joulani. "We've really focused on marketing the El Dorado World Tour to a Spanish-speaking audience, an effective strategy that has sold over 170,000 tickets across her North American dates thus far."

ED SHEERAN

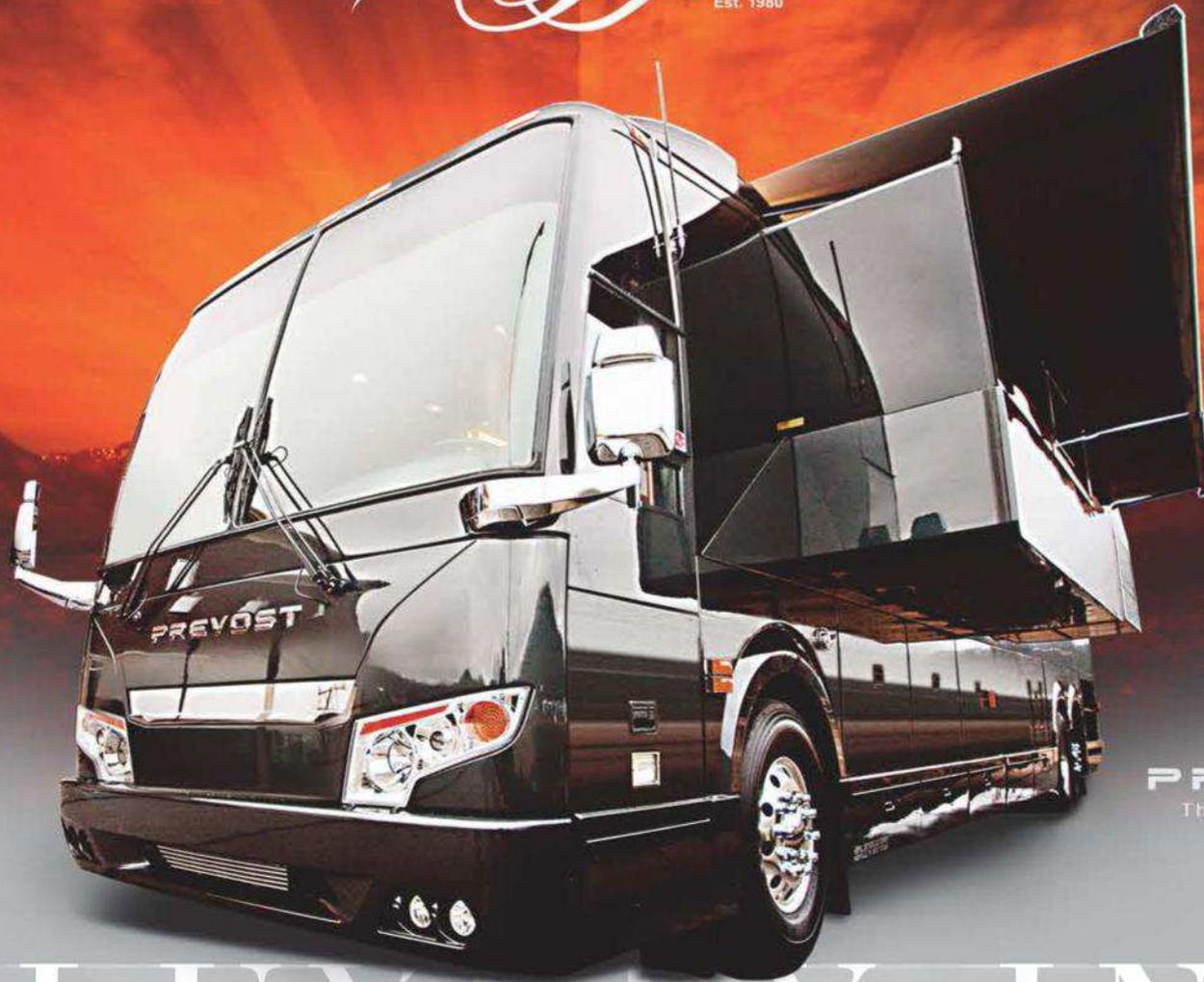
Booked by: Paradigm Talent Agency

The "Perfect" singer will embark on his first all-stadium tour at the end of the summer. Performances will begin Sept. 18 at the Rose Bowl in Los Angeles and continue through the fall with Southeastern shows at Raymond James Stadium in Tampa, Fla. (Nov. 7) and Atlanta's new Mercedes-Benz Stadium (Nov. 10). While promoter Louis Messina prefers football stadiums over baseball parks, he's opting for AT&T Park in San Francisco over the larger Levi's Stadium in nearby Santa Clara, Calif. "The curfew is just too early on weeknights," says Messina of Santa Clara's 10 p.m. cutoff. "They're going to kill their concert business if they don't go later."



HAIM onstage at the 2017 Guggenheim International Gala Pre-Party in New York.

HEMPHILL *HB* BROTHERS
Est. 1980



PREVOST.
The ultimate class.

LUXURY IN MOTION



America's leading provider of luxury coaches
and award-winning transportation services.

HEMPHILLBROTHERS.COM
888.876.8999

CHRIS STAPLETON
ALL-AMERICAN ROAD SHOW

Booked by: WME

Compared with last year, Stapleton will play fewer 2018 dates as he and wife Morgane await the birth of twins. “His tour isn’t getting started until May,” says his WME agent, Jay Williams, who adds that his run will include “arenas, amphitheaters and a few other special events” with top touring acts. “Last year it was [opening for Tom] Petty, and this year it’s the Eagles,” says Williams, “as well as several multigenre festivals, including Forecastle and Innings.” Despite the dip in dates, sales are up following Stapleton’s *Saturday Night Live* and Grammy performances as well as his continued collaboration with Justin Timberlake. Stapleton also made history when he became the first artist in over 25 years to hold Nos. 1-3 on the Top Country Albums chart.

HARRY STYLES
HARRY STYLES LIVE ON TOUR

Booked by: Creative Artists Agency

After proving he can work a stage



Styles

on his own during a run of small theaters last fall, Styles is adapting his show to arenas around the globe. Adding two previously unreleased tracks to his set — the rocking “Anna” and “Medicine,” which fans have interpreted as a nod to bisexuality — Styles will be joined by Kacey Musgraves, Warpaint, Leon Bridges, The Preatures and Mabel in select cities. Since the tour’s start on March 11, he has already teased fans on Instagram with shots from his performances and a handwritten note that reads, “I can’t wait to see you...”

TAYLOR SWIFT
REPUTATION TOUR

Booked by: Messina Touring Group

Don’t believe the haters. Despite rumors about slow ticket sales, Taylor Swift’s Reputation Tour is shaping up to be a \$300 million stadium outing, according to promoter Louis Messina. “We’re selling more tickets than we’ve ever sold,” says Messina. “The production is



Raitt

going to be off the hook — the renderings I’ve seen keep getting bigger and bigger.” Camila Cabello and Charli XCX have been tapped as Swift’s opening acts, after Vance Joy and Shawn Mendes joined her 1989 Tour. The tour opens May 8 at the University of Phoenix Stadium in Glendale, Ariz.

JAMES TAYLOR WITH SPECIAL GUEST BONNIE RAITT

Booked by: Creative Artists Agency

After playing to sold-out audiences on a 17-date run last summer, friends and living legends James Taylor and Bonnie Raitt are back for a repeat performance. “We’re a good 30 percent ahead of where we were last time,” says Taylor’s manager, Sam Feldman, of ticket sales for the upcoming arena road trip. It will begin May 8 in Jacksonville, Fla., and covers 30-plus markets between the United States and Europe, where the pair will join fellow legend Paul Simon’s farewell tour for two shows in Dublin and London.

SHANIA TWAIN
NOW TOUR

Booked by: Creative Artists Agency

Three years after what was billed as her “farewell tour,” Twain has returned to the road behind her 2017 comeback record, *Now*, which topped the Billboard 200 following its Sept. 29 release. “We’ve been working on the visuals, stage production and props, and let me just say, it’s going to be a lot of fun,” said Twain in a tour promo video. If her high-energy, firework-filled Grey Cup halftime show last November was any indication, fans will get their money’s worth.

JACK WHITE

Booked by: WME

After a two-year break from touring, White is back, beginning April 19 in Detroit. He will perform at arenas, amphitheaters and festivals, including Arroyo Seco Weekend in Pasadena, Calif. At his hard-ticket dates, White will employ a no-phone policy with help from Yondr, a company that makes pouches for mobile devices. “It may take fans a minute to get accustomed to not having immediate access to their phones,” says White’s manager, Ian Montone, “but we’re hopeful that they will discover a greater connection to the music.” ●

BUSES WITHOUT BORDERS IN NORTH AMERICA

Modern touring coaches are wired for smartphones and operable in multiple countries

As the North American market for live events expands with the addition of new venues in Canadian cities Edmonton, Toronto and New Brunswick, the demand for connectivity on both sides of the 49th parallel has spurred large tour bus and coach companies to upgrade their vehicles — essentially turning them into motorized smart homes without boundaries. “Usually what happens when you get up to the Canadian-U.S. border is your internet cuts off,” says Trent Hemphill of Hemphill Brothers Coach Company, one of the world’s biggest tour bus/coach enterprises. In 2016, he contracted with a Canadian wireless company to enable his fleet’s wireless routers to switch over to Canadian services when crossing the border, a first in the business. The innovation keeps the rig’s complex network of 4K high-definition TVs, music systems and gaming consoles

operating. The modern tour bus is part smart home, part secured fortress as the needs of headlining artists and their touring teams change in the digital era. “There are a number of artists that want to tour with their kids, so we’ve outfitted our buses with nanny cameras in the kids’ bunks,” says Hemphill. “An artist can say ‘good night’ to his or her kids over an iPad, take the stage to perform and then look in to see them sleeping when the show ends.” Most buses now come with multiple USB charging stations per bunk, as well as iPad-powered climate control and safety functions that let passengers remotely lock their vehicles and use a network of cameras and sensors to see who is outside. Gone from the bunks are the pull-down TV monitors and LED screens — “They were expensive, clunky and were always breaking,” says Doug Oliver, GM with Nashville-based Pioneer Coach. The TVs are now replaced with smartphone apps where riders can tap into satellite TV and movies from their mobile devices. “A lot of what we do is adapt to how people — increasingly, millennials — use technology,” adds Oliver. “What powers the modern touring bus isn’t necessarily hardware-driven — it’s about having a network in place that can handle the technology needs of our customers.” —DAVE BROOKS

Left: interior of a Hemphill Brothers H3-45 coach. Below: exterior of one of the company’s 2018 X3-45 single-slide entertainer buses.



Contributors: Dave Brooks, Dean Budnick, Leila Cobo, Thom Duffy, Adrienne Gaffney, Bianca Gracie, Lyndsey Havens, Carl Lamarre, Gail Mitchell, Craig Rosen, Taylor Weatherby

Celebrating Music in Marketing

Introducing the 2018 Clio Music Jury

MUSIC MARKETING

JESSICA BEUTLER ABEL

MAC Presents

NATHAN GREGORY

CAA

DAVOR KRVAVAC

B-Reel

KATIE ROBINSON ADDIS

Red Bull Records

ALISANN BLOOD

Maverick Management

JOY HOWARD

Sonos

WAYNE LEELOY

G7 Entertainment

ALEXIS RODRIGUEZ

Shazam

JENNIFER BREITHAAPT

Citi

MANUEL HUBAULT

UMGB

DONNA MCQUEEN

Red Light Management

JIM ROPPO

Republic Records

SCOTT CARTER

Epic Records

CHAD ISSAQ

Superfly

JOE MULVIHILL

LiveWire Entertainment

CAROLYN WILLIAMS

RCA Records

IAN DALY

Live Nation

JACKIE JANTOS

Spotify

EMMA QUIGLEY

PepsiCo

USE OF MUSIC

ED ALEXANDER

Beats by Dr. Dre

BEN DORENFELD

Anomaly

NICK KEENAN

VML

REBECCA RIENKS

NBC Entertainment

ED BAILIE

Leland Music

MAURA DUVAL GRIFFIN

Audiomachine

LIZ LEWIS

Warner Bros. Records

MARCO ZERMEÑO

P&G

KELLY BAYETT

Barking Owl

JENNIFER FROMMER

Columbia Records

GREG MOORE

Adelphoi Music

BOB BOWEN

Amazon Studios

ALEX HACKFORD

Sony Interactive
Entertainment America

BRAD RAINS

Atlantic Records

citi[®] presente

CLIO
MUSIC

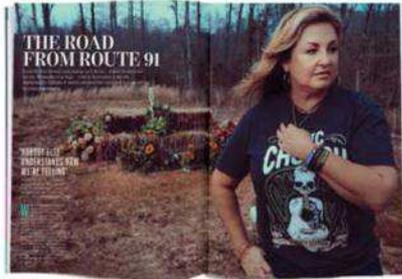
partnered with **billboard**

Submission Deadline: April 20th

For more information,
visit clios.com/music or call 212.683.4300

THE ROAD FROM ROUTE 91

CONTINUED FROM PAGE 43



— so I was holding Quinton’s hand and the paramedic asked me, “Can you help me get him out of here?” I was like, “Oh? OK.” I end up sitting on the sidewalk with Quinton, and he’s gone. He died. Rob’s gone away in the ambulance. It was so surreal, I couldn’t even cry.

The guy with the truck came over, checked Quinton’s pulse and shook his head. I’m like, “I know.” He goes, “I’m not going to leave him here. I’m going to take him to the hospital.”

So I pretty much just sat there, shirtless — I had given mine to Rob. All this stuff was going through my mind. I wandered over to a corner gas station and sat on a rock. There’s a news crew and [TV reporter] Matt Gutman from ABC. He starts talking to me because I was just there. That’s how the TV interviews started.

I guess because I didn’t cry in them, people decided I was a “crisis actor.” To this day, Google my name and people all over the world claim I’m a “crisis actor” — “one of the best.” But I was interviewed within an hour of getting Rob in the ambulance. I was still numb. Right before I did an interview with [ABC’s] George

Stephanopoulos, I got a text saying that Rob was definitely going to be OK, so I was actually smiling — I was so happy because my friend was not going to die.

A day or two later, I made a public Facebook post saying that Rob had made it through his surgeries. That’s when I first saw the conspiracy stuff — strangers saying Rob and I made the whole thing up. I had to shut my phone off. It was nonstop. Then we posted a picture of Rob, me and his son in the hospital and these self-appointed medical experts — I’m obviously being sarcastic — attacked Rob, saying, “There’s no way he’s shot.” That’s probably what pissed me off the most. After that, it never stopped.

I’m pretty thick-skinned, but I’m human, and it hurt. Initially, I was going to respond and tell them where to go. But once I realized these people were crazy — that made it easier.

Coming back to Alaska was hard. I was thankful I retired from teaching in May. I don’t think it would have been possible to go back. At first, I didn’t want to be around people. There would be things I would want to do — my former students were in a basketball tournament, for example — so I’d shower, dress up, start my truck and sit there. And I couldn’t go. By then, everybody had seen me on TV, and I couldn’t deal with getting hugged 800 times. I appreciated people’s concerns, I truly did, but at that time, I didn’t want to relive it over and over again.

That security guard who first helped me? He actually got killed. I didn’t know that until I watched the Country Music Association Awards [tribute] like a

month-and-a-half later. I was like, “Whoa, no, stop — turn back. That’s his face.”

The Parkland [Fla.] shooting really hit home. I taught for 25 years, and [the victims] were students. That was a situation where all the signs were there and the government that’s supposed to protect us did nothing. I’m a gun guy — and I believe we can do things to make it harder for bad people to get guns — but mental illness will play a big part in our future. The Las Vegas guy? He was just out of the blue. He wasn’t online. That’s what hurts the most: [Parkland] was totally preventable.

I saw some [Marjory Stoneman Douglas] students called crisis actors. I’m an adult; I can deal with it. But calling teenagers crisis actors? That’s as low as it gets.

I was texting Rob last night — he’s doing really well — and we’re figuring out a time to go back to Vegas and walk through the whole scenario, where we started and where we ended up. We need closure. Quinton’s from there, and I didn’t find out until after I left Vegas who he was. I want to see his family. I told his uncle that if Quinton hadn’t passed away, the young lady hit in the thigh wouldn’t have lived. I truly believe that. His life saved a life.

Now, I have a much greater understanding of what our soldiers go through. I saw utter chaos. I saw triage. I saw people dead and dying. I’m sure they see worse.

I’m part of history. I would rather not have been a part of history. How about something awesome instead?

“I’m part of history. I would rather not have been a part of history.”

—Cronk

—AS TOLD TO CAMILLE DODERO

EAMC
EVENT & ARENA
MARKETING CONFERENCE
LAS VEGAS
JUNE 13-16, 2018

**EVENT & ARENA
MARKETING CONFERENCE**
JUNE 13-16, 2018 - HARD ROCK HOTEL LAS VEGAS

THE ONLY CONFERENCE DEDICATED TO THE EDUCATION AND
ADVANCEMENT OF EVENT AND VENUE MARKETING PROFESSIONALS!

JIM MURREN
CHAIRMAN AND CEO OF
MGM RESORTS INTERNATIONAL

AMPLIFY BILLBOARD BILL YOUNG PRODUCTIONS CARBONHOUSE
ENTERTAINMENT BENEFITS GROUP FELD ENTERTAINMENT INCHARGED LAS VEGAS EVENTS
NEDERLANDER POLLSTAR PUB CREATIVE SAFFIRE T-MOBILE ARENA TICKETMASTER
VENUESNOW VSTAR ENTERTAINMENT WWE

REGISTER NOW:
EVENTARENAMARKETING.COM

TOMMY ODETTO

Odetto's Long -Awaited,
Explosive Rock & Roll
Sophomore Release
COMING SUMMER 2018

featuring first single
RUNAWAY
available, everywhere, now!

TOMMYODETTO.COM

billboard
**LATIN
MUSIC
WEEK**



NEW PANEL

THE ROCK STAR Q&A

Fher Olvera and Alex Gonzalez of Maná, Latin music's biggest and most influential rock band of all time, discuss philanthropy, using their Selva Negra Foundation as the departure point for a candid chat on responsibility and artistry in our current time.

REGISTER NOW

April 23 - 26 | The Venetian Las Vegas

BILLBOARDLATINCONFERENCE.COM



SPONSORSHIP INQUIRIES | Aki Kaneko: aki.kaneko@billboard.com

Marcia Olival: marciaolival29@gmail.com | Gene Smith: eugenebillboard@gmail.com



Billboard Artist 100

April 14
2018
billboard



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART	
35	33	1	#1 THE WEEKND	XO/REPUBLIC	1	182	
34	31	2	BTS	BIGHIT ENTERTAINMENT	2	78	
5	3	3	IMAGINE DRAGONS	KIDINA/KORNER/INTERSCOPE/IGA	1	165	
4	4	4	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	197	
3	2	5	ED SHEERAN	ATLANTIC/AG	1	191	
13	12	6	CARDI B	THE KSR GROUP/ATLANTIC/AG	3	38	
6	7	7	POST MALONE	REPUBLIC	3	93	
7	9	8	KENDRICK LAMAR	KIP DAWG/INTERSCOPE/IGA	1	168	
		RE-ENTRY	9	KACEY MUSGRAVES	MCA NASHVILLE/UMGN	9	5
10	11	10	MIGOS	QUALITY CONTROL/300/AG	1	78	
9	8	11	BRUNO MARS	ATLANTIC/AG	1	185	
1	5	12	XXXTENTACION	BAD VIBES FOREVER/EMPIRE RECORDINGS	1	34	
11	10	13	CAMILA CABELLO	SYCO/EPIC	1	69	
15	6	14	SHAWN MENDES	ISLAND	1	165	
12	13	15	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	128	
51	40	16	RICH THE KID	RICH FOREVER/INTERSCOPE/AGA	16	8	
19	15	17	MAROON 5	222/INTERSCOPE/IGA	1	197	
16	14	18	DUA LIPA	WARNER BROS.	14	32	
24	19	19	TAYLOR SWIFT	BIG MACHINE/BMLG	1	193	
20	16	20	JUSTIN TIMBERLAKE	RCA	1	146	
17	18	21	HALSEY	ASTRALWERKS	1	121	
31	21	22	FLORIDA GEORGIA LINE	BMLG	1	197	
29	20	23	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	5	42	
25	30	24	MERCYME	FAIR TRADE/PLG	15	10	
23	17	25	DEMI LOVATO	SAFEHOUSE/ISLAND/HOLLYWOOD	3	122	
32	22	26	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	196	
22	25	27	JASON ALDEAN	MACON/BROKEN BOW/BMG	1	175	
28	27	28	SZA	TOP DAWG/RCA	16	43	
27	26	29	THOMAS RHETT	VALORV/BMLG	1	166	

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART	
30	28	30	KHALID	RIGHT HAND/RCA	11	57	
21	23	31	CHARLIE PUTH	OTTO/ATLANTIC/AG	8	149	
14	29	32	LOGIC	VISIONARY/DEF JAM	1	45	
26	32	33	P!NK	RCA	1	100	
39	35	34	MARSHMELLO	JOYTIME COLLECTIVE	25	25	
		NEW	35	HAYLEY KİYOKO	EMPIRE RECORDINGS/ATLANTIC/AG	35	1
40	36	36	BEBE REXHA	WARNER BROS.	35	59	
43	39	37	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	10	57	
48	37	38	BAZZI	ZZZ/AG	37	10	
33	34	39	NF	NF REAL MUSIC/CAPITOL/CAROLINE	8	26	
63	49	40	BLOCCBOY JB	OVO SOUND/WARNER BROS.	40	8	
73	24	41	PANIC! AT THE DISCO	DECO/THULED BY RAMEN/AG	3	83	
36	46	42	EMINEM	WEBB/SHADY/AFTERMATH/INTERSCOPE/AGA	1	197	
59	57	43	SAM SMITH	CAPITOL	1	122	
2	38	44	METALLICA	BLACKENED	2	147	
45	42	45	PORTUGAL. THE MAN	ATLANTIC/AG	16	40	
100	95	46	EXO	S.M.	35	11	
49	52	47	BRETT YOUNG	BMLG	28	70	
41	44	48	G-EAZY	G-EAZY/RVG/BPG/RCA	6	81	
37	50	49	RIHANNA	WESTBURY ROAD/ROC NATION	2	193	

NO. 1 The Weeknd

The Weeknd leads the Artist 100 for a 15th total week, and for the first time since February 2017, as new set *My Dear Melancholy*, launches atop the Billboard 200 with 169,000 equivalent-album units, according to Nielsen Music (see page 68). Only Taylor Swift (36 weeks) and Drake (26) have spent more time at No. 1 on the Artist 100.

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, and streaming activity data from online music sources tracked by Nielsen Music and fan interaction on social networking sites as compiled by Next Big Sound. See Charts Legend on billboard.com/chart for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

AIRPLAY/STREAMING & SALES DATA COMPILED BY
nielsen MUSIC

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
50	56	50	YOUNGBOY NEVER BROKE AGAIN	NEVERBROKE AGAIN	44	14
38	45	51	CHRIS BROWN	RCA	1	191
46	47	52	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	193
42	54	53	THE CHAINSMOKERS	DISRUPT FOR/COLUMBIA	1	123
56	62	54	MICHAEL JACKSON	MJJ/EPIC	20	162
62	64	55	ZEDD	INTERSCOPE/IGA	17	66
8	43	56	SCOTTY MCCREERY	TRIPE TIGERS/RED	8	12
77	41	57	JORDAN DAVIS	MCA NASHVILLE/UMGN	41	6
71	61	58	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	15	67
65	63	59	MEGHAN TRAINOR	EPIC	1	148
52	58	60	ADELE	XL/COLUMBIA	1	166
54	55	61	6IX9INE	SCUMGANG	13	17
47	59	62	LIL DICKY	DIRTY BURD/COMMISSION/BMG	47	4
57	60	63	21 SAVAGE	SLAUGHTER GANG/EPIC	8	53
64	67	64	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	1	155
55	66	65	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	2	92
68	71	66	BAD WOLVES	ELEVEN SEVEN/E7LG	48	4
-	72	67	ALAN JACKSON	ACR/EMI NASHVILLE/UMGN	20	24
RE-ENTRY	68	68	STEFFANY GRETZINGER	BETHEL	68	2
83	77	69	GREY	#808080	69	6
RE-ENTRY	70	70	KENNY CHESNEY	BLUE CHAIR/WARNER BROS. NASHVILLE/WMN	1	133
60	65	71	OZUNA	VP ENTERTAINMENT/SONY MUSIC LATIN	44	21
66	68	72	DADDY YANKEE	EL CARTEL/UMLE	19	38
90	53	73	LED ZEPPELIN	SWAN SONG/ATLANTIC/RHINO	5	39
NEW	74	74	ASHLEY MCBRYDE	ATLANTIC/WMN	74	1
67	74	75	MAX	DCD2/CRUSH MUSIC/RED ASSOCIATED LABELS	51	14
NEW	76	76	NCT	S.M.	76	1
91	79	77	TY DOLLA \$IGN	ATLANTIC/AG	36	37
61	70	78	DJ KHALED	WE THE BEST/EPIC	2	89
74	75	79	NIALL HORAN	NEON HAZE/CAPITOL	1	77
85	83	80	SAM HUNT	MCA NASHVILLE/UMGN	5	189
75	76	81	JUSTIN BIEBER	SCHOLBO/RAYMOND BRAUN/DEF JAM	1	196
88	88	82	FOSTER THE PEOPLE	COLUMBIA	82	3
-	91	83	JON PARDI	CAPITOL NASHVILLE/UMGN	28	66
RE-ENTRY	84	84	LAUV	LAUV/AWAL-KOBALT	84	2
87	84	85	KESHA	KEMOSABE/RCA	1	39
-	82	86	KELLY CLARKSON	ATLANTIC/AG	2	69
RE-ENTRY	87	87	TYLER, THE CREATOR	ODD FUTURE/COLUMBIA	3	6
84	85	88	FUTURE	A-1/FREEBANDZ/EPIC	1	140
-	1	89	JACK WHITE	THIRD MAN/COLUMBIA	1	4
NEW	90	90	ANNE-MARIE	MAJOR TOM'S/SYLUM/ATLANTIC/AG	90	1
86	89	91	TRAVIS SCOTT	GRAND HUSTLE/EPIC	5	108
-	96	92	BRETT ELDRIDGE	ATLANTIC/WMN	6	63
RE-ENTRY	93	93	RAE SREMMURD	EARDRUMMA/INTERSCOPE/IGA	5	126
93	92	94	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	186
72	73	95	J BALVIN	CAPITOL LATIN/UMLE	46	30
53	78	96	JIMI HENDRIX	EXPERIENCE HENDRIX/LEGACY	14	4
RE-ENTRY	97	97	LADY GAGA	STREAMLINE/INTERSCOPE/IGA	1	82
97	90	98	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	8	156
NEW	99	99	FAMOUS DEX	RICH FOREVER/300/AG	99	1
RE-ENTRY	100	100	FLEETWOOD MAC	WARNER BROS./RHINO	58	14

Emerging Artists

April 14 2018

billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
3	1	1	#1 2 WKS JORDAN DAVIS	MCA NASHVILLE/UMGN	1	25
1	2	2	BAD WOLVES	ELEVEN SEVEN/E7LG	1	9
NEW	3	3	ASHLEY MCBRYDE	ATLANTIC/WMN	3	1
13	6	4	NCT	S.M.	4	3
9	7	5	LAUV	LAUV/AWAL-KOBALT	4	30
10	8	6	ANNE-MARIE	MAJOR TOM'S/SYLUM/ATLANTIC/AG	6	8
25	4	7	FAMOUS DEX	RICH FOREVER/300/AG	4	22
16	17	8	GRETA VAN FLEET	LAVA/REPUBLIC	3	34
17	11	9	CORY ASBURY	BETHEL	3	11
-	26	10	QUEEN NAIJA	QUEEN NAIJA	10	3
12	12	11	ALICE MERTON	PAPER PLANE/MOM + POP	8	23
4	3	12	DEVIN DAWSON	ATLANTIC/WMN	1	30
11	10	13	HIGH VALLEY	ATLANTIC/WMN	7	23
-	24	14	MONSTA X	STARSHIP ENTERTAINMENT/LOX ENTERTAINMENT	14	8
28	16	15	ELLA MAI	10 SUMMERS/INTERSCOPE/IGA	15	3
5	5	16	TRIPPIE REDD	EG	5	32
NEW	17	17	LIGHT THE TORCH	NUCLEAR BLAST	17	1
22	20	18	MORGAN WALLEN	BIG LOUD	18	14
18	19	19	LIL BABY	QUALITY CONTROL	7	20
14	14	20	DEREZ DE'SHON	DEREZ DE'SHON/COMMISSION/BMG	14	13
NEW	21	21	THE VOIDZ	CULT/RCA	21	1
NEW	22	22	GESAFFELSTEIN	PARLOPHONE/WARNER BROS.	22	1
7	9	23	CALUM SCOTT	CAPITOL	4	5
6	15	24	BLAC YOUNGSTA	COCAINE MUZIK/EPIC	5	12
RE-ENTRY	25	25	WANNA ONE	YMC ENTERTAINMENT/STONE MUSIC ENTERTAINMENT/CEJAM	23	13
19	22	26	RUSSELL DICKERSON	TRIPE TIGERS	1	33
15	13	27	YBN NAHMIR	YBN/MMMG/ATLANTIC/AG	7	22
20	25	28	LIL XAN	COLUMBIA	5	25
30	21	29	H.E.R.	RCA	21	12
NEW	30	30	RED SUN RISING	RAZOR & TIE/CONCORD	30	1
34	29	31	NORMANI	SYCO/EPIC	12	7
42	30	32	CHRIS LANE	BIG LOUD	19	18
50	31	33	WHY DON'T WE	SIGNATURE ENTERTAINMENT/AG	5	15
33	18	34	ZENDAYA	HOLLYWOOD/REPUBLIC	6	26
40	28	35	KEALA SETTLE	FOX/20TH CENTURY FOX/ATLANTIC/AG	6	15
32	41	36	STEFFLON DON	54 LONDON/PLYOR/QUALITY CONTROL/MOTOWN/CAPITOL	32	4
37	32	37	DYLAN SCOTT	CURB	6	31
44	37	38	TAY-K	TAY-K	9	34
27	36	39	JACQUEES	CASH MONEY/REPUBLIC	8	34
41	40	40	SWAE LEE	EARDRUMMA/INTERSCOPE/IGA	4	34
36	39	41	GOLDLINK	SQUAAAASH CLUB/RCA	4	34
31	48	42	SAWEETIE	KC/ARTISTRY WORLDWIDE/WARNER BROS.	31	3
45	42	43	DJ KASS	DJ KASS/GROUNDWERK/EONE	33	8
RE-ENTRY	44	44	WALKER HAYES	MONUMENT/SMN	2	33
NEW	45	45	KING GIZZARD AND THE LIZARD WIZARD	ROGUES/SMI	45	1
RE-ENTRY	46	46	LOREN ALLRED	FOX/20TH CENTURY FOX/ATLANTIC/AG	10	13
39	35	47	ALAN WALKER	MER MUSIKK/RCA	19	34
NEW	48	48	JUKEBOX THE GHOST	JUKEBOX THE GHOST	48	1
43	43	49	ZACARI	TOP DAWG	5	28
-	44	50	DYNAMITE DYLAN	DYLAN'S WORLD	44	2



McBryde Strides To No. 3

Ashley McBryde (above) debuts at No. 3 on the Emerging Artists chart as her debut album, *Girl Going Nowhere*, arrives at No. 7 on Top Country Albums and No. 49 on the Billboard 200 with 11,000 equivalent-album units, according to Nielsen Music. Concurrently, McBryde's breakout single, "A Little Dive Bar in Dahlonega," reaches new peaks on Hot Country Songs (No. 30) and Country Airplay (No. 32).

Jordan Davis notches his second week atop Emerging Artists as his debut hit, "Singles You Up," holds at its Nos. 2 and 6 highs, respectively, on Country Airplay and Hot Country Songs.

Meanwhile, 18-piece K-pop boy band NCT rises 6-4 on Emerging Artists. The act remains at No. 3 on the Social 50 after its new set, *NCT 2018 Empathy*, hit No. 5 on World Albums.

—Xander Zellner

CHART BEAT



HALL & OATES TAKE TRAIN RIDE TO 'PHILLY'

Daryl Hall (right) and John Oates make their first visit to *Billboard's* Adult Contemporary chart in over a decade, and 35th total dating to their first, "Sara Smile," in 1976, as their hometown ode, "Philly Forget Me Not," debuts at No. 23. The song is a collaboration with Train, with the two acts set to tour North America together May 1-Aug. 11. Hall charts his second Philadelphia-titled tribute: Solo song "I'm in a Philly Mood" reached No. 36 in 1993. Among stations playing the new single: of course, the city's WBEB.

—Gary Trust

Go to Billboard.com for full Chart Beat coverage, including columns and podcasts.

Billboard 200

April 14
2018
billboard

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	1	#1 THE WEEKND	XO/REPUBLIC		My Dear Melancholy, (EP)	1	1
NEW	2	RICH THE KID		RICH FOREVER/INTERSCOPE/IGA	The World Is Yours	2	1
	3	XXXTENTACION		BAD VIBES FOREVER	?	1	3
NEW	4	KACEY MUSGRAVES		MCA NASHVILLE/UMGN	Golden Hour	4	1
	5	SOUNDTRACK		FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	17
	6	SOUNDTRACK		TOP DAWG/AFTERMATH/INTERSCOPE/IGA	Black Panther: The Album, Music From And Inspired By	1	8
	7	MIGOS		QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	10
	8	POST MALONE		REPUBLIC	Stoney	4	69
	9	ED SHEERAN		ATLANTIC/AG	÷ (Divide)	1	57
	10	LOGIC		VISIONARY/DEF JAM	Bobby Tarantino II	1	4
	11	IMAGINE DRAGONS		KIDINAKORNER/INTERSCOPE/IGA	Evolve	2	41
NEW	12	HAYLEY KIVOKO		EMPIRE RECORDINGS/ATLANTIC/AG	Expectations	12	1
	13	CAMILA CABELLO		SYCO/EPIC	Camila	1	12
	14	ORIGINAL BROADWAY CAST		HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	132
	15	KENDRICK LAMAR		TOP DAWG/AFTERMATH/INTERSCOPE/IGA	DAMN.	1	51
	16	TAYLOR SWIFT		BIG MACHINE/BMLG	reputation	1	21
	17	KHALID		RIGHT HAND/RCA	American Teen	4	57
	18	BRUNO MARS		ATLANTIC/AG	24K Magic	2	72
	19	KANE BROWN		ZONE 4/RCA NASHVILLE/SMN	Kane Brown	5	70
	20	LIL UZI VERT		GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	32
	21	LIL SKIES		ALL WE GOT/AG	Life Of A Dark Rose	10	13
	22	LIL YACHTY		QUALITY CONTROL/MOTOWN/CAPITOL	Lil Boat 2	2	4
	23	MERCYME		FAIR TRADE/PLG	I Can Only Imagine: The Very Best Of MercyMe	23	5
	24	6IX9INE		SCUMGANG/TENTHOUSAND PROJECTS	DAY69	4	6
	25	SZA		TOP DAWG/RCA	Ctrl	3	43
	26	XXXTENTACION		BAD VIBES FOREVER/EMPIRE RECORDINGS	?	2	32
	27	JUSTIN TIMBERLAKE		RCA	Man Of The Woods	1	9
	28	THE WEEKND		XO/REPUBLIC	Starboy	1	71
	29	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	55
	30	DEMI LOVATO		HOLLYWOOD/SAFEHOUSE/ISLAND	Tell Me You Love Me	3	27
	31	CHRIS BROWN		RCA	Heartbreak On A Full Moon	3	23
	32	CHRIS STAPLETON		MERCURY NASHVILLE/UMGN	Traveller	1	134
	33	DUA LIPA		WARNER BROS.	Dua Lipa	27	40
	34	G-EAZY		G-EAZY/RVG/BPG/RCA	The Beautiful & Damned	3	16
	35	21 SAVAGE, OFFSET & METRO BOOMIN		BOOMINATI/QUALITY CONTROL/MOTOWN/SLAUGHTER GANG/REPUBLIC/CAPITOL/EPIC	Without Warning	4	23
NEW	36	STEFFANY GRETZINGER		BETHEL	Blackout	36	1
	37	THOMAS RHETT		VALORY/BMLG	Life Changes	1	30
NEW	38	DJ ESCO		FREEBANDZ/EPIC	Kolorblind	38	1
	39	BEBE REXHA		WARNER BROS.	All Your Fault, Pt. 2 (EP)	39	29
	40	SAM SMITH		CAPITOL	The Thrill Of It All	1	22
	41	MAROON 5		222/INTERSCOPE/IGA	Red Pill Blues	2	22
	42	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	101
NEW	43	BTS		VIRGIN/UME	Face Yourself	43	1
	44	NF		NF REAL MUSIC/CAPITOL/CAROLINE	Perception	1	26
	45	LUKE COMBS		RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	5	44
	46	KODAK BLACK		DOLLAZ N DEALZ/ATLANTIC/AG	Project Baby Two	2	33
	47	LUKE BRYAN		CAPITOL NASHVILLE/UMGN	What Makes You Country	1	17
	48	SOUNDTRACK		WALT DISNEY	Moana	2	72
NEW	49	ASHLEY MCBRYDE		ATLANTIC/WMN	Girl Going Nowhere	49	1
	50	TORY LANEZ		MAD LOVE/INTERSCOPE/IGA	Memories Don't Die	3	5

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	51	OZUNA		DIMELOV/VP ENTERTAINMENT/SONY MUSIC LATIN	Odisea	22	32
	52	HALSEY		ASTRALWERKS	hopeless fountain kingdom	1	44
	53	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	266
	54	SOUNDTRACK		FOX/RCA	Love, Simon	37	3
	55	CHRIS STAPLETON		MERCURY NASHVILLE/UMGN	From A Room: Volume 1	2	48
	56	PS THE WEEKND		XO/REPUBLIC	Beauty Behind The Madness	1	136
NEW	57	LIL DURK		ONLY THE FAMILY	Just Cause Y'all Waited	57	1
	58	FIVE FINGER DEATH PUNCH		PROSPECT PARK	A Decade Of Destruction	29	18
	59	SCOTTY MCCREERY		TRIPLE TIGERS/RED	Seasons Change	7	3
	60	BRETT YOUNG		BMLG	Brett Young	18	60
	61	H.E.R.		RCA	H.E.R.	56	24
	62	JACK WHITE		THIRD MAN/COLUMBIA	Boarding House Reach	1	2
	63	ED SHEERAN		ATLANTIC/AG	X	1	198
	64	IMAGINE DRAGONS		KIDINAKORNER/INTERSCOPE/IGA	Night Visions	2	288
	65	GG GRETA VAN FLEET		LAVA/REPUBLIC	From The Fires	36	19
	66	MIGOS		QUALITY CONTROL/300/AG	Culture	1	62
	67	EMINEM		WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Revival	1	16
	68	LOGIC		VISIONARY/DEF JAM	Everybody	1	48
	69	PANIC! AT THE DISCO		DCD2/FUELED BY RAMEN/AG	Death Of A Bachelor	1	116
	70	A BOOGIE WIT DA HOODIE		HIGHBRIDGE THE LABEL/ATLANTIC/AG	The Bigger Artist	4	27
	71	PINK		RCA	Beautiful Trauma	1	25
	72	ELTON JOHN		ROCKET/ISLAND/UME	Diamonds	23	21
	73	TRAVIS SCOTT		GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	1	83
	74	SOUNDTRACK		WALT DISNEY	ZOMBIES	55	7
	75	JHENE AIKO		ARTCLUB/ARTIUM/DEF JAM	Trip	5	28
	76	SOUNDTRACK		VILLA 40/DREAMWORKS/RCA	Trolls	3	80
	77	RUSS		DIEMON/RUSS MY WAY/COLUMBIA	There's Really A Wolf	7	48
	78	BOB MARLEY AND THE WAILERS		TUFF GONG/ISLAND/UME	Legend: The Best Of...	5	516
	79	JON PARDI		CAPITOL NASHVILLE/UMGN	California Sunrise	11	92
	80	TWENTY ONE PILOTS		FUELED BY RAMEN/AG	Blurryface	1	151
	81	SHAWN MENDES		ISLAND	Illuminate	1	79
	82	QUEEN		HOLLYWOOD	Greatest Hits	11	282
	83	SOUNDTRACK		UNIVERSAL STUDIOS/REPUBLIC	Fifty Shades Freed	5	8
	84	KENDRICK LAMAR		TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	2	284
	85	FLEETWOOD MAC		WARNER BROS./RHINO	Rumours	1	264
	86	N*E*R*D		N.E.R.D./I AM OTHER/COLUMBIA	No_One Ever Really Dies	31	15
	87	SAM SMITH		CAPITOL	In The Lonely Hour	2	199
	88	GUNNA		YSL	Drip Season 3	55	9
	89	SAM HUNT		MCA NASHVILLE/UMGN	Montevallo	3	180
	90	VARIOUS ARTISTS		UNIVERSAL/SONY MUSIC/LEGACY	NOW 65	10	9
	91	RIHANNA		WESTBURY ROAD/ROC NATION	ANTI	1	115
RE	92	EMINEM		WEB/AFTERMATH/INTERSCOPE/UME	The Eminem Show	1	351
	93	TAYLOR SWIFT		BIG MACHINE/BMLG	1989	1	173
	94	METALLICA		BLACKENED/RHINO	Metallica	1	477
	95	MIGUEL		BYSTORM/RCA	War & Leisure	9	18
	96	J. COLE		DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	174
	97	VARIOUS ARTISTS		QUALITY CONTROL/MOTOWN/CAPITOL	Quality Control: Control The Streets, Vol. 1	5	17
	98	TRIPPIE REDD		EG	A Love Letter To You	64	33
	99	THE BEATLES		APPLE/CAPITOL/UME	1	1	311
RE	100	VARIOUS ARTISTS		VERVE/DECCA/UME	Jesus Christ Superstar	1	102



Dear Debuts At No. 1

The Weeknd logs his third No. 1 in a row on the Billboard 200 as latest album *My Dear Melancholy*, debuts atop the list.

The surprise release, which arrived March 30, earned 169,000 equivalent-album units in the week ending April 5, according to Nielsen Music.

The six-song set appeared with little warning, following a cryptic Instagram post on March 27, which led to a confirmation of an album two days later. *My Dear Melancholy*, follows The Weeknd's two previous No. 1s: *Starboy* in 2016 and *Beauty Behind the Madness* in 2015.

Notably, the new release logs the largest week for an R&B album — by equivalent-album units — in over a year. The last R&B set to post a bigger frame was *Starboy*, on the list dated Dec. 17, 2016, when it tallied 348,000 units in its debut week.

My Dear Melancholy, is the shortest album — by track count — to hit No. 1 on the Billboard 200 in nearly eight years. In 2010, the *Glee: The Music, Journey to Regionals* soundtrack, which also had just six tracks, bowed at No. 1 on the list dated June 26. For the last six-track (or shorter) No. 1 album by an artist, one has to scroll back to Dec. 18, 2004, when **JAY-Z** and **Linkin Park** teamed up for the six-track *MTV Ultimate Mash-Ups Presents: Collision Course*.

The Weeknd will likely yield the No. 1 slot to **Cardi B's** *Invasion of Privacy* on the next Billboard 200, dated April 21. Industry forecasters suggest *Invasion* might arrive with 160,000 to 210,000 equivalent-album units in the week ending April 12. —Keith Caulfield

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
77	101	HUNCHO JACK		Huncho Jack, Jack Huncho		3	15
	102	DANIEL CAESAR		Freudian		25	30
121	103	FLORIDA GEORGIA LINE	▲	Dig Your Roots		2	83
102	104	JOURNEY	◆	Journey's Greatest Hits		10	506
55	105	EMINEM	▲	Curtain Call: The Hits		1	387
97	106	CHRIS STAPLETON		From A Room: Volume 2		2	18
93	107	YOUNGBOY NEVER BROKE AGAIN		AI YoungBoy		24	35
125	108	ALAN JACKSON		Precious Memories Collection		33	25
108	109	TOM PETTY AND THE HEARTBREAKERS	◆	Greatest Hits		2	261
101	110	DRAKE	▲	Nothing Was The Same		1	231
115	111	SOUNDTRACK	▲	The Fate Of The Furious: The Album		10	51
85	112	MONEYBAGG YO		2 Heartless		16	8
105	113	KIDZ BOP KIDS		Kidz Bop 37		16	11
122	114	MICHAEL JACKSON	▲	The Essential Michael Jackson		46	221
127	115	CREEDENCE CLEARWATER REVIVAL	◆	Chronicle The 20 Greatest Hits		22	361
107	116	21 SAVAGE	●	Issa Album		2	39
75	117	NIPSEY HUSSLE		Victory Lap		4	7
RE	118	BILLY JOEL	▲	The Essential Billy Joel		15	108
106	119	KANYE WEST	▲	The Life Of Pablo		1	102
138	120	TYLER, THE CREATOR		Flower Boy		2	37
124	121	BRYSON TILLER	▲	T R A P S O U L		8	132
47	122	JORDAN DAVIS		Home State		47	2
119	123	DRAKE	▲	If You're Reading This It's Too Late		1	163
117	124	A\$AP FERG		Still Striving		12	33
123	125	CHANCE THE RAPPER		Coloring Book		8	99
NEW	126	ANDREW PETERSON		Resurrection Letters, Volume I		126	1
71	127	YFN LUCCI		Ray Ray From Summerhill		14	4
120	128	GUCCI MANE	●	Mr. Davis		2	25
128	129	BRUNO MARS	▲	Doo-Wops & Hooligans		3	369
131	130	THE CHAINSMOKERS	▲	Memories...Do Not Open		1	52
129	131	PORTUGAL. THE MAN		Woodstock		32	42
NEW	132	BEN HARPER AND CHARLIE MUSSELWHITE		No Mercy In This Land		132	1
92	133	SOUNDTRACK		Coco		39	15
NEW	134	CZARFACE / MF DOOM		CZARFACE Meets Metal Face		134	1
134	135	LIL PUMP		Lil Pump		3	26
132	136	THE NOTORIOUS B.I.G.		Greatest Hits		1	122
159	137	ZAC BROWN BAND		Greatest Hits So Far...		20	158
142	138	GUNS N' ROSES	◆	Appetite For Destruction		1	183
148	139	NIALL HORAN		Flicker		1	24
143	140	2 CHAINZ	●	Pretty Girls Like Trap Music		2	42
135	141	MICHAEL JACKSON	◆	Thriller		1	328
137	142	2PAC		The Best Of 2Pac - Part 1: Thug		65	20
153	143	BOB SEGER & THE SILVER BULLET BAND	◆	Icon: Greatest Hits		8	219
146	144	ADELE	◆	25		1	124
140	145	FUTURE	●	FUTURE		1	59
145	146	MACKLEMORE		GEMINI		2	28
NEW	147	TINK		Pain & Pleasure (EP)		147	1
150	148	NIGHTWISH		Decades		119	4
141	149	DJ KHALED	▲	Grateful		1	41
154	150	LIL BABY		Too Hard		80	16

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
NEW	151	THE VOIDZ		Virtue		151	1
164	152	BILLIE EILISH		Dont Smile At Me		126	15
152	153	6LACK	●	FREE 6LACK		34	66
RE	154	LAUREN DAIGLE	●	How Can It Be		28	106
180	155	NIRVANA	◆	Nevermind		1	393
136	156	SOUNDTRACK		Pitch Perfect 3		20	10
175	157	LINKIN PARK	◆	[Hybrid Theory]		2	203
155	158	JUSTIN BIEBER	▲	Purpose		1	124
162	159	LORDE		Melodrama		1	40
114	160	JIMI HENDRIX		Both Sides Of The Sky		8	4
157	161	LED ZEPPELIN	▲	Motherhip		7	246
116	162	CALUM SCOTT		Only Human		66	4
168	163	AJR		The Click		61	17
189	164	THOMAS RHETT	▲	Tangled Up		6	126
174	165	KESHA	●	Rainbow		1	34
160	166	FRANK OCEAN		Blonde		1	79
171	167	HALSEY	▲	Badlands		2	136
RE	168	KENNY CHESNEY		Live In No Shoes Nation		1	16
NEW	169	LIGHT THE TORCH		Revival		169	1
172	170	KEITH URBAN	▲	Ripcord		4	100
149	171	CHILDISH GAMBINO	●	Awaken, My Love!		5	68
156	172	PLAYBOI CARTI	●	Playboi Carti		12	51
161	173	BON JOVI	▲	Greatest Hits: The Ultimate Collection		5	87
170	174	BLAKE SHELTON		Reloaded: 20 #1 Hits		5	105
103	175	RICH HOMIE QUAN		Rich As In Spirit		32	3
118	176	BLAKE SHELTON		Texoma Shore		4	19
166	177	ADELE	◆	21		1	371
197	178	DUSTIN LYNCH		Current Mood		7	19
176	179	LUKE BRYAN	▲	Crash My Party		1	217
177	180	OLD DOMINION		Happy Endings		7	28
163	181	BIG SEAN	▲	I Decided.		1	59
22	182	TONI BRAXTON		Sex & Cigarettes		22	2
182	183	RED HOT CHILI PEPPERS	▲	Greatest Hits		18	164
179	184	BLACKBEAR		digital druglord		14	50
200	185	MCVYRD SKYNYRD	▲	All Time Greatest Hits		56	17
165	186	KODAK BLACK	●	Painting Pictures		3	52
RE	187	ROBERT PLANT		Carry Fire		14	3
183	188	ARIANA GRANDE	▲	Dangerous Woman		2	93
193	189	PANIC! AT THE DISCO	▲	A Fever You Can't Sweat Out		13	88
185	190	BEYONCE	▲	I Am...Sasha Fierce		1	170
62	191	DIPLO		California (EP)		62	2
199	192	EMINEM	▲	Recovery		1	310
192	193	LIL PEEP		Come Over When You're Sober (EP)		38	21
181	194	CALVIN HARRIS		Funk Wav Bounces Vol. 1		2	40
169	195	KANYE WEST	▲	Graduation		1	141
184	196	THE LUMINEERS	●	Cleopatra		1	104
RE	197	FLORIDA GEORGIA LINE	▲	Here's To The Good Times		4	242
RE	198	HILLSONG UNITED		Wonder		21	4
RE	199	PANIC! AT THE DISCO	●	Too Weird To Live, Too Rare To Die!		2	109
RE	200	IMAGINE DRAGONS	▲	Smoke + Mirrors		1	100



43

BTS
Face Yourself

BTS | FACE YOURSELF

BTS logs its sixth entry on the Billboard 200 in less than three years as *Face Yourself* debuts at No. 43. The Japanese-language album from the Korean group starts with 12,000 equivalent-album units earned in the week ending April 5, according to Nielsen Music. Of that sum, 4,000 were in traditional album sales. On the World Albums chart, *Face Yourself* marks the act's fifth No. 1 — the most among K-pop acts. The band previously was tied with **B.A.P**, **GOT7** and **Red Velvet**, with four each.

—K.C.



23

MERCYME
I Can Only Imagine: The Very Best of MercyMe

The best-of reaches a new peak (36-23). Further, only two hits albums released in the last two years have gone as high: **Elton John's Diamonds** (No. 23, 2017) and **Paul McCartney's Pure McCartney** (No. 15, 2016).



65

GRETA VAN FLEET
From The Fires

The set zooms to its highest rank since its debut at No. 36 on the list dated Dec. 2, 2017. The album (9,000 units; up 68 percent) likely profits from increased visibility in the iTunes Store and on Spotify.

Superstar Soars

Following NBC's presentation of *Jesus Christ Superstar Live in Concert* on Easter Sunday, April 1, all things *Superstar*-related make big gains.

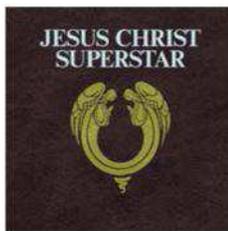
While the TV special's soundtrack won't arrive on the charts for another week (it will bow on the April 21 lists), a number of earlier recordings of *Superstar* make waves on the April 14 tallies.

The original 1970 *Jesus Christ Superstar* concept album returns to the Billboard 200 at No. 100 — the former chart-topper's first placing on the list since 1972. The set earned 7,000 equivalent-album units in the week ending April 5 (up 286 percent), with 5,000 of that sum in traditional album sales (up 298 percent). The various-artists album spent three nonconsecutive weeks at No. 1 in 1971.

Jesus Christ Superstar was conceived as a stage production, but creators **Tim Rice** and **Andrew Lloyd Webber** couldn't find a producer. "The only interest we could get on *Superstar* was as a record," Rice told **Craig Rosen** in *Billboard Book of Number One Albums*. "As a second-best, we agreed we would do it as an album for MCA." The release became a huge hit, bumping **George Harrison's** *All Things Must Pass* from No. 1, and later earned a 1971 Grammy Award nomination for album of the year.

Elsewhere on the April 14 charts: On Cast Albums, the show's 1996 London Cast Recording debuts at No. 8, and the original Broadway Cast Recording re-enters at No. 15. Both were up over 300 percent in album sales. On the Soundtracks chart, the album to the 1973 *Superstar* movie bows at No. 18 with 3,000 units (up from a negligible figure).

—Keith Caulfield



Album Sales

April 14 2018
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
HOT SHOT DEBUT	1	#1 1 WK THE WEEKND	XO/REPUBLIC	My Dear Melancholy, (EP)	1
NEW	2	KACEY MUSGRAVES	MCA NASHVILLE/UMGN	Golden Hour	1
2	3	SOUNDTRACK ▲	FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	17
NEW	4	HAYLEY KIIYOKO	EMPIRE RECORDINGS/ATLANTIC/AG	Expectations	1
NEW	5	STEFFANY GRETZINGER	BETHEL	Blackout	1
11	6	MERCYME	I Can Only Imagine: The Very Best Of MercyMe	FAIR TRADE/PLG	5
NEW	7	ASHLEY MCBRYDE	ATLANTIC/WMN	Girl Going Nowhere	1
5	8	ED SHEERAN ▲	ATLANTIC/AG	Divide	57
8	9	IMAGINE DRAGONS ●	KIDINAKORNER/INTERSCOPE/IGA	Evolve	41
1	10	JACK WHITE	THIRD MAN/COLUMBIA	Boarding House Reach	2
9	11	ORIGINAL BROADWAY CAST ▲	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	131
10	12	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW 65	9
43	13	GRETA VAN FLEET	LAVA/REPUBLIC	From The Fires	21
NEW	14	RICH THE KID	RICH FOREVER/INTERSCOPE/IGA	The World Is Yours	1
7	15	SCOTTY MCCREERY	TRIPLE TIGERS/RED	Seasons Change	3
17	16	CHRIS STAPLETON ●	MERCURY NASHVILLE/UMGN	From A Room: Volume 1	48
14	17	JUSTIN TIMBERLAKE ●	RCA	Man Of The Woods	9
24	18	ALAN JACKSON	ARC/EMI NASHVILLE/UMGN	Precious Memories Collection	30
23	19	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	What Makes You Country	17
20	20	SOUNDTRACK	WALT DISNEY	ZOMBIES	7
NEW	21	ANDREW PETERSON	CENTRICITY/CAPITOL CMG	Resurrection Letters, Volume I	1
13	22	SOUNDTRACK	Black Panther: The Album, Music From And Inspired By	TROUBLEMAKERS/INTERSCOPE/IGA	8
NEW	23	BEN HARPER AND CHARLIE MUSSELWHITE	ANTI-/EPITAPH	No Mercy In This Land	1
19	24	CHRIS STAPLETON ▲	MERCURY NASHVILLE/UMGN	Traveller	134
NEW	25	VARIOUS ARTISTS	VERVE/DECCA/UME	Jesus Christ Superstar	1
33	26	TAYLOR SWIFT ▲	BIG MACHINE/BMLG	Reputation	21
29	27	NIGHTWISH	NUCLEAR BLAST	Decades	4
26	28	KANE BROWN ▲	ZONE 4/RCA NASHVILLE/SMN	Kane Brown	62
27	29	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	From A Room: Volume 2	18
25	30	BRUNO MARS ▲	ATLANTIC/AG	24K Magic	71
18	31	JIMI HENDRIX	EXPERIENCE HENDRIX/LEGACY	Both Sides Of The Sky	4
RE	32	ROBERT PLANT	TROUBLEMAKERS/NUCLEAR BLAST	Carry Fire	6
RE	33	KENNY CHESNEY	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Live In No Shoes Nation	20
32	34	KIDZ BOP KIDS	KIDZ BOP/RAZOR & TIE/CONCORD	Kidz Bop 37	11
NEW	35	LIGHT THE TORCH	NUCLEAR BLAST	Revival	1
38	36	SOUNDTRACK ▲	GUARDIANS OF THE GALAXY: AWESOME MIX VOL. 1	MARVEL/HOLLYWOOD	178
NEW	37	CZARFACE / MF DOOM	URBAN ICONZ/GET DOWN!/SILVER AGE	CZARFACE Meets Metal Face	1
46	38	METALLICA ●	BLACKENED/RHINO	Metallica	446
NEW	39	THE VOIDZ	CULT/RCA	Virtue	1
34	40	FIVE FINGER DEATH PUNCH	PROSPECT PARK	A Decade Of Destruction	18
NEW	41	BTS	VIRGIN/UME	Face Yourself	1
NEW	42	MARY CHAPIN CARPENTER	LAMBERT LIGHT	Sometimes Just The Sky	1
41	43	P!NK	RCA	Beautiful Trauma	25
40	44	JOAN BAEZ	RAZOR & TIE/CONCORD	Whistle Down The Wind	5
48	45	SOUNDTRACK ●	GUARDIANS OF THE GALAXY, VOL. 2: AWESOME MIX VOL. 2	MARVEL/HOLLYWOOD	50
31	46	JUDAS PRIEST	EPIC	Firepower	4
NEW	47	ESCAPE THE FATE	BETTER NOISE/ETLG	I Am Human	1
53	48	BOB SEGER & THE SILVER BULLET BAND ●	HIDEOUT/CAPITOL/UME	Icon: Greatest Hits	226
50	49	SOUNDTRACK ▲	WALT DISNEY	Moana	71
22	50	THE DECEMBERISTS	CAPITOL	I'll Be Your Girl	3

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
NEW	1	#1 1 WK CZARFACE / MF DOOM	URBAN ICONZ/GET DOWN!/SILVER AGE	CZARFACE Meets Metal Face	1
NEW	2	THE VOIDZ	CULT/RCA	Virtue	1
NEW	3	RED SUN RISING	RAZOR & TIE/CONCORD	Thread	1
RE	4	KING GIZZARD & THE LIZARD WIZARD	FLIGHTLESS/ATO	Gumboot Soup	2
NEW	5	JUKEBOX THE GHOST	JUKEBOX THE GHOST	Off To The Races	1
NEW	6	TINK	WINTER'S DIARY/MACHINE ENTERTAINMENT GROUP	Pain & Pleasure (EP)	1
NEW	7	AMEN DUNES	SACRED BONES	Freedom	1
2	8	TODRICK HALL	TODRICK HALL	Forbidden	2
NEW	9	FRANKIE COSMOS	SUB POP	Vessel	1
NEW	10	MY EPIC	FACE DOWN	Ultraviolet (EP)	1
NEW	11	THE VACCINES	COLUMBIA	Combat Sports	1
NEW	12	ORQUESTA AKOKAN CANTA: JOSE "PEPITO" GOMEZ	DAPTONE	Orquesta Akokan	1
NEW	13	LINDI ORTEGA	SHADOWBOX/SOUNDLY	Liberty	1
NEW	14	AYREON	MUSIC THEORIES/MASCOT	Ayreon Universe	1
NEW	15	RED SHAHAN	7013	Culberson County	1
7	16	YOUNG SCOOTER	TRIPLE TIGERS/RED	Tripple Cross	2
NEW	17	ZEKE	RELAPSE	Hellbender	1
24	18	GG DAVE WEASEL	ELEPHANT BELL	I'm 30 (EP)	4
NEW	19	NO JOY / SONIC BOOM	JOYFUL NOISE	No Joy / Sonic Boom (EP)	1
NEW	20	DAMIAN MCGINTY	DMCG	No More Time	1
RE	21	KATHLEEN MADIGAN	800 POUND GORILLA	Bothering Jesus	5
RE	22	ANTHEM LIGHTS	WAVY	Hymns	7
NEW	23	HUNGOVER	SMARTPUNK	Wilt	1
NEW	24	MERKULES	MERKULES	Cole	1
RE	25	ARMIK	BOLERO	Pacifica	8

JAZZ ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
1	1	#1 2 WKS MILES DAVIS & JOHN COLTRANE	COLUMBIA/LEGACY	The Final Tour: The Bootleg Series, Vol. 6	2
NEW	2	THE MANHATTAN TRANSFER	BMG	Junction	1
2	3	WYNTON MARSALIS SEPTET	UNITED WE SWING: BEST OF THE JAZZ AT LINCOLN CENTER GIGS	JAZZ AT LINCOLN CENTER/BLUE ENGINE	2
6	4	FRANK CATALANO/JIMMY CHAMBERLIN	ROPEADOPE	Tokyo No. 9	4
3	5	MILES DAVIS & JOHN COLTRANE	COLUMBIA/LEGACY	The Final Tour: Copenhagen, March 24, 1960	3
NEW	6	SONS OF KEMET	IMPULSE/VLG	Your Queen Is A Reptile	1
11	7	BRAD MEHLDAU	NONESUCH/WARNER BROS.	After Bach	4
8	8	BRIAN CULBERTSON	BCM	Colors Of Love	8
12	9	BONEY JAMES	CONCORD	Honestly	31
9	10	BILL FRISELL	SONGTIME/OKEH/SONY MASTERWORKS	Music IS	3
5	11	KURT ELLING	OKEH/SONY MASTERWORKS	The Questions	2
NEW	12	PHIL MADEIRA	MERCYLAND	Providence	1
NEW	13	MARY HALVORSON	FIREHOUSE 12	Code Girl	1
17	14	VAN MORRISON	EXILE/LEGACY	Versatile	18
14	15	LINDSEY WEBSTER	SHANACHIE	Love Inside	3
4	16	SQUIRREL NUT ZIPPERS	SOUTHERN BROADCASTING	Beasts Of Burgundy	2
15	17	KAMASI WASHINGTON	DOM CHI NO/YOUNG TURKS	Harmony Of Difference	27
13	18	DIANA KRALL	VERVE/VLG	Turn Up The Quiet	48
7	19	CHRIS STANDRING	ULTIMATE VIBE	Sunlight	2
RE	20	WES MONTGOMERY	INA/RESONANCE/RISE JAZZ STARS	In Paris: The Definitive ORTF Recording	10
18	21	KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE	ECM/VLG	After The Fall	5
RE	22	JEAN BAYLOR & MARCUS BAYLOR	BE A LIGHT	The Journey: The Baylor Project	2
10	23	STEVE GADD BAND	BFM JAZZ/VARESE SARABANDE	Steve Gadd Band	2
19	24	PINK MARTINI	HEINZ	Je Dis Oui!	47
NEW	25	MATHIAS EICK	ECM/VLG	Ravensburg	1



Kiyoko Debuts; Eilish Gains

Seven years after **Hayley Kiyoko** made her *Billboard* chart debut with songs from the Disney Channel TV movie *Lemonade Mouth*, she scores her first entry on the *Billboard* 200 with *Expectations*.

The set is Kiyoko's first full-length studio release. It starts at No. 12 with 24,000 equivalent-album units earned in the week ending April 5, according to Nielsen Music. Of that sum, 17,000 are in traditional album sales, which yields a No. 4 bow on the Top Album Sales tally.

Kiyoko's first chart action was on April 30, 2011, when a flurry of songs from *Lemonade Mouth*, in which she co-starred and sang, arrived on the tallies.

Elsewhere on the *Billboard* 200, **Billie Eilish** continues gaining with her debut entry, *Don't Smile At Me*. The set rises 164-152 with 5,000 units (up 6 percent), nearly all driven by on-demand audio streams of the album's songs. So far, the set has earned 181,000 units, of which 141,000 are streaming-equivalent album units (equaling 212 million on-demand audio streams).

Jazz vocal group **The Manhattan Transfer** returns to the charts with its first album of new studio recordings since 2009 as *Junction* debuts at No. 2 on Jazz Albums and Traditional Jazz Albums (1,000 copies sold). The set is the quartet's first since *The Chick Corea Songbook* in 2009 and first following the 2014 death of founding member **Tim Hauser**. (**Trist Curless** has stepped in for Hauser.) —K.C.

MONSTA X, Astro Lead K-Pop Gains

MONSTA X (below) leaps into the top five of the Social 50, besting its previous peak of No. 12 last December. The seven-piece K-pop boyband launches 16-4 with boosts in nearly all chart metrics, including a 130 percent rise in Twitter mentions in the week ending April 5, according to Next Big Sound. The group posted a livestream from its dance practice for the song "Jealousy," which was released as part of MONSTA X's new mini-album, *The Connect: Dejavu*, on March 26, as well as other photos and videos from its promotional tour. The EP debuted at No. 2 on the April 7 World Albums chart, selling 2,000 first-week copies, according to Nielsen Music — the group's fifth top five, all since June 2016.

At No. 18 on the Social 50, **Lorde** is back on the chart for the first time since July 2017 (and in the top 20 for the first time since March 2014). The catalyst: posts from the singer's tour — including an April 4 set in Brooklyn, where she was joined by her *Melodrama* collaborator **Jack Antonoff** for multiple songs. Lorde gained 103,000 new Twitter followers and also jumped 11 percent in reactions.

Finally, **Astro** is the top debut on the Social 50, entering at No. 22 with 19,000 new Instagram followers and a 47 percent boost in Twitter reactions to 196,000 overall. The K-pop sextet celebrated member **Cha Eunwoo's** 21st birthday on March 30. Its most recent release, *Dream Part.02*, arrived last November and peaked at No. 5 on World Albums.

—Kevin Rutherford



Social/Streaming

April 14
2018
billboard

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 69 WKS BTS BIGHIT ENTERTAINMENT	78
2	2	EXO S.M.	37
3	3	NCT S.M.	3
16	4	MONSTA X STARSHIP ENTERTAINMENT/LOEN ENTERTAINMENT	18
5	5	GOT7 JYP	33
RE	6	WANNA ONE YMC ENTERTAINMENT/STONE MUSIC ENTERTAINMENT/CJ E&M	22
8	7	CARDI B THE KSR GROUP/ATLANTIC/AG	41
20	8	TWICE JYP	11
RE	9	THE WEEKND XO/REPUBLIC	115
11	10	HARRY STYLES ERSKINE/COLUMBIA	33
4	11	SHAWN MENDES ISLAND	172
10	12	MILEY CYRUS RCA	303
6	13	DEMI LOVATO SAFEHOUSE/ISLAND/HOLLYWOOD	374
44	14	RIHANNA WESTBURY ROAD/ROC NATION	373
RE	15	TYLER, THE CREATOR ODD FUTURE/COLUMBIA	15
47	16	STRAY KIDS JYP	3
RE	17	VIXX JELLYFISH ENTERTAINMENT	18
RE	18	LORDE LAVA/REPUBLIC	38
14	19	CAMILA CABELLO SYCO/EPIC	100
42	20	LOUIS TOMLINSON 78/SYCO/EPIC	60
9	21	DUA LIPA WARNER BROS.	39
NEW	22	ASTRO INTERPARK	1
12	23	ZENDAYA HOLLYWOOD/REPUBLIC	181
RE	24	SZA TOP DAWG/RCA	10
RE	25	LIL YACHTY QUALITY CONTROL/MOTOWN/CAPITOL	7
13	26	SEVENTEEN PLEDIS/LOEN ENTERTAINMENT	43
18	27	LIAM PAYNE HAMPTON/REPUBLIC	61
36	28	BRUNO MARS ATLANTIC/AG	313
15	29	CHRIS BROWN RCA	355
45	30	HALSEY ASTRALWERKS	83
27	31	ANITTA WARNER LATINA	59
39	32	LADY GAGA STREAMLINE/INTERSCOPE/IGA	366
NEW	33	YESUNG S.M.	1
50	34	CNCO SONY MUSIC LATIN	29
NEW	35	RICH THE KID RICH FOREVER/INTERSCOPE/IGA	1
28	36	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	384
37	37	MARSHMELLO JOYTIME COLLECTIVE	52
43	38	LOGIC VISIONARY/DEF JAM	14
NEW	39	HAYLEY KIWOKO EMPIRE RECORDINGS/ATLANTIC/AG	1
25	40	NIALL HORAN NEON HAZE/CAPITOL	78
34	41	LIL PUMP LIFETIME/THA LIGHTS GLOBAL/WARNER BROS.	22
35	42	KATY PERRY CAPITOL	379
7	43	SELENA GOMEZ INTERSCOPE/IGA	371
RE	44	KHALID RIGHT HAND/RCA	14
32	45	POST MALONE REPUBLIC	29
48	46	BRITNEY SPEARS RCA	302
RE	47	SAM SMITH CAPITOL	85
29	48	LAUREN JAUREGUI SYCO/EPIC	48
RE	49	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	287
RE	50	LANA DEL REY POLYDOR/INTERSCOPE/IGA	130

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 11 WKS GOD'S PLAN YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	11
NEW	2	CALL OUT MY NAME XO/REPUBLIC	The Weeknd	1
2	3	PSYCHO REPUBLIC	Post Malone Feat. Ty Dolla \$ign	6
4	4	LOOK ALIVE OVO SOUND/WARNER BROS.	BlocBoy JB Feat. Drake	8
5	5	FREAKY FRIDAY DIRTY BIRD/BMG/COMMISSION	Lil Dicky Feat. Chris Brown	3
7	6	WALK IT TALK IT QUALITY CONTROL/MOTOWN/CAPITOL	Migos Feat. Drake	10
6	7	PLUG WALK RICH FOREVER/INTERSCOPE	Rich The Kid	7
3	8	SAD! BAD VIBES FOREVER	XXXTentacion	5
NEW	9	TRY ME XO/REPUBLIC	The Weeknd	1
NEW	10	WASTED TIMES XO/REPUBLIC	The Weeknd	1
9	11	MINE ZZZ/ATLANTIC	Bazzi	11
8	12	RIC FLAIR DRIP BOONINATI/QUALITY CONTROL/MOTOWN/SLAUGHTER GANG/REPUBLIC/CAPITOL/EPIC	Offset & Metro Boomin	22
NEW	13	BE CAREFUL THE KSR GROUP/ATLANTIC	Cardi B	1
11	14	MEANT TO BE WARNER BROS.	Bebe Rexha & Florida Georgia Line	19
NEW	15	I WAS NEVER THERE XO/REPUBLIC	The Weeknd Feat. Gesaffelstein	1
12	16	PERFECT ATLANTIC	Ed Sheeran	28
10	17	STIR FRY QUALITY CONTROL/MOTOWN/CAPITOL	Migos	11
13	18	ROCKSTAR REPUBLIC	Post Malone Feat. 21 Savage	29
14	19	HAVANA SYCO/EPIC	Camila Cabello Feat. Young Thug	28
15	20	I FALL APART REPUBLIC	Post Malone	28
23	21	FRIENDS JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.	Marshmello & Anne-Marie	6
NEW	22	HURT YOU XO/REPUBLIC	The Weeknd Feat. Gesaffelstein	1
24	23	POWERGLIDE EARDRUMMA/INTERSCOPE	Rae Sremmurd & Juicy J	3
16	24	ALL THE STARS TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar & SZA	11
NEW	25	MEDICINE QUEEN NAIJA	Queen Naija	1
17	26	FINESSE ATLANTIC	Bruno Mars & Cardi B	13
18	27	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	10
19	28	KING'S DEAD TOP DAWG/AFTERMATH/INTERSCOPE	Jay Rock, Kendrick Lamar, Future & James Blake	8
20	29	OUTSIDE TODAY NEVER BROKE AGAIN/ATLANTIC	YoungBoy Never Broke Again	11
NEW	30	PRIVILEGE XO/REPUBLIC	The Weeknd	1
45	31	JAPAN RICH FOREVER/300	Famous Dex	2
32	32	BELIEVER KIDINAKORNER/INTERSCOPE	Imagine Dragons	47
35	33	DESPACITO UNIVERSAL MUSIC LATIN/RAYMOND BRAUN/SCHOOLBOY/DEF JAM/UMLE/REPUBLIC	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	59
42	34	NEW FREEZER RICH FOREVER/INTERSCOPE	Rich The Kid Feat. Kendrick Lamar	8
28	35	LOVE LIES FOX/RCA	Khalid & Normani	6
39	36	X LA INDUSTRIA/SONY MUSIC LATIN	Nicky Jam x J Balvin	2
29	37	LET YOU DOWN NF REAL MUSIC/CAPITOL/CAROLINE	NF	22
31	38	BILLY SCUMGANG/TENTHOUSAND PROJECTS	6ix9ine	6
27	39	LEMON N.E.R.D./I AM OTHER/COLUMBIA	N*E*R*D & Rihanna	2
21	40	CHANGES BAD VIBES FOREVER	XXXTentacion	5
34	41	NEVER BE THE SAME SYCO/EPIC	Camila Cabello	12
26	42	PRAY FOR ME TOP DAWG/AFTERMATH/REPUBLIC/INTERSCOPE	The Weeknd & Kendrick Lamar	9
41	43	HEAVEN ZONE 4/RCA NASHVILLE	Kane Brown	3
33	44	IN MY BLOOD ISLAND/REPUBLIC	Shawn Mendes	2
37	45	NEW RULES WARNER BROS.	Dua Lipa	31
38	46	BODAK YELLOW (MONEY MOVES) THE KSR GROUP/ATLANTIC	Cardi B	37
40	47	THUNDER KIDINAKORNER/INTERSCOPE	Imagine Dragons	28
48	48	BARTIER CARDI THE KSR GROUP/ATLANTIC	Cardi B Feat. 21 Savage	15
30	49	GUMMO SCUMGANG/TENTHOUSAND PROJECTS	6ix9ine	21
36	50	MOTORSPORT QUALITY CONTROL/MOTOWN/CAPITOL	Migos, Nicki Minaj & Cardi B	23



Queen Of Charts

Queen Naija (above) is off to a strong start, moving from YouTube vlogger to music star as "Medicine" debuts at No. 25 on Streaming Songs with 16.5 million streams in the week ending April 5, according to Nielsen Music. The song doubled in streams following the release of its music video on March 29, with 70 percent of its overall clicks coming from YouTube. The start of "Medicine" is the best for a lead artist's first-charting title with no featured guests since **Harry Styles'** "Sign of the Times" started at No. 18 on the April 29, 2017-dated ranking (16.4 million). "Medicine" also bows at No. 45 on the Billboard Hot 100.

Meanwhile, **Nicky Jam** and **J Balvin's** "X" spends its second week on Streaming Songs, rising 39-36 with 13.8 million streams as the track continues to gain in popularity. It's Jam's first appearance on Streaming Songs, while Balvin previously peaked at No. 5 in 2017 with "Mi Gente" (with **Willy William** and featuring **Beyoncé**). "X" has peaked thus far at No. 2 on Hot Latin Songs, but is closing in on No. 1 (see page 76).

Meanwhile, **The Weeknd** debuts five songs in the top 10 of On-Demand Streaming Songs from his new Billboard 200-topping album, *My Dear Melancholy*, led by "Call Out My Name," which debuts at No. 1 with 32.2 million on-demand audio streams. In doing so, he's the first artist to debut five songs simultaneously in the top 10 of the chart since **Kendrick Lamar**, who launched eight into the region on the May 6, 2017-dated ranking (all from *DAMN.*, which also bowed at No. 1 on the Billboard 200 the same week).

—K.R.

SOCIAL 50: The week's most active artists on social networking sites based on weekly additions of fans across Facebook, Twitter, YouTube and Instagram; and conversations across Twitter, YouTube and Instagram; and reactions and conversations across Twitter, YouTube and Instagram. Streaming Songs: The week's top streamed radio songs and on-demand songs on leading online music services as compiled by Nielsen Music. See Charts legend on billboard.com/biz for complete rules and explanations. All charts © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



RADIO SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 1 WK MEANT TO BE Bebe Rexha & Florida Georgia Line WARNER BROS./BMG		14	
1	2	FINESSE Bruno Mars & Cardi B ATLANTIC		14	
5	3	THE MIDDLE Zedd, Maren Morris & Grey INTERSCOPE		9	
4	4	GOD'S PLAN Drake YOUNG MONEY/CASH MONEY/REPUBLIC		10	
3	5	PERFECT Ed Sheeran ATLANTIC		27	
7	6	PRAY FOR ME The Weeknd & Kendrick Lamar TOP DAWG/AFTERMATH/REPUBLIC/INTERSCOPE		10	
6	7	LIGHTS DOWN LOW MAX Feat. gnash DCD2/CRUSH MUSIC/RED		21	
10	8	NEVER BE THE SAME Camila Cabello SYCO/EPIC		10	
8	9	NEW RULES Dua Lipa WARNER BROS.		23	
12	10	WHATEVER IT TAKES Imagine Dragons KIDINAKORNER/INTERSCOPE		8	
9	11	HAVANA Camila Cabello Feat. Young Thug SYCO/EPIC		26	
11	12	HIM & I G-Eazy & Halsey G-EAZY/RVG/BPG/RCA		16	
13	13	LET YOU DOWN NF NF REAL MUSIC/CAPITOL/CAROLINE		19	
14	14	FEEL IT STILL Portugal. The Man ATLANTIC		38	
18	15	WAIT Maroon 5 222/INTERSCOPE		9	
15	16	MOST PEOPLE ARE GOOD Luke Bryan CAPITOL NASHVILLE		10	
16	17	ALL THE STARS Kendrick Lamar & SZA TOP DAWG/AFTERMATH/INTERSCOPE		8	
20	18	SINGLES YOU UP Jordan Davis MCA NASHVILLE		9	
17	19	THUNDER Imagine Dragons KIDINAKORNER/INTERSCOPE		29	
19	20	BAD AT LOVE Halsey ASTRALWERKS/CAPITOL		26	
26	21	PSYCHO Post Malone Feat. Ty Dolla \$ign REPUBLIC		4	
21	22	STIR FRY Migos QUALITY CONTROL/MOTOWN/CAPITOL		7	
28	23	LOOK ALIVE BlocBoy JB Feat. Drake OVO SOUND/WARNER BROS.		5	
27	24	YOU MAKE IT EASY Jason Aldean MACON/BROKEN BOW		6	
30	25	HEAVEN Kane Brown ZONE 4/RCA NASHVILLE		5	

DIGITAL SONG SALES™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 8 WKS GOD'S PLAN Drake YOUNG MONEY/CASH MONEY/REPUBLIC		11	
8	2	THE MIDDLE Zedd, Maren Morris & Grey INTERSCOPE/IGA		10	
4	3	MEANT TO BE Bebe Rexha & Florida Georgia Line WARNER BROS.		25	
NEW	4	CALL OUT MY NAME The Weeknd XO/REPUBLIC		1	
5	5	WHATEVER IT TAKES Imagine Dragons KIDINAKORNER/INTERSCOPE/IGA		12	
NEW	6	BE CAREFUL Cardi B THE KSR GROUP/ATLANTIC/AG		1	
11	7	PSYCHO Post Malone Feat. Ty Dolla \$ign REPUBLIC		6	
10	8	ZOMBIE Bad Wolves ELEVEN SEVEN/ETLG		6	
6	9	NEVER BE THE SAME Camila Cabello SYCO/EPIC		13	
7	10	PERFECT Ed Sheeran ATLANTIC/AG		31	
2	11	FINESSE Bruno Mars & Cardi B ATLANTIC/AG		14	
12	12	YOU MAKE IT EASY Jason Aldean MACON/BROKEN BOW/BMG		10	
18	13	HEAVEN Kane Brown ZONE 4/RCA NASHVILLE/SMN		15	
15	14	WAIT Maroon 5 222/INTERSCOPE/IGA		11	
17	15	PRAY FOR ME The Weeknd & Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE/IGA		9	
21	16	MINE Bazzi ZZZ/AG		10	
34	17	FRIENDS Marshmello & Anne-Marie JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.		5	
13	18	I CAN ONLY IMAGINE MercyMe FAIR TRADE/PLG		4	
20	19	SAY SOMETHING Justin Timberlake Feat. Chris Stapleton RCA		11	
19	20	HAVANA Camila Cabello Feat. Young Thug SYCO/EPIC		30	
25	21	LOOK ALIVE BlocBoy JB Feat. Drake OVO SOUND/WARNER BROS.		8	
3	22	IN MY BLOOD Shawn Mendes ISLAND		3	
RE	23	PRAY CAPITOL Sam Smith Feat. Logic		2	
23	24	THUNDER Imagine Dragons KIDINAKORNER/INTERSCOPE/IGA		42	
22	25	FREAKY FRIDAY Lil Dicky Feat. Chris Brown DIRTY BURD/COMMISSION/BMG		3	

Pop/Rhythmic/Adult

April 14 2018

billboard

MAINSTREAM TOP 40™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 2 WKS THE MIDDLE Zedd, Maren Morris & Grey INTERSCOPE		11	
3	2	MEANT TO BE Bebe Rexha & Florida Georgia Line WARNER BROS.		22	
6	3	GG NEVER BE THE SAME Camila Cabello SYCO/EPIC		16	
2	4	FINESSE Bruno Mars & Cardi B ATLANTIC		14	
4	5	HIM & I G-Eazy & Halsey G-EAZY/RVG/BPG/RCA		18	
7	6	PRAY FOR ME The Weeknd & Kendrick Lamar TOP DAWG/AFTERMATH/REPUBLIC/INTERSCOPE		10	
5	7	LET YOU DOWN NF NF REAL MUSIC/CAPITOL/CAROLINE		24	
10	8	GOD'S PLAN Drake YOUNG MONEY/CASH MONEY/REPUBLIC		10	
9	9	NEW RULES Dua Lipa WARNER BROS.		32	
8	10	PERFECT Ed Sheeran ATLANTIC		28	
11	11	WHATEVER IT TAKES Imagine Dragons KIDINAKORNER/INTERSCOPE		9	
13	12	WAIT Maroon 5 222/INTERSCOPE		12	
12	13	LIGHTS DOWN LOW MAX Feat. gnash DCD2/CRUSH MUSIC/RED		37	
16	14	FRIENDS Marshmello & Anne-Marie JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.		8	
18	15	MINE Bazzi ZZZ/ATLANTIC		7	
15	16	SAY SOMETHING Justin Timberlake Feat. Chris Stapleton RCA		9	
17	17	NO EXCUSES Meghan Trainor EPIC		6	
22	18	IN MY BLOOD Shawn Mendes ISLAND/REPUBLIC		3	
19	19	TELL ME YOU LOVE ME Demi Lovato HOLLYWOOD/SAFEHOUSE/ISLAND/REPUBLIC		17	
20	20	I LIKE ME BETTER Lauv LAUV/AWAL-KOBALT		25	
21	21	ALL THE STARS Kendrick Lamar & SZA TOP DAWG/AFTERMATH/INTERSCOPE		6	
23	22	IDGAF Dua Lipa WARNER BROS.		6	
25	23	PSYCHO Post Malone Feat. Ty Dolla \$ign REPUBLIC		5	
24	24	WANT YOU BACK 5 Seconds Of Summer ONE MODE/CAPITOL		6	
26	25	DELICATE Taylor Swift BIG MACHINE/REPUBLIC		4	

ADULT CONTEMPORARY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 8 WKS PERFECT Ed Sheeran ATLANTIC		28	
2	2	WHAT ABOUT US P!nk RCA		34	
3	3	THERE'S NOTHING HOLDIN' ME BACK Shawn Mendes ISLAND/REPUBLIC		46	
4	4	FEEL IT STILL Portugal. The Man ATLANTIC		33	
5	5	SOMETHING JUST LIKE THIS The Chainsmokers & Coldplay DISRUPTOR/COLUMBIA		52	
6	6	HAVANA Camila Cabello Feat. Young Thug SYCO/EPIC		13	
8	7	GG LIGHTS DOWN LOW MAX Feat. gnash DCD2/CRUSH MUSIC/RED		14	
7	8	ATTENTION Charlie Puth OTTO/ATLANTIC		41	
9	9	STAY Zedd & Alessia Cara DEF JAM/INTERSCOPE		41	
10	10	WHAT LOVERS DO Maroon 5 Feat. SZA 222/INTERSCOPE		30	
12	11	THUNDER Imagine Dragons KIDINAKORNER/INTERSCOPE		24	
13	12	WHEN WE WERE US Bon Jovi CAPTAIN KID/ISLAND/REPUBLIC		5	
14	13	YOU ARE THE REASON Calum Scott & Leona Lewis CAPITOL		9	
15	14	HOW LONG Charlie Puth OTTO/ATLANTIC		18	
18	15	MEANT TO BE Bebe Rexha & Florida Georgia Line WARNER BROS.		9	
16	16	SAY SOMETHING Justin Timberlake Feat. Chris Stapleton RCA		11	
17	17	BEAUTIFUL TRAUMA P!nk RCA		13	
20	18	THE MIDDLE Zedd, Maren Morris & Grey INTERSCOPE		4	
19	19	NEW RULES Dua Lipa WARNER BROS.		9	
23	20	DELICATE Taylor Swift BIG MACHINE/REPUBLIC		3	
22	21	BAD AT LOVE Halsey ASTRALWERKS/CAPITOL		13	
21	22	FINESSE Bruno Mars & Cardi B ATLANTIC		8	
NEW	23	PHILLY FORGET ME NOT Daryl Hall & John Oates With Train U-WATCH/BMG		1	
24	24	NO EXCUSES Meghan Trainor EPIC		4	
26	25	WAIT Maroon 5 222/INTERSCOPE		10	

RHYTHMIC™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 1 WK PRAY FOR ME The Weeknd & Kendrick Lamar TOP DAWG/AFTERMATH/REPUBLIC/INTERSCOPE		10	
1	2	GOD'S PLAN Drake YOUNG MONEY/CASH MONEY/REPUBLIC		11	
3	3	ALL THE STARS Kendrick Lamar & SZA TOP DAWG/AFTERMATH/INTERSCOPE		13	
5	4	PSYCHO Post Malone Feat. Ty Dolla \$ign REPUBLIC		6	
4	5	STIR FRY Migos QUALITY CONTROL/MOTOWN/CAPITOL		12	
6	6	FINESSE Bruno Mars & Cardi B ATLANTIC		14	
8	7	MINE Bazzi ZZZ/ATLANTIC		9	
7	8	LOOK ALIVE BlocBoy JB Feat. Drake OVO SOUND/WARNER BROS.		7	
9	9	HIM & I G-Eazy & Halsey G-EAZY/RVG/BPG/RCA		18	
10	10	EVERYDAY Logic & Marshmello VISIONARY/DEF JAM		5	
11	11	TOP OFF DJ Khaled Feat. JAY Z, Future & B WE THE BEST/EPIC		5	
13	12	RIC FLAIR DRIP Offset & Metro Boomin BOUNNATI/QUALITY CONTROL/MOTOWN/SLAUGHTER GANG/REPUBLIC/CAPITOL/EPIC		9	
14	13	NEVER BE THE SAME Camila Cabello SYCO/EPIC		11	
12	14	HURTIN' ME Stefflon Don Feat. French Montana 54 LONDON/POLYDOR/QUALITY CONTROL/MOTOWN/CAPITOL		13	
15	15	LET YOU DOWN NF NF REAL MUSIC/CAPITOL/CAROLINE		25	
18	16	POWERGLIDE Rae Sremmurd & Juicy J EARDRUMMA/INTERSCOPE		4	
17	17	SOBER G-Eazy Feat. Charlie Puth G-EAZY/RVG/BPG/RCA		4	
19	18	THE MIDDLE Zedd, Maren Morris & Grey INTERSCOPE		7	
20	19	SATIVA Jhene Aiko Feat. Swae Lee Or Rae Sremmurd ARTCLUB/ARTUM/DEF JAM		7	
25	20	GG FREAKY FRIDAY Lil Dicky Feat. Chris Brown DIRTY BURD/BMG/COMMISSION		3	
21	21	LOVE LIES Khalid & Normani FOX/RCA		5	
24	22	ICY GRL Saweetie ICV/ARTISTRY WORLDWIDE/WARNER BROS.		4	
23	23	BOOTY Blac Youngsta COCAINE MUZIK/HEAVY CAMP/EPIC		6	
26	24	NO DRAMA Tinashe Feat. Offset RCA		7	
22	25	NEW RULES Dua Lipa WARNER BROS.		16	

ADULT TOP 40™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 3 WKS LIGHTS DOWN LOW MAX Feat. gnash DCD2/CRUSH MUSIC/RED		28	
3	2	MEANT TO BE Bebe Rexha & Florida Georgia Line WARNER BROS.		22	
2	3	PERFECT Ed Sheeran ATLANTIC		31	
6	4	WHATEVER IT TAKES Imagine Dragons KIDINAKORNER/INTERSCOPE		15	
7	5	GG THE MIDDLE Zedd, Maren Morris & Grey INTERSCOPE		9	
4	6	BEAUTIFUL TRAUMA P!nk RCA		20	
10	7	WAIT Maroon 5 222/INTERSCOPE		14	
8	8	THUNDER Imagine Dragons KIDINAKORNER/INTERSCOPE		34	
5	9	HOW LONG Charlie Puth OTTO/ATLANTIC		26	
9	10	SAY SOMETHING Justin Timberlake Feat. Chris Stapleton RCA		11	
11	11	HAVANA Camila Cabello Feat. Young Thug SYCO/EPIC		26	
13	12	NO EXCUSES Meghan Trainor EPIC		6	
14	13	GOOD OLD DAYS Macklemore Feat. Kesha BEMO/ADA/WARNER BROS.		21	
12	14	FINESSE Bruno Mars & Cardi B ATLANTIC		14	
15	15	DELICATE Taylor Swift BIG MACHINE/REPUBLIC		5	
16	16	NO ROOTS Alice Merton PAPER PLANE/MOM + POP		20	
21	17	IN MY BLOOD Shawn Mendes ISLAND/REPUBLIC		3	
20	18	NEVER BE THE SAME Camila Cabello SYCO/EPIC		10	
18	19	I DON'T THINK ABOUT YOU Kelly Clarkson ATLANTIC/RRP		9	
19	20	SIT NEXT TO ME Foster The People COLUMBIA		15	
17	21	WILD LOVE James Bay REPUBLIC		8	
22	22	AHEAD OF MYSELF X Ambassadors KIDINAKORNER/INTERSCOPE		12	
25	23	LEAVE A LIGHT ON Tom Walker RELENTLESS/EPIC		9	
24	24	WOLVES Selena Gomez X Marshmello INTERSCOPE		20	
27	25	SOBER UP AJR Feat. Rivers Cuomo AJR/BMG/RED		3	

RADIO SONGS: The week's most popular songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. DIGITAL SONG SALES: The week's top-downloaded songs, ranked by sales data as compiled by Nielsen Music. PROXY: The week's most popular songs, ranked by digital sales as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. CHARTS: The week's most popular songs, ranked by digital sales as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. SEE CHARTS REGARDING TOP 100, 200, 300, 400, 500, 600, 700, 800, 900, 1000, 1100, 1200, 1300, 1400, 1500, 1600, 1700, 1800, 1900, 2000, 2100, 2200, 2300, 2400, 2500, 2600, 2700, 2800, 2900, 3000, 3100, 3200, 3300, 3400, 3500, 3600, 3700, 3800, 3900, 4000, 4100, 4200, 4300, 4400, 4500, 4600, 4700, 4800, 4900, 5000, 5100, 5200, 5300, 5400, 5500, 5600, 5700, 5800, 5900, 6000, 6100, 6200, 6300, 6400, 6500, 6600, 6700, 6800, 6900, 7000, 7100, 7200, 7300, 7400, 7500, 7600, 7700, 7800, 7900, 8000, 8100, 8200, 8300, 8400, 8500, 8600, 8700, 8800, 8900, 9000, 9100, 9200, 9300, 9400, 9500, 9600, 9700, 9800, 9900, 10000. SEE CHARTS REGARDING TOP 100, 200, 300, 400, 500, 600, 700, 800, 900, 1000, 1100, 1200, 1300, 1400, 1500, 1600, 1700, 1800, 1900, 2000, 2100, 2200, 2300, 2400, 2500, 2600, 2700, 2800, 2900, 3000, 3100, 3200, 3300, 3400, 3500, 3600, 3700, 3800, 3900, 4000, 4100, 4200, 4300, 4400, 4500, 4600, 4700, 4800, 4900, 5000, 5100, 5200, 5300, 5400, 5500, 5600, 5700, 5800, 5900, 6000, 6100, 6200, 6300, 6400, 6500, 6600, 6700, 6800, 6900, 7000, 7100, 7200, 7300, 7400, 7500, 7600, 7700, 7800, 7900, 8000, 8100, 8200, 8300, 8400, 8500, 8600, 8700, 8800, 8900, 9000, 9100, 9200, 9300, 9400, 9500, 9600, 9700, 9800, 9900, 10000.

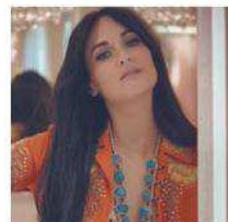
JAMIE NELSON

Country

April 14
2018
billboard

HOT COUNTRY 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 19 WKS	AG MEANT TO BE	Bebe Rexha & Florida Georgia Line WILSHIRE (B. REXHA, T. HUBBARD, J. MILLER, D. A. GARCIA)	1	19
2	2	2	HEAVEN	D. HUFF (S. CARTER, M. MCGINN, L. RIMES)	Kane Brown ZONE 4/RCA NASHVILLE	2	26
4	3	3	YOU MAKE IT EASY	N. KNOX (T. HUBBARD, B. KELLEY, M. WALLEN, J. M. SCHMIDT)	Jason Aldean MACON/BROKEN BOW	2	10
3	4	4	MARRY ME	D. HUFF, J. FRASURE, THOMAS RHETT (THOMAS RHETT, J. FRASURE, A. GORLEY, S. MCANALLY)	Thomas Rhett VALORY	2	28
5	5	5	MOST PEOPLE ARE GOOD	J. STEVENS, J. STEVENS (D. FRASIER, E. M. HILL, J. KEAR)	Luke Bryan CAPITOL NASHVILLE	5	15
8	6	6	SG SINGLES YOU UP	P. DIGIOVANNI (J. DAVIS, S. D. JONES, J. EBACH)	Jordan Davis MCA NASHVILLE	6	38
7	7	7	BROKEN HALOS	D. COBB, C. STAPLETON (C. STAPLETON, M. HENDERSON)	Chris Stapleton MERCURY	5	51
10	9	8	THE LONG WAY	R. COPPERMAN, B. ELDRIDGE (B. ELDRIDGE, M. ROGERS)	Brett Eldredge ATLANTIC/WMN	8	33
13	12	9	TEQUILA	D. SMYERS, S. HENDRICKS (D. SMYERS, L. REYNOLDS, N. GALYON)	Dan + Shay WARNER BROS./WAR	9	12
11	11	10	ONE NUMBER AWAY	S. MITCHELL, MCKIE BOYZ (L. COMBS, S. A. BATEYS, MITCHELL, R. WILLIFORD)	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	10	14
14	13	11	SHE'S WITH ME	S. MOSLEY, M. O'CONNOR (B. REMPEL, S. MOSLEY, B. M. STENNIS)	High Valley ATLANTIC/WEA	11	34
12	14	12	I LIVED IT	S. HENDRICKS (A. GORLEY, B. HAYS, L. P. AKINS, R. COPPERMAN)	Blake Shelton WARNER BROS./WMN	11	11
15	15	13	UP DOWN	Morgan Wallen Featuring Florida Georgia Line J. MOI (B. CLAWSON, M. HARVEY, C. J. SOLAR)	Morgan Wallen BMLG/BIG LOUD	13	25
16	16	14	FOR THE FIRST TIME	R. COPPERMAN (D. RUCKER, D. GEORGE, SCOTTER CARUSOE)	Darius Rucker CAPITOL NASHVILLE	14	24
19	17	15	TAKE BACK HOME GIRL	J. MOI (D. A. GARCIA, H. LINDSEY, J. MILLER)	Chris Lane Featuring Tori Kelly BIG LOUD	15	27
18	18	16	WOMAN, AMEN	R. COPPERMAN (R. COPPERMAN, J. KEAR, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	16	11
21	20	17	EVERYTHING'S GONNA BE ALRIGHT	K. CHESNEY, B. CANNON (D. L. MURPHY, C. STEVENS, J. YEAR)	David Lee Murphy & Kenny Chesney BLUE CHAIR/REVIVER	17	19
17	19	18	BOY	L. BRICE, J. STONE, K. JACOBS, D. FRIZSELL (J. M. NITE, N. GALYON)	Lee Brice CURB	14	42
22	21	19	MERCY	D. HUFF (B. YOUNG, S. MCCONNELL)	Brett Young BMLG	19	12
26	23	20	I WAS JACK (YOU WERE DIANE)	J. MOI (T. CECIL, J. MELLEN, CAMP, D. RAY, J. STEVENS, C. WISEMAN)	Jake Owen BIG LOUD	20	6
27	25	21	BREAK UP IN THE END	M. CARTER (J. M. NITE, C. MCGILL, J. J. DILLON)	Cole Swindell WARNER BROS./WMN	13	6
25	24	22	GET TO YOU	S. HENDRICKS (A. STOKLASA, P. DOUGALYUK)	Michael Ray ATLANTIC/WEA	22	28
28	26	23	SHE AIN'T IN IT	B. BUTLER, J. PARDI (C. DANIELS, W. VARBLE)	Jon Pardi CAPITOL NASHVILLE	23	18
29	27	24	KISS SOMEBODY	C. DESTEFANO (M. EVANS, C. DESTEFANO, J. OSBORNE)	Morgan Evans WARNER BROS./WEA	24	8
30	29	25	HOOKED	M. ALDERMAN, C. GIBBS, J. E. NORMAN (L. RIMES, S. ENNIS, M. EVANS)	Dylan Scott CURB	25	23
39	28	26	COMING HOME	Keith Urban Featuring Julia Michaels J. R. ROTEM, K. URBAN (K. URBAN, J. R. ROTEM, J. MICHAELS, M. HAGGARD, N. GALYON)	Keith Urban CAPITOL NASHVILLE	26	3
31	30	27	I'D BE JEALOUS TOO	R. COPPERMAN (D. LYNCH, R. COPPERMAN, J. M. NITE)	Dustin Lynch BROKEN BOW	27	16
32	32	28	DRUNK GIRL	S. HENDRICKS (C. JANSON, SCOTTER CARUSOE, T. DOUGLAS)	Chris Janson WARNER BROS./WAR	28	13
33	31	29	HEART BREAK	BUSBEE (D. HAYWOOD, C. KELLEY, H. SCOTT, J. FRASURE, N. GALYON)	Lady Antebellum CAPITOL NASHVILLE	29	17
35	36	30	A LITTLE DIVE BAR IN DAHLONEGA	J. JOYCE (A. MCBRYDE, N. HAYFORD, J. RICE)	Ashley McBryde ATLANTIC/WAR	30	7
34	34	31	CRIMINAL	K. BUSH (L. ELL, C. STEVENS, F. WILHELM)	Lindsay Ell STONEY CREEK	31	12
RE-ENTRY	32	32	BUTTERFLIES	I. FITCHUK, D. TASHIAN, K. MUSGRAVES (L. LAIRD, N. HEMBY, K. MUSGRAVES)	Kacey Musgraves MCA NASHVILLE	32	3
38	35	33	KINDA DON'T CARE	S. BORCHETTA, J. S. STOVER (R. AKINS, R. COPPERMAN, B. HAYSLIP)	Justin Moore VALORY	33	11
37	37	34	DOIN' FINE	BUSBEE (LAUREN ALAINA, E. SHACKELTON, BUSBEE)	Lauren Alaina 19/INTERSCOPE/MERCURY	34	10
41	38	35	THREE CHORDS & THE TRUTH	R. COPPERMAN (C. RICE, R. COPPERMAN, J. M. NITE)	Chase Rice DACK JANIELS/BROKEN BOW	35	16
-	39	36	HIGH HORSE	I. FITCHUK, D. TASHIAN, K. MUSGRAVES (T. SCHLEITER, T. DABBS, K. MUSGRAVES)	Kacey Musgraves MCA NASHVILLE	36	2
HOT SHOT DEBUT	37	37	GET ALONG	B. CANNON, K. CHESNEY (R. COPPERMAN, S. MCANALLY, J. OSBORNE)	Kenny Chesney BLUE CHAIR/WARNER BROS./WEA	37	1
42	41	38	BORN TO LOVE YOU	J. JOYCE (B. LANCASTER, R. COPPERMAN, A. GORLEY, J. OSBORNE)	LANCO ARISTA NASHVILLE	38	11
-	45	39	I HATE LOVE SONGS	F. G. WHITEHEAD, J. MASSEY (K. BALLERINI, T. ROSEN, S. MCANALLY)	Kelsea Ballerini BLACK RIVER	39	3
RE-ENTRY	40	40	SPACE COWBOY	I. FITCHUK, D. TASHIAN, K. MUSGRAVES (S. MCANALLY, L. LAIRD, K. MUSGRAVES)	Kacey Musgraves MCA NASHVILLE	30	3
44	44	41	HIDE THE WINE	BUSBEE (A. GORLEY, L. LAIRD, H. LINDSEY)	Carly Pearce BIG MACHINE	41	6
NEW	42	42	SLOW BURN	I. FITCHUK, D. TASHIAN, K. MUSGRAVES (D. TASHIAN, J. FITCHUK, K. MUSGRAVES)	Kacey Musgraves MCA NASHVILLE	42	1
36	43	43	HANGIN' ON	C. YOUNG, C. CROWDER (C. YOUNG, C. CROWDER, J. HOGE)	Chris Young RCA NASHVILLE	35	6
45	42	44	SHOOT ME STRAIGHT	J. JOYCE (J. OSBORNE, T. J. OSBORNE, L. T. MILLER)	Brothers Osborne EMI NASHVILLE	35	10
24	40	45	REARVIEW TOWN	M. KNOX (N. THRASHER, B. PINSON, K. LOVELACE)	Jason Aldean MACON/BROKEN BOW	24	3
RE-ENTRY	46	46	RICH	BUSBEE, M. MORRIS (M. MORRIS, J. DILLON, L. VELTZ)	Maren Morris COLUMBIA NASHVILLE	46	2
40	47	47	QUEENS DON'T	J. KERR (RAE LYNN, J. ABRARHART, C. CROWDER)	RaeLynn WARNER BROS./WMN	40	3
NEW	48	48	HIGH NOON NEON	M. KNOX (N. THRASHER, L. T. MILLER, T. MARTIN)	Jason Aldean MACON/BROKEN BOW	48	1
NEW	49	49	TAKE YOU HOME	NOT LISTED (NOT LISTED)	Cassadee Pope AWAKE MUSIC	49	1
49	50	50	SOMETHING 'BOUT YOU	T. BALDWIN, A. LOPEZ, Z. FLORES (Z. BROWN, M. MOON, B. SIMONNET, T. V. MOSELEY, J. LA. VELA, Z. FLORES)	Sir Rosevelt SOUTHERN GROUND/ELEKTRA/WAR	42	7

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
HOT SHOT DEBUT	1	#1 1 WK	KACEY MUSGRAVES	Golden Hour	1	
1	2	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	Kane Brown	70	
2	3	CHRIS STAPLETON	MERCURY/UMGN	Traveller	153	
4	4	THOMAS RHETT	VALORY/BMLG	Life Changes	30	
7	5	GG LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	44	
5	6	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	What Makes You Country	17	
NEW	7	ASHLEY MCBRYDE	ATLANTIC/WMN	Girl Going Nowhere	1	
8	8	CHRIS STAPLETON	MERCURY/UMGN	From A Room: Volume 1	48	
3	9	SCOTTY MCCREERY	TRIPLE TIGERS/RED	Seasons Change	3	
9	10	BRETT YOUNG	BMLG	Brett Young	60	
10	11	JON PARDI	CAPITOL NASHVILLE/UMGN	California Sunrise	94	
12	12	SAM HUNT	MCA NASHVILLE/UMGN	Montevallo	164	
14	13	FLORIDA GEORGIA LINE	MCA NASHVILLE/UMGN	Dig Your Roots	84	
11	14	CHRIS STAPLETON	MERCURY/UMGN	From A Room: Volume 2	18	
15	15	ALAN JACKSON	ARC/EMI NASHVILLE/UMGN	Precious Memories Collection	38	
6	16	JORDAN DAVIS	MCA NASHVILLE/UMGN	Home State	2	
16	17	ZAC BROWN BAND	ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	141	
21	18	THOMAS RHETT	VALORY/BMLG	Tangled Up	132	
RE	19	KENNY CHESNEY	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Live In No Shoes Nation	19	
18	20	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	100	
17	21	BLAKE SHELTON	WARNER BROS./WMN	Reloaded: 20 #1 Hits	128	
13	22	BLAKE SHELTON	WARNER BROS./WMN	Texoma Shore	22	
22	23	DUSTIN LYNCH	BROKEN BOW/BBMG	Current Mood	30	
19	24	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	Crash My Party	170	
20	25	OLD DOMINION	RCA NASHVILLE/SMN	Happy Endings	32	



Musgraves Is 'Golden' Atop Chart

Golden Hour by Kacey Musgraves (above) debuts at No. 1 on Top Country Albums, earning 49,000 equivalent-album units (39,000 sold) in its first week, ending April 5, according to Nielsen Music.

The set is Musgraves' third leader on the list. Her debut, *Same Trailer Different Park*, bowed at No. 1 on April 6, 2013, with 43,000 sold, followed by *Pageant Material*, which opened atop the July 11, 2015-dated tally with 55,000 sold, her biggest sales week.

Despite her impressive album chart success, Musgraves has garnered modest support at country radio. Says MCA Nashville vp promotion **Katie Dean**, "We took a slightly different approach to launching *Golden Hour* at radio. We identified [the songs] 'Butterflies' and 'Space Cowboy' as potential lead singles and serviced the two tracks simultaneously, because they're an integral part of the narrative of this record."

"Butterflies" debuts at No. 56 on Country Airplay with 574,000 impressions, marking Musgraves' seventh appearance. She has earned one top 10: "Merry Go 'Round" (No. 10, 2013).

Meanwhile, four acts see their songs reach top 10 ranks. **Dan + Shay** notch their fifth Hot Country Songs top 10 as "Tequila" darts 12-9, up 5 percent to 8.5 million U.S. streams, and **Luke Combs** collects his third as "One Number Away" rolls 11-10, gaining by 12 percent to 20 million airplay impressions. **Darius Rucker** banks his 11th Country Airplay top 10 as "For the First Time" climbs 11-9 (26 million, up 6 percent), and **Blake Shelton** scores his 30th as "I Lived It" lifts 12-10 (23 million, down less than 1 percent).

—Jim Asker

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 3 WKS	MOST PEOPLE ARE GOOD	Luke Bryan	16	
2	2	SINGLES YOU UP	Jordan Davis	42		
3	3	MEANT TO BE	Bebe Rexha & Florida Georgia Line	20		
6	4	YOU MAKE IT EASY	Jason Aldean	11		
7	5	HEAVEN	Kane Brown	23		
5	6	THE LONG WAY	Brett Eldredge	33		
8	7	SHE'S WITH ME	High Valley	49		
4	8	MARRY ME	Thomas Rhett	21		
11	9	FOR THE FIRST TIME	Darius Rucker	35		
12	10	I LIVED IT	Blake Shelton	13		
13	11	WOMAN, AMEN	Dierks Bentley	12		
14	12	EVERYTHING'S GONNA BE ALRIGHT	David Lee Murphy & Kenny Chesney	22		
15	13	ONE NUMBER AWAY	Luke Combs	16		
16	14	UP DOWN	Morgan Wallen Feat. Florida Georgia Line	21		
17	15	ONES THAT LIKE ME	Brantley Gilbert	38		
18	16	I WAS JACK (YOU WERE DIANE)	Jake Owen	6		
20	17	TAKE BACK HOME GIRL	Chris Lane Feat. Tori Kelly	26		
21	18	GET TO YOU	Michael Ray	37		
NEW	19	GG GET ALONG	Kenny Chesney	1		
22	20	KISS SOMEBODY	Morgan Evans	22		
23	21	CRIMINAL	Lindsay Ell	18		
25	22	HEART BREAK	Lady Antebellum	28		
24	23	SHE AIN'T IN IT	Jon Pardi	25		
26	24	HOOKED	Dylan Scott	32		
29	25	TEQUILA	Dan + Shay	13		

HOT COUNTRY SONGS: The week's most popular current country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP COUNTRY ALBUMS: Top Country Albums ranks the most popular country albums of the week, as compiled by Nielsen Music, based on multi-metric consumption (radio airplay, album sales, and equivalent album units). COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: Country Airplay ranks the week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Albums are defined

Rock

April 14
2018
billboard

HOT ROCK SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
2	1	1	#1 DG AG WHATEVER IT TAKES LITTLE (D.REYNOLDS,W.SERMON,B.MCKEE,D.PLATZMAN,J.LITTLE)	Imagine Dragons KIDINAKORNER/INTERSCOPE	1	40
1	2	2	THUNDER ALEX DA KID,J.DEZUO (D.REYNOLDS,W.SERMON,B.MCKEE,D.PLATZMAN,J.LITTLE)	Imagine Dragons KIDINAKORNER/INTERSCOPE	1	50
4	3	3	BELIEVER HATTMAN & ROBIN (D.REYNOLDS,W.SERMON,B.MCKEE,D.PLATZMAN,J.LITTLE)	Imagine Dragons KIDINAKORNER/INTERSCOPE	1	62
3	4	4	FEEL IT STILL A J.HILL,A.TACCONE (PORTUGAL, THE MAN,A.TACCONE,J.HILL,R. BATEMAN,F. GORMAN,B.HOLLAND)	Portugal. The Man ATLANTIC	1	57
5	6	5	ZOMBIE TOMMY NEXT,P.NASLUND (D.M.O'RIO,DAN,P.NASLUND,T.CUMMINGS)	Bad Wolves ELEVEN SEVEN/E7LG	5	11
6	7	6	SIT NEXT TO ME J.ABRAHAM,O.LIGEE (M.D.FOSTER,J.NEWMAN,O.GOLDSTEIN,J.ABRAHAM,L.STALFORS)	Foster The People COLUMBIA	6	29
7	8	7	NO ROOTS N.REBSCHER (A.MERTON,N.REBSCHER)	Alice Merton PAPER PLANE/MOM + POP	5	29
12	5	8	SAY AMEN (SATURDAY NIGHT) J.SINCLAIR (B.BURKE,SINCLAIR,PHILIP,SHOLLANDER,J.WINCKEL,PEYTON,R.E.AMIN,NECK,M.DELLER,F.FOERER)	Panic! At The Disco DCDQ/FEED BY RAMEN/RRP	5	3
8	9	9	ONE FOOT M.CROSSEY,CAPTAIN CUTS (N.PETRICCA,E.MAIMAN,K.RAY,W.AUGAMAN,B.BERGER,R.MCMAHON,R.RABIN)	WALK THE MOON RCA	4	28
9	11	10	GONE AWAY K.CHURKO (B.K.HOLLAND)	Five Finger Death Punch PROSPECT PARK	9	18
11	12	11	BROKEN C.MEDICE,C.PARK (C.MEDICE,M.COLLINS,S.DEROSA)	lovelytheband ANOTHER CENTURY/CENTURY MEDIA	11	15
10	13	12	LIVE IN THE MOMENT J.HILL (PORTUGAL, THE MAN,J.HILL,A.MALIK)	Portugal. The Man ATLANTIC	10	21
-	14	13	DREAMS FLEETWOOD MAC,R.DASHUT,K.CALLAT (S.NICKS)	Fleetwood Mac WARNER BROS./RHINO	13	2
15	16	14	THOUGHT CONTAGION MUSE,R.COSTEY (M.BELLAMY)	Muse HELIUM-3/WARNER BROS.	10	7
25	10	15	(FUCK A) SILVER LINING J.SINCLAIR,S.CHEKAS (B.BURKE,J.SINCLAIR,K.S.CHEKAS,M.KIBBY,J.FUNCHES,M.JUNIOR)	Panic! At The Disco DCDQ/FEED BY RAMEN/RRP	10	3
14	15	16	WILD LOVE J.BAY (J.BAY,J.GREEN)	James Bay REPUBLIC	11	8
23	25	17	BULLETPROOF NOT LISTED (S.ERNA,E.RON)	Godsmack BMG	9	5
17	17	18	THE MOUNTAIN H.BENSON,G.BROWN,THREE DAYS GRACE (N.SANDERSON,B.WALST,B.STOCK,M.WALST,L.ANDREWS,G.BROWN)	Three Days Grace RCA	14	10
22	21	19	YOU WORRY ME NATHANIEL RATELIFF & THE NIGHT SWEATS R.SWIFT (N.RATELIFF,L.MOSSMAN)	Nathaniel Rateliff & The Night Sweats STAX/CONCORD	19	12
18	22	20	DEVIL W.F.BASS JR. (B.S.SMITH,W.F.BASS JR.)	Shinedown ATLANTIC	9	5
24	26	21	SATURDAY SUN D.BASSETT,E.WHITE (VANCE JOY,D.BASSETT)	Vance Joy ATLANTIC	16	9
19	18	22	RED COLD RIVER B.BURNLEY,A.BRUCH,J.RAUCH (B.BURNLEY,K.WALLEN,A.BRUCH,J.RAUCH)	Breaking Benjamin HOLLYWOOD	5	13
21	19	23	I FEEL LIKE I'M DROWNING Z.W.DESS (Z.W.DESS)	Two Feet REPUBLIC	19	11
13	23	24	NEXT TO ME ALEX DA KID (D.REYNOLDS,W.SERMON,B.MCKEE,D.PLATZMAN,A.GRANT)	Imagine Dragons KIDINAKORNER/INTERSCOPE	7	7
HOT SHOT DEBUT		25	AWAKEN NOT LISTED (NOT LISTED)	Dethklok WILLIAMS STREET/(ADULT SWIM)	25	1
20	24	26	RUN FOR COVER JACKNIFE LEE (M.A.STOERMERS,D.PRICE,A.CAMERON,G.LEE,B.MARLEY,R.VANNUCCI, JR.,B.FLOWERS)	The Killers ISLAND/REPUBLIC	19	20
30	28	27	DANGEROUS NIGHT J.LETO,ZEDD (J.LETO,S.AIELLO)	Thirty Seconds To Mars INTERSCOPE	8	10
-	27	28	SG PSYCHO NOT LISTED (NOT LISTED)	Breaking Benjamin HOLLYWOOD	27	2
26	32	29	SAFARI SONG M.YOUNG,A.SUTTON (J.M.KISZKA,J.T.KISZKA,S.F.KISZKA,D.R.WAGNER)	Greta Van Fleet LAVA/REPUBLIC	25	17
35	29	30	HANDYMAN A.R.BRUNO (A.R.BRUNO,M.WALLOCH)	AWOLNATION RED BULL	29	6
NEW		31	RESCUE ME J.LETO,KILLAGRAHAM (J.LETO,G.MURON)	Thirty Seconds To Mars INTERSCOPE	31	1
34	31	32	&RUN J.SUWITO,H.COPIEN,L.JACOBS (L.JACOBS,J.SUWITO,H.COPIEN)	Sir Sly INTERSCOPE	31	7
37	30	33	GET OUT G.KURSTIN (L.COOK,M.DOHERTY,G.KURSTIN,L.MAYBERRY)	CHVRCHES GOODYBE/GLASSNOTE	17	9
38	37	34	HURT SOMEBODY J.LITTLE,S.DE JONG (N.KAHAN,S.HARRIS)	Noah Kahan & Julia Michaels REPUBLIC	24	8
40	36	35	HOUSE ON FIRE N.RASKULINECZ (B.BARNES,Z.BLAIR,J.PRINCIPE,T.MCILRATH)	Rise Against VIRGIN/CAPITOL	35	5
32	34	36	WHERE'S MY LOVE B.FENNELL (B.FENNELL)	SYML NETTWERK	32	14
48	48	37	UNSTOPPABLE D.H.HODGES,THE SCORE (E.C.DOVER,E.A.RAMIREZ JR.,D.SOLOMON,D.H.HODGES)	The Score REPUBLIC	35	9
44	41	38	18 J.MCGORMAN (M.W.SHWACHMAN)	My Silent Bravery MWS RECORDS	38	3
41	40	39	CELEBRATE HEAVY (J.WATSON,D.BUSHNELL,J.MILLER,J.BELL,K.MORRIS)	Dirty Heads Featuring The Unlikely Candidates FIVE SEVEN/E7LG	39	5
42	43	40	WALKING ON WATER E.CASH,NEEDTOBREATHE (W.RINEHART,N.RINEHART)	NEEDTOBREATHE ATLANTIC	40	5
NEW		41	NEVER SAY DIE G.KURSTIN,J.BURG,A.PASCO (L.COOK,M.DOHERTY,G.KURSTIN,L.MAYBERRY)	CHVRCHES GOODYBE/GLASSNOTE	41	1
33	44	42	BORN FOR GREATNESS J.EVIGAN (J.SHADDIX,T.ESPERANCE,J.EVIGAN,J.HORTON)	Papa Roach ELEVEN SEVEN/E7LG	22	19
29	39	43	WAKING LIONS K.KHANDWALA (L.P.KAKATY,D.FULK,J.STROCK)	Pop Evil G&P/EONE	24	16
39	47	44	THUNDER/YOUNG DUMB & BROKE (MEDLEY) ALEX DA KID,DEZUO (D.REYNOLDS,W.SERMON,B.MCKEE,D.PLATZMAN,J.LITTLE,GRANT,KIDINAKORNER,INTERSCOPE)	Imagine Dragons + Khalid KIDINAKORNER/INTERSCOPE	4	15
NEW		45	CROSSING A LINE NOT LISTED (NOT LISTED)	Mike Shinoda MACHINE SHOP/WARNER BROS.	45	1
45	49	46	PINK LEMONADE J.BAY,J.GREEN (J.BAY,J.GREEN)	James Bay REPUBLIC	17	4
28	45	47	CAN'T DENY ME PEARL JAM,B.O'BRIEN (M.MCCREADY,E.VEDDER)	Pearl Jam MONKEYWRENCH/REPUBLIC	28	4
31	42	48	MYSTERY OF LOVE S.STEVENS (S.STEVENS)	Sufjan Stevens MADISON GATE	13	10
RE-ENTRY		49	FAVORITE COLOR IS BLUE R.DELONG (R.DELONG,K.FLAHERTY)	Robert DeLong + K.Fløy GLASSNOTE	49	2
36	38	50	HOLD ME TIGHT OR DON'T FALL OUT BOY,COFFER,B.WALKER (P.V.STUMP,P.WENTZ,J.TROHMAN,A.HURLEY,J.COFFER)	Fall Out Boy ISLAND/REPUBLIC	7	20

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
2	1	#1 20 WKS IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Evolve	41		
3	2	SOUNDTRACK FOX/RCA	Love, Simon	3		
4	3	FIVE FINGER DEATH PUNCH PROSPECT PARK	A Decade Of Destruction	18		
1	4	JACK WHITE THIRD MAN/COLUMBIA	Boarding House Reach	2		
6	5	IMAGINE DRAGONS A KIDINAKORNER/INTERSCOPE/IGA	Night Visions	176		
30	6	GG GRETA VAN FLEET LAVA/REPUBLIC	From The Fires	21		
8	7	PANIC! AT THE DISCO A DCDQ/FUELED BY RAMEN/AG	Death Of A Bachelor	116		
10	8	ELTON JOHN ROCKET/ISLAND/UME	Diamonds	21		
12	9	TWENTY ONE PILOTS A FUELED BY RAMEN/AG	Blurryface	151		
11	10	QUEEN A HOLLYWOOD	Greatest Hits	19		
13	11	FLEETWOOD MAC 20 WARNER BROS./RHINO	Rumours	58		
21	12	METALLICA 10 BLACKENED/RHINO	Metallica	63		
18	13	THE BEATLES 11 APPLE/CAPITOL/UME	1	63		
15	14	JOURNEY 15 COLUMBIA/LEGACY	Journey's Greatest Hits	63		
17	15	TOM PETTY AND THE HEARTBREAKERS 12 MCA/GEFFEN/UME	Greatest Hits	45		
22	16	CREEDENCE CLEARWATER REVIVAL 10 FANTASY/CONCORD	Chronicle	63		
RE	17	BILLY JOEL A COLUMBIA/LEGACY	The Essential Billy Joel	32		
23	18	PORTUGAL. THE MAN ATLANTIC/AG	Woodstock	42		
HOT SHOT DEBUT		19	BEN HARPER AND CHARLIE MUSSELWHITE ANTI-/EPITAPH	No Mercy In This Land	1	
25	20	GUNS N' ROSES 18 GEFFEN/UME	Appetite For Destruction	12		
28	21	BOB SEGER & THE SILVER BULLET BAND 10 HIDEOUT/CAPITOL/UME	Icon: Greatest Hits	18		
26	22	NIGHTWISH NUCLEAR BLAST	Decades	4		
NEW	23	THE VOIDZ CULT/RCA	Virtue	1		
34	24	PS NIRVANA 10 SUB POP/DGC/GEFFEN/UME	Nevermind	58		
33	25	LINKIN PARK 11 WARNER BROS.	[Hybrid Theory]	52		

TRIPLE A™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
2	1	#1 1 WK SEVERED CAPITOL	The Decemberists	11		
1	2	YOU WORRY ME STAX/CONCORD	Nathaniel Rateliff & The Night Sweats	13		
6	3	LOTTERY GLASSNOTE	Jade Bird	11		
3	4	ALREADY GONE DOWNTOWN	Brett Dennen	12		
8	5	BAD BAD NEWS LISASAWYER63/COLUMBIA	Leon Bridges	3		
5	6	SATURDAY SUN ATLANTIC	Vance Joy	8		
4	7	THE JOKE LOW COUNTRY SOUND/ELEKTRA/ATLANTIC	Brandi Carlile	20		
7	8	EVERYBODY'S COMING TO MY HOUSE TODOMUNDO!/NONESUCH/WARNER BROS.	David Byrne	13		
10	9	GIRLFRIEND LOW COUNTRY SOUND/ELEKTRA/ATLANTIC	Anderson East	10		
9	10	WHATEVER IT TAKES KIDINAKORNER/INTERSCOPE	Imagine Dragons	19		
12	11	SILVER LINING DUALTONE	Mt. Joy	10		
11	12	BEST DAYS LIONBOY/THIRTY TIGERS	Lissie	10		
13	13	NO ROOTS PAPER PLANE/MOM + POP	Alice Merton	27		
24	14	SUCH A SIMPLE THING STONE DWARF/RCA	Ray LaMontagne	2		
15	15	BABY I LOVE YOU PAX.AM/BLUE NOTE/CAPITOL	Ryan Adams	6		
23	16	DON'T GIVE IN POLYDOR/REPUBLIC	Snow Patrol	2		
19	17	WAIT BY THE RIVER WHISPERING PINES/REPUBLIC	Lord Huron	5		
17	18	PARADISE COLUMBIA	George Ezra	8		
18	19	MR. TILLMAN SUB POP	Father John Misty	6		
20	20	NAMELESS, FACELESS MARATHON ARTISTS/MOM + POP/RED	Courtney Barnett	7		
25	21	GOOD KISSER NONESUCH/WARNER BROS.	Lake Street Dive	5		
21	22	CHAINSMOKING INTERSCOPE	Jacob Banks	12		
27	23	CAN'T DENY ME MONKEYWRENCH/REPUBLIC	Pearl Jam	3		
29	24	NOT TOO LATE RCA	Moon Taxi	5		
28	25	DOMINO THE BOARDWALK/HOLLYWOOD	ZZ Ward Feat. Fitz	5		



Decemberists Debut At No. 1

"Severed," the lead single off *I'll Be Your Girl*, the new LP from **The Decemberists** (above), rises 2-1 on the Triple A airplay chart. The Portland, Ore.,-based band earns its second No. 1 on the tally following "Make You Better," the first single from prior full-length *What a Terrible World, What a Beautiful World*, in 2015. *Girl* launched atop the Alternative Albums chart dated March 31.

A decade-old song from fictional metal band **Dethklok** (star of Adult Swim animated series *Metalocalypse*) enters Hot Rock Songs at No. 25, sparked by its usage in a March 31-posted YouTube video. "Awaken," originally released on 2007 album *The Dethalbum*, enters with a 4,209 percent surge to 1.6 million streams, according to Nielsen Music. The track is featured in the latest edition of user **ArhyBES'** *Batmetal* YouTube series, which sends up **Batman, Robin, The Joker** and more.

Speaking of older songs, TV synchs boost **Crowded House's** "Don't Dream It's Over" and **Counting Crows'** "Round Here" onto Alternative Digital Song Sales. "Dream" starts at No. 24 with 2,000 sold, up 35 percent, after appearing in the March 28 episode of FX's *The Americans*, while "Here" enters at No. 5 (2,000; up 773 percent) following its appearance in Showtime's *Billions* on April 1. "Dream" rose to No. 2 on the Billboard Hot 100 in 1987, while "Here" hit the top 10 on both the Mainstream Top 40 and Alternative airplay charts in 1994. —Kevin Rutherford

HOLLY ANDRES
SALES, AIRPLAY & STREAMING DATA COMPILED BY
nielsen
MUSIC

R&B/Hip-Hop

April 14
2018
billboard

HOT R&B/HIP-HOP SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	PEAK POS.
1	1	1	#1 11 WKS GOD'S PLAN		Drake	11
3	3	2	AG PSYCHO		Post Malone Featuring Ty Dolla \$ign	6
		3	HOT SHOT DEBUT CALL OUT MY NAME		The Weeknd	1
7	4	4	LOOK ALIVE		BlocBoy JB Featuring Drake	8
2	2	5	FINESSE ▲		Bruno Mars & Cardi B	14
5	5	6	FREAKY FRIDAY		Lil Dicky Featuring Chris Brown	10
12	9	7	WALK IT TALK IT		Migos Featuring Drake	10
14	12	8	DG PLUG WALK		Rich The Kid	8
6	7	9	PRAY FOR ME		The Weeknd & Kendrick Lamar	9
		10	NEW BE CAREFUL		Cardi B	1
8	8	11	STIR FRY		Migos	15
4	6	12	SAD!		XXXTentacion	5
10	10	13	ALL THE STARS		Kendrick Lamar & SZA	13
9	11	14	RIC FLAIR DRIP		Offset & Metro Boomin	23
11	13	15	LET YOU DOWN ▲		NF	26
		16	NEW TRY ME		The Weeknd	1
		17	NEW WASTED TIMES		The Weeknd	1
13	14	18	HIM & I ▲		G-Eazy & Halsey	18
24	17	19	POWERGLIDE		Rae Sremmurd & Juicy J	5
		20	NEW I WAS NEVER THERE		The Weeknd Featuring Gesaffelstein	1
16	15	21	KING'S DEAD		Jay Rock, Kendrick Lamar, Future & James Blake	12
23	20	22	NEW FREEZER ▲		Rich The Kid Featuring Kendrick Lamar	16
		23	NEW HURT YOU		The Weeknd Featuring Gesaffelstein	1
-	44	24	SG MEDICINE		Queen Naija	2
21	16	25	LEMON		N*E*R*D & Rihanna	22
19	22	26	BARTIER CARDI ▲		Cardi B Featuring 21 Savage	15
		27	NEW PRIVILEGE		The Weeknd	1
-	30	28	JAPAN		Famous Dex	2
20	19	29	OUTSIDE TODAY		YoungBoy Never Broke Again	12
18	18	30	CHANGES		XXXTentacion	5
26	25	31	BILLY		6ix9ine	6
29	26	32	HARDAWAY		Derez De'Shon	10
25	28	33	EVERYDAY		Logic & Marshmello	5
27	27	34	TOP OFF		DJ Khaled Featuring JAY Z, Future & B	5
17	23	35	MOONLIGHT		XXXTentacion	3
39	32	36	SATIVA		Jhene Aiko Featuring Swae Lee Or Rae Sremmurd	4
33	29	37	RED ROSES		Lil Skies Featuring Landon Cube	14
-	42	38	BOO'D UP		Ella Mai	2
-	46	39	BROKEN CLOCKS		SZA	2
35	33	40	NOWADAYS		Lil Skies Featuring Landon Cube	15
40	36	41	TEMPO		Chris Brown	36
		42	NEW OKRA		Tyler, The Creator	1
		43	NEW PROUD		2 Chainz Featuring YG & Offset	1
34	31	44	NBAYOUNGBOAT		Lil Yachty Featuring NBA YoungBoy	4
48	41	45	GET YOU		Daniel Caesar Featuring Kali Uchis	11
-	45	46	FOCUS		H.E.R.	2
		47	NEW BAD COMPANY		A\$AP Rocky Featuring BlocBoy JB	1
37	35	48	NARCOS		Migos	10
-	49	49	ROVER 2.0		BlocBoy JB Featuring 21 Savage	2
42	43	50	AT THE CLUB		Jacquees X Dej Loaf	14

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	1	#1 1WK THE WEEKND		My Dear Melancholy, (EP)	1	
	2	RICH THE KID		The World Is Yours	1	
1	3	XXXTENTACION		?	3	
2	4	SOUNDTRACK		Black Panther: The Album, Music From And Inspired By	8	
3	5	MIGOS		Culture II	10	
5	6	POST MALONE ▲		Stoney	69	
4	7	LOGIC		Bobby Tarantino II	4	
8	8	KENDRICK LAMAR ▲		DAMN.	51	
9	9	KHALID		American Teen	57	
7	10	BRUNO MARS ▲		24K Magic	72	
10	11	LIL UZI VERT ▲		Luv Is Rage 2	32	
11	12	LIL SKIES		Life Of A Dark Rose	13	
6	13	LIL YACHTY		Lil Boat 2	4	
12	14	6IX9INE		DAY69	6	
16	15	SZA ▲		Ctrl	43	
13	16	XXXTENTACION		?	32	
24	17	GG THE WEEKND ▲		Starboy	71	
15	18	DRAKE		More Life	55	
17	19	CHRIS BROWN ▲		Heartbreak On A Full Moon	23	
19	20	G-EAZY		The Beautiful & Damned	16	
18	21	ZI SAVAGE, OFFSET & METRO BOOMIN		Without Warning	23	
	22	NEW DJ ESCO		Kolorblind	1	
22	23	DRAKE ▲		Views	101	
21	24	NF		Perception	26	
23	25	KODAK BLACK		Project Baby Two	33	

HOT R&B SONGS™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
	1	#1 1WK CALL OUT MY NAME	The Weeknd	1		
1	2	FINESSE	Bruno Mars & Cardi B	14		
2	3	FREAKY FRIDAY	Lil Dicky Feat. Chris Brown	4		
3	4	PRAY FOR ME	The Weeknd & Kendrick Lamar	10		
4	5	ALL THE STARS	Kendrick Lamar & SZA	14		
	6	NEW TRY ME	The Weeknd	1		
	7	NEW WASTED TIMES	The Weeknd	1		
	8	NEW I WAS NEVER THERE	The Weeknd Feat. Gesaffelstein	1		
	9	NEW HURT YOU	The Weeknd Feat. Gesaffelstein	1		
11	10	MEDICINE	Queen Naija	11		
	11	NEW PRIVILEGE	The Weeknd	1		
5	12	CHANGES	XXXTentacion	5		
6	13	SATIVA	Jhene Aiko Feat. Swae Lee Or Rae Sremmurd	20		
9	14	BOO'D UP	Ella Mai	4		
13	15	BROKEN CLOCKS	SZA	38		
7	16	TEMPO	Chris Brown	23		
8	17	GET YOU	Daniel Caesar Feat. Kali Uchis	31		
12	18	FOCUS	H.E.R.	14		
10	19	AT THE CLUB	Jacquees X Dej Loaf	20		
16	20	BEST PART	Daniel Caesar Feat. H.E.R.	21		
	21	NEW MESO BAD	Tinashe Feat. Ty Dolla \$ign & French Montana	1		
21	22	MAKE ME FEEL	Janelle Monae	6		
18	23	THE WAYS	Khalid & Swae Lee	8		
15	24	LONG AS I LIVE	Toni Braxton	2		
14	25	I DON'T EVEN SPEAK SPANISH LOL	XXXTentacion	3		



Rich The Kid, Cardi B Rock Hip-Hop Chart

Rich the Kid (above) cashes in with a No. 2 debut on Top R&B/Hip-Hop Albums as his first studio set, *The World Is Yours*, arrives in the runner-up slot. The release earned 59,000 equivalent-album units in the week ending April 5, according to Nielsen Music, including a lofty 50,000 streaming-equivalent album units, which equals 74.3 million U.S. audio streams of its songs. The big streaming sum helps propel current single "Plug Walk" into the top 10 on Hot R&B/Hip-Hop Songs, with a 12-8 boost. It's his first top 10 hit and highest-charting tune yet.

Plus, Cardi B posts her sixth top 10 on Hot R&B/Hip-Hop Songs as "Be Careful" starts at No. 10. The entrance is largely due to streams: It collected 20.6 million during the tracking week and opens at No. 12 on R&B/Hip-Hop Streaming Songs. "Careful" is featured on the Bronx native's debut album, *Invasion of Privacy*, a strong contender to debut at No. 1 on the Billboard 200 and Top R&B/Hip-Hop Albums charts dated April 21 (see page 68).

In the meantime, current Billboard 200 and Top R&B/Hip-Hop Albums champ **The Weeknd** celebrates another new No. 1 as "Pray for Me," with **Kendrick Lamar**, reaches the top of the Rhythmic chart. The collaboration, from *Black Panther: The Album*, rises with a 5 percent lift in plays in the week ending April 8. The move secures Lamar's fourth Rhythmic leader, while The Weeknd claims his ninth to match **Beyoncé**, **Chris Brown**, **JAY-Z** and **Bruno Mars** for the fifth-most in the chart's history. —Trevor Anderson

Christian/Gospel

April 14
2018
billboard

HOT CHRISTIAN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS. ON CHART
1	1	1	#1 I CAN ONLY IMAGINE P.KIPLEY (B.MILLARD)		MercyMe FAIR TRADE	1 4
2	2	2	RECKLESS LOVE		Cory Asbury BETHEL	1 23
6	4	3	SO WILL I (100 BILLION X)		Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	3 38
3	3	4	I JUST NEED U.		tobyMac FOREFRONT/CAPITOL CMG	1 13
5	5	5	WHAT A BEAUTIFUL NAME		Hillsong Worship HILLSONG/SPARROW/CAPITOL CMG	1 80
7	7	6	FEAR IS A LIAR		Zach Williams ESSENTIAL/PLG	6 12
4	6	7	ALL MY HOPE		Crowder Featuring Tauren Wells SIXSTEPS/SPARROW/CAPITOL CMG	3 33
12	11	8	RESURRECTION POWER		Chris Tomlin RIVERMUSIC/SPARROW/CAPITOL CMG	8 12
8	8	9	O' LORD		Lauren Daigle CENTRICITY	3 40
9	9	10	CONTROL (SOMEHOW YOU WANT ME)		Tenth Avenue North REMADE/REUNION/PLG	7 33
10	10	11	WHEN WE PRAY		Tauren Wells REUNION/PLG	9 28
14	13	12	COME TO THE TABLE		Sidewalk Prophets FERVENT/WORD-CURB	11 31
13	15	13	GOD OF ALL MY DAYS		Casting Crowns BEACH STREET/REUNION/PLG	12 14
15	14	14	WITNESS		Jordan Feliz CENTRICITY	13 24
26	26	15	DEATH WAS ARRESTED		North Point InsideOut Feat. Seth Condry NORTH POINT/CENTRICITY	12 27
28	18	16	GRACE GOT YOU		MercyMe FAIR TRADE	16 9
16	17	17	FREEDOM HYMN		Austin French AWAKEN/FAIR TRADE	16 14
25	25	18	DO IT AGAIN		Elevation Worship ELEVATION CHURCH	18 6
19	16	19	I CAN ONLY IMAGINE (THE MOVIE SESSION)		MercyMe FAIR TRADE	16 6
20	23	20	BROKEN PRAYERS		Riley Clemmons SPARROW/CAPITOL CMG	19 14
17	19	21	WHO YOU SAY I AM		Hillsong Worship HILLSONG/SPARROW/CAPITOL CMG	16 5
18	20	22	WALKING ON WATER		NEEDTOBREATHE ATLANTIC/WORD-CURB	18 14
21	24	23	MORE THAN ANYTHING		Natalie Grant CURB	21 13
27	28	24	MASTERPIECE		Danny Gokey BMG	24 14
-	12	25	BRIDGES BURN		NEEDTOBREATHE ATLANTIC/WORD-CURB	12 2

HOT GOSPEL SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS. ON CHART
3	2	1	#1 I'M BLESSED E.GHANTOUS,K.KETRIK,S.DALY,C.WILSON (C.WILSON,E.GHANTOUS,K.KETRIK...)		Charlie Wilson P.MUSIC/RCA	1 45
1	1	2	WON'T HE DO IT		Koryn Hawthorne RCA INSPIRATION/PLG	1 30
2	3	3	TRUST IN YOU		Anthony Brown & group therAPy KEY OF A/FAIR TRADE/TYSCOT	2 52
5	6	4	EVERLASTING GOD		William Murphy Feat. Bishop James Morton RCA INSPIRATION/PLG	4 50
8	5	5	CHANGE ME		Tamela Mann TILLYMANN	1 55
4	4	6	YOU WAITED		Travis Greene RCA INSPIRATION/PLG	2 47
7	7	7	YOUR GREAT NAME		Todd Dulaney EONE	7 20
6	8	8	YOU WILL WIN		Jekalyn Carr LUNJEAL	5 31
9	9	9	HE PROMISED ME		BeBe Winans Feat. Tobbi & Tommi Introducing Kiandra REGIMEN	9 19
NEW	10	10	HELP US TO LOVE		Tori Kelly Featuring The Hamiltones SCHOOLBOY/CAPITOL	10 1
10	10	11	I'M GETTING READY		Tasha Cobbs Leonard Feat. Nicki Minaj MOTOWN GOSPEL	1 31
11	11	12	NO REASON TO FEAR		J.J. Hairston & Youthful Praise JAMESTOWN/EONE	9 18
12	14	13	NOT LUCKY, I'M LOVED		Jonathan McReynolds TEHILLAH/LIGHT/EONE	12 8
13	12	14	SERVE		Jermaine Dolly DARKCHILD GOSPEL/BY ANY MEANS NECESSARY	12 10
14	13	15	IF YOU DON'T MIND		Ledisi & Kirk Franklin VERVE	10 23
15	16	16	THROUGH IT ALL		Tamela Mann Featuring Timbaland TILLYMANN	15 8
16	15	17	YOU KNOW MY NAME		Tasha Cobbs Leonard Feat. Jimi Cravity MOTOWN GOSPEL	14 18
17	17	18	EVEN ME		Darlene McCoy ARAXIE	16 10
19	19	19	CYCLES		Jonathan McReynolds Featuring DOE J.MCREYNOLDS,LIL' MAN (W.REGAN,J.MCREYNOLDS)	16 9
22	20	20	I GOT THAT		Anthony Brown & group therAPy KEY OF A/FAIR TRADE/TYSCOT	20 9
21	22	21	RECKLESS LOVE		Israel Houghton RGM NEW BREED/RCA INSPIRATION/PLG	12 4
-	18	22	A GREAT WORK		Brian Courtney Wilson MOTOWN GOSPEL	18 3
23	21	23	LISTEN		Marvin Sapp RCA INSPIRATION/PLG	19 13
RE-ENTRY	24	24	ONE MORE DAY		Snoop Dogg Featuring Charlie Wilson WAGON & WILLIAMS & J.A.BEAL,R.B.PYNSINGER,M.BEAL,J.A.BEAL,S.K.GRIFFIN	17 2
NEW	25	25	OH H LORD		Star Cast Feat. Queen Latifah, Patti LaBelle & Brandy 20TH CENTURY FOX	25 1

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
2	1	#1 GG MERCYME I Can Only Imagine: The Very Best Of MercyMe FAIR TRADE/PLG	I Can Only Imagine: The Very Best Of MercyMe	6		
HOT SHOT DEBUT	2	STEFFANY GRETZINGER BETHEL	Blackout	1		
3	3	ALAN JACKSON ARC/EMI NASHVILLE/CAPITOL CMG	Precious Memories Collection	42		
NEW	4	ANDREW PETERSON CENTRICITY/CAPITOL CMG	Resurrection Letters, Volume I	1		
5	5	LAUREN DAIGLE CENTRICITY/CAPITOL CMG	How Can It Be	157		
7	6	HILLSONG UNITED HILLSONG/SPARROW/CAPITOL CMG	Wonder	43		
8	7	CORY ASBURY BETHEL	Reckless Love	10		
4	8	ZACH WILLIAMS ESSENTIAL/PLG	Chain Breaker	67		
9	9	NF CAPITOL CMG	Therapy Session	102		
10	10	MERCYME FAIR TRADE/PLG	Lifer	53		
14	11	CROWDER SIXSTEPS/SPARROW/CAPITOL CMG	American Prodigal	80		
15	12	TOBYMAC FOREFRONT/CAPITOL CMG	This Is Not A Test	139		
17	13	ELEVATION WORSHIP ELEVATION CHURCH/ESSENTIAL WORSHIP/PLG	Here As In Heaven	113		
12	14	SKILLET HEAR IT LOUD/ATLANTIC/WORD-CURB	Unleashed	87		
19	15	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	Never Lose Sight	76		
6	16	PASSION SIXSTEPS/SPARROW/CAPITOL CMG	Whole Heart	5		
21	17	HILLSONG WORSHIP HILLSONG/SPARROW/CAPITOL CMG	Let There Be Light	77		
18	18	NF CAPITOL CMG	Mansion	141		
20	19	SKILLET ARDENT/FAIR TRADE/ATLANTIC/PLG	Awake	203		
25	20	FOR KING & COUNTRY FERVENT/WORD-CURB	Run Wild. Live Free. Love Strong.	186		
16	21	VARIOUS ARTISTS NOW That's What I Call Country Songs Of Inspirational SONY MUSIC/UNIVERSAL/UMG	Now That's What I Call Country Songs Of Inspirational	3		
13	22	CASTING CROWNS BEACH STREET/REUNION/PLG	The Very Next Thing	81		
22	23	VARIOUS ARTISTS PLG/WORD-CURB/SPARROW/CAPITOL CMG	WOW Hits 2018	26		
28	24	ELVIS PRESLEY RCA/SONY STRATEGIC MARKETING GROUP/LEGACY	Elvis: Ultimate Gospel	145		
26	25	ELEVATION WORSHIP ELEVATION CHURCH/ESSENTIAL WORSHIP/PLG	There Is A Cloud	55		

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 GG SNOOP DOGG & VARIOUS ARTISTS Snoop Dogg Presents: Bible Of Love ALL THE TIME/RCA INSPIRATION/PLG	Snoop Dogg Presents: Bible Of Love	3		
2	2	GG JONATHAN MCREYNOLDS EONE	Make Room	4		
3	3	VARIOUS ARTISTS MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/PLG	WOW Gospel 2018	10		
5	4	TASHA COBBS LEONARD MOTOWN GOSPEL/CAPITOL CMG	Heart. Passion. Pursuit	32		
RE	5	BRYAN POPIN FLAYDO/LITTLE BOY WONDER/THE FUEL	I Got Out	15		
6	6	TODD DULANEY EONE	Your Great Name	11		
NEW	7	VASHAWN MITCHELL VMAN/TYSCOT/FAIR TRADE/PLG	Cross Music (EP)	1		
8	8	TRAVIS GREENE RCA INSPIRATION/PLG	The Hill	127		
9	9	TRAVIS GREENE RCA INSPIRATION/PLG	Crossover: Live From Music City	33		
4	10	BRIAN COURTNEY WILSON MOTOWN GOSPEL/CAPITOL CMG	A Great Work	2		
10	11	TAMELA MANN TILLYMANN	One Way	82		
11	12	MARVIN SAPP VERITY/LEGACY	Playlist: The Very Best Of Marvin Sapp	142		
24	13	KIRK FRANKLIN FO YO SOUL/VERITY/LEGACY	The Essential Kirk Franklin	128		
13	14	ANTHONY BROWN & GROUP THERAPY KEY OF A/TYSCOT/FAIR TRADE/PLG	A Long Way From Sunday	36		
17	15	MARVIN SAPP RCA INSPIRATION/PLG	Close	27		
18	16	TAMELA MANN TILLYMANN	Best Days	214		
15	17	KIRK FRANKLIN FO YO SOUL/RCA/RCA INSPIRATION/PLG	Losing My Religion	125		
12	18	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	One Place: Live	136		
21	19	J.J. HAIRSTON & YOUTHFUL PRAISE JAMESTOWN/EONE	You Deserve It	55		
RE	20	VARIOUS ARTISTS GATHER/CAPITOL CMG	Gospel Pioneer Reunion	15		
7	21	JEKALYN CARR LUNJEAL	One Nation Under God	6		
14	22	ELEVATION COLLECTIVE ELEVATION CHURCH/PLG	Evidence	8		
RE	23	KORYN HAWTHORNE RCA INSPIRATION/PLG	Koryn Hawthorne EP	2		
19	24	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)	212		
25	25	KIRK FRANKLIN GOSPO CENTRIC/ZOMBA	The Rebirth Of Kirk Franklin	108		



Asbury Ascends To Top

Cory Asbury (above) of Bethel Music, the musical arm of Bethel Church, scores his first No. 1 on Christian Airplay as his debut single, "Reckless Love," lifts 2-1, increasing 4 percent to 10 million in audience, according to Nielsen Music. The track is the first debut single to rule the tally since Zach Williams' "Chain Breaker," which reigned for 15 weeks beginning Nov. 12, 2016.

Fellow Bethel Music member Steffany Gretzinger debuts on Top Christian Albums at No. 2 with her second solo effort, *Blackout*. The set arrives with 13,000 equivalent-album units, 11,000 of which are in traditional album sales. Gretzinger's debut, *The Undoing*, also launched at its No. 2 peak on Sept. 13, 2014, selling a weekly career-best 13,000 copies in its opening frame.

Also on Top Christian Albums, Andrew Peterson's *Resurrection Letters, Volume 1* debuts at No. 4 (6,000 units), marking his 10th entry and fifth top 10. He first charted with the No. 32-peaking *Carried Along* in 2000.

Tori Kelly makes her first appearance on Hot Gospel Songs as "Help Us to Love" — featuring The Hamiltones and written and produced by gospel music star Kirk Franklin — bounds onto the list at No. 10. The track's start is fueled by sales of 2,000 downloads as it enters Gospel Digital Song Sales at No. 2. —Jim Asker

Dance/Electronic

April 14
2018
billboard

HOT DANCE/ELECTRONIC SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS. ON CHART
1	1	1	#1 10 WKS DG AG THE MIDDLE		Zedd, Maren Morris & Grey	1 11
			ZEDD, GREY (A. ZASLAVSKI, K. TREWARTH, M. TREWARTH...)		INTERSCOPE	
2	2	2	WOLVES		Selena Gomez X Marshmello	1 24
			MARSHMELLO, ANDREW WATT (S. GOMEZ, MARSHMELLO, A. TAMPOSIB, B. D. LEE, L. BELL, C. A. ROSEN)		INTERSCOPE	
3	3	3	SOMETHING JUST LIKE THIS		The Chainsmokers & Coldplay	1 59
			THE CHAINSMOKERS (A. TAGGART, C. J. MARTIN, G. R. BERRYMAN, J. M. BUCKLAND, W. CHAMPION)		DISRUPTOR/COLUMBIA	
4	4	4	LET ME GO		Hailee Steinfeld & Alessa Feat. Florida Georgia Line & Watt	2 30
			ALESSA, ANDREW WATT (A. WOTMAN, A. TAMPOSIB, B. LEE, J. LIDELL, A. LINDBLAD)		REPUBLIC	
6	5	5	SILENCE		Marshmello Featuring Khalid	1 34
			MARSHMELLO (MARSHMELLO, K. ROBINSON)		JOYTIME COLLECTIVE/RCA	
5	6	6	EVERYBODY HATES ME		The Chainsmokers	5 3
			THE CHAINSMOKERS (A. TAGGART, E. W. SCHWARTZ)		DISRUPTOR/COLUMBIA	
7	10	7	REMIND ME TO FORGET		Kygo Featuring Miguel	7 3
			KYGO (KYGO, M. J. PIMENTEL, P. PLESTED, A. ORIENT, D. PHELAN)		KYGO AS/ULTRA/RCA	
9	7	8	MAD LOVE		Sean Paul + David Guetta Featuring Becky G	7 7
			D. GUETTA, G. H. TUNFORTH (S. P. HENRIQUES, P. D. GUETTA, E. W. SCHWARTZ, J. WROLDSEN...)		SPI/ISLAND/REPUBLIC	
10	11	9	LIKE I DO		David Guetta, Martin Garrix & Brooks	8 6
			MATTMAN & ROBIN (J. M. ROBINSON, M. FRIEDMAN, R. FREDRICKSON, J. D. BRANTER, J. MICHAELS)		WHAT A MUSIC/PARLOPHONE/ATLANTIC	
11	12	10	I MISS YOU		Clean Bandit Featuring Julia Michaels	6 23
			J. PATTERSON, M. RALPH, G. CHATTO (J. PATTERSON, J. MICHAELS, G. CHATTO)		BIG BEAT/ATLANTIC/RRP	
-	9	11	FLAMES		David Guetta & Sia	9 2
			NOT LISTED (NOT LISTED)		WHAT A MUSIC/PARLOPHONE/BIG BEAT/ATLANTIC/RRP	
13	14	12	BREATHE		Jax Jones Featuring Ina Wroldsen	12 18
			J. AX JONES (T. F. KWONG WAH LAM, J. WROLDSEN, W. CLARKE, F. GIBSON, J. LOSIOMA EMEKIE)		POLYDOR/INTERSCOPE	
16	13	13	FLY		Marshmello Featuring Leah Culver	7 4
			MARSHMELLO (MARSHMELLO, L. N. CULVER)		JOYTIME COLLECTIVE	
HOT SHOT DEBUT		14	ONE KISS		Calvin Harris & Dua Lipa	14 1
			CALVIN HARRIS (CALVIN HARRIS, D. LIPA, J. REYEZ)		COLUMBIA	
12	22	15	SG ALIEN		Sabrina Carpenter & Jonas Blue	12 3
			JONAS BLUE (S. CARPENTER, G. J. ROBIN, J. M. L. BENNETT)		HOLLYWOOD	
15	16	16	BEST FRIEND		Sofi Tukker Feat. NERVO, The Knocks & Alisa Ueno	5 25
			SOFT TUKKER (S. WAWLEY-WELDT, J. HALPERN, D. M. NERVO, M. NERVO, J. PATTERSON, A. UENO, H. KAWANABE)		ULTRA	
14	15	17	MISS YOU		Cashmere Cat, Major Lazer & Tony Lanez	10 11
			CASHMERE CAT, BENNY BLANCO, D. PLO, B. L. KEATING, JR., BLENDER...		MAD LOVE/INTERSCOPE	
-	18	18	HIGH		Alison Wonderland Featuring Trippie Redd	18 2
			AILSON WONDERLAND (A. SHOLLER, TRIPPIE REDD)		ASTRALWERKS/CAPTOL	
20	20	19	BODY		Loud Luxury Featuring Brando	17 19
			A. FEDYK, J. DE PACE (C. C. LOPES, M. MCCLAIN, A. FEDYK, J. DE PACE)		ARMADA	
17	19	20	SO FAR AWAY		Martin Garrix & David Guetta Feat. Jamie Scott & Romy Dya	11 18
			MARTIN GARRIX, G. H. TUNFORTH (MARTIN GARRIX, P. D. GUETTA, G. H. TUNFORTH, J. SCOTT, J. BOYD)		STMPD RCRD/RCA	
22	21	21	AZUKITA		Steve Aoki, Daddy Yankee, Play-N-Skillz & Elvis Crespo	16 9
			S. AOKI, PLAY-N-SKILLZ (S. HIROYUKI AOKI, R. L. AVILA RODRIGUEZ, J. SALINAS, JR., D. SALINAS, D. A. MACIAS, M. VEGA, E. CRESPO DIAZ)		ULTRA	
25	17	22	GET IT RIGHT		Diplo Featuring MO	12 20
			DIPLO, XING HENRY, BLENDER, BOOMBOX CARTEL (T. W. PENTZ, M. CRISTE, H. HALLEN, P. MECKSEPER, A. GARCIA, S. J. MOORE)		MAD DECENT	
21	23	23	FEELS GREAT		Cheat Codes Featuring Fetty Wap & CVBZ	9 25
			T. BRID (T. E. DAHL, K. PEDERSON, M. R. ELI FRITZ, W. J. MAXWELL, I. S. JACOBS, P. HANNA, E. ROBERTS, C. SCHULTZ)		300	
26	24	24	MAGENTA RIDDIM		DJ Snake	20 6
			DJ SNAKE (W. S. E. GRIGAHCINE)		DJ SNAKE/GEFFEN/INTERSCOPE	
27	27	25	17		MK	25 15
			M. KINCHEN (M. KINCHEN, D. WHELAN, M. D. SCALA, C. MONROE)		AREA 10/BIG ON BLUE/ULTRA	
31	29	26	CRAZY ENOUGH		Joe Bermudez Featuring Louise Carver	26 7
			G. I. T. (J. BERMUDEZ, V. PREZIOSO, L. BOYNTON)		617	
19	26	27	I WANNA KNOW		RL Grime Featuring Daya	19 3
			RL GRIME (H. STEINWAY, D. NIGRO, C. CALIMANDO)		WEDDIT	
32	30	28	I AM HOUSE		Crystal Waters, Sted-E & Hybrid Heights	28 6
			NOT LISTED (NOT LISTED)		DOPEWAX/KAY-DEE	
24	25	29	BOOM		Tiesto, Gucci Mane & Keven	19 11
			TIESTO, SEVEN GUCCI MANE (T. M. VERWEST, S. BRAUER, K. BRAUER, R. D. DAVIS)		MUSICAL FREEDOM/P. MAM/CASABLANCA/REPUBLIC	
45	33	30	LULLABY		Sigala & Paloma Faith	30 5
			F. FIEDLER (B. FIEDLER, P. FAITH, J. GYLNNE, A. BULLMORE, J. M. L. BENNETT)		MINISTRY OF SOUND/BI/ULTRA	
41	35	31	LOST		VASSY & Afrojack Featuring Oliver Rosa	31 4
			A. FROJACK, O. R. DE LA ROSA, VASSY (V. KARAGIORGOS, T. KURIE, M. SHARMAN, N. VAN DE WALLE, O. R. DE LA ROSA)		WALL/ARMADA	
29	31	32	DREAMER		Axwell & Ingrosso Featuring Trevor Guthrie	16 17
			AXWELL, S. INGROSSO (AXWELL, S. INGROSSO, V. PONTARE, S. A. FAKI, R. E. LOELV)		AXWELL/REFUNE/DEF JAM	
34	34	33	LIE		Shallou Featuring RIAH	32 9
			NOT LISTED (NOT LISTED)		SLEEP TALKER/ALLPOINTS	
28	28	34	YOU'RE GOOD FOR ME		Tony Moran Feat. Kimberly Davis	28 7
			T. MORAN (A. MORAN, M. S. GREENLY, H. W. SMITH, J. L. PAPOULIS)		MR. TANMAN	
36	36	35	LULLABY		R3hab & Mike Williams	27 10
			F. E. L. GHOU, MIKE WILLIAMS (F. E. L. GHOU, M. WILLEMSSEN, S. BOWE, V. THELL, M. SMITH)		R3HAB	
42	37	36	RIDE OR DIE		The Knocks Featuring Foster The People	36 3
			THE KNOCKS, STYVAL FUEGO (B. RUTTNER, K. BEHR, M. D. FOSTER)		BIG BEAT/RRP	
33	38	37	NUH READY NUH READY		Calvin Harris Feat. PARTYNEXTDOOR	11 8
			CALVIN HARRIS (CALVIN HARRIS, J. A. BRATHWAITE)		COLUMBIA	
18	32	38	KITTY GIRL		RuPaul Feat. The Cast of RuPaul's Drag Race All Stars, Season 3	18 3
			M. KAHOLIC (R. A. CHARLES, M. PARKHURST, BYERS, R. ASBERRY, JR., M. F. RIKUS, P. C. DARIUS, M. K. NINGA)		WORLD OF WONDER	
46	43	39	THE WAVE		R3hab x Lia Marie Johnson	33 8
			F. E. L. GHOU, L. M. JOHNSON, L. HUGHES, N. AUDINO, K. ROHAIM, S. BLACK)		R3HAB	
47	41	40	BLOCKS		Marshmello	25 20
			MARSHMELLO (MARSHMELLO)		JOYTIME COLLECTIVE	
43	50	41	HEARTS AIN'T GONNA LIE		Arliisa & Jonas Blue	41 3
			JONAS BLUE (A. RUPPERT, S. TEDROS, J. TADGELL, J. CLARE, G. J. ROBIN)		POSITIVA/DEF JAM	
-	46	42	TOO GOOD TO BE TRUE		Danny Avila & The Vamps Feat. Machine Gun Kelly	42 2
			NOT LISTED (NOT LISTED)		BI/ULTRA	
-	45	43	LONELY		Matoma Featuring MAX	43 2
			DIGITAL FARM ANIMALS (A. HIBELL, S. STRAETE LAGERGREN, S. BLANCHARD...)		FFRR/PARLOPHONE/WARNER BROS.	
NEW		44	RUN THIS TOWN		Niiko x SWAE Featuring Celine Farach	44 1
			NIIKO, SWAE, J. P. SEVERIN (M. MACHESTER, N. BECKER, J. P. SEVERIN, M. C. F. CLEMONS)		NXS	
-	47	45	TELL ME YOU LOVE ME		Galantis & Throttle	38 13
			GALANTIS, THROTTLE, S. VIDDEN, H. H. JONBACK (C. KARLSSON, J. KOITZSCH...)		BIG BEAT/ATLANTIC/RRP	
NEW		46	SWEET SENSATION		Flo Rida	46 1
			NOT LISTED (NOT LISTED)		POE BOY/ATLANTIC	
38	40	47	HIGH		Whethan & Dua Lipa	12 8
			J. HILL, W. HETHAN (E. SNORECK, S. AARONS, J. HILL, D. LIPA)		UNIVERSAL STUDIOS/REPUBLIC	
RE-ENTRY		48	A MOMENT APART		ODESZA	32 9
			ODESZA (H. G. MILLS, C. J. KNIGHT)		FOREIGN FAMILY COLLECTIVE/COUNTER	
RE-ENTRY		49	FALLS		ODESZA Featuring Sasha Sloan	29 14
			ODESZA (H. G. MILLS, C. J. KNIGHT, S. SLOANE, N. BAO, A. CHEATLE)		FOREIGN FAMILY COLLECTIVE/COUNTER	
RE-ENTRY		50	LAST TO LEAVE		Louis The Child Featuring Caroline Ailin	35 12
			LOUIS THE CHILD (E. K. BOGART, A. GOLDSTEIN, E. KIRIAKOU, C. AILIN, F. KENNETT, R. HAULDREN)		INTERSCOPE	

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL			CHART	
1	1	#1 31 WKS THE CHAINSMOKERS		Memories...Do Not Open	52	
		DISRUPTOR/COLUMBIA				
2	2	CALVIN HARRIS		Funk Wav Bounces Vol. 1	40	
		COLUMBIA				
3	3	THE CHAINSMOKERS		Collage (EP)	74	
		DISRUPTOR/COLUMBIA				
5	4	LADY GAGA		The Fame	212	
		STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/IGA				
4	5	KYGO		Kids In Love	22	
		KYGO AS/ULTRA				
6	6	ODESZA		A Moment Apart	30	
		FOREIGN FAMILY COLLECTIVE/COUNTER				
7	7	KYGO		Stargazing (EP)	28	
		KYGO AS/ULTRA				
9	8	DJ SNAKE		Encore	87	
		DJ SNAKE/INTERSCOPE/IGA				
12	9	ODESZA		In Return	141	
		FOREIGN FAMILY COLLECTIVE/COUNTER				
10	10	GORILLAZ		Demon Days	167	
		PARLOPHONE/WARNER BROS.				
15	11	MAJOR LAZER		Peace Is The Mission	134	
		MAD DECENT				
8	12	DAVID GUETTA		Nothing But The Beat	169	
		WHAT A MUSIC/ASTRALWERKS/CAPTOL				
17	13	ILLENium		Awake	29	
		KASAVA/SEEKING BLUE				
16	14	ALINA BARAZ & GALIMATIAS		Urban Flora	141	
		ULTRA/MOM + POP				
18	15	KYGO		Cloud Nine	96	
		KYGO AS/KYGO AS/ULTRA/RCA				
19	16	FLUME		Skin	97	
		FUTURE CLASSIC/MOM + POP				
20	17	DAFT PUNK		Random Access Memories	142	
		DAFT LIFE/COLUMBIA				
21	18	AXWELL & INGROSSO		More Than You Know	11	
		REFUNE/AXWELL/DEF JAM				
13	19	SWEDISH HOUSE MAFIA		Until Now	51	
		ASTRALWERKS/CAPTOL				
14	20	DAFT PUNK		Discovery	98	
		DAFT LIFE/PARLOPHONE/RHINO				
RE	21	MARSHMELLO		Joytime	65	
		JOYTIME COLLECTIVE				
RE	22	M83.		Hurry Up, We're Dreaming.	80	
		M83/LUTE				
25	23	LADY GAGA		Born This Way	138	
		STREAMLINE/KONLIVE/INTERSCOPE/IGA				
24	24	AVICII		True	78	
		PRMD/ISLAND				
RE	25	CALVIN HARRIS		Motion	109	
		FLY EYE/COLUMBIA				

DANCE/ELECTRONIC DIGITAL SONG SALES™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART	
		IMPRINT/PROMOTION LABEL			CHART	
1	1	#1 10 WKS THE MIDDLE		Zedd, Maren Morris & Grey	11	
		INTERSCOPE/IGA				
3	2	WOLVES		Selena Gomez X Marshmello	24	
		INTERSCOPE/IGA				
4	3	SOMETHING JUST LIKE THIS		The Chainsmokers & Coldplay	59	
		DISRUPTOR/COLUMBIA				
5	4	LET ME GO		Hailee Steinfeld & Alessa Feat. Florida Georgia Line & Watt	30	
		REPUBLIC				
7	5	SILENCE		Marshmello Feat. Khalid	34	
		JOYTIME COLLECTIVE/RCA				
8	6	BEST FRIEND		Sofi Tukker Feat. NERVO, The Knocks & Alisa Ueno	25	
		ULTRA				
9	7	CLOSER		The Chainsmokers Feat. Halsey	88	
		DISRUPTOR/COLUMBIA				
11	8	EVERYBODY HATES ME		The Chainsmokers	3	
		DISRUPTOR/COLUMBIA				
10	9	FADED		Alan Walker	113	
		NOCOPYRIGHTSOUNDS/MER MUSIK/ULTRA/RCA				
13	10	REMIND ME TO FORGET		Kygo Feat. Miguel	3	
		KYGO AS/ULTRA/RCA				
14	11	STAY		Zedd & Alessia Cara	59	
		DEF JAM/INTERSCOPE/IGA				
12	12	MAD LOVE		Sean Paul + David Guetta Feat. Becky G	7	
		SPI/ISLAND				

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	#1 CRAZY ENOUGH 617	Joe Bermudez Feat. Louise Carver	12
5	2	I AM HOUSE DOPEWAX/KAY-DEE	Crystal Waters, Sted-E & Hybrid Heights	8
4	3	THIS IS ME FOX/20TH CENTURY FOX/ATLANTIC	Keala Settle & The Greatest Showman Ensemble	9
7	4	GG IDGAF WARNER BROS.	Dua Lipa	6
2	5	TELL ME YOU LOVE ME HOLLYWOOD/SAFEHOUSE/ISLAND/REPUBLIC	Demi Lovato	11
6	6	ANYWHERE ATLANTIC	Rita Ora	9
10	7	LOST WALL/ARMADA	VASSY & Afrojack Feat. Oliver Rosa	7
9	8	17 AREA 10/BIG ON BLUE/ULTRA	MK	8
11	9	DANCING DARENOTE/BMG/ADA	Kylie Minogue	6
8	10	BEAUTIFUL TRAUMA RCA	P!nk	11
1	11	YOU'RE GOOD FOR ME MR. TANMAN	Tony Moran Feat. Kimberly Davis	10
13	12	SO FAR AWAY STMPD RCRDS/RCA	Martin Garrix & David Guetta Feat. Jamie Scott & Romy Dya	7
18	13	MAGENTA RIDDIM DJ SNAKE/GEFFEN/INTERSCOPE	DJ Snake	5
12	14	BLAME CHERRYTREE/ADA	Skylar Stecker	14
21	15	MY MY MY! CAPITOL	Troye Sivan	5
20	16	RUN THIS TOWN NXS	Niiko x SWAE Feat. Celine Farach	7
22	17	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	7
24	18	MONA LISA CURB	OBB	6
26	19	EL BANO RCA/SONY MUSIC LATIN	Enrique Iglesias Feat. Bad Bunny	5
16	20	RUNNIN' 2018 BLUEPLATE	Mark Picchiotti Presents Basstoy Feat. Dana Divine	9
23	21	UP ALL NIGHT FONOGRAP RECORDS/CAPITOL	Beck	9
28	22	DON'T MAKE ME WAIT A&M/INTERSCOPE	Sting & Shaggy	4
15	23	COLD CARRILLO	Ralphie Rosario Feat. Donna Blakely	12
17	24	SUBLIME DAUMAN	Kendra Erika	9
19	25	FINESSE ATLANTIC	Bruno Mars & Cardi B	12
29	26	WALK IN SILENCE DAUMAN	Emily Perry	4
30	27	EUPHORIA DAUMAN	The Perry Twins Feat. Harper Starling	4
25	28	PERFECT TO ME AUDACIOUS	Dave Aude Feat. King Brown	10
32	29	I KNOW YOU RCA	Craig David Feat. Bastille	4
37	30	TROUBLE TMRW	Luciana & Nytrix	3
33	31	BEAT FOR THE GODS WASH FACE NO BASE	Laverne Cox	3
40	32	WAVEY SONY MUSIC UK/SONY MUSIC	CLiQ Feat. Aliko	2
36	33	GOD'S PLAN YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	5
31	34	SEX ON FIRE NEO/CARRILLO	Dan Thomas Presents Reiss Harrison	5
14	35	GENEROUS HOLLYWOOD	Olivia Holt	14
47	36	DANCE WITH ME FOCUS/PROCONWIRE	Chad Focus Feat. Raeliss	1
HOT SHOT DEBUT	37	REASONS ROSE	Jena Rose	1
48	38	FALL INTO YOU 418	Sara P	2
39	39	BREATHE POLYDOR/INTERSCOPE	Jax Jones Feat. Ina Wroldsen	7
35	40	WHAT WE REMEMBER UNIVERSAL	Anggun	15
38	41	ALL FALLS DOWN MER MUSIK/RCA	Alan Walker, Noah Cyrus & Digital Farm Animals	18
34	42	DREAMER AXWELL/REFUNE/DEF JAM	Axwell & Ingresso Feat. Trevor Guthrie	16
NEW	43	BLACK MIRROR SOPHIE SIMMONS	Sophie Simmons	1
27	44	REMEDY GLOBAL MUSIC RECORDINGS/DAUMAN	Gerina Feat. Nomad	11
NEW	45	XPERIEL THE TRASH MERMAIDS	The Trash Mermaids	1
NEW	46	MAKE ME FEEL WONDALAND/BAD BOY/ATLANTIC	Janelle Monae	1
41	47	CHASING UNIVERSAL	JVMIE + Shaun Warner	8
NEW	48	AZUKITA ULTRA	Steve Aoki, Daddy Yankee, Play-N-Skillz & Elvis Crespo	1
NEW	49	HEARTS AIN'T GONNA LIE POSITIVA/DEF JAM	Arlissa & Jonas Blue	1
NEW	50	LIKE I DO WHAT A MUSIC/PARLOPHONE/ATLANTIC	David Guetta, Martin Garrix & Brooks	1

BOXSCORE: The top grossing concerts as reported by promoters, venues, managers and booking agents. Boxscores should be submitted to bob.allen@billboard.com. DANCE CLUB SONGS: The week's most popular songs played in dance clubs, compiled from reports from a national sample of club DJs. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2018, Promoters: Global Media, LLC and Nielsen Music, Inc. All rights reserved.

BOXSCORE

April 14
2018
billboard

LEGEND

● Bullets indicate titles with greatest weekly gains.

Album Charts

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

Digital Songs Charts

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

Awards

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

Publishing song index available on Billboard.com/biz.

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

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$5,103,253 \$193.50/\$143.50/ \$83.50/\$43.50	ROMEO SANTOS, MOZART LA PARA, KAREN RODRIGUEZ, MR. PARADISE MADISON SQUARE GARDEN, NEW YORK FEB. 15-17	44,155 THREE SELLOUTS	LIVE NATION
2	\$4,677,007 \$412/\$214/\$164/\$54	JENNIFER LOPEZ ZAPPUS THEATER AT PLANET HOLLYWOOD, LAS VEGAS MARCH 2-3, 24, 28, 30-31	24,473 24,599 SIX SHOWS	CAESARS ENTERTAINMENT, LIVE NATION
3	\$2,867,064 \$275/\$160/\$99/\$55	JUSTIN TIMBERLAKE, THE SHADOWBOXERS MADISON SQUARE GARDEN, NEW YORK MARCH 22	17,288 SELLOUT	LIVE NATION
4	\$2,514,006 \$495/\$144/\$94/\$34	LIONEL RICHIE ZAPPUS THEATER AT PLANET HOLLYWOOD, LAS VEGAS MARCH 9-10, 13, 16-17, 20	18,727 24,599 SIX SHOWS	CAESARS ENTERTAINMENT, LIVE NATION
5	\$1,620,614 \$195/\$60	PHIL COLLINS COLISEO DE PUERTO RICO JOSÉ MIGUEL AGRELOT, SAN JUAN MARCH 23	15,108 15,113	JOSE DUENÒ ENTERTAINMENT
6	\$1,577,852 \$149.95/\$39.95	DEMI LOVATO, DJ KHALED, KEHLANI BARCLAYS CENTER, BROOKLYN, N.Y. MARCH 16	15,249 SELLOUT	LIVE NATION
7	\$1,365,862 \$150/\$50	DEAD & COMPANY BB&T CENTER, SUNRISE, FLA. FEB. 26	12,437 12,848	LIVE NATION
8	\$1,350,311 \$52.75/\$19.75	BON JOVI T-MOBILE ARENA, LAS VEGAS MARCH 17	15,033 SELLOUT	LIVE NATION
9	\$1,347,440 (\$953.350) \$69.96/\$38.87	SAM SMITH, BRUNO MAJOR SSE HYDRO, GLASGOW, SCOTLAND MARCH 23-24	21,969 22,246 TWO SHOWS	DF CONCERTS
10	\$1,338,268 \$194.50/\$144.50/ \$94.50/\$54.50	ROMEO SANTOS, VICTORIA LA MALA AMERICAN AIRLINES CENTER, DALLAS MARCH 21	12,300 SELLOUT	LIVE NATION, IN-HOUSE
11	\$1,332,576 \$153.50/\$113.50/ \$93.50/\$63.50	BOBBY & PHIL RADIO CITY MUSIC HALL, NEW YORK MARCH 2-3	11,797 TWO SELLOUTS	DAYGLOW VENTURES
12	\$1,328,860 \$149.95/\$29.95	DEMI LOVATO, DJ KHALED, KEHLANI CAPITAL ONE ARENA, WASHINGTON, D.C. MARCH 24	16,141 SELLOUT	LIVE NATION
13	\$1,243,577 \$170.50/\$50.50	MALUMA MADISON SQUARE GARDEN, NEW YORK MARCH 25	12,656 SELLOUT	CARDENAS MARKETING NETWORK
14	\$1,215,120 (\$1,582,453 AUSTRALIAN) \$115.10/\$76.71	LANA DEL REY, BØRNS QUDOS BANK ARENA, SYDNEY APRIL 2	12,614 13,657	SECRET SOUNDS
15	\$1,197,312 \$149.95/\$29.95	DEMI LOVATO, DJ KHALED, KEHLANI TD GARDEN, BOSTON MARCH 26	14,011 SELLOUT	LIVE NATION
16	\$1,187,117 \$91/\$76	LUCKY TACOMA DOME, TACOMA, WASH. MARCH 17	13,983 14,600	USC EVENTS
17	\$1,176,161 \$149.95/\$29.95	DEMI LOVATO, DJ KHALED, KEHLANI AMERICAN AIRLINES CENTER, DALLAS MARCH 7	15,352 15,581	LIVE NATION
18	\$1,161,544 \$150/\$50	DEAD & COMPANY SMOOTHIE KING CENTER, NEW ORLEANS FEB. 24	11,828 12,455	LIVE NATION
19	\$1,159,440 (\$1,103,942 FRANCS) \$155.44/\$71.42	KELLY FAMILY HALLENSTADION, ZÜRICH MARCH 11	10,431 10,500	STARGARAGE
20	\$1,157,501 \$149.99/\$29.99	DEMI LOVATO, DJ KHALED, KEHLANI ALLSTATE ARENA, ROSEMONT, ILL. MARCH 9	13,554 SELLOUT	LIVE NATION
21	\$1,148,448 \$150/\$50	DEAD & COMPANY AMWAY CENTER, ORLANDO FEB. 27	11,069 12,994	LIVE NATION
22	\$1,133,500 (\$1,072,385 FRANCS) \$89.84/\$79.27	SUNRISE AVENUE, TIM KAMRAD HALLENSTADION, ZÜRICH MARCH 14	13,700 13,791	MAAG MUSIC & ARTS, GADGET
23	\$1,129,217 \$149.95/\$29.95	DEMI LOVATO, DJ KHALED, KEHLANI AMALIA ARENA, TAMPA MARCH 31	14,863 SELLOUT	LIVE NATION
24	\$1,123,118 \$547.75/\$253.75/ \$102.75/\$32.75	BON JOVI AMERICAN AIRLINES CENTER, DALLAS MARCH 26	14,743 17,692	LIVE NATION, IN-HOUSE
25	\$1,093,940 (\$888.175) \$86.22/\$73.90	KENDRICK LAMAR MERCEDES-BENZ ARENA, BERLIN MARCH 5	13,977 SELLOUT	LIVE NATION
26	\$1,081,723 \$149.95/\$29.95	DEMI LOVATO, DJ KHALED, KEHLANI WELLS FARGO CENTER, PHILADELPHIA MARCH 23	13,946 14,075	LIVE NATION
27	\$1,077,148 \$160.50/\$60.50	RICARDO ARJONA SAP CENTER, SAN JOSE MARCH 11	10,002 11,973	CARDENAS MARKETING NETWORK
28	\$1,058,865 \$150/\$55	V103 LIVE! GUCCI MANE, MIGOS, 2 CHAINZ & OTHERS PHILIPS ARENA, ATLANTA MARCH 31	11,457 12,007	ENTERCOM, WVVE-FM
29	\$1,052,440 \$149.95/\$39.95	DEMI LOVATO, KEHLANI PRUDENTIAL CENTER, NEWARK, N.J. APRIL 2	13,723 SELLOUT	LIVE NATION
30	\$1,049,797 \$149.95/\$29.95	DEMI LOVATO, DJ KHALED, KEHLANI BRIDGESTONE ARENA, NASHVILLE MARCH 28	15,269 15,452	LIVE NATION
31	\$967,760 \$149.95/\$29.95	DEMI LOVATO, DJ KHALED, KEHLANI SAP CENTER, SAN JOSE FEB. 28	12,371 12,743	LIVE NATION
32	\$952,625 \$149.95/\$29.95	DEMI LOVATO, DJ KHALED, KEHLANI SCHOTTENSTEIN CENTER, COLUMBUS, OHIO MARCH 14	12,615 SELLOUT	LIVE NATION
33	\$945,420 \$159/\$15	GLORIA TREVI VS. ALEJANDRA GUZMAN COLISEO DE PUERTO RICO JOSÉ MIGUEL AGRELOT, SAN JUAN MARCH 2	14,260 SELLOUT	SBS OF PUERTO RICO
34	\$938,395 \$149.95/\$29.95	DEMI LOVATO, DJ KHALED, KEHLANI AMERICAN AIRLINES ARENA, MIAMI MARCH 30	12,377 SELLOUT	LIVE NATION
35	\$936,240 (\$1,226,816 CANADIAN) \$129.70/\$30.49	DEMI LOVATO, DJ KHALED, KEHLANI AIR CANADA CENTRE, TORONTO MARCH 19	13,372 15,361	LIVE NATION



Lovato Tour Makes Splash

Thirteen concert engagements by **Demi Lovato** (above) land on the Boxscore chart based on box-office sales reported from her Tell Me You Love Me World Tour that launched earlier in 2018. Heading up the list is the pop star's highest-grossing concert on the opening leg of the trek, her performance at Brooklyn's Barclays Center on March 16. With over \$1.5 million in revenue from 15,249 sold tickets, the sellout scores the No. 6 ranking.

Lovato hit the road on Feb. 26 with a sold-out show in San Diego and played 20 cities in North America before wrapping the tour leg on April 2 at Prudential Center in Newark, N.J. (No. 29), her second appearance in the metropolitan New York area. Grosses from the Live Nation-produced tour topped \$20 million during its opening five-week stretch with over 262,000 fans in attendance.

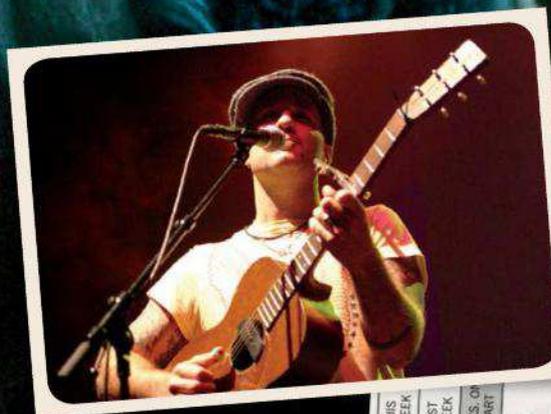
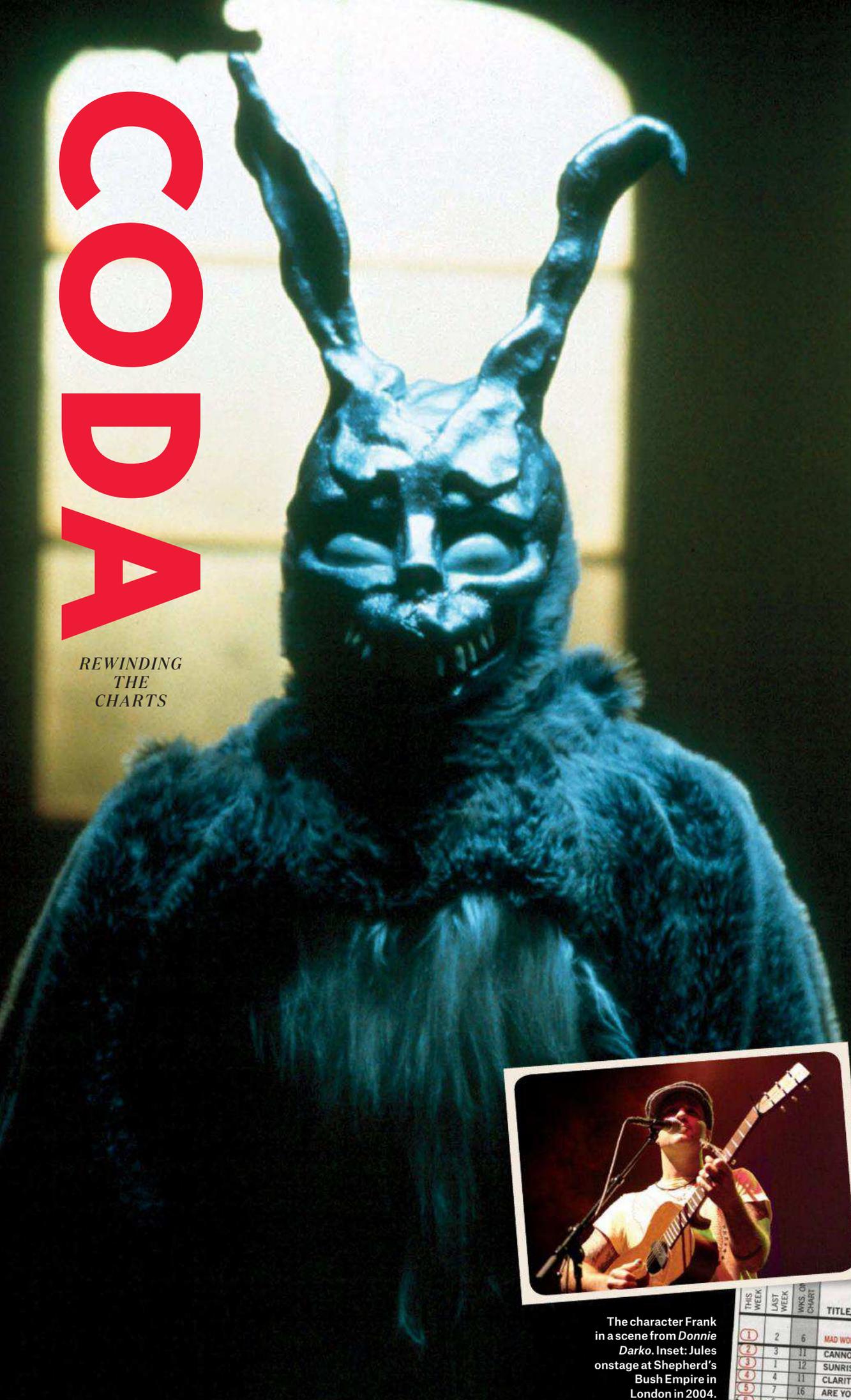
Also hitting this chart is **Bon Jovi**, with the first two dates reported from the second North American leg of its This House Is Not for Sale Tour that kicked off in 2017. The band grabs the No. 8 ranking with a \$1.3 million gross at T-Mobile Arena in Las Vegas on March 17 and No. 24 with a Dallas show on March 26.

In 2017, overall grosses surpassed \$40 million from Bon Jovi's opening run through North America from February to April. Almost a half-million tickets were sold at 29 performances during the first leg's 10-week span.

—Bob Allen

COODA

REWINDING
THE
CHARTS



The character Frank in a scene from *Donnie Darko*. Inset: Jules onstage at Shepherd's Bush Empire in London in 2004.

14 Years Ago FAN LOVE SENT 'MAD WORLD' TO NO. 1

The 2001 cult classic film *Donnie Darko* helped make the Tears for Fears cover a hit

COVER SONGS HAVE LONG BEEN A mainstay in the music industry, but it's rare that a remake has an impact the way that Michael Andrews' rendition of Tears for Fears' "Mad World" did.

The midtempo, moody original recording was released in 1982 as the third single from Tears for Fears' debut album, *The Hurting*. Although it reached No. 3 on the Official U.K. Singles tally, the track did not chart in the United States. (The band would break through across the pond in 1985 with its LP *Songs From the Big Chair*.)

"Mad World" might have remained nothing more than a fan favorite in America, but in 2001, a new interpretation appeared on the soundtrack to the movie *Donnie Darko* and breathed new life into the song. Arranged by Andrews — who composed the film's score — the recording was reborn as a somber, piano-led ballad with Gary Jules, a former bandmate from their days in the 1990s California power-pop band The Origin.

Donnie Darko, starring Jake Gyllenhaal and featuring a demonic-looking rabbit named Frank, reportedly grossed a modest \$7.6 million worldwide but became a cult hit on home video, and fans called for Andrews' rendition of "Mad World," then available only on its soundtrack, to be a single. They got their wish when the song was released in December 2003. It rose to No. 1 on *Billboard*'s Triple A airplay chart dated April 17, 2004.

While the track remains Andrews' and Jules' only entry on the charts, it was covered in similar fashion by Adam Lambert and hit No. 19 on the *Billboard* Hot 100 in 2009. —KEVIN RUTHERFORD

				TRIPLE-A		DETECTIONS	
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/IMPRINT/PROMOTION LABEL	ARTIST	TW	LW	
1	2	6	MAD WORLD UNIVERSAL/UMG 1 week at No. 1	MICHAEL ANDREWS FEATURING GARY JULES	404	358	
2	3	11	CANNONBALL DRIVECTOR/WARNER BROS.	DAMIEN RICE	379	330	
3	1	12	SUNRISE BLUE NOTE/EMC	NORAH JONES	378	369	
4	4	11	CLARITY AWARE/COLUMBIA	JOHN MAYER	351	309	
5	7	16	ARE YOU GONNA BE MY GIRL ELEKTRA/ATLANTIC	JET	312	282	



CONGRATULATIONS
BON JOVI
2018 INDUCTEE

ROCK & ROLL HALL OF FAME

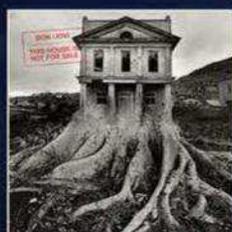
FROM YOUR FAMILY AT

ISLAND

UNIVERSAL

UM^e

UNIVERSAL MUSIC GROUP



THE #1 ALBUM
THIS HOUSE IS NOT FOR SALE
FEATURING **THE NEW SINGLE**
WHEN WE WERE US

FROM DAYS OF FUTURE PASSED
TO THE ROCK & ROLL HALL OF FAME



CONGRATULATIONS THE MOODY BLUES

2018 INDUCTEE
ROCK & ROLL HALL OF FAME

FROM YOUR FAMILY AT

UM^e

UNIVERSAL
UNIVERSAL MUSIC GROUP

USM
UNIVERSAL
STRATEGIC MARKETING