

We gotta make a change...

It's time for us as a people to start makin' some changes.

Let's change the way we eat, let's change the way we live and let's change the way we treat each other.

You see the old way wasn't working so it's on us to do what we gotta do, to survive.

-TUPAC SHAKUR

YOUR MESSAGE CONTINUES

TO EDUCATE,

INSPIRE AND

CHANGE THE WORLD.

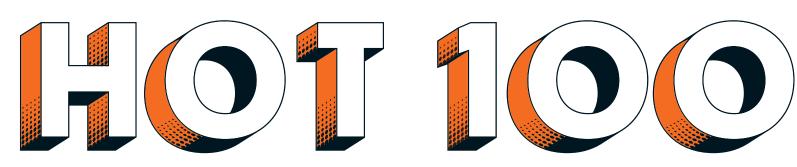
CONGRATULATIONS
TO TUPAC SHAKUR,
HIS FAMILY AND ESTATE
ON HIS INDUCTION
INTO THE
ROCK AND ROLL HALL OF FAME.





Believe In Music.™







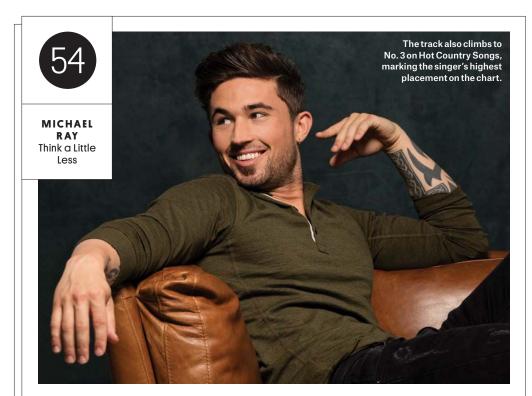
Nicki Minaj Passes Aretha Franklin For Hot 100 Record

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

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

Among all acts, the cast of Fox's *Glee* leads with 207 titles on the Hot 100, followed by Lil Wayne (now with 135) and Drake (133). Minaj is in ninth place among all artists.

	2 Weeks Ago	Last Week	This Week	Title CERTIFICATION Artist PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1 / / =	1	<u>_</u>	1	Shape Of You A Ed Sheeran STEVE MAC, ESHEERAN (E.C.SHEERAN, I.M.CDAID, S.M.CCUTCHEON) ATLANTIC	1	10
	4	3	2	AG SG That's What I Like Bruno Mars SHAMPOO PRESS & CUBLISTER COTYPES BRUNO MARS PMLLAWRENCE II, CBBROWN LEFAUNTEROY I LITPROMULUS JREEVES, R.C.MCCULLOUGH II) ATLANTIC	2	9
	2	2	3	Bad And Boujee ▲ Migos Feat. Lil Uzi Vert METRO BOOMING KOOP (KCEPHUS, OKMARSHALLLITWAYNER,MANDELL) OUALITY CONTROL/300	1	18
	3	4	4	IDon't Wanna Live Forever (Fifty Shades Darker) Zayn/Taylor Swift LANTONOFF (ISWIFT, SDEW, LANTONOFF) UNIVERSAL STUDIOS/BIG MACHINE/RCA/REPUBLIC	2	14
	11	12	5	IFeelt Coming The Weeknd Feat. Daft Punk DAFF PUNK DOC MCINNEY CIRCUITHE WEEKND IA TESPAYCIA ANGALITR. G. BEHOMEM-CHRISTOM MCKINNEY H.R.WALTER E. CHEDEVILLE) XO/REPUBLIC	5	17
	8	6	6	Tunnel Vision METRO BOOMINI, LUBLIEN, CUBEATZ (DOCTAVE, LTWAYNE, IHLUBLIEN, KGOMRINGERT, GOMRINGER) DOLLAZ N DEALZ/ATLANTIC	6	4
	6	5	7	Love On The Brain EBALL [FBALL, LANGEL, FENTY] Rihanna WESTBURY ROAD/ROC NATION	5	22
	5	11	8	Something Just Like This The Chainsmokers & Coldplay UR SHANNAN KERSUCKARRAWE-RAMMANN' DISRUPTOR/COLUMBIA	5	4
	7	7	9	Paris • The Chainsmokers THE CHAINSMOKERS (A.TAGGARTI,K.ERIKSSON,EHAGGSTAM) DISRUPTOR/COLUMBIA	6	9
	14	14	10	iSpy KYLE Feat. Lil Yachty [PORTILLO KALE [KHARVEY,ILL YACHTY] INDIE-POP/QUALITY CONTROL/MOTOWN/CAPITOL/ATLANTIC	10	12



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

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

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

l listen to **Ed Sheeran**, **Macklemore**, **Bruno Mars, Green Day** -1 grew up in the punk-rock era. In music, we can all learn from each other, no matter the genre.

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

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

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

-TAYLOR WEATHERBY





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

2 Weeks Ago	Last Week	This Week	Title certification Artist PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
9	8	11	Bounce Back Big Sean HITMAKA (S.M.ANDERSON,C.WARDLT.WAYNE, AC.JOHNSON,J.P.FELTON,K.O.WEST] Big Sean G.O.O.J./DEF JAM	6	19
24	9	12	Rockabye Clean Bandit Feat. Sean Paul & Anne-Marie LPATIERSON_MARAPH STEVE MAC [JPATIERSON] LWRÖLDSEN SMCCUTCHEON AMALIK SPHENRIQUES] BIG BEAT/ATLANTIC/RRP	9	15
10	10	13	Closer	1	33
HOT S		14	No Frauds Nicki Minaj, Drake & Lil Wayne MURDA BEATZ-CUBEATZ [OIMARA] DCARTER-AGRAHAM, BIHAZZARO] YOUNG MONEY/CASH MONEY/REPUBLIC	14	1
12	13	15	Chained To The Rhythm Katy Perry Feat. Skip Marley MAX MARTINA PAYAM! (KATY PERRY, MAX MARTINS KLI-FURLER, APAYAM!(S.MARLEY) CAPITOL	4	5
32	20	16	Cold Maroon 5 Feat. Future PHILIRYAN,IKASH [A.N.LEVINE, IK-HINDUN,IRYAN,ITRANTER,PSHAOUY] 222/INTERSCOPE	16	5
22	18	17	It Ain't Me Kygo x Selena Gomez KYGO ANDREW WAIT (KYGO A.WOTMAN, BLEE,ATAMPOSI,SGOMEZ) ULTRA/RCA/INTERSCOPE	12	5
20	17	18	Body Like A Back Road Sam Hunt ZCROWELL (SHUNTZCROWELL)OSBORNES,MCANALLY) MCANASHVILLE	17	7
46	32	19	Mask Off Future METRO BOOMIN (N.D.WILBURN,L.T.WAYNE) A-1/FREEBANDZ/EPIC	19	4
17	15	20	Mercy Shawn Mendes LGOSLING,LIGEIGER II (S.MENDES, LGEIGER,D.PARKER,LJUBER) ISLAND/REPUBLIC	15	26

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2 Week Ago	Last Week	This Week	Title certification Artist PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL	Peak Positior	Weeks On Chart
26	28	21	Say You Won't Let Go A James Arthur ABETZKE RSPENCE (I.A ARTHUR, S.SOLOMON, NORMANDY) COLUMBIA	21	21
18	16	22	24K Magic ♠ SHAMPOO PRESS & CURL (BRUNO MARS, P.M.LAWRENCE IJ.C.B.BROWN) ATLANTIC	4	23
21	25	23	Down LKLLOYD (LKLLOYD,S,LGONGOL) Marian Hill PHOTO FINISH/REPUBLIC	21	9
27	27	24	ISSUES Julia Michaels STARGATE BENNY BLANCO (LMICHAELS, LITRANTER BLILEVIN, LE HERMANSEN, M.S. ERIKSEN) REPUBLIC	24	8
19	21	25	Scars To Your Beautiful A Alessia Cara POPOAKWUD.SKOLE[A.CARACCIOLO, AWANSELWFEIDER.CTILIMAN] EP/DEF JAM	8	29
31	30	26	T-Shirt Migos NARDBRACKLEYXL (O.K.MARSHALL KCEPHUSK KBALL (J.BROSSER BRACKLEY) OUALITY CONTROL/300	19	9
28	34	27	Stay Zedd & Alessia Cara ZEDDI.WIKLUND (A.ZASI.AVSKI.A.C.ARACCIOLO, IPARMENIUS.LWIKIUNDS.AARONS.AFROEN) INTERSCOPE	27	3
13	24	28	Can't Stop The Feeling! △ Justin Timberlake LIMBERLAKE,MAX MARTIN, SHELIBACK LIMBERLAKE,MAX MARTIN, SHELIBACK VILLA 40/DREAMWORKS/RCA	1	45
15	22	29	Bad Things Machine Gun Kelly x Camila Cabello THE PUTURISTICS IN CAMPER A SCHWARTZ ESTIFIXX/BAD BOV/FPIC/INTERSCOPE ESTIFIXX/BAD BOV/FPIC/INTERSCOPE	4	20
23	26	30	Starboy The Weeknd Feat. Daft Punk Daff PUNK DOC MCKINNEY CIRKUTHE WEEKND (ATESPAYE IBAN CALTER, G DE HOMBM-CHRISTOM MICKINNEY HARMATER JOLENNEY LLEY XO/REPUBLIC	1	26
16	23	31	Fake Love Drake VINYLZ:FRANK DUKES (A.GRAHAM, A.HERNANDEZ:A.FERNY,BIJHA-ZZARD) VOUNG MONEY/CASH MONEY/REPUBLIC	8	21
35	33	32	Congratulations Post Malone Feat. Quavo FRANK DUKES METRO BOOMIN (A POST LIBEL AFFEN) REPUBLIC	32	12
40	36	33	Swang PNASTY (ALSBROWN,KUBROWN,PR.SLAUGHTER) Rae Sremmurd EAR DRUMNER/INTERSCOPE	33	13
60	48	34	Rolex NOT LISTED [LMILLER LISHARRIEFF, PALEXANDER, ABOWLES, MBOWLES] SHO'NUFF/ZONE 4	34	5
51	38	35	Location Khalid SYKERNE SWASHDAYID RIGGIETUNI I GE (KROBINSON, I SCRUGGS SD JIMINEZ BRURTI O IGEAGONZALEZ) RIGHT HAND/RCA	35	10
25	31	36	Don't Wanna Know Maroon 5 Feat. Kendrick Lamar THE ARCADE BENNY BLANCOLOUELE ASTIC BLEVIAN LEKNAN LIKHINDLIN, AMALIK KMCKENZE LIMILS, ABEN-ABDALLAH AN LEVINE 2221/INTERSCOPE	6	23
44	42	37	Dirt On My Boots Jon Pardi BBUTLER, JPARDI (R.AKINS, JFRASURE, A.GORLEY) CAPITOL NASHVILLE	37	15
30	29	38	Million Reasons Lady Gaga MRONSONLADY GAGA (SIGGERMANOTTA, HLINDSE MILDRONSON) STREAMLINE/INTERSCOPE	4	17
100	19	39	Green Light Lorde LORDE JANTONOFFRANK DUKES [EMLYFLICH-OCONNORJANTONOFF, LUTTLE] LAVA/REPUBLIC LAVA/REPUBLIC	19	3
29	35	40	Black Beatles Rae Sremmurd Feat. Gucci Mane MIKE WILL MADE-IT (ALS BROWN, KLIBROWN, MLLWILLIAMS, RDAVIS) EAR DRUMNER/INTERSCOPE	1	27
36	40	41	Let Me Love You DJ Snake Feat. Justin Bieber DI SNAKE ANDREW WATT (W.S. GCRIGAHCINE. LDBIEBER AWOTMAN ATAMPOSIBLEE LBELL) DJ SNAKE/INTERSCOPE	4	32
59	41	42	Believer Imagine Dragons MATIMAN & ROBIN DA REPNOLDS WAS FRANCISCHE DPLATZMAN & FEDRIKSSON MLARSSON, LITRANIER! KIDINAKORNEV INTERSCOPE	41	6
41	43	43	Water Under The Bridge Adele GKURSTIN (ALBADKINSG KURSTIN) Adele XL/COLUMBIA	26	19
47	51	44	Party Chris Brown Feat. Usher & Gucci Mane ISMAI/CMBROWNEBBNIIEYC DOTSONL NANDERSON, BLIURNER IR BBRADFORDRDAVISURAYMOND IV) RCA	40	13
43	44	45	Heathens A twenty one pilots MELIZONDOLIOSEPH (LIOSEPH) CATLAS/WATERYOWER/ATLANTIC/FUELD BY RAMEN/RRP	2	39
53	60	46	How Far I'll Go MMANCINALMMIRANDA (LMMIRANDA) MALI DISNEY	41	14
56	46	47	Make Me (Cry) Noah Cyrus Feat. Labrinth LABRINTH (INCYRUS,LABRINTH)	46	14
34	52	48	Slide Calvin Harris Feat. Frank Ocean & Migos CALVIN HARRIS [CALVIN HARRIS FRANK OCEAN,OK.MARSHALL,K.CEPHUS] RIY EYE/COLUMBIA	34	3
38	47	49	Caroline Amine AMINE,IPMEIIA (A.A.DANIEL,IP,MEIIA) REPUBLIC	11	28
57	57	50	Goosebumps Travis Scott	50	19

2 Weeks Ago	Last Week	This Week	Title certification Artist PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
49	54	51	Both Gucci Mane Feat. Drake METRO BOOMIN, LIUELLEN (R.DAVIS, AGRAHAM, L.TWAYNEJH-LUELLEN) GUWOP/ATLANTIC	41	13
75	39	52	Castle On The Hill Ed Sheeran BENNY BLANCO, ESHEERAN (E.C.SHEERAN, BJLEVIN) ATLANTIC	6	10
52	56	53	Despacito Luis Fonsi Feat. Daddy Yankee Alorresmrengifo (Luis Fonsi, Eenperril Ayala Rodriguez) Universal Music Latino/umle	52	9
55	58	54	Think A Little Less SHENDRICKS (JIMMITETHOMAS RHETT, BARY DEAN, JROBBINS) ATLANTIC/WEA	54	12
58	63	55	Everyday Ariana Grande Feat. Future ILYA (S.KOTECHA,N.D.WILBURN,KNOCDOWN,A.GRANDE) REPUBLIC	55	5
83	69	56	Redbone Childish Gambino DGLOVER (DGLOVER, LGORANSSON) Childish Gambino MCDI/GLASSNOTE	48	15
54	64	57	Deja Vu VINYIZ,BOHDA,VELOUS (I.COLE) J. Cole DREAMVILLE/ROC NATION/INTERSCOPE	7	14
62	68	58	Play That Song Train WILLIDAP (PITMONAHANWW.LARSEN.FLOESSER.H.CARMICHAEL) COLUMBIA	41	16
37	66	59	Selfish Future Feat. Rihanna DETALMANTRA MAJOR SEVEN (ND.WILBURN. NC.FISHER MANTRA OWALKER, REPUT) A-UFREEBANDZ/EPIC	37	3
-	37	60	Perfect Ed Sheeran WHICKS,E.SHEERAN,(E.C.SHEERAN,M.SHEERAN) ATLANTIC	37	2
NE	w	61	Regret In Your Tears Nicki Minaj BOHDA-FRANK DUKES (O:IMARA)BIHAZZARD) YOUNG MONEY/CASH MONEY/REPUBLIC	61	1
42	55	62	Better Man Little Big Town CAPITOL NASHVILLE CAPITOL NASHVILLE	34	20
-	53	63	Galway Girl Ed Sheeran MELIZONDO [EC.SHEERAN,EVANCE.I,MCDAIDA,JWADGE, EMURRAYN,DUNNEL,BRADLEY,DMCKEE,SGRAHAM] ATLANTIC	53	2
68	65	64	Fast Luke Bryan LSTEVENS,LSTEVENS (LBRYANR.CLAWSON,LLAIRD) CAPITOL NASHVILLE	64	8
66	61	65	Look At Me! XXXTENTACION ALBANKS (JLOONFROY, ALBANKS (JLOONFROY, XXXTENTACION/BAD VIBES FOREVER/EMPIRE RECORDINGS	61	6
74	73	66	Hurricane SMOFFATT (LCOMBS,TPHILIPST,ARCHER) RIVER HOUSE/COLUMBIA NASHVILLE	66	5
61	62	67	Shining DJ Khaled Feat. Beyonce & Jay Z DI KHALEDDANIA [K.M.KHALED.S.C.C.ARTER, B.KNOWLES, F.K.HILLS.]. A BRATHWAITE] WE THE BEST/EPIC	57	5
85	80	68	In Case You Didn't Know Brett Young DHUFF [BYOUNG,TREEVE,KSCHILENGER,TJOMLINSON] BMILG	68	6
82	79	69	Heavy Linkin Park Feat. Kiiara MSHINODA BDELSON (MSHINODA BDELSON (MSHINODA BDELSON, CBENNINGFON LINICHAES LITRANTER) MACHINE SHOP/WARNER BROS.	52	4
70	70	70	Any Ol' Barstool MKNOX (I,THOMPSON,D,RUTTAN) Jason Aldean MACON/BROKEN BOW	70	8
NE	w	71	Changed It Nicki Minaj & Lil Wayne DETAILSSWIFT (OITMARAUD.CARTERINC.FISHER) YOUNG MONEY/CASH MONEY/REPUBLIC	71	1
NE	W	72	Chanel Frank Ocean RANK OCEAN DAWOD JOLOFSSON FRANK DUKES [FRANK OCEAN R.DAWOD JOLOFSSON A. FEENY] BLONDED	72	1
65	71	73	Moves Big Sean FUSE (S.M.ANDERSON, E.EARLE, LIACROIX, A.C., JOHNSON, S.DURAND) G.O.O.D./DEF JAM	38	12
64	77	74	Draco Future DI SPINZ [N.D.WILBURN.G.R.HILL] A-1/FREEBANDZ/EPIC	46	4
71	78	75	Call On Me Starley P-MONEY (S.HOPE,PWADAMS) LOUDER THAN LIFE/EPIC	70	11
80	89	76	How Far I'll Go OAKWUD,TREVORIOUS (LM.MIRANDA) Alessia Cara EP/DEFJAM/WALT DISNEY	56	15
67	76	77	Party Monster The Weeknd BEN BILLIONS DOC MCKINNEY THE WEEKND (A TESFAYE, XO/REPUBLIC BOBEN LIMMCKINNEY ABAISHELANA DEL REY) XO/REPUBLIC	16	17
NE	W	78	Lorde LORDELANTONOFF [EMLYELICH-O'CONNOR, LANTONOFF] LAVA/REPUBLIC	78	1
89	86	79	Losin Control Russ RUSS (RUSS) COLUMBIA	79	3
84	85	80	Road Less Traveled Lauren Alaina BLISBEE (LAUREN ALAINA IB/INTERSCOPE/MERCURY NASHVILLE	80	8



The second taste of **Lorde**'s second LP Melodrama (due June 16) enters the April 1 Billboard Hot 100 as "Liability" debuts at No. 78. The ballad bows on the Digital Song Sales chart at No. 27 (27,000 first-week downloads sold in the frame ending March 16, according to Nielsen Music), while adding 4.7 million U.S. streams. Meanwhile, the set's lead radio single, "Green Light" (down 19-39 on the Hot 100 after its second full week of tracking), jumps 17-15 on the Alternative Songs airplay chart and 26-23 on the Mainstream Top 40 tally.

2 Weeks Ago	Last Week	This Week	Title CERTIFICATION Artist PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
96	95	81	Hometown Girl KGREENBERG (M.BEESON,D.TASHIAN) Josh Turner MCA NASHVILLE	81	3
50	67	82	I Got You CAPTAIN CUTS (BREXHA RRABINR MCMAHON, BBERGERLAUREN CHRISTY, IXHINDUN) WARNER BROS.	43	11
79	88	83	Kill A Word Eric Church Feat. Rhiannon Giddens JJOYCE (ECHURCH, JHYDE, LDICK) EMINASHVILLE	71	14
81	87	84	The Weekend DHUFF [B.GILBERT, A. DEROBERTS] Brantley Gilbert VALORY	69	11
-	49	85	Dive BENNY BLANCO [E.C.SHEERAN,B.JLEVIN,J.MICHAELS] ATLANTIC	49	2
63	82	86	Sober Saturday Night CCROWDER,CYOUNG [CYOUNG, BWARRIN,BWARRIN] RCA NASHVILLE	47	11
93	92	87	The Fighter Keith Urban Feat. Carrie Underwood BUSBEE,KURBAN (KURBAN,BUSBEE) HIT RED/CAPITOL NASHVILLE	53	6
RE-EI	NTRY	88	Black Dierks Bentley R. COPPERMAN (DBENTLEY, R. COPPERMAN AGORLEY) CAPITOL NASHVILLE	88	7
69	74	89	Today LWOOTEN(B.PAISLEY,C.DUBOIS,A.GORLEY) Brad Paisley ARISTANASHVILLE	67	11
86	94	90	Selfish • PNB Rock NEEDLZ,DONUT [R.ALLEN,K.CAIN,B.BELL] EMPIRE RECORDINGS/ATLANTIC	51	19
97	98	91	Yeah Boy EGWHITEHEADLMASSEY [K.BALLERINI, BLACK RIVER] BLACK RIVER	91	5
RE-EI	NTRY	92	You're Welcome Dwayne Johnson MMANCINA,LMMIRANDA,OFOAT (LMMIRANDA) WALT DISNEY	65	9
RE-EI	NTRY	93	Good Drank 2 Chainz x Gucci Mane x Quavo MGDEAN (TEPPS,MGDEAN,R DAVIS,QLK,MARSHALL) DEF JAM	92	2
-	59	94	Happier BENNY BLANCO (E.C.SHEERAN,B.JLEVIN.R.B.TEDDER) ATLANTIC	59	2
NE	W	95	Prbims 6LACK NOVA (RVALENTINE.NOVA) LVRN/INTERSCOPE	95	1
48	81	96	Comin Out Strong Future Feat. The Weeknd CIRKUTHIGH KLASSIFIED (N.D.WILBURN, ATBSFAYE,H.R.WALTER,K.VINCENT,N.C.FISHER) A-I/FREEBANDZ/EPIC	48	3
90	97	97	Chantaje Shakira Feat. Maluma SHARRA MALUMA EKYN NOGCHAN ELGENO'T BHAKIRA HLONDONOARAS. KMINKHEZIONOONOE SNAIDRILECANO CHAVERA JA LIOFEZIONOONO] SONYMUSICLATIN	51	18
RE-EI	NTRY	98	El Amante Nicky Jam SAGA WHITEBLACK (INRIVERA CAMINERO, IDMEDINA VELEZ, SAGA WHITEBLACK) LA INDUSTRIA/SONY MUSIC LATIN	98	5
RE-EI	NTRY	99	Slippery Migos Feat. Gucci Mane DE-KOOG PARKER (O.K.MARSHAULK.CEPHUS, KKBAUL,GDECOUTOJ.PARKER,RDAVIS) QUALITY CONTROL/300	48	6
RE-EI	NTRY	100	Scared To Be Lonely Martin Garrix & Dua Lipa MARTIN GARRIX JALEY GIRL IMARTIN GARRIX GRUDVERTON NCAMPANY IX-SHEARER GHTUINFORT] STIMPD RCRDS/RCA	88	3





ADELEWater Under
The Bridge

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





6LACK Prblms

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



CreativeArtistsAgency

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

Entertainer of the Year

CARRIE UNDERWOOD KEITH URBAN

Male Vocalist of the Year KEITH URBAN

Female Vocalist of the Year

KELSEA BALLERINI MAREN MORRIS KACEY MUSGRAVES CARRIE UNDERWOOD

Vocal Duo of the Year DAN + SHAY

Vocal Group of the Year

ELI YOUNG BAND LADY ANTEBELLUM LITTLE BIG TOWN

New Male Vocalist of the Year §JON PARDI

New Female Vocalist of the Year

LAUREN ALAINA CAM BRANDY CLARK §MAREN MORRIS

New Vocal Duo or Group of the Year

A THOUSAND HORSES DAN + SHAY LOCASH Song of the Year

"Blue Ain't Your Color" KEITH URBAN

"Humble and Kind" TIM MCGRAW LORI MCKENNA

"Kill a Word" featuring RHIANNON GIDDENS

Songwriter of the Year LORI MCKENNA

Video of the Year

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

"Humble and Kind" TIM MCGRAW

"Peter Pan" KELSEA BALLERINI

"Vice"
TREY FANJOY

Vocal Event of the Year

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

"May We All" featuring TIM MCGRAW

"Think of You" featuring CASSADEE POPE

Single Record of the Year

"Blue Ain't Your Color" KEITH URBAN

"Humble and Kind" TIM MCGRAW

"My Church"
MAREN MORRIS

Album of the Year
HERO
MAREN MORRIS
RIPCORD
NILE RODGERS
KEITH URBAN



^{*} Shared representation



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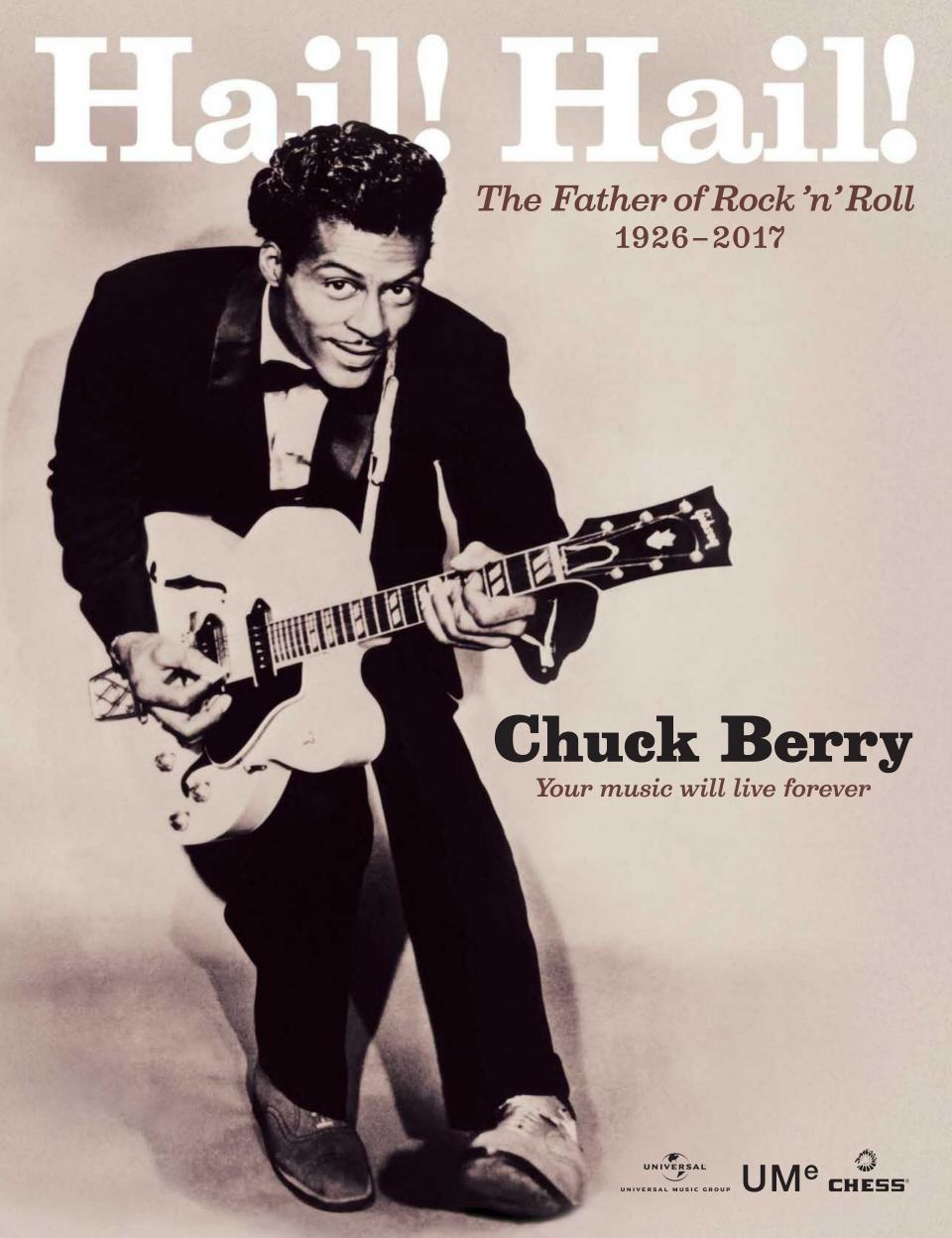
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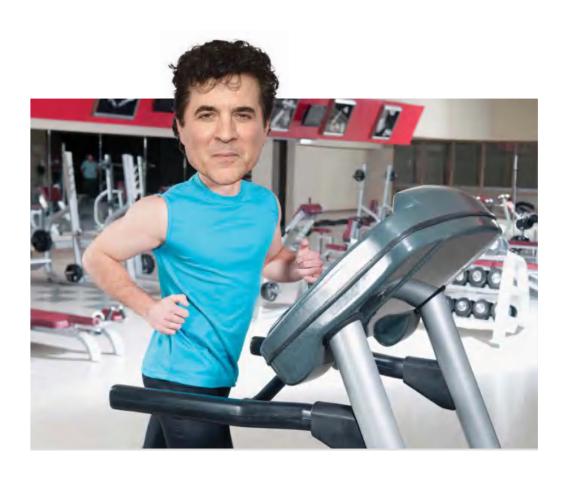
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A LEAN, MEAN BIG MACHINE

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

BY CHRIS WILLMAN

F

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

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

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

expanding into a major.

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

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

ΓHE OVER UNDER



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



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



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

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

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

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

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

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

"The first rule of Taylor Club is don't talk about Taylor Club."

-Scott Borchetta

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

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

the fastest-rising freshman acts on the charts at the moment, country trio

Midland and Brett Young.

Borchetta credits the fresh vp blood for being quicker to enact his ideas about "tearing down the walls to create a supermarketing department with no territorialism. It's not just a promotion game anymore; it's a marketing/data attack."

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

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

What will Nashville say then? Borchetta's done it again. •

JOURNEY'S TRUE BELIEVER

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

BY MICHELE ANGERMILLER

When Journey is inducted into the Rock and Roll Hall of Fame on April 7, it will mark a pinnacle moment for their manager of nearly 20 years, John Baruck. The 69-year-old, who cut his teeth as a local agent in Illinois alongside college roommate



Irving Azoff, was tasked with rerouting the group's career following the 1998 exit of frontman Steve Perry. "Irving had just made a deal for the band with Walmart — for Journey's Greatest Hits — and we had no lead singer," recalls Baruck.

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

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

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

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

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

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



BIG MACHINE'S BIGGEST HITS

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

Source: Nielsen Music, through the week ending March 16



PRESIDENT, GEFFEN RECORDS

Neil Jacobson

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

BY ANDY GENSLER PHOTOGRAPHED BY DAMON CASAREZ

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

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

Why reactivate Geffen?

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

Who's on the roster so far?

DJ Snake, **AlunaGeorge** and a number of developing artists, like a group called **B00ty**. And also **Avicii** — his option with Island was up, and I had helped A&R [his 2013 album *True*] and helped put together the "Wake Me Up!" sessions with **Aloe Blacc**.

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

I've always had a service-minded

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

What was your break into the music business?

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

What's the takeaway from that?

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

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





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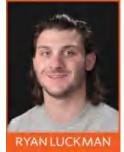




























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ERIC ZIDAR





HIRE THESE MOTIVATED YOUNG PROFESSIONALS READY TO FUEL TOMORROW'S MUSIC INDUSTRY

EFFREW MAYER/WIREIMAGE. 4: LISA TANTIG/RECORDS ARCHIVES. 3: DENSE TRUSCELLO/WIREIMAGE. DOVINE: DAVID LIVINGSTON/GETTY IMAGES. KALLMAN. JOHNNY NUNEZ/WIREIMAGE. RED: CHRISTOPHER POLK/GETTY IMAGES

Doug Morris: A Sendoff

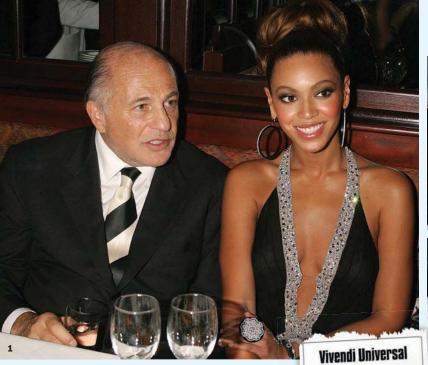
As the Sony Music chief executive ascends to chairman emeritus status, the industry looks back on a peerless career

BY ED CHRISTMAN

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

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

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



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

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

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

new company—
in one of its first orders of business—moved to firm up management stability in its music division by signing Universal Music Group (UMG) chief executive Doug Morris to a new five-year deal. Financial terms were not disclosed.

The re-upying of Morris comes (Contraval on page 75)

MOPPIS Poised To Take Refins At Uni/PolyGram

Signs UMG's Morris

BY BRIAN GARRITY

NEW YORK—With the ink barely dry on Seagram Co.'s merger with Vivendi SA and

nal Plus, the

Morris (ageism reportedly played a role) and **Lucian Grainge** replaced him.

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

AGIUL A



Reid, and Peter Edge and Tom Corson.

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

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



"A 'Doug-ism' I've used in many areas of my life that is always right: 'Whenever a

record sparks, no matter how small that spark may be, you make sure to get everything that walks and crawls in the building all over it."

-Jimmy Iovine, Apple

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

-Monte Lipman chairman/CEO, Republic



"Coming into Atlantic at a time when the label knew it needed

a refresh and reimagining, Doug was the one to boldly and bravely invest and go hard and rebuild."

—Craig Kallman chairman/CEO, Atlantic "One of the finest human beings I've ever met."

-Berry Gordy, Motown

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

"He's the man!"

-Don Passman, attor

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

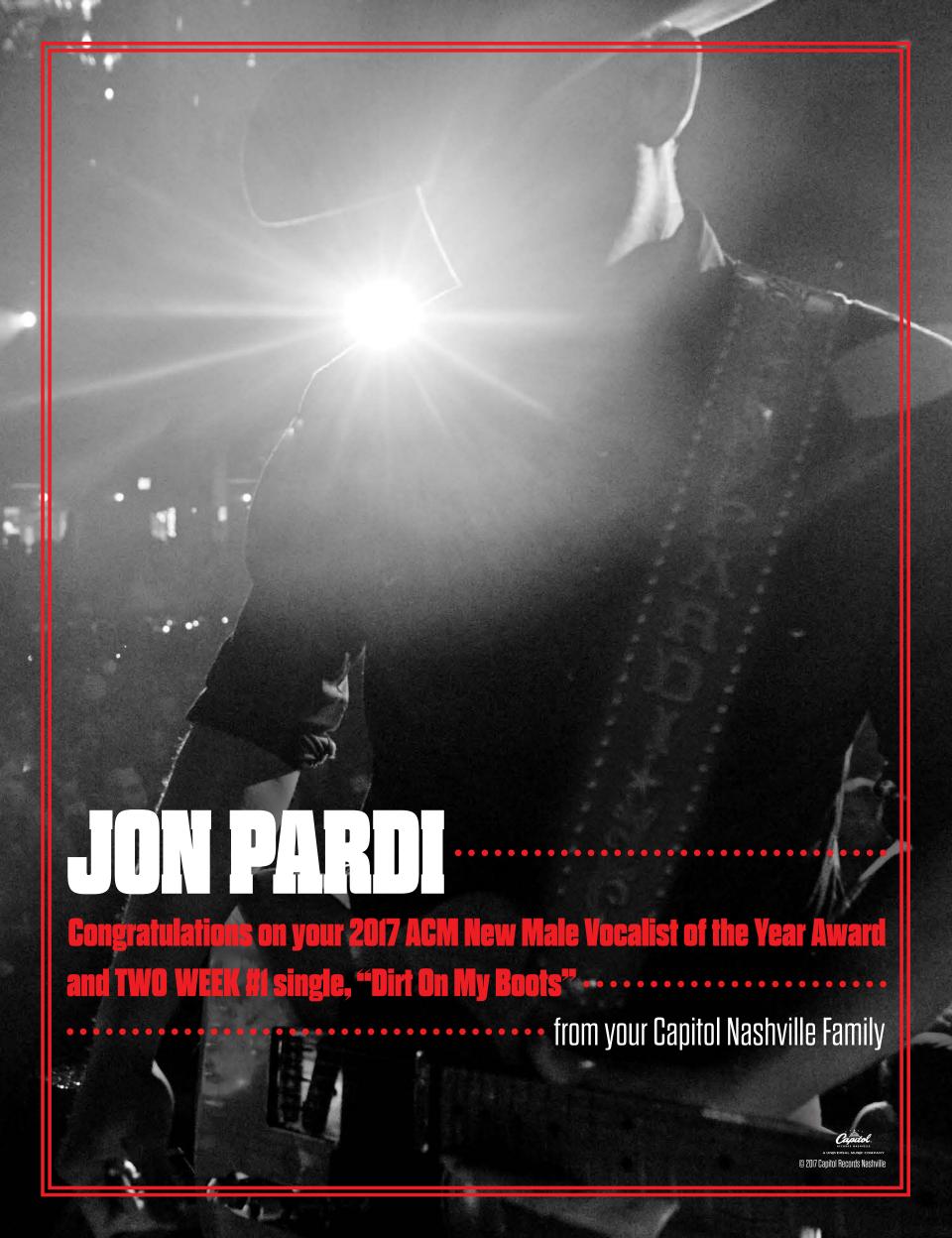
-Bill Curbishley manager of The Who



"The undisputed boss of bosses, Doug has called me every Friday

for the last 15 years to say, 'Listen, pal: You just have a nice weekend and don't let anything stress you.'"

-L.A. Reid chairman/CEO, Epic



1936-2017 -

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

Verve. Author David Ritz remembers his lonatime friend.

Tommy LiPuma has never been more alive.

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



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

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

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

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

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

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

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

03-17

03-19

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

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

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



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

03-20

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

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



03-21

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

BIRTHDAYS

March 25

Elton John (70) Aretha Franklin (75) March 26

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

March 27

Fergie (42) Mariah Carey (47)

March 28

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

March 30

Norah Jones (38) Celine Dion (49) Fric Clapton (72) March 31

Angus Young (62)

03-15 \rightarrow

03-16

03-14

ASCAP elevated Elizabeth Rodda to vp international affairs.

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

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



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

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

R E S T I N P E A C E 1926-2017









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





1 From left: The Avett Brothers' Bob Crawford, Seth Avett, Scott Avett and Joe Kwon at the premiere of *May It Last* at the Paramount Theater on March 15. **2** Tinashe at the Sony Global music showcase on March 15.3 Brooks at Auditorium Shores on March 18. 4"I don't need to be a millionaire. I'm OK with what I earn [playing shows]," said A\$AP Ferg (far right) during the panel "Digital Revolution: A Look at Music's New Frontier" on March 15. Moderated by *Billboard* senior vp content Mike Bruno (left), the panel also included Bridgit Mendler (center), C3 founder Charles Attal, Chainsmokers manager Adam Alpert and Latin star Residente. **5** Fleetwood and his new book *Love That Burns* at the Great Britain pub on March 13. 6 Diet Cig's Alex Luciano at the $Mazda\,Studio\,at\,Empire\,Garage\,on\,March\,17.$





7 DAYS on the SCENE



















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



Tibet House US 30th Anniversary Benefit Concert

NEW YORK, MARCH 16









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

ASCAP Latin Music Awards

SAN JUAN, PUERTO RICO, MARCH 15







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







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the beat

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

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

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

"Pat has said, 'I remember seeing you on MTV in the early 2000s and thinking

you were really cute," says Branch with a laugh.
"It's like, why couldn't we have just met each other in our 20s? We would have saved so much heartache! He said that we probably would have f—ed it up. And yeah, we probably would have."

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

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

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

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

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

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

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

By the time they finished, Foster had been replaced at Verve by **Danny Bennett**, **Tony Bennett**'s son. Branch turned over her album and prepared for the worst. "He

listened to it," says Branch of Bennett, "called me and said, 'I love this album. Don't change a thing.'"

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

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





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



O&A RAP'S NEW STAR DOESN'T DO TINDER

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

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

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

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

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

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

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

What can you share about your debut album?

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





the beat

OVERHEARD

Former Glee Star Gives Gonzo Fashion Week Performance ls **Rilan** gunning to be the male Lady Gaga? The former Glee actor and budding musician delivered an eye-popping, highly choreographed performance at the Pacific Design Center during Style Fashion Week in Los Angeles on March 12, and afterward discussed working on new glam-pop tunes for the summer. "All of my music is about the dark side of Hollywood, and of growing up," said the 21-year-old New Orleans native (full name: Rilan

(full name: Rilan
Roppolo), who
played a Warbler in
Glee's final season
in 2015. During
the performance,
Rilan wore a white mask, had his
jean jacket ripped off by backup

jean jacket ripped off by backup dancers and rolled on the floor while playing his track "Clown." The singer-songwriter confirmed that he worked with **Richy Jackson**, Gaga's visual director, on the choreography. —SELMA FONSECA

Garth Doing Double Live Sequel?

Hours before playing one of the most talked-about sets at this year's South by Southwest, Garth Brooks nodded toward a live album that would follow the 2016 LP Gunslinger. "We're well on our way," said Brooks on March 17 in Austin when asked about his next project. "I'll give you a little hint - try to remember that, years ago, the [1996-98 international] tour was coming to an end, so we released this thing called Double Live. The tour's coming to an end now." Double Live became one of the best-selling country albums of all time and has sold 6 million units since its 1998 release. according to Nielsen Music. Brooks was at SXSW for a press conference and panel discussion about his partnership with Amazon Music, but also played two packed shows — a surprise solo acoustic gig at the Broken Spoke Dancehall on March 17 and a free concert the following night in front of an estimated 16.000 attendees at SXSW's Outdoor Stage that was announced the -GARY GRAFF





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

HER DEBUT AT EIGHT

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

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

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

HER SISTER'S TRANSITION

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

SINGING AT THE INAUGURATION

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

DATING A JERK

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



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

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

HEAR SAY

A LOOK AT WHO'S

SAYING WHAT IN MUSIC

COMPILED BY LYNDSEY HAVENS

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

-SELENA GOMEZ

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

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

-RICK ROSS

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

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

-DEMILOVATO

The pop singer celebrating five years of sobriety on Instagram.



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

—ZAYN MALIK

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

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

-NICKI MINAJ

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

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

-JIDENNA

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

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

—KATY PERRY

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

BRAND NEW FACE

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

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

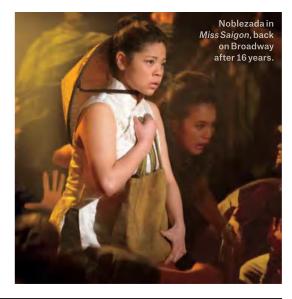
become the first Asian woman to win a Tony Award. As the Vietnam musical returns to Broadway (March 23), its female lead, now 20, looks poised for a similar star-is-born moment.

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

LEARNING FROM LEA "I wasn't even a fetus when Lea Salonga played Kim!" jokes Noblezada. Since assuming the role, the ingénue has received advice from the theater vet (who most recently appeared in Allegiance). Noblezada hopes to follow in Salonga's footsteps as Eponine in Les Misérables.

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

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





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Getting His Kicks On The Road

Country star Thomas Rhett indulges his passion for sneakers

BY RAY ROGERS
PHOTOGRAPHED BY LUCY HEWETT

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

When did you start collecting?

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



What do your sneakers say about you?

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

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

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

WHERE HE SHOPS

Goat
He went on an "Ultra
Boost spree" on the app
in February. goat.com

Flight Club
"The best place for
new releases," he says.
flightclub.com

Rooted
"Our first sneaker store
in Nashville — finally!"
stay-rooted.com

point there was hardly any country artists wearing sneakers.

Best sneakers you've been gifted?

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

Has your penchant for footwear inspired any songs?

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

RHETT'S SNEAKER MUSTS

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



Show Stoppers

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



Custom Kicks

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



Fan Favorites

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



Personal Anthem

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

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'YOU DON'T QUESTION MAGIC'



BY JONATHAN RINGEN

PHOTOGRAPHED BY MEREDITH JENKS



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

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

ATLANTA

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

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

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

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

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

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

anyone at the Grammys ever heard [Future's song] March Madness??? Yes I have a problem with the Grammys."

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

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

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

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

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

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

In Future's late teens, around the time his

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



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

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

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





exactly who you are."

Future eventually hooked up with a tight, young crew of producers — Metro Boomin, Mike Will Made It, Zaytoven, DJ Spinz, 808 Mafia — that he still mostly works with today, and together they began to reshape Atlanta's sound. "They're making records like [Migos'] 'Bad and Boujee' and [Rae Sremmurd's] 'Black Beatles' and these Future records that are taking over the country," says

Reid. "But they're staying true to their core. I've never seen it done so well, not since the early days of hip-hop."

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

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

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



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

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

Future insists he's in a

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

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

IN INTERVIEWS, FUTURE TENDS toward motivational speeches, surreal boasts and, sometimes, a seriously considered answer. But in private he's different. As Ebonie Ward — Freebandz brand manager and Future's highly efficient gatekeeper — puts it, "Seriously, he is the funniest person ever." That side is on display earlier in the day, when Future begins cracking on a member of his team for

Future notes that not even the women he's

writing about — clearly not all Ciara — will

know who the tracks are really about. "What

the people don't understand is, I been kicking

it with superstars when it comes to females

for a minute — on the low-low with nobody don't know-know." At which point Future

f—you staying at the Trump hotel?" he asks, incredulous. "This n—a staying at the Trump hotel!" he yells gleefully. "You retarded?"

What he finds most hilarious about the situation is the way the guy mentioned the hotel so casually, as if he wasn't aware of the

reserving a room at a Trump hotel. "Why the

baggage surrounding Trump properties in 2017. But when the moment comes up later, he flatly declines to engage with it: "I ain't even rocking with that shit, you dig what I'm saying?

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

getting afraid, they might give up" — he starts

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

HITMAKER MAKES HISTORY

5

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

1968

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

140k

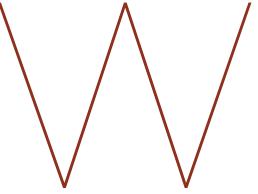
Equivalent album units earned in *Future's* first week. *HNDRXX* debuted with 121,000.*

13

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

* Source: Nielsen M





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

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

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

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

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

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

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

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

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







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

as the guitar-hero foundation myth "Johnny B. Goode" all went pop top 10 in the '50s (on what were then called the Best Sellers in Stores and Top 100 charts), not one reached No. 1, and Fats Domino and Little Richard never hit No. 1 either. Fact is, although Berry's racial breakthroughs will always signify, his '50s hits did

somewhat better on the R&B chart, which also welcomed such canonical coups as "No Money Down" and the comic protest anthem "Too Much Monkey Business." And in the Beatlemania-fueled 1964 comeback that followed his second prison term, the warmly pro-black but also pro-American "Promised Land," a history of the Freedom Rides so subtle few figured it out at the time, didn't make the top 40.

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

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

always denied sleeping with, but with Chuck Berry you never know — was a turning point. The first trial was transparently and disallowably racist, the second less obvious about it. But that doesn't mean Berry was innocent, because he was always a very bad boy — as in the 1986 autobiography replete

with enticing blondes, written during the 1979 tax evasion prison term where all those cash payments caught up with him; or the 1989 lawsuit alleging that he'd set up peeping cameras in the ladies' room of a restaurant he owned, which he escaped with a \$1.5 million class action settlement plus a suspended sentence for marijuana possession. Or consider the Keith Richardsinstigated 1987 Taylor Hackford documentary *Hail! Hail! Rock 'n' Roll*, which, instead of turning into a publicity coup, Berry sabotaged by

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

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

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

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

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



ROCK REMEMBERS



Little Richard

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

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

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

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

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

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

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

ST. LOUIS BLUES

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

BY GERALD EARLY



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

OME YEARS AGO, WHEN I
became friends with the sports
biographer and historian
Michael MacCambridge, I
found myself eating lunch
rather frequently at Blueberry
Hill, a restaurant in University
City within walking distance of
Washington University, my place
of employment, and a stone's
throw from the city of St. Louis
itself. While lunching with

Michael at Blueberry Hill, a nostaglic burger-and-fries place with the sort of ambience the Hard Rock Café has bestowed upon the tourist, we would inevitably seek out the owner, Joe Edwards, who in 1988 started the St. Louis Walk of Fame. (Chuck Berry's sidewalk star is in front of Blueberry Hill.) Edwards is something of a St. Louis booster and a bit of an operator, identified with the renaissance of this part of the city, the border of Delmar Avenue, the racial dividing line of the side (north is for Negroes and south is for Mr. Charlie and Miss Ann, to speak whimsically). In short, Edwards is St. Louis' main hipster gentrifier. He loves Berry's

music and maybe Berry himself.

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

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



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

tax evasion — was probably more sinned against than sinning. Everyone in St. Louis knew that Berry did not have the fondest feeling in the world for his hometown, which opposed his youthful interracial (and adulterous) tomcatting at Berry Park in nearby Wentzville in the late 1950s, and later his old-age lechery that resulted in being accused of photographing women while they used the bathroom at his restaurant. It is easy enough to say

that Berry was rather like the turn-of-the-20th-century black heavyweight boxing champion Jack Johnson, who was also imprisoned for violation of the Mann Act, and persecuted because of his penchant (fetish?) for white women, but Berry's temperament and indiscretion complicate his victimhood. When a statue of Berry was erected across the street from Blueberry Hill a few years ago, more than a couple of people signed petitions and protested.

Berry was born and grew up in the black part of North

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

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

every single black St. Louisan told me) and a black

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

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

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

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

Joan Jett

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

e were playing in St. Louis in maybe '83, and we got a note that Chuck Berry had come to see us and was turned away at the door. Kenny [Laguna, Jett's musical partner] went running out the backstage door and caught Chuck in his black Cadillac Seville, just about to

pull out of the parking lot:
"Please come back in, we
want you to be our guest."
We asked if he would
introduce us onstage,

and he went out there and said, "Let's hear it for rock'n'roll, let's hear it for St. Louis, let's hear it for Joan Jett and the Blackhearts!" When "I Love Rock'N Roll" came around, Chuck was by the side of the stage and he jumped onto the mic and started singing with Kenny.

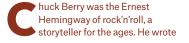
The next day we had a day off, and he invited us to Berry Park to just hang out. He was so ahead of everything: He had huge TV screens on the wall and satellite TV, he was watching all the music shows - he was really into MTV. He knew what was going on. He drove us down the road to get a bite at the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

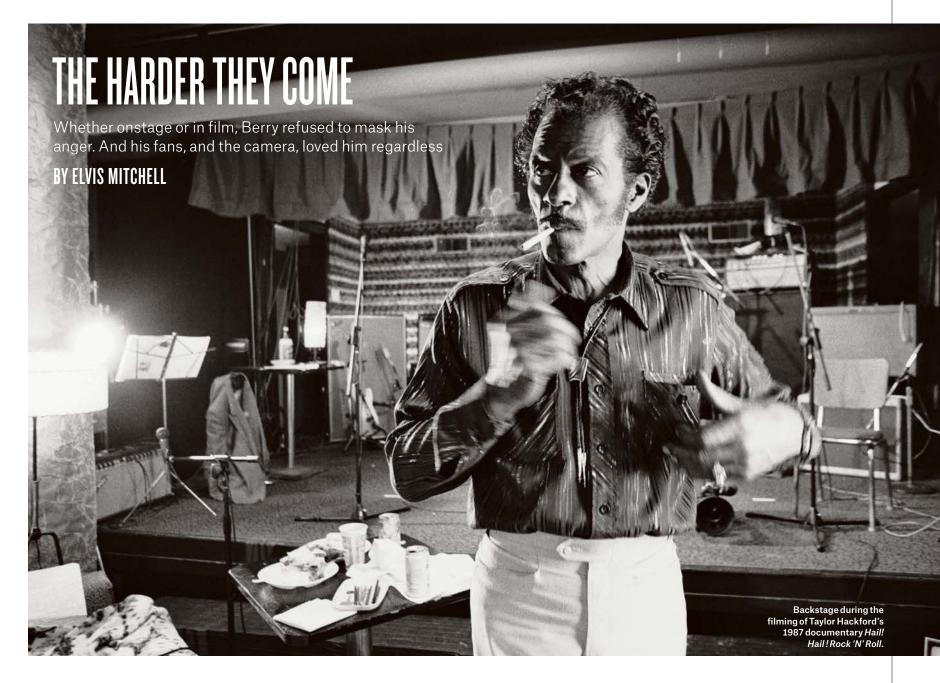
Several years later, we were both at a festival in upstate New York, but not on the same stage. I was walking around backstage and all of a sudden I feel someone come up behind me, wrap their arms around me and pick me up off the ground. I was scared — I thought someone was attacking me! I threw my elbows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



Joe Perry

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





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

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

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

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

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

Berry chose to funnel his freshet of frustration into such confections as "Maybellene," its stompheavy backbeat lightened by what felt like a wink. At least that was the feeling on the recorded versions of his hits. I saw Berry in concert a couple of times in the late '70s — and like almost every North American male of a certain age, I went because a friend was hired by Berry that very day to be part of the legend's backup band. (It almost takes us back to Sesame Street; I came to believe that if you could count to eight, Berry would hire you.) As slender as a stiletto, he hit the stage with a snarl, and as his band struggled to keep up maybe it was more like counting to eight while live grenades were being flung at you — he radiated a palpable sense of menace. The verses had come to feel like rave-up nursery rhymes to the audience, but not to Berry; charging through the set without ever looking at the band or his guitar, he could've instead been singing the refrain that ran so often through Ralph Ellison's *Invisible Man*, courtesy of another music figure trapped in a blanket of gauzy likability, Louis Armstrong: "What did I do to be so black and blue?"

Whereas Armstrong came to trade in on a dazed sweetness as a public figure (it was only jazz aficionados who knew him as an ur-hipster whose stoner cred was so deep that he smoked weed supplied by the government), Berry didn't

bother to mask the seething that came from being trapped between two worlds, as he brought modern desire into pop but wasn't allowed to exercise any agency because of his color. He used songs to highlight the meta-life that black celebrities with a brain had to endure — an awareness that he could sing about things he could never have, and trying to run his fingers through the Boschian soil he sang about was the surest way imaginable to end up in jail. Probably the ultimate tribute/metaphor came in the 1985 blockbuster

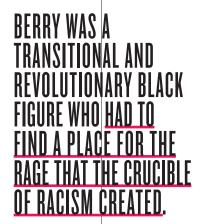
Back to the Future, where Marty McFly (Michael J. Fox) — a visitor from the far-flung time of Pepsi Free and Huey Lewis & The News — pounds and slides through a rock'n'roll set employing riffs that he stole from Berry in a band led by Marvin Berry, Chuck's fictional cousin. The sick joke is the movie's spin on white culture stealing from black culture, and Berry would already have been a star in the real world. But one can't help but imagine Berry's grimace/grin, as mirthless as sin, as he watched the movie, and then went out and continued to bang through his life-long oldies tour. Given that Berry seemed to use pop as a way

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

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

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

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







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

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

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



Robert Cray

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

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

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

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

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

Julian Lennon

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

was, and still am to a degree, quite a shy character, so to be invited to perform with Chuck Berry [in *Hail!* Hail! Rock 'N' Roll], and to be filmed doing it, was quite an overwhelming experience. I'd known a few of the other performers, like Keith Richards, among others, but that certainly didn't



sway the nerves I had performing with Chuck. I managed to spend a few days, on- and offstage, interacting with him and

the others, which was an insight into life in the rock'n'roll world, most of which I'd never witnessed before. Not only the camaraderie, but the tension, too.

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

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

Buddy Guy

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

ever will forget when I first heard "Maybellene." I was on the farm in Lettsworth, La., out there in the middle of nowhere with nothing on my mind except pretty girls and hot blues. We had this broken-down battery radio with a raggedy antenna. I'm listening to WLAC, where they're hawking Royal



Crown hair pomade and Randy's record store in Gallatin, Tenn., and here comes something I never heard before. Mind you. I

was a good student of the blues. I knew all about Lightnin' Slim and Muddy and Wolf and Little Walter and John Lee. But this shit was different. The guitar had a different twang and the story had a different twist. It was all about a V8 Ford chasing a Coupe de Ville and catching up with Maybellene on top of the hill. First time I saw how a song could be poetry in motion.

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

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









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

'HE MESSED WITH ME FOR THE ENTIRE SHOW'

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

BY THOM DUFFY

T E W fisher from the state of the state of

TEVE HOLLEY MET CHUCK
Berry minutes before playing
with him in front of 30,000
fans in Mexico City. It was the
early '90s, and Holley, who
had drummed for Joe Cocker
and Paul McCartney's Wings
before joining Ian Hunter's
Rant Band, had jumped at a
fellow musician's invitation
to keep the beat for one of his
musical heroes. "It's a pleasure to

meet you, Mr. Berry," Holley recalls saying when the rock'n'roll legend took the stage. "What are we going to play?"

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Melissa Etheridge

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

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



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

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

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

Doug Morris

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

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



with actual horns on the front fenders. It was a really flashy car. On the way back to Berry Park

he kept making different stops. I said, "Why are we stopping at all these places?" He said, "I like hitting on all the girls here. I figure I get about one out of every eight."

50 MILLION-BUCK CHUCK?

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

BY ED CHRISTMAN and ROBERT LEVINE

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

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

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

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

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

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





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

BERRY <u>Negotiated</u>

- MARTIN GREEN, BERRY'S ATTORNEY

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

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

"He negotiated a lot of contracts for himself," says Martin Green, a litigator who represented Berry over several decades. "He handled more of

Wentzville, Mo.

his own business than most musicians could." Berry earned a sizable sum on the road, as well. According to Bob Baldori, another attorney who worked for Berry and gigged with him as a pianist, the rocker played close to 100 shows a year in the '80s and '90s, making \$20,000 to \$35,000 per concert.

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

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

outright, albeit mostly ones he

rights to most of the songs - some of his best-known in the 1980s that allowed him to file for the reversion of his rights in the United

> compositions are controlled by BMG, which purchased 75 percent of Arc in 2016. Universal Music Group, which owns the Chess catalog, controls Berry's

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

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



wrote after his commercial peak. He was able to recapture U.S.

he originally assigned to Arc works — under the terms of a settlement with the company States. The foreign rights to those

most valuable recordings.

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

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

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

Gary Clark Jr.

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

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



out to me. The way he approached songs, it was just complete freedom. When I was a teenager, I got a chance to open

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

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

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

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At The ACM Awards, 'It's Game On!'

Luke Bryan and
Dierks Bentley
return to co-host
"country music's
party of the year"

BY MELINDA NEWMAN



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

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

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

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

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

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

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









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

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

Such moments, the producers hope, will lift

ratings, which were down 36 percent in 2016 from 2015 when the ACM Awards celebrated their 50th anniversary from Dallas' AT&T Stadium.

"We're clearly focused on pushing all those levers in our marketing portfolio to drive viewership," says Fisher. Partners that will help promote the show

include T-Mobile and Xfinity from Comcast.

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

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

TOP CONTENDERS

Achievements by the five stars vying for entertainer of the year

JASON ALDEAN

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

LUKE BRYAN

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

FLORIDA GEORGIA LINE

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

CARRIE UNDERWOOD

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

KEITH URBAN

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



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'The Grammys Of Gospel' The 10 mostnominated artists at the 2017 Stellar Awards

BY DEBORAH EVANS PRICE



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

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

BRIANA "BRI" BABINEAUX

Keys to My Heart

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



Born in Honolulu, Babineaux has become one of gospel's fastest-rising stars. Using YouTube as a platform, she inked a deal

with manager Marquis Boone and Tyscot Records and made her debut with the live LP *Keys to My Heart* in March 2016. The project peaked at No. 1 on *Billboard*'s Top Gospel Albums chart. "She will

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

SHIRLEY CAESAR

Fill This House

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



Recognized in February at the Grammys with a Lifetime Achievement Award, Caesar, 78, who also serves as a pastor in

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

JEKALYN CARR

The Life Project

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



Teenage prodigy Carr launched her career at just 14 years old in 2011 with the indie album *Promise*. But it was last year's

live release, *The Life Project*, that catapulted the West Memphis, Ark., singer to stardom when it became her first No. 1 on Top Gospel Albums. The set's hit single, "You're Bigger," earned a Grammy nomination for best gospel performance/song.

TODD DULANEY

A Worshipper's Heart

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



The Illinois native began his career in baseball and was drafted by the New York Mets in 2002. After a stint in the

minor leagues, he answered gospel's call and made his recording debut in 2011, followed by a gig singing backup for Smokie Norful. Dulaney's breakthrough came after signing a deal with eOne Music and releasing 2016's A Worshipper's Heart, which crowned Top Gospel Albums. Says eOne senior vp/GM Phil Thornton: "His passion for ministry is apparent in every lyric and melody."

KIRK FRANKLIN

Losing My Religion

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

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

LIVRE: RETH MAJOR, GREENE: DONN JONES, NIVISION/AP INAGES, MANN: JOHN SHEARER/WIREIMAGE, WALLER: KEITH MAJOR, WALKER: D DIPASJUPL/WIREIMAGE, BEYONGÉ; ERIK UMPHERVJGETTY INAGES, LACKSON; CENTRAL PARK PRODUC

TRAVIS GREENE

The Hill

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



Franklin lauds Greene as "the future of gospel music," and the young artist has cemented that sentiment with such hits

as "Intentional" and "Made a Way." Raised in Warner Robins, Ga., Greene also serves as a pastor in Columbia, S.C., alongside his wife, Dr. Jackie Greene. The singer debuted in 2007 with *The More* and steadily has built one of gospel's most acclaimed careers, becoming *Billboard*'s No. 1 gospel airplay artist of 2016.

LIVRE

Jericho: Tribe of Joshua

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

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

TAMALA MANN

One Way

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



An actress, singer, songwriter and businesswoman, Mann ties Travis Greene for the most Stellar nominations this year (nine). The artist began her career performing with Franklin before veering into acting. She has starred in numerous Tyler Perry projects, as well as TBS' *Meet the Browns* with husband David Mann. Her fourth solo album, *One Way*, earned the Texas native a Grammy in February, for best gospel performance/song for "God Provides."

ENON TABERNACLE

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

Three nominations, including new artist and choir of the year



Under the tutelage of the Rev. Dr. Alyn E. Waller, Enon Tabernacle has become one of the genre's leading choirs. Waller, the senior

pastor at Philadelphia's Enon Tabernacle Baptist Church, is the driving force behind the group as songwriter and vocalist. The choir has released several albums during its tenure, but on the strength of its most recent LP *The Experience*, the act was named the 2017 national choir of the year by the Texas Gospel Excellence Music Awards.

HEZEKIAH WALKER

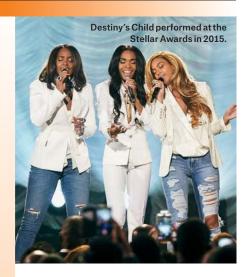
Azusa: The Next Generation 2 — Better
Seven nominations, including male vocalist and producer of the year



The Grammy winner's Love Fellowship Tabernacle, founded in 1993 with just eight singers, has become one of the largest

multicultural congregations in the United States and one of gospel's most acclaimed choirs. Music and ministry have always been intertwined for Bishop Walker, who credits the group's success to the three P's: prayer, preaching and praise. The Brooklyn native's most recent project, Azusa: The Next Generation, named for the origin of the Pentecostal Movement, has solidified his place among the country's most innovative musical leaders.





'GOSPEL IS ON THE UPSWING'

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

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



Jackson

top awards shows, an annual event considered "the Grammys of gospel music." The biggest challenge Jackson faced in establishing the telecast? To convince broadcast stations, especially in major markets, to air the show. "Many of the stations had very little

knowledge of gospel's entertainment value, so we purposely aired the show as a tribute to the Dr. Martin Luther King Jr. national holiday, which the stations thought was very appropriate," Jackson tells *Billboard*. "Because of the rating success, station clearances grew and the event became an annual special for broadcast stations all over the country. This year, we are purposely airing [the awards] over Easter weekend — the biggest faith-based holiday in the country — to attract an even larger audience."

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

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





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billboard



ARTIST

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

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

IMPRINT/DISTRIBUTING LABEL











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Kyle Spies Hot 100's Top 10

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

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

-Gary Trust

WKS. LAST AGO WEEK		ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS.ON CHART
45 43	36	JON PARDI	CAPITOL NASHVILLE/UMGN	28	22
34 31	37	BTS BI	G HIT ENTERTAINMENT/LOEN ENTERTAINMENT	16	23
30 37	38	J. COLE	DREAMVILLE/ROC NATION	1	101
38 41	39	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	142
36 38	40	SIA	MONKEY PUZZLE/RCA	5	142
40 34	41	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	141
NEW	42	THE SHINS	AURAL APOTHECARY/COLUMBIA	42	1
39 40	43	FLORIDA GEORGIA	LINE BMLG	1	142
67 36	44	CLEAN BANDIT	ATLANTIC/AG	35	28
53 48	45	POST MALONE	REPUBLIC	20	38
50 44	46	JULIA MICHAELS	REPUBLIC	44	6
47 55	47	MICHAEL JACKSON	MJJ/EPIC	25	110
33 46	48	BEYONCE	PARKWOOD/COLUMBIA	2	140
RE-ENTRY	49	LIL WAYNE	YOUNG MONEY/CASH MONEY/REPUBLIC	49	19
64 45	50	TRAVIS SCOTT	GRAND HUSTLE/EPIC	5	53
- 28	51	KHALID	RIGHT HAND/RCA	28	2
56 49	52	JASON ALDEAN	MACON/BROKEN BOW/BBMG	1	133
54 52	53	THOMAS RHETT	VALORY/BMLG	7	111
60 61	54	PANIC! AT THE DISC	DCD2/FUELED BY RAMEN/AG	3	69
41 47	55	GUCCI MANE	GUWOP/ATLANTIC/AG	6	23
44 42	56	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	16	37
61 54	57	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	142
59 58	58	TRAIN	COLUMBIA	14	13
65 59	59	BRETT YOUNG	BMLG	28	15
55 51	60	JOHN LEGEND	COLUMBIA	15	96
42 50	61	BRANTLEY GILBER	VALORY/BMLG	3	48
78 67	62	DAFT PUNK	DAFT LIFE/COLUMBIA	35	26
75 62	63	KYLE	INDIE-POP	62	126
66 56	64	CHRIS BROWN	RCA	1	136
62 68 89 85	65	CAMILA CABELLO	SYCO/EPIC	29 58	25
	66	AULI'I CRAVALHO	WALT DISNEY	9	103
	68	CALVIN HARRIS	FLY EYE/COLUMBIA	1	113
70 64	68	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	7	29
0	70	CHILDISH GAMBING		8	135
68 72	70	ERIC CHURCH	EMI NASHVILLE/UMGN	ď	155

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

81 95 100 **REBA MCENTIRE**

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The weeks most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, streaming activity data from online music sources tracked by Nielsen fan interaction on social networking sites as compiled by Next Big Sound. See Charts Legend on billibard complet rules and explanations, 0.2017. Prometheus Global Media, LLC and Nielsen Music, m.c. All rights reserved.



Doglo

LAST THIS ARTIST CERTIFICATION TITLE	PEAK POS.	WKS.ON
WEEK WEEK IMPRINT/DISTRIBUTING LABEL 1 1 #1 ED SHEERAN Divide ATLANTIC/AG	POS.	CHART 2
GG METALLICA HardwiredTo Self-Destruct	1	17
SOUNDTRACK Beauty And The Beast (2017)	3	1
BRUNO MARS A 24K Magic	2	17
SOUNDTRACK Moana	2	17
WALT DISNEY		
A-1/FREEBANDZ/EPIC	1	4
XO/REPUBLIC ,	1	16
6 8 MIGOS Culture	1	7
9 FUTURE HNDRXX	1	3
10 SOUNDTRACK Trolls VILLA 40/DREAMWORKS/RCA	3	25
11 BIG SEAN I Decided.	1	6
12 POST MALONE Stoney	6	14
9 13 KHALID American Teen	9	2
14 ORIGINAL BROADWAY CAST A Hamilton: An American Musical Hamilton uprown/arlantic/Ag	3	77
13 SOUNDTRACK Fifty Shades Darker UNIVERSAL STUDIOS/REPUBLIC	1	5
16 DRAKE VOUNG MONEY/CASH MONEY/REPUBLIC Views	1	46
17 VARIOUS ARTISTS The RCA-List, Vol 4	10	6
NEW 18 JOSH TURNER Deep South	18	1
18 19 RIHANNA A MATI WESTBURY ROAD/ROC NATION	1	60
NEW 20 THE SHINS Heartworms	20	1
20 21 TWENTY ONE PILOTS A Blurryface FUELED BY RAMEN/AG	1	96
TRAVIS SCOTT Birds In The Trap Sing McKnight	1	28
ADELE 10 25	1	69
CHANCE THE RAPPER Coloring Book	8	44
CHANCE THE RAPPER SOUNDTRACK La La Land	2	14
SUMMIT/INTERSCOPE/IGA 25 ED SHEERAN X	1	143
29 27 RAE SREMMURD Sremmlife 2	4	31
THE CHAINSMOKEDS Collage (ED)	6	19
J. COLE 4 Your Evez Only		
DRIEMWILLE/ROC NATION ARIANA GRANDE Dangerous Woman	1	14
REPUBLIC The Breaker The Research	2	43
CAPITOL NASHVILLE/UMGN TROUBLES TROUBLES TROUBLES TROUBLES	4	3
MERCURY NASHVILLE/UMGN DANICLAT THE DISCO A Death Of A Rachalor	1	79
DCD2/FUELED BY RAMEN/AG WARDOUS ADTISTS NOW 61	1	61
UNIVERSAL/SONY MUSIC/LEGACY VEITH LIDDAN Dincord	5	7
35 KEITH URBAN RIPCORD	4	45
27 36 LADY GAGA Joanne STREAMLINE/INTERSCOPE/IGA Joanne	1	21
37 SOUNDTRACK A Suicide Squad: The Album DC/ATLAS/WATERTOWER/ATLACK	1	32
38 VARIOUS ARTISTS Epic Lit (Version 3)	38	3
35 39 NAV NAV	24	3
40 KEHLANI SweetSexySavage	3	7
36 41 SHAWN MENDES Illuminate	1	25
41 42 FLORIDA GEORGIA LINE Dig Your Roots	2	29
43 CHILDISH GAMBINO Awaken, My Love!	5	15
45 21 SAVAGE & METRO BOOMIN Savage Mode	23	35
52 45 JAMES ARTHUR Back From The Edge	45	19
	1	81
48 46 THE WEEKND A Beauty Behind The Madness	8	77
	"	
48 40 XO/REPUBLIC TRAPSOUL TRAPSOUL	1	49
48 TO XO/REPUBLIC 51 47 BRYSON TILLER ▲ TRAPSOUL TRAPSOUL/RCA The Life Of Pablo The Life Of Pablo	-	49 77

LAST	THIS	ARTIST CERTIFICATION Title	PEAK	WKS.ON
WEEK 44	WEEK 51	BEYONCE Lemonade	POS.	CHART 47
58	52	SAM HUNT A Montevallo	3	125
54	53	MCA NASHVILLE/UMGN TWENTY ONE PILOTS Vessel FUELED BY RAMEN/AG	21	135
65	54	6LACK FREE 6LACK LVNR/INTERSCOPE/IGA	54	13
59	55	SOUNDTRACK UNIVERSAL STUDIOS/ILLUMINATION/REPUBLIC	8	14
53	56	MARIAN HILL PHOTO FINISH/REPUBLIC Act One	42	9
62	57	J. COLE 2014 Forest Hills Drive	1	119
49	58	JON BELLION VISIONARY/CAPITOL The Human Condition	5	34
63	59	BRETT YOUNG Brett Young	18	5
72	60	JON PARDI California Sunrise	11	37
64	61	PNB ROCK GTTM: Goin Thru The Motions EMPIRE RECORDINGS/ATLANTIC/AG	28	9
47	62	REBA MCENTIRE Sing It Now: Songs Of Faith & Hope	4	6
68	63	JUSTIN BIEBER A Purpose SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	70
66	64	SIA This Is Acting MONKEY PUZZLE/RCA	4	59
NEW	65	SOUNDTRACK Nashville: The Music Of Nashville: Season 5, Volume 1 LIONS GATE/ABC STUDIOS/BIG MACHINE/BMLG	65	1
70	66	BRUNO MARS 🛕 Doo-Wops & Hooligans	3	315
32	67	ALISON KRAUSS Windy City	9	4
71	68	DRAKE A Take Care	1	211
100	69	BLAKE SHELTON If I'm Honest	3	43
76	70	LIL UZI VERT LII UZI Vert Vs. The World	37	42
67	71	LUKE BRYAN KIll The Lights	1	84
75	72	KEVIN GATES ABOUT ISLAN	2	59
112	73	FRANK OCEAN Blonde	1	30
60	74	KENDRICK LAMAR ♠ good kid, m.A.A.d city TOP DAWG/AFTERMATH/INTERSCOPE/IGA	2	229
77	75	EMINEM	1	311
84	76	BOB MARLEY AND THE WAILERS Legend: The Best Of TUFF GONG/ISLAND/UME	5	461
79	77	THE LUMINEERS Cleopatra	1	49
78	78	ALESSIA CARA Know-It-All	9	70
81	79	DRAKE A If You're Reading This It's Too Late YOUNG MONEY/CASH MONEY/REPUBLIC	1	110
80	80	GUCCI MANE GUWOP/ATLANTIC/AG The Return Of East Atlanta Santa	16	13
57	81	ED SHEERAN A +	5	203
82	82	FUTURE DS2	1	87
74	83	JASON ALDEAN MACON/BROKEN BOW/BBMG They Don't Know	1	27
42	84	SOUNDTRACK ATLANTIC/AG The Shack	40	3
86	85	MELANIE MARTINEZ Cry Baby	6	83
83	86	ADELE STATE AND ADELE STATE AND ADELE STATE AND ADELE STATE ADDRESS AND ADDRESS ADDRES	1	317
85	87	G-EAZY When It's Dark Out	5	67
131	88	FLEETWOOD MAC PRUMOURS WARNER BROS./RHINO Thriller	1	214
128	89	MICHAEL JACKSON Thriller HALSEY Badlands	1	290
89	90	ASTRALWERKS 2PAC Greatest Hits	2	81
105	91	AMARU/DEATH ROW/INTERSCOPE/UME PRINCE 4Ever	3	182
69	92	NPG/WARNER BROS. AARON WATSON Vaquero	33	17
55	93	BIG LABEL/THIRTY TIGERS TRAIN A GIRL A Bottle A Boat	10	3
106	94	CRUSH MUSIC/SUNKEN FOREST/COLUMBIA SOUNDTRACK Guardians Of The Galaxy: Awesome Mix Vol. 1	8	7
NEW	95	JERRY GARCIA GarciaLive, Volume Eight: November 23rd, 1991, Bradley Center	1	89
108	96	A BOOGIE WIT DA HOODIE Artist	96 70	23
96	98	JOURNEY Journey's Greatest Hits	10	452
101	99	LORDE A Pure Heroine	3	102
101	100	DRAKE A Nothing Was The Same	1	178
104		YOUNG MONEY/CASH MONEY/REPUBLIC	1	110



Beast Takes A Bow

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

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

The new album features a redux of the song, this time with noted Dion superfan Ariana Grande and John Legend.

Aside from Grande and

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

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

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

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION Title IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS.ON CHART
162	151	PARTYNEXTDOOR PARTYNEXTDOOR 3 (P3) OVO SOUND/WARNER BROS.	3	30
154	152	HOZIER HOZIER HOZIER	2	123
152	153	THE BEATLES APPLE/CAPITOL/UME	1	264
172	154	PANIC! AT THE DISCO Too Weird To Live, Too Rare To Die! DECAYDANCE/FUELED BY RAMEN/AG	2	101
166	155	CHARLIE PUTH Nine Track Mind	6	57
25	156	GARTH BROOKS The Ultimate Collection	6	10
141	157	DJ KHALED Major Key	1	33
156	158	LED ZEPPELIN A Mothership SWAN SONG/ATLANTIC/RHINO	7	217
144	159	DISTURBED Immortalized	1	82
196	160	THUNDERCAT Drunk	50	3
158	161	SHAWN MENDES A Handwritten	1	100
153	162	FLORIDA GEORGIA LINE A Here's To The Good Times	4	214
165	163	MUSIC WORLD/COLUMBIA	1	146
163	164	EMINEM A The Marshall Mathers LP 2 WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	1	166
155	165	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	1	270
157	166	BIG SEAN Dark Sky Paradise	1	101
164	167	THE BEATLES Abbey Road APPLE/CAPITOL/UME Apple/CAPITOL/UME Apple Spending Apple	1	207
168	168	RAE SREMMURD SremmLife EAR DRUMNER/INTERSCOPE/IGA SremmLife	5	113
180	169	TO Pimp A Butterfly	1	99
RE	170	BEASTIE BOYS DEF JAM/UME Licensed To III	1	152
160	171	Greatest Hits 1970-2002	12	137
167	172	CARRIE UNDERWOOD Greatest Hits: Decade #1 19/ARISTA NASHVILLE/SMN ELLIOTT SMITH Either/Or: Expanded Edition	4	115
NEW	173	JOHN LEGEND Darkness And Light	173	1
139	174	CHARLI XCX Number 1 Angel	14	15
NEW RE	175	ASYLUM/ATLANTIC/AG FRANK OCEAN Channel Orange	175	
	176	NICKY JAM Fenix	2	54
174	177	YO GOTTI White Friday (CM9)	28 16	8 ——— 12
RE	179	BON JOVI A Greatest Hits: The Ultimate Collection	5	72
176	180	ISLAND/UME MAROON 5 222/INTERSCOPE/IGA	1	119
178	181	CHILDISH GAMBINO Because The Internet	7	123
181	182	VARIOUS ARTISTS ATLANTIC/AG This is A Challenge	93	13
RE	183	LINKIN PARK [Hybrid Theory] WARNER BROS.	2	162
189	184	KANYE WEST A Graduation	1	117
134	185	PRINCE ROYCE FIVE	25	3
NEW	186	CHICKENFOOT Best + Live	186	1
175	187	TAYLOR SWIFT 1989 BIG MACHINE/BMLG	1	125
192	188	KANYE WEST A My Beautiful Dark Twisted Fantasy	1	94
NEW	189	STARLITO / DON TRIP Step Brothers THREE GRIND HARD/EMPIRE RECORDINGS	189	1
194	190	MEEK MILL MAYBACH/ATLANTIC/AG	3	20
102	191	EAGLES A The Very Best Of The Eagles WARNER STRATEGIC MARKETING/RHINO	3	183
185	192	COLDPLAY A Head Full Of Dreams	2	64
199	193	CHRIS YOUNG RCA NASHVILLE/SMN I'm Comin' Over	5	51
193	194	JEREMIH Late Nights: The Album	42	62
184	195	J. COLE A Born Sinner	1	99
190	196	G-EAZY These Things Happen	3	135
NEW	197	J.I.D. The Never Story DREAMVILLE/INTERSCOPE/IGA	197	1
183	198	USHER O Confessions	1	121
200	199	FLUME Skin FUTURE CLASSIC/MOM + POP	8	36
RE	200	Sublime GASOLINE ALLEY/MCA/GEFFEN/UME Sublime	13	144



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





SOUNDTRACK Nashville: Season 5, Vol. 1

first CMT season of the musical drama series bows with 8,000 equivalent album units (5,000 in traditional album sales).

ABC aired the show for its first four seasons.





CHARLI XCX Number 1 Angel

Charli XCX notches her second charting set following 2015's Sucker (No. 28). Angel is in fine Charli-company: Charlie Wilson's In It to Win It is at No. 128; Charlie Puth's Nine Track Mind is No. 155. Such numbers would secure Drake his seventh No. 1, the largest weekly unit total of 2017 and the biggest haul since his Views album launched at No. 1 in May 2016 with 1.04 million units, according to Nielsen Music.

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

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



Album Sales

billboard

TO	PΑ	LBUM SALES ™	
LAST WEEK	THIS WEEK	ARTIST CERTIFICATION TITLE IMPRINT/DISTRIBUTING LABEL	WKS. ON CHART
2	1	#1 METALLICA HardwiredTo Self-Destruct	16
1	2	ED SHEERAN Divide	2
HOT SHOT DEBUT	3	SOUNDTRACK Beauty And The Beast (2017) WALT DISNEY	1
5	4	SOUNDTRACK Moana	16
3	5	BRUNO MARS A 24K Magic	16
4	6	SOUNDTRACK Trolls	24
NEW	7	JOSH TURNER Deep South	1
NEW	8	THE SHINS Heartworms	1
8	9	AURAL APOTHECARY/COLUMBIA VARIOUS ARTISTS NOW 61	7
9	10	UNIVERSAL/SONY MUSIC/LEGACY SOUNDTRACK La La Land	13
14	11	SUMMIT/INTERSCOPE/IGA ORIGINAL BROADWAY CAST Hamilton: An American Musical	76
6	12	LITTLE BIG TOWN The Breaker	3
13	13	CAPITOL NASHVILLE/UMGN THE WEEKND Starboy	15
	14	XO/REPUBLIC REBA MCENTIRE Sing It Now: Songs Of Faith & Hope	6
12	15	ROCKIN' R/NASH ICON/BMLG ALISON KRAUSS Windy City	4
10	16	ADELE 10 25	68
15		TWENTY ONE PILOTS A Blurryface	95
16	17	FUELED BY RAMEN/AG CHRIS STAPLETON Traveller	79
25	18	MERCURY NASHVILLE/UMGN BEYONCE Lemonade	46
21	19	PARKWOOD/COLUMBIA SOUNDTRACK Guardians Of The Galaxy: Awesome Mix Vol. 1	
48	20	MARVEL/HOLLYWOOD JERRY GARCIA GarciaLive, Volume Eight: November 23rd, 1991, Bradley Center	123
NEW	21	ROUND/ATO SOUNDTRACK Sing	1
28	22	UNIVERSAL STUDIOS/ILLUMINATION/REPUBLIC FUTURE FUTURE FUTURE	13
22	23	A-1/FREEBANDZ/EPIC DARIO Point Of No Return	4
29	24	DARIO	3
24	25	HIT RED/CAPITOL NASHVILLE/UMGN	44
20	26	BRANTLEY GILBERT The Devil Dont Sleep SOUNDTRACK The Shack	7
17	27	ATLANTIC/AG	3
23	28	AARON WATSON BIG LABEL/THIRTY TIGERS Vaquero	3
18	29	SOUNDTRACK UNIVERSAL STUDIOS/REPUBLIC Fifty Shades Darker	5
NEW	30	VALERIE JUNE JUNE TUNES/CONCORD The Order Of Time	1
47	31	PANIC! AT THE DISCO Death Of A Bachelor DCD2/FUELED BY RAMEN/AG Death Of A Bachelor	59
26	32	ED SHEERAN A X	103
31	33	LADY GAGA STREAMLINE/INTERSCOPE/IGA Joanne	20
NEW	34	SOUNDTRACK Nashville: The Music Of Nashville: Season 5, Vol. 1 LIONS GATE/ABC STUDIOS/BIG MACHINE/BMLG	1
NEW	35	J.J. HAIRSTON & YOUTHFUL PRAISE You Deserve It	1
32	36	CHARLIE WILSON In It To Win It P MUSIC/RCA	4
7	37	GARTH BROOKS The Ultimate Collection PEARL	10
RE	38	RED HOT CHILI PEPPERS The Getaway WARNER BROS.	36
19	39	FUTURE HNDRXX A-1/FREEBANDZ/EPIC	3
NEW	40	CHICKENFOOT Best + Live	1
85	41	MICHAEL JACKSON Thriller	126
NEW	42	ELLIOTT SMITH Either/Or: Expanded Edition	1
51	43	TWENTY ONE PILOTS Vessel FUELED BY RAMEN/AG	115
37	44	BIG SEAN G.O.O.D./DEF JAM	6
45	45	KIDZ BOP KIDS KIDZ BOP/RAZOR & TIE/CONCORD KIdz Bop 34	7
38	46	METALLICA OBLACKENED/WARNER BROS. Metallica	391
36	47	VARIOUS ARTISTS GRAMMY/ATLANTIC/AG 2017 Grammy Nominees	7
NEW	48	DARKEST HOUR SOUTHERN LORD Godless Prophets & The Migrant Flora	1
NEW	49	HURRAY FOR THE RIFF RAFF The Navigator	1
RE	50	FLEETWOOD MAC WARNER BROS,/RHINO RUMOUI'S	62

HEATSEEKERS ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST CERTIFICATION TITLE IMPRINT/DISTRIBUTING LABEL	WKS. ON CHART	
NEW	1	#1 DARKEST HOUR SOUTHERN LORD Godless Prophets & The Migrant Flora	1	
NEW	2	HURRAY FOR THE RIFF RAFF The Navigator	1	
NEW	3	GOT7 FLIGHT LOG: ARRIVAL.	1	
NEW	4	HAVOK CENTURY MEDIA Conformicide	1	
4	5	MO3 MO3 MEDIA Gangsta Love, Part I	2	
5	6	MO3 4 Indictments	18	
7	7	LIL RONNY MOTHAF From The Ground Up (EP)	9	
20	8	GG PEEZY Mud Sweat & Tears	2	
NEW	9	TENNIS Yours Conditionally MUTUALLY DETRIMENTAL/THIRTY TIGERS	1	
13	10	RAG'N'BONE MAN BEST LAID PLANS/COLUMBIA	5	
NEW	11	THE REVEREND PEYTON'S BIG DAMN BAND FOORTH Sessions family owned/thirty tigers	1	
NEW	12	CAN'T SWIM Fail You Again	1	
16	13	MAGGIE ROGERS Now That The Light Is Fading (EP) DEBAY SOUNDS/CAPITOL	3	
NEW	14	J.I.D. The Never Story	1	
NEW	15	GREG GRAFFIN Millport	1	
NEW	16	MOD SUN Movie	1	
NEW	17	JAY SOM Everybody Works	1	
8	18	MONEYBAGG YO BE GREAT/COCAINE MUZIK Heartless	5	
RE	19	JUDAH AND THE LION Folk Hop N' Roll	6	
2	20	TEMPLES Volcano	2	
RE	21	ACCEPTANCE Colliding By Design	2	
NEW	22	BRADY TOOPS Tried & True	1	
1	23	MOONSHINE BANDITS Baptized In Bourbon BACKROAD/AVERAGE JOES	2	
NEW	24	ERIC BELLINGER Eric B For President: Term 2 YOUR FAVORITE SONG/EMPIRE RECORDINGS	1	
17	25	POWER TRIP Nightmare Logic	3	

VII	NYL	. ALBUMS™	
LAST WEEK	THIS WEEK	ARTIST CERTIFICATION Title IMPRINT/DISTRIBUTING LABEL	WKS. ON CHART
1	1	#1 ED SHEERAN Divide	2
NEW	2	THE SHINS AURAL APOTHECARY/COLUMBIA Heartworms	1
NEW	3	ELLIOTT SMITH Either/Or: Expanded Edition	1
2	4	MINUS THE BEAR VOIDS SECRETLY CANADIAN	2
NEW	5	THUNDERCAT Drunk	1
7	6	BOB MARLEY AND THE WAILERS Legend TUFF GONG/ISLAND/UME	122
3	7	SOUNDTRACK SUMMIT/INTERSCOPE/IGA La La Land	10
NEW	8	SOUNDGARDEN Ultramega OK	1
NEW	9	DARKEST HOUR Godless Prophets & The Migrant Flora SOUTHERN LORD	1
14	10	THE BEATLES 4 Abbey Road	230
13	11	AMY WINEHOUSE A Back To Black	109
4	12	KENDRICK LAMAR ogood kid, m.A.A.d city TOP DAWG/AFTERMATH/INTERSCOPE/IGA	28
9	13	SOUNDTRACK Guardians Of The Galaxy: Awesome Mix Vol. 1	75
20	14	PRINCE AND THE REVOLUTION Purple Rain (Soundtrack) NPG/WARNER BROS./RHINO	30
16	15	PINK FLOYD The Dark Side Of The Moon	15
15	16	RYAN ADAMS PAX.AM/BLUE NOTE Prisoner	4
18	17	MICHAEL JACKSON Thriller	31
21	18	FLEETWOOD MAC PRIMOUTS WARNER BROS./RHINO	52
NEW	19	CAN'T SWIM Fail You Again	1
RE	20	LEON BRIDGES LISASAWYERG3/COLUMBIA Coming Home	39
12	21	TWENTY ONE PILOTS A Blurryface	77
NEW	22	HURRAY FOR THE RIFF RAFF The Navigator	1
RE	23	PANIC! AT THE DISCO Death Of A Bachelor DCD2/FUELED BY RAMEN/AG	22
25	24	TWENTY ONE PILOTS Vessel FUELED BY RAMEN/AG	54
24	25	LANA DEL REY Born To Die	122



Elliott Smith Returns

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

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

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

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

NEPA/STREAMING & TOP ALBUM SALES: The week THE ALES OF TOO REBYHIGHOUS Album OF TOO REBYHIGHOUS THE WEEK THE WEEK THINS: THE WEEK THE WEEK

Kygo, Gomez Hit Top 10

Kygo and Selena Gomez (below) earn the highest debut on Billboard + Twitter Top Tracks as "It Ain't Me" opens at No. 7. It's Kygo's first top 10 and Gomez's eighth. The pair's arrival follows a one-two punch: Kygo celebrated the song passing 100 million global plays on Spotify (March 12), then posted a minute-long demonstration of how he crafted the song on his social media accounts (March 16). The posts rally his Twitter mentions to 13,000 in the week ending March 19, according to Next Big Sound, up 15 percent.

Like Kygo, U.K. rapper

Stormzy grabs his first
top 10 on Top Tracks with
a No. 9 entrance for "Cold"
after its March 12 music
video release. The clip
parallels his journey to
success with images of kids
as doctors and politicians
and has collected more
than 954,000 views on
YouTube through March 21.
"Cold" appears on Stormzy's
Gang Signs & Prayer, which
debuted atop on the Official
U.K. Albums chart.

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

-Trevor Anderson





billboar	d • У TOP TRACKS™	
LAST THIS WEEK	TITLE Artist	WKS. ON CHART
3 1	#1 SHAPE OF YOU Ed Sheeran	11
1 2	NOT TODAY BTS	5
36 3	GALWAY GIRL Ed Sheeran	3
RE 4	MERCY Shawn Mendes	26
RE 5	SWALLA Jason Derulo Feat. Nicki Minaj & Ty Dolla \$ign	2
4 6	NO FRAUDS Nicki Minaj, Drake & Lil Wayne	2
NEW 7	IT AIN'T ME Kygo x Selena Gomez	1
2 8	I FEEL IT COMING The Weeknd Feat. Daft Punk	6
NEW 9	COLD Stormzy	1
13 10	SOMETHING JUST LIKE THIS The Chainsmokers & Coldplay	3
14 11	REGRET IN YOUR TEARS Nicki Minaj	2
19 12	CHAINED TO THE RHYTHM Katy Perry Feat. Skip Marley	
NEW 13	SYMPHONY Clean Bandit Feat. Zara Larsson	6
17 14	NO MORE SAD SONGS Little Mix	4
	THAT'S WHAT I LIKE Bruno Mars	
6 15	CLOSER The Chainsmokers Feat. Halsey	5
		34
12 17		12
30 18	DESPACITO Luis Fonsi Feat. Daddy Yankee	8
5 19	LIABILITY Lorde	2
24 20	MILLION REASONS Lady Gaga	22
10 21	PERFECT Ed Sheeran	3
NEW 22	LOCATION Khalid	1
NEW 23	FLAME Tinashe	1
7 24	GREEN LIGHT Lorde	3
NEW 25	HEY MA Pitbull & J Balvin Feat. Camila Cabello	1
26 26	HAPPIER Ed Sheeran	3
23 27	SHOUT OUT TO MY EX Little Mix	17
NEW 28	STAY Zedd & Alessia Cara	1
RE 29	ROCKABYE Clean Bandit Feat. Sean Paul & Anne-Marie	14
9 30	BELIEVER Imagine Dragons	5
48 31	PARIS The Chainsmokers	10
39 32	LOVE Lana Del Rey	5
41 33	BINGO Jacob Sartorius	2
RE 34	LOVE ON THE BRAIN Rihanna	19
NEW 35	BATTLE SYMPHONY Linkin Park	1
43 36	COLD Maroon 5 Feat. Future	5
42 37	BAD THINGS Machine Gun Kelly x Camila Cabello	22
44 38	SUPERMARKET FLOWERS Ed Sheeran	3
15 39	HEAVY Linkin Park Feat. Kiiara	5
8 40	NOTHING WITHOUT YOU The Weeknd	2
NEW 41	AT MY BEST Machine Gun Kelly Feat. Hailee Steinfeld	1
NEW 42	IDOLS BECOME RIVALS Rick Ross Feat. Chris Rock	1
NEW 43	ON THE COME UP Mike Will Made-It Feat. Big Sean	1
47 44	24K MAGIC Bruno Mars	24
RE 45	SAVE ME BTS	24
34 46	CASTLE ON THE HILL Ed Sheeran	11
RE 47	TUNNEL VISION Kodak Black	3
49 48	SUBEME LA RADIO Enrique Iglesias Feat. Descemer Bueno, Zion & Lennox	4
NEW 49	WATERFALL Stargate Feat. P!nk & Sia	1
11511 49	Jungate Feat. Fills & 3ld	1

FEELS LIKE SUMMER

Weezer

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



Bieber Back On Top

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

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

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

.AST VEEK	THIS WEEK	TITLE Artist	WKS. (
1	1	#1 SHAPE OF YOU Ed Sheeran	11
2	2	I DON'T WANNA LIVE FOREVER Zayn / Taylor Swift UNIVERSAL STUDIOS/BIG MACHINE/RCA/REPUBLIC	15
3	3	LOVE ON THE BRAIN Rihanna WESTBURY ROAD/ROC NATION	22
4	4	I FEEL IT COMING The Weeknd Feat. Daft Punk	16
5	5	PARIS The Chainsmokers DISRUPTOR/COLUMBIA	10
7	6	THAT'S WHAT I LIKE Bruno Mars	9
6	7	MERCY Shawn Mendes	21
9	8	ROCKABYE Clean Bandit Feat. Sean Paul & Anne-Marie	13
10	9	CHAINED TO THE RHYTHM Katy Perry Feat. Skip Marley	6
12	10	DOWN Marian Hill	8
8	11	BAD THINGS Machine Gun Kelly x Camila Cabello	21
11	12	SCARS TO YOUR BEAUTIFUL Alessia Cara	32
14	13	IT AIN'T ME ULTRA/RCA/INTERSCOPE Kygo x Selena Gomez	5
15	14	COLD Maroon 5 Feat. Future	5
13	15	DON'T WANNA KNOW Maroon 5 Feat. Kendrick Lamar 222/INTERSCOPE	23
16	16	ISSUES Julia Michaels	8
17	17	MILLION REASONS Lady Gaga	15
19	18	GG SOMETHING JUST LIKE THIS The Chainsmokers & Coldplay DISRUPTOR/COLUMBIA	4
20	19	STAY Zedd & Alessia Cara	3
18	20	EVERYDAY Ariana Grande Feat. Future	7
22	21	SAY YOU WON'T LET GO James Arthur	7
21	22	HEAVY Linkin Park Feat. Kiiara MACHINE SHOP/WARNER BROS.	4
26	23	GREEN LIGHT LOrde	3
23	24	MAKE ME (CRY) Noah Cyrus Feat. Labrinth	12
24	25	BOUNCE BACK G.O.O.D./DEF JAM Big Sean	5

AD	uLi	Γ CONTEMPORARY™	
LAST WEEK	THIS WEEK	TITLE Artist	WKS.ON CHART
1	1	#1 DON'T WANNA KNOW Maroon 5 Feat. Kendrick Lamar 222/INTERSCOPE	23
2	2	CAN'T STOP THE FEELING! Justin Timberlake VILLA 40/DREAMWORKS/RCA	46
3	3	CHEAP THRILLS Sia Feat. Sean Paul MONKEY PUZZLE/RCA	39
7	4	SCARS TO YOUR BEAUTIFUL Alessia Cara	12
5	5	WATER UNDER THE BRIDGE Adele	17
4	6	TREAT YOU BETTER Shawn Mendes	34
6	7	JUST LIKE FIRE P!nk	48
8	8	SEND MY LOVE (TO YOUR NEW LOVER) Adele	45
10	9	GG SHAPE OF YOU Ed Sheeran	10
9	10	CLOSER The Chainsmokers Feat. Halsey	24
11	11	PLAY THAT SONG Train	18
12	12	ROLLER COASTER Bon Jovi	9
13	13	LET ME LOVE YOU DJ Snake Feat. Justin Bieber	12
14	14	THIS TOWN NEON HAZE/CAPITOL NEON HAZE/CAPITOL	10
15	15	BLUE AIN'T YOUR COLOR Keith Urban HIT RED/CAPITOL NASHVILLE/CAPITOL	8
18	16	I BELIEVE IN YOU Michael Buble REPRISE/WARNER BROS.	5
19	17	I DON'T WANNA LIVE FOREVER Zayn / Taylor Swift UNIVERSAL STUDIOS/BIG MACHINE/RCA/REPUBLIC	11
20	18	CHAINED TO THE RHYTHM Katy Perry Feat. Skip Marley	6
21	19	LOVE ON THE WEEKEND John Mayer	12
23	20	SAY YOU WON'T LET GO James Arthur	5
22	21	LOVE ME NOW John Legend	19
24	22	I FEEL IT COMING The Weeknd Feat. Daft Punk	4
25	23	MERCY Shawn Mendes	8
27	24	COLD WATER Major Lazer Feat. Justin Bieber & MO	19
26	25	FRESH EYES Andy Grammer S-CURVE/BMG/HOLLYWOOD	16

RHY1	ГНМІС™	
LAST THIS WEEK	TITLE Artist IMPRINT/PROMOTION LABEL	WKS. ON CHART
2 1	#1 PARTY MONSTER The Weeknd	14
4 2	GOOSEBUMPS Travis Scott	13
1 3	BOUNCE BACK G.O.O.D./DEF JAM	19
5 4	PARTY Chris Brown Feat. Usher & Gucci Mane	11
7 5	GG THAT'S WHAT I LIKE Bruno Mars	8
3 6	BAD AND BOUJEE Migos Feat. Lil Uzi Vert	11
8 7	SHAPE OF YOU Ed Sheeran	10
10 8	ISPY KYLE Feat. Lil Yachty INDIE-POP/QUALITY CONTROL/MOTOWN/CAPITOL/ATLANTIC	6
6 9	FAKE LOVE Drake YOUNG MONEY/CASH MONEY/REPUBLIC	20
9 10	SHINING DJ Khaled Feat. Beyonce & JAY Z	5
11 11	DEJA VU DREAMVILLE/ROC NATION/INTERSCOPE J. Cole	10
14 12	DOWN Marian Hill PHOTO FINISH/REPUBLIC	7
12 13	LOVE ON THE BRAIN WESTBURY ROAD/ROC NATION RIHANNA	24
16 14	LOCATION Khalid	9
17 15	LOSIN CONTROL RUSS	7
15 16	PARIS The Chainsmokers DISRUPTOR/COLUMBIA	9
22 17	SLIDE Calvin Harris Feat. Frank Ocean & Migos	3
21 18	MOVES G.O.O.D./DEF JAM	9
13 19	EVERYDAY Ariana Grande Feat. Future	10
18 20	I FEEL IT COMING The Weeknd Feat. Daft Punk XO/REPUBLIC	16
24 21	SELFISH Future Feat. Rihanna	3
20 22	ALL NIGHT Chance The Rapper Feat. Knox Fortune CHANCE THE RAPPER	10
25 23	CONGRATULATIONS Post Malone Feat. Quavo	6
27 24	BOTH Gucci Mane Feat. Drake	7
19 25	BAD THINGS Machine Gun Kelly x Camila Cabello EST19XX/BAD BOY/EPIC/INTERSCOPE	20

		EST19XX/BAD BOY/EPIC/INTERSCOPE	
ΔD	ULT	Γ ΤΟΡ 40 ™	
.AST VEEK	THIS WEEK	TITLE Artist	WKS. ON CHART
1	1	#1 SHAPE OF YOU Ed Sheeran	11
3	2	I DON'T WANNA LIVE FOREVER Zayn / Taylor Swift UNIVERSAL STUDIOS/BIG MACHINE/RCA/REPUBLIC	15
2	3	SCARS TO YOUR BEAUTIFUL Alessia Cara	23
4	4	THIS TOWN NEON HAZE/CAPITOL Niall Horan	20
5	5	WATER UNDER THE BRIDGE Adele	19
6	6	PLAY THAT SONG Train	24
8	7	CHAINED TO THE RHYTHM Katy Perry Feat. Skip Marley	6
9	8	MERCY Shawn Mendes	17
7	9	DON'T WANNA KNOW Maroon 5 Feat. Kendrick Lamar 222/INTERSCOPE	23
10	10	SAY YOU WON'T LET GO James Arthur	19
14	11	GG MILLION REASONS Lady Gaga	17
12	12	LOVE ON THE BRAIN Rihanna WESTBURY ROAD/ROC NATION	18
13	13	I FEEL IT COMING The Weeknd Feat. Daft Punk	14
11	14	THE GREATEST Sia Feat. Kendrick Lamar	24
16	15	THAT'S WHAT I LIKE Bruno Mars	8
15	16	COLD Maroon 5 Feat. Future	5
17	17	PARIS The Chainsmokers DISRUPTOR/COLUMBIA	9
19	18	ROCKABYE Clean Bandit Feat. Sean Paul & Anne-Marie BIG BEAT/ATLANTIC/RRP	8
20	19	HEAVY Linkin Park Feat. Kiiara MACHINE SHOP/WARNER BROS.	4
21	20	DOWN Marian Hill	7
24	21	GREEN LIGHT LORde	3
25	22	ISSUES Julia Michaels	7
26	23	SOMETHING JUST LIKE THIS The Chainsmokers & Coldplay DISRUPTOR/COLUMBIA	3
23	24	CALL ON ME Starley	14
22	25	LET'S HURT TONIGHT OneRepublic MOSLEY/INTERSCOPE	12

networing ster based on weeky additions of fans across Farebook, Writter, Volutbe and Instagram reactions and conversations across Twitter, You'the instagram and Facebook, and views to an artist's Wildpelda page, as measured merits one and activity of the conference of the conference of the additional and addit top 40 formats, respectively, ranked by radio alribby detections, as a measured by Medsen Music, Songs are defined as current flavy are realizedly recently-resembly and an additional additional additional and additional additional additional and additional and well-sen Music, in an additional and well-sen Music, in an additional and well-sen Music, in an additional and well-sen Music, in a selectionically monitored 24 hours a day, 7 days a week. See Chart's Ligand on billboard.com/bit for complete rules and explanations. All charts 6 2017, Prometheus Global Media, LLC and Medsen Music, in

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Country

HOT C	ווטי	NTRY SONGS™			
2 WKS. LAST	THIS	TITLE CERTIFICATION	Artist	PEAK	WKS. ON
AGO WEEK	WEEK	PRODUCER (SONGWRITER) #1 AG BODY LIKE A BACK ROAD	IMPRINT/PROMOTION LABEL Sam Hunt	POS.	CHART 7
	2	DIRT ON MY BOOTS	S.MCANALLY) MCA NASHVILLE Jon Pardi	2	26
3 2	\vdash	B.BUTLER,J.PARDI (R.AKINS,J.FRASURE,A.GORLEY) THINK A LITTLE LESS	Michael Ray		
4 4	3	S.HENDRICKS (J.M.NITE,THOMAS RHETT,BARY DEAN,J.ROBBINS) BETTER MAN		3	25
2 3	4	J.JOYCE (T.SWIFT) FAST	Luke Bryan	1	22
6 5	5	J.STEVENS, J.STEVENS (L.BRYAN, R.CLAWSON, L.LAIRD) SG HURRICANE	CAPITOL NASHVILLE Luke Combs	5	16
9 7	6		VER HOUSE/COLUMBIA NASHVILLE Brett Young	6	29
13 9	7	D.HUFF (B.YOUNG,T.REEVE,K.SCHILENGER,T.TOMLINSON) ANY OL' BARSTOOL	Jason Aldean	7	28
8 6	8	M.KNOX (J.THOMPSON,D.RUTTAN) ROAD LESS TRAVELED	MACON/BROKEN BOW Lauren Alaina	6	15
12 12	9	BUSBEE (LAUREN ALAINA, J. FRASURE, M. TRAINOR) HOMETOWN GIRL	19/INTERSCOPE/MERCURY Josh Turner	9	29
18 15	10	K.GREENBERG (M.BEESON,D.TASHIAN)	ring Rhiannon Giddens	10	28
11 13	111	J.JOYCE (E.CHURCH, J.HYDE, L.DICK) THE WEEKEND	Brantley Gilbert	9	27
RE-ENTRY	12	D.HUFF (B.GILBERT,A.DEROBERTS)	VALORY	9	29
17 14	13	BUSBEE,K.URBAN (K.URBAN,BUSBEE) BLACK	ring Carrie Underwood HIT RED/CAPITOL NASHVILLE Dierks Rentley	5	13
20 19	14	R. COPPERMAN (D.BENTLEY, R.COPPERMAN, A.GORLEY)	Dierks Bentley CAPITOL NASHVILLE Brad Paicley	14	19
7 8	15	TODAY LWOOTEN (B.PAISLEY,C.DUBOIS,A.GORLEY) YEAH BOY	Brad Paisley ARISTA NASHVILLE	7	24
19 16	16	F.G.WHITEHEAD, J.MASSEY (K.BALLERINI, F.G.WHITEHEAD, K.TIMN		16	23
15 18	17	A GUY WITH A GIRL S.HENDRICKS (A.GORLEY, B.SIMPSON)	Blake Shelton WARNER BROS./WMN	3	24
16 20	18	J.MOI (J.KEAR,H.LINDSEY,G.SAMPSON)	ine Featuring Backstreet Boys	16	13
14 17	19	STAR OF THE SHOW JOE LONDON, J. BUNETTA, THOMAS RHETT (THOMAS RHETT, R.AK		4	24
26 22	20	HOW NOT TO D.SMYERS,S.HENDRICKS (A.HAMBRICK,P.DIGIOVANNI,K.BARD)	Dan + Shay WARNER BROS./WAR	20	23
22 21	21		Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE	21	10
23 23	22	YOU LOOK GOOD BUSBEE (H.LINDSEY,R.HURD,BUSBEE)	Lady Antebellum	22	9
27 24	23	IF I TOLD YOU R. COPPERMAN (R.COPPERMAN, J.M.NITE, S.MCANALLY)	Darius Rucker CAPITOL NASHVILLE	23	31
21 25	24	MY OLD MAN D.COBB (Z.BROWN,N.MOON,B.SIMONETTI)	Zac Brown Band SOUTHERN GROUND/ELEKTRA/WAR	10	7
28 26	25	MY GIRL M.ALDERMAN,J.E.NORMAN (D.SCOTT,J.KERR)	Dylan Scott CURB	25	32
HOT SHOT DEBUT	26	NO SUCH THING AS A BROKEN HEART S.MCANALLY (M.RAMSEY,T. ROSEN,B.TURSI,J.FRASURE)	Old Dominion RCA NASHVILLE	26	1
32 27	27	YOURS IF YOU WANT IT J.DEMARCUS,G.LEVOX,J.D.ROONEY (A.DORFF,J.SINGLETON)	Rascal Flatts BIG MACHINE	27	10
31 28	28	THERE'S A GIRL J.ROBBINS (T.HARMON, J.ROBBINS, L.VELTZ)	Trent Harmon 19/REPUBLIC/DOT	28	29
35 29	29	FOR HER J.MOI (M.DRAGSTREM,K.ARCHER,S.BUXTON)	Chris Lane BIG LOUD	23	17
36 31	30	FLATLINER M.CARTER (C.SWINDELL,M.BRONLEEWE,J.BOYER)	Cole Swindell WARNER BROS./WMN	30	11
- 42	31		rles Esten & Lennon & Maisy DNS GATE/ABC STUDIOS/BIG MACHINE	31	2
34 30	32	WE SHOULD BE FRIENDS F.LIDDELL,G.WORF,E.MASSE (M.LAMBERT)	Miranda Lambert VANNER/RCA NASHVILLE	25	18
42 34	33	EVERY TIME I HEAR THAT SONG S.HENDRICKS (A.MAYO,C.LINDSEY,B.WARREN,B.WARREN)	Blake Shelton WARNER BROS./WMN	33	5
NEW	34	REAL THING NOT LISTED (NOT LISTED)	Zac Brown Band SOUTHERN GROUND/ELEKTRA/WAR	34	1
37 32	35	OUTSKIRTS OF HEAVEN M.J.CONES (C.CAMPBELL,D.TURNBULL)	Craig Campbell RED BOW	32	25
33 33	36	SMALL TOWN BOY Z.CROWELL (R.AKINS,B.HAYSLIP,K.FISHMAN)	Dustin Lynch BROKEN BOW	19	4
38 35	37	SOMEBODY ELSE WILL S.BORCHETTA, J.S.STOVER (K.ARCHER, A.HAMBRICK, T.OTTOH)	Justin Moore	35	9
RE-ENTRY	38	LOVE TRIANGLE N.GALYON, J.ROBBINS, RAELYNN)	RaeLynn WARNER BROS./WMN	30	27
40 36	39	WHAT IFS D.HUFF (K.BROWN,M.MCGINN,J.M.SCHMIDT)	eaturing Lauren Alaina ZONE 4/RCA NASHVILLE	36	15
39 37	40	IT AIN'T MY FAULT J.JOYCE (J. OSBORNE,T.J. OSBORNE,L.T.MILLER)	Brothers Osborne EMI NASHVILLE	37	8
30 40	41	SOMETHIN' I'M GOOD AT R. COPPERMAN, B. ELDREDGE (B. ELDREDGE, T. DOUGLAS)	Brett Eldredge ATLANTIC/WMN	30	3
- 45	42	DRINKIN' PROBLEM S.MCANALLY,D.HUFF,LOSBORNE (J.CARSON,C.DUDDY,M.WYSTRACH,S.MCA	Midland NALLY, J.OSBORNE) BIG MACHINE	42	2
44 41	43	DO I MAKE YOU WANNA D.HUFF (A.GORLEY,Z.CROWELL,M.JENKINS,J.FLOWERS)	Billy Currington	41	8
50 38	44	GREATEST LOVE STORY J.JOYCE (B.LANCASTER)	LANCO ARISTA NASHVILLE	38	3
- 43	45	THE WAY I TALK J.MOI (J.L.ALEXANDER, B.HAYSLIP, C.MCGILL)	Morgan Wallen	43	4
46 44	46	MORE GIRLS LIKE YOU KMOORE,D,GARCIA (K.MOORE,S,L,OLSEN,J,MILLER,D,A,GARCIA	Kip Moore	41	4
48 46	47	MAKIN' ME LOOK GOOD AGAIN R. COPPERMAN, J.S. STOVER (D.WHITE, M. CRISWELL, S. MINOR)	Drake White	46	4
NEW	48	RING ON EVERY FINGER LRIMES (THOMAS RHETT, J. KEAR, J. FRASURE)	LOCASH	48	1
RE-ENTRY	49	HAPPY PEOPLE JJOYCE (LIMCKENNA.H.WHITTERS)	Little Big Town	47	2
		J.JOYCE (L.MCKENNA,H.WHITTERS)	CAPITOL NASHVILLE	Ė	

WOKE UP IN NASHVILLE

Seth Ennis ARISTA NASHVILLE

48 3

TOP COUNTRY ALBUMS™			
LAST WEEK	THIS WEEK	ARTIST CERTIFICATION TITLE IMPRINT/DISTRIBUTING LABEL	WKS.ON CHART
HOT SHOT DEBUT	1	#1 JOSH TURNER Deep South	1
1	2	LITTLE BIG TOWN CAPITOL NASHVILLE/LIMGN The Breaker	3
5	3	CHRIS STAPLETON A Traveller	98
3	4	KEITH URBAN HIT RED/CAPITOL NASHVILLE/UMGN Ripcord	45
7	5	FLORIDA GEORGIA LINE Dig Your Roots	29
9	6	THOMAS RHETT ▲ Tangled Up	77
6	7	BRANTLEY GILBERT The Devil Dont Sleep VALORY/BMLG	7
11	8	SAM HUNT A Montevallo	109
12	9	BRETT YOUNG Brett Young	5
14	10	JON PARDI CAPITOL NASHVILLE/UMGN California Sunrise	39
8	11	REBA MCENTIRE Sing It Now: Songs Of Faith & Hope ROCKIN' R/NASH ICON/BMLG	6
NEW	12	SOUNDTRACK Nashville: The Music Of Nashville: Season 5, Vol. 1 LIONS GATE/ABC STUDIOS/BIG MACHINE/BMLG	
4	13	ALISON KRAUSS Windy City	4
17	14	GG BLAKE SHELTON If I'm Honest	43
13	15	LUKE BRYAN A Kill The Lights	84
15	16	JASON ALDEAN They Don't Know	27
10	17	AARON WATSON BIG LABEL/THIRTY TIGERS Vaquero	3
18	18	BLAKE SHELTON Reloaded: 20 #1 Hits WARNER BROS./WMN	73
20	19	DIERKS BENTLEY Black CAPITOL NASHVILLE/UMGN	42
16	20	KANE BROWN Kane Brown ZONE 4/RCA NASHVILLE/SMN	15
22	21	ERIC CHURCH Mr. Misunderstood	72
26	22	ZAC BROWN BAND Greatest Hits So Far ROAR/SOUTHERN GROUND/ATLANTIC/AG	86
30	23	PS COLE SWINDELL You Should Be Here WARNER BROS./WMN	45
27	24	LUKE BRYAN A Crash My Party	118
25	25	MIRANDA LAMBERT The Weight Of These Wings VANNER/RCA NASHVILLE/SMN	17

CO	COUNTRY AIRPLAY™				
LAST WEEK	THIS WEEK	TITLE Artist	WKS.ON CHART		
1	1	#1 DIRT ON MY BOOTS Jon Pardi	26		
2	2	THINK A LITTLE LESS Michael Ray	48		
4	3	FAST Luke Bryan	16		
5	4	ROAD LESS TRAVELED Lauren Alaina	31		
7	5	ANY OL' BARSTOOL Jason Aldean	17		
9	6	KILL A WORD Eric Church Feat. Rhiannon Giddens	30		
3	7	TODAY Brad Paisley ARISTA NASHVILLE	24		
11	8	GG BODY LIKE A BACK ROAD Sam Hunt	7		
10	9	YEAH BOY BLACK RIVER Kelsea Ballerini	24		
12	10	HOMETOWN GIRL Josh Turner	42		
13	11	THE WEEKEND Brantley Gilbert	35		
14	12	BAR AT THE END OF THE WORLD Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE	14		
16	13	BLACK Dierks Bentley	19		
15	14	HURRICANE Luke Combs	22		
17	15	HOW NOT TO WARNER BROS./WAR Dan + Shay	25		
20	16	IN CASE YOU DIDN'T KNOW Brett Young	15		
18	17	IF I TOLD YOU Darius Rucker	35		
21	18	AG YOU LOOK GOOD Lady Antebellum	9		
23	19	THE FIGHTER Keith Urban Feat. Carrie Underwood HIT RED/CAPITOL NASHVILLE	6		
19	20	THERE'S A GIRL 19/REPUBLIC/DOT Trent Harmon	35		
22	21	YOURS IF YOU WANT IT Rascal Flatts	11		
24	22	MY OLD MAN Zac Brown Band SOUTHERN GROUND/ELEKTRA/WAR	7		
25	23	GOD, YOUR MAMA, AND ME Florida Georgia Line Feat. Backstreet Boys BMLG	10		
27	24	MY GIRL Dylan Scott	29		
28	25	FLATLINER Cole Swindell WARNER BROS./WMN	10		



Turner Returns At No. 1

Josh Turner (above) banks his third Top Country Albums No. 1 (his third to debut at the summit) as his sixth studio album Deep South arrives at No. 1 with 21,000 equivalent album units, according to Nielsen Music. Turner previously led with his last LP, *Punching* Bag (June 30, 2012), and sophomore album Your Man (Feb. 11, 2006).

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

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

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

Metallica BLACKENED/Q PRIME

15 20

TOP ROCK ALBUMS™			
LAST WEEK	THIS WEEK	ARTIST CERTIFICATION TITLE IMPRINT/DISTRIBUTING LABEL	WKS.O CHAR
1	1	#1 GG METALLICA HardwiredTo Self-Destruct	17
HOT SHOT Debut	2	THE SHINS AURAL APOTHECARY/COLUMBIA Heartworms	1
2	3	TWENTY ONE PILOTS A Blurryface	96
4	4	PANIC! AT THE DISCO Death Of A Bachelor	61
3	5	SOUNDTRACK Suicide Squad: The Album DC/ATLAS/WATERTOWER/ATLANTIC/AG	32
6	6	TWENTY ONE PILOTS Vessel FUELED BY RAMEN/AG	29
5	7	MARIAN HILL Act One	10
9	8	THE LUMINEERS Cleopatra	49
7	9	ED SHEERAN A +	85
20	10	FLEETWOOD MAC Rumours WARNER BROS./RHINO	8
37	11	PS SOUNDTRACK Guardians Of The Galaxy: Awesome Mix Vol.1	101
NEW	12	JERRY GARCIA GarciaLive, Volume Eight: November 23rd, 1991, Bradley Center ROUND/ATO	1
13	13	Journey's Greatest Hits	8
14	14	LORDE A Pure Heroine	79
NEW	15	QUEEN A Greatest Hits	1
11	16	METALLICA OBLACKENED/WARNER BROS. Metallica	8
RE	17	RED HOT CHILI PEPPERS The Getaway WARNER BROS.	36
NEW	18	THE ROLLING STONES 4 Hot Rocks 1964-1971	1
17	19	GUNS N' ROSES ▲ Greatest Hits GEFFEN/INTERSCOPE	31
NEW	20	VALERIE JUNE JUNE TUNES/CONCORD The Order Of Time	1
18	21	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY Chronicle FANTASY/CONCORD	8
22	22	KALEO A / B ELEKTRA/ATLANTIC/AG	40
12	23	IMAGINE DRAGONS A Night Visions	121
19	24	RED HOT CHILI PEPPERS A Greatest Hits WARNER BROS.	8
25	25	BILLY JOEL A The Essential Billy Joel	8

MA	MAINSTREAM ROCK™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS.ON CHART	
3	1	#1 NEVER AGAIN HOLLYWOOD	Breaking Benjamin	22	
1	2	HOW DID YOU LOVE	Shinedown	23	
4	3	TAKE ME ROADRUNNER/RRP	Korn	19	
2	4	OH MY GOD T GOIN' DOWN/RAZOR & TIE/CONCORD	he Pretty Reckless	14	
8	5	GG HELP ELEVEN SEVEN	Papa Roach	4	
7	6	HATED RED BULL	Beartooth	28	
6	7	MONSTER RAZOR & TIE/CONCORD	Starset	19	
5	8	STILL BREATHING REPRISE/WARNER BROS.	Green Day	21	
9	9	IF ONLY FOR NOW G&G/EONE	Pop Evil	20	
13	10	LET YOU DOWN CANINE RIOT/CONCORD	Seether	4	
10	11	MY NAME IS HUMAN IN DE GOOT/300	Highly Suspect	27	
11	12	HIGHWAY FIVE SEVEN	Bleeker	16	
14	13	NIMBLE BASTARD ISLAND/REPUBLIC	Incubus	4	
15	14	FEED THE MACHINE NICKELBACK II/BMG	Nickelback	6	
12	15	ATLAS, RISE! BLACKENED/Q PRIME	Metallica	20	
16	16	BACK FROM THE DEAL HEAR IT LOUD/ATLANTIC	Skillet	8	
17	17	SHOW YOURSELF REPRISE/WARNER BROS.	Mastodon	6	
23	18	BLACK ROSE REPUBLIC	Volbeat	3	
20	19	BREATHE SUMERIAN	Through Fire	19	
19	20	MY CHAMPION ALTER BRIDGE	Alter Bridge	8	
22	21	MADNESS RAZOR & TIE/CONCORD	All That Remains	6	
18	22	BLOOD IN THE CUT NIGHT STREET/INTERSCOPE	k.flay	10	
21	23	STILL OF THE NIGHT	Halestorm	9	
28	24	NEW LAND EONE	Avatar	9	
25	25	HEAVYDIRTYSOUL FUELED BY RAMEN/RRP	twenty one pilots	10	



The Shins Score First Alt No. 1

The Shins earn their first No. 1 on the Alternative Albums chart as fifth LP Heartworms debuts with 20,000 equivalent album units, according to Nielsen Music, Of that sum, 18,000 are pure album sales (and 2,000 of those are vinyl, slotting the record in at No. 2 on Vinyl Albums). The James Mercer-led rockers previously reached No. 2 on Alternative Albums with prior LP Port of Morrow in 2012. "Name for You," the new set's lead single, holds its No. 2 peak, the band's best (tied with 2012's "Simple Song"), on the Triple A airplay chart.

Imagine Dragons top the Alternative airplay chart with "Believer" (3-1), one week after its coronation on Hot Rock Songs. It's the band's second Alternative No. 1 and first since "Radioactive" ruled for 13 weeks beginning March 2, 2013; at seven weeks, it also marks the quickest rise to No. 1 on the tally in nearly two years, since **Muse**'s "Dead Inside" likewise needed only seven weeks to reign (May 23, 2015).

Meanwhile, Breaking Benjamin earns its fifth No. 1 on the Mainstream Rock airplay chart with "Never Again" (3-1). The track is the third leader from the hard rock act's fifth LP, Dark Before Dawn, the most that the band has pulled from an album. Previously, "Failure" (nine weeks, May 23, 2015) and "Angels Fall" (four weeks, Nov. 7, 2015) led the chart. The act first ruled Mainstream Rock a little more than 10 years ago, with "Breath" (March 24, 2007). -Kevin Rutherford



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 	HIP-HOP SONGS TM TITLE CERTIFICATION Artist	DEAK	wee
AGO WEEK WEEK I	PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. C CHAR
2 2 1	AG THAT'S WHAT LLIKE Bruno Mars SHAMPOO PRESS & CURL, STEREOTYPES (BRUNO MARS, P.M.LAWRENCE IJC. B. BROWN) ATLANTIC	1	14
	Migos Featuring Lil Uzi Vert METRO BOOMIN,G KOOP (K.CEPHUS,Q.K.MARSHALL,L.T.WAYWER.MANDELL) QUALITY CONTROL/300	1	19
6 6 3	DG I FEEL IT COMING The Weeknd Featuring Daft Punk DAFT PUNK, DOC MCKINNEY, CIRKUT, THE WEEKND (A.TESFAYE, TBANGALTER) NO/REPUBLIC	3	17
	TUNNEL VISION METRO BOOMIN, JLUELLEN, CUBEATZ (DOCTAVE, LTWAYNE, J.H.LUELLEN, K.GOMRINGER, SOMRINGER) KOdak Black DOLLAZ N DEALZ/ATLANTIC	4	4
	LOVE ON THE BRAIN Rihanna F.BALL (F.BALL, J.ANGEL, R.FENTY) WESTBURY ROAD/ROC NATION	3	26
	ISPY KYLE Featuring Lil Yachty LPORTILLO,LKALE (K.HARVEY,LIL YACHTY) INDIE-POP/QUALITY CONTROL/MOTOWN/CAPITOL/ATLANTIC	6	12
	BOUNCE BACK Big Sean HITMAKA (S.M.ANDERSON,C.WARD,L.T.WAYNE,A.C.JOHNSON,J.P.FELTON,K.O.WEST) Big Sean G.O.O.D./DEF JAM	3	19
	NO FRAUDS Nicki Minaj, Drake & Lil Wayne NURDA BEATZ, CUBEATZ (O.I.MARAJ, D.CARTER, A.GRAHAM, B.I.HAZZARD) YOUNG MONEY/CASH MONEY/REPUBLIC	8	1
	MASK OFF Future METRO BOOMIN (N.D.WILBURN,L.T.WAYNE) A-1/FREEBANDZ/EPIC	9	4
10 8 10	24K MAGIC A SHAMPOO PRESS & CURL (BRUNO MARS,P.M.LAWRENCE II,C.B.BROWN) ATLANTIC	3	17
12 12 10	T-SHIRT NARDB.RACKLEYJL (Q.K.MARSHALL, K.CEPHUS, K.K.BALL, J.B.ROSSER, B.RACKLEY) UARDB.RACKLEYJL (Q.K.MARSHALL, K.CEPHUS, K.K.BALL, J.B.ROSSER, B.RACKLEY) QUALITY CONTROL/300	11	9
8 9 12	BAD THINGS A Machine Gun Kelly x Camila Cabello	2	22
11 11 12	HEFUTURISTICS (R.C. BAKERA S.CHWARTZ.).KHAJADOURIMAM.LOVE.K.C.CABELIO,A.SCALZO) ESTIPSOV,RAD BOWEPIC/INTERSCORE STARBOY The Weeknd Featuring Daft Punk	1	26
	Drake Drake		
	VOUNG MONEY/CASH MONEY/REPUBLIC CONGRATULATIONS Post Malone Featuring Quavo	12	21
14 14 15	FRANK DUKES,METRO BOOMIN (A.POST,L.BELL,A.FEENY,Q.K.MARSHALL,L.T.WAYNE,C.A.ROSENR) REPUBLIC SWANG Rae Sremmurd	13	14
16 15 16	P-NASTY (Á.I.S.BROWN,K.U.BROWN,P.R.SLAUGHTER) EAR DRÚMNÉR/INTERSCOPE	14	14
24 17 17	NOT LISTED (J.MILLER,T.SHARRIEFF,P.ALEXANDER,A.BOWLES,M.BOWLES) SHO'NUFF/ZONE 4	17	6
	LOCATION Khalid SYNSENSE,SMASH DAVID,BIGGIE,TUNJI IGE (K.ROBINSON,1.SCRUGGS,S.D.JIMINEZ,B.KURTI,D.IGE,A.GONZALEZ) RIGHT HAND/RCA	15	11
	PARTY Chris Brown Featuring Usher & Gucci Mane SM.AI (C.M.BROWN,F.BENTLEY,C.DOTSON,L.N.ANDERSON,B.J.TURNER, JR.,B.BRADFORD,R.DAVIS,JI.RAYMOND IV) RCA	14	13
	SLIDE Calvin Harris Featuring Frank Ocean & Migos CALVIN HARRIS (CALVIN HARRIS, FRANK OCEAN, Q.K.MARSHALL, K.CEPHUS) FLY EYE/COLUMBIA	13	3
	GOOSEBUMPS Travis Scott ARDO ON THE BEATCUBEATZ VEX (TRAVIS SCOTT.K.L. DUCKNORTH, R.LATOUR T.GOMRINGER, G.GOMRINGER, D.LACISON) GRAND HISTLE/EPIC GRAND HISTLE/EPIC	21	23
2() 2() E 22 E .	BOTH Gucci Mane Featuring Drake METRO BOOMIN, J. LUELLEN (R. DAVIS, A. GRAHAM, L. T. WAYNE, J. H. LUELLEN) GUWOP/ATLANTIC	16	13
	REDBONE Childish Gambino D.GLOVER (D.GLOVER,L.GORANSSON) Childish Gambino MCD)/GLASSNOTE	19	16
	DEJA VU J. Cole VINYLZ,BOI-IDA,VELOUS (J.COLE) DREAMVILLE/ROC NATION/INTERSCOPE	4	14
	SELFISH Future Featuring Rihanna DETAIL,MANTRA,MAJOR SEVEN (N.D.WILBURN,N.C.FISHER,MANTRA,D.WALKER,R.FENTY) A1/FREEBANDZ/EPIC	15	3
NEW 26	REGRTET IN YOUR TEARS 801-10A_FRANK DUKES (O.T.MARAJ,B.T.HAZZARD) YOUNG MONEY/CASH MONEY/REPUBLIC	26	1
20 22 27	LOOK AT ME! XXXTENTACION AJBANKS (J.D.ONFROY,A.J.BANKS) XXXTENTACION/BAD VIBES FOREVER/EMPIRE RECORDINGS	22	6
25 22 20	SHINING DJ Khaled Featuring Beyonce & Jay Z DI KHALEDDANIA (K.M.KHALED.S.CCARTER.B.KNOWLES,F.M.HILLS.J.A.BRATHWAITE) WE THE BEST/EPIC	23	- 5
NEW 20	CHANGED IT Nicki Minaj & Lil Wayne	29	1
NEW 30	DETAIL, S.SWIFT (O.T.MARAJ, D.CARTER, N.C.FISHER) YOUNG MONEY/CASH MONEY/REPÜBLIC CHANEL Frank Ocean	30	1
	RRANK OCEAN,R.DAWOD,J.OLOFSSON,FRANK DUKES (FRANK OCEAN,R.DAWOD,J.OLOFSSON,A.FEENY) BIG Sean		
2/ 2/ 31	FUSE (S.M.ANDERSON,E.EARLE,J.LACROIX,A.C.JOHNSON,S.DURAND) G.O.O.D./DEF JAM DRACO Future	15	12
20 29 32	DI SPINZ (N. DWILBURN, G.R. HILL) A-1/FREBANDZ/EPĪC PARTY MONSTER The Weeknd	17	4
29 28 33	BEN BILLION\$,DOC MCKINNEY,THE WEEKND (A.TESFAYE,B.DIEHL,M.MCKINNEY,A.BALSHE,LANA DEL REY) XO/REPUBLIC	8	17
36 31 34	LOSIN CONTROL RUSS (RUSS) COLUMBIA	31	5
35 33 35	SELFISH PNB ROCK NEEDLZ,DONUT (R.ALLEN,K.CAIN,B.BELL) EMPIRE RECORDINGS/ATLANTIC	21	21
45 36 36	GOOD DRANK 2 Chainz x Gucci Mane x Quavo M.G.DAN (T.EPPS, M.G.DEAN, R.DAVIS, Q.K.MARSHALL) DEF JAM	34	6
	PRBLMS 6LACK NOVA (R.VALENTINE,NOVA) LVRN/INTERSCOPE	35	5
	COMIN OUT STRONG Future Featuring The Weeknd ORKUT,HIGH KLASSIFIED (N.D.WILBURN,ATESFAYE,H.R.WALTER,K.YINCENT,N.C.FISHER) A1/FREEBANDZ/EPIC	19	3
	SLIPPERY Migos Featuring Gucci Mane DE-KO,OG PARKER (Q.K.MARSHALL,K.CEPHUS,K.K.BALL,G.DECOUTO,L.PARKER.R.DAVIS) QUALITY CONTROL/300	18	7
	USED TO THIS Future Featuring Drake ZAYTOVEN,STEPBFLY,CASSIUS JAY (N.D.WILBURN,A.GRAHAM,X.DOTSON) A-1/FREEBANDZ/EPIC	5	19
	NOT NICE PARTYNEXTDOOR UNDEFENSE, DENN-QUEE (U.S. BRAITHWAITE,A. GRAHAMAP, JEFFERIES, D.C.HIN-QUEE, U.S. SHEBIR,A. HERSHEY,A. PALAULER) OVO SOUND INANNER BROS.	30	12
. 43 42	SKATEBOARD P MadeinTYO K SWISHA (M.DAVIS,K.HAMNOVIST) PRIVATE CLUB/COMMISSION	42	2
. 44 63	DISTRACTION POPOAKWURSOME RANDOMS (K.A.PARRISH.A.WANSEL.W.FELDER.D.K.LEIN,M.CAMPFIELD) TSUNAMI MOBIATIANTIC TSUNAMI MOBIATIANTIC	42	4
40 38 44	SOME WAY NAV Featuring The Weeknd	38	4
. 42 45	NAV (N.GORAYA, A.TESFAYE) XO/REPUBLIC NO FLOCKIN Kodak Black	38	13
42 43	WINNYXPROD (D.OCTAVE,P.R.WEN) DOLLAZ N DEALZ/ATLANTIC WATER A Boogie Wit da Hoodie Featuring Kodak Black		
NEW 45	NOT LISTED (NOT LISTED) HIGHBRIDGE THE LABEL/ATLANTIC REMINDER The Weeknd	46	1
45 40 47	DOC MCKINNEY,CIRKUT,MANO (A.TESFAYE,E.NICKERSON,M.MCKINNEY,D.WIGGINS,H.R.WALTER,J.QUENNEVILLE) XO/REPUBLIC	14	9
40 40	RUN UP Major Lazer Featuring PARTYNEXTDOOR & Nicki Minaj MPOLR REINGESTROGEL (LA BRATHWARTEL MEHTET) PHETE STEPRILLENN MO DECRIT TOOL MANNY VE ADE	26	5
	TOO MANY YEARS GRAMM (D.OCTAVE,R.ALLEN,J.GRAMMA) Kodak Black Featuring PnB Rock DOLLAZ N DEALZ/ATLANTIC	42	6
	WATER Ugly God		

TOP R&B/HIP-HOP ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS.OF CHART
1	1	#1 BRUNO MARS ATLANTIC/AG	24K Magic	17
2	2	FUTURE A-1/FREEBANDZ/EPIC	FUTURE	4
5	3	THE WEEKND XO/REPUBLIC	Starboy	16
4	4	MIGOS QUALITY CONTROL/300/AG	Culture	7
3	5	FUTURE A-1/FREEBANDZ/EPIC	HNDRXX	3
7	6	BIG SEAN G.O.O.D./DEF JAM	I Decided.	6
8	7	POST MALONE REPUBLIC	Stoney	14
6	8	KHALID RIGHT HAND/RCA	American Teen	2
9	9	DRAKE A YOUNG MONEY/CASH MONEY/REPUB	Views	46
10	10	VARIOUS ARTISTS T	he RCA-List, Vol 4	6
11	11	RIHANNA A WESTBURY ROAD/ROC NATION	ANTI	59
12	12	TRAVIS SCOTT Birds In 1	he Trap Sing McKnight	28
13	13	CHANCE THE RAPPER	Coloring Book	8
15	14	RAE SREMMURD EAR DRUMNER/INTERSCOPE/IGA	Sremmlife 2	31
14	15	J. COLE DREAMVILLE/ROC NATION	4 Your Eyez Only	14
17	16	VARIOUS ARTISTS E	Epic Lit (Version 3)	3
16	17	NAV XO/REPUBLIC	NAV	3
18	18	KEHLANI TSUNAMI MOB/ATLANTIC/AG	SweetSexySavage	7
21	19	CHILDISH GAMBINO MCDJ/GLASSNOTE	Awaken, My Love!	15
20	20	21 SAVAGE & METRO BOO SLAUGHTER GANG	MIN Savage Mode	15
22	21	THE WEEKND 📤 Beauty	Behind The Madness	81
23	22	BRYSON TILLER A	TRAPSOUL	77
24	23	KANYE WEST G.O.O.D./DEF JAM	The Life Of Pablo	10
19	24	BEYONCE A PARKWOOD/COLUMBIA	Lemonade	47
29	25	PS 6LACK LVNR/INTERSCOPE/IGA	FREE 6LACK	14

ADULT	Γ R&B ™		
LAST THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS.ON CHART
2 1	#1 LONG SONG AWAY MOTOWN/VERVE/CAPITOL	Kevin Ross	27
3 2	BEST LOVE VERVE	Yuna	18
1 3	24K MAGIC ATLANTIC	Bruno Mars	22
4 4	DON'T WANT YOU BACK BENCHMARK ENTERTAINMENT/BMG	Leela James	20
5 5	I'M BLESSED Charlie W	ilson Feat. T.I.	11
6 6	GOOD WOMAN 19/MOTOWN/CAPITOL	Porsha Renae	21
11 7	GG U + ME (LOVE LESSON) MATRIARCH/CAPITOL	Mary J. Blige	5
7 8	REDBONE Chil	dish Gambino	14
8 9	RUNNIN' OUT ROSE WORKS/EONE	After 7	9
9 10	THICK OF IT MATRIARCH/CAPITOL	Mary J. Blige	24
12 11	5,000 MILES Johnny Gil	l Feat. Jaheim	6
10 12	INSANE JORDAN HOUSE/PRIMARY WAVE/BMG	Eric Benet	16
13 13	TONIGHT Keith Sv BASELINE/KDS/RED ASSOCIATED LABELS/R	veat Feat. Silk	8
14 14	BACK 2 LIFE L	eToya Luckett	9
15 15	COME DO NOTHING BIGSHINE/SHANACHIE AV	ery*Sunshine	20
16 16	INSANITY Gregory Porter Feat.	Lalah Hathaway	7
19 17	I FEEL IT COMING The Weeknd	Feat. Daft Punk	13
23 18	GODS COLUMBIA	Maxwell	3
18 19	WHEN I MET YOU 19/RCA	Fantasia	7
21 20	BURN SLOW BYSTORM/RCA	Ro James	5
20 21	FINALLY Bell Biv De	/oe Feat. SWV	4
22 22	LEVEL BLURAFFE	Stokley	3
24 23	SUREFIRE COLUMBIA	John Legend	5
26 24	HEAVEN ON MY MIND Josh	X Feat. Cardi B	18
27 25	LOVE ON THE BRAIN WESTBURY ROAD/ROC NATION	Rihanna	10



Mars Tops R&B/ Hip-Hop Songs

Bruno Mars scores his first chart-topper on the Hot R&B/Hip-Hop Songs chart as "That's What I Like" steps 2-1 in its 14th week on the list. The single bests his previous peak on the chart with "24K Magic," which reached No. 3 on the multimetric chart in December. "What I Like" takes Airplay Gainer honors, rising 17 percent in audience across all monitored stations nationwide (to 87 million impressions in the week ending March 19, according to Nielsen Music). The biggest contributor of airplay points among R&B/ hip-hop stations was KBFB Dallas (900.000 impressions in the tracking week). Meanwhile, on the Rhythmic airplay chart, the tune hops 7-5 (up 17 percent in spins), reaching a new peak. Meanwhile, **The**

Weeknd's "Party Monster" lifts 2-1 on the Rhythmic chart, earning him his eighth No. 1. An 8 percent increase in plays triggers the chart-capping climb. KHHM Sacramento is the track's top contributor, with 140 spins reported in the most recent tracking week. The Weeknd previously topped the chart in 2016, when "Starboy" spent six straight weeks atop the list (first peaking on Nov. 5). Elsewhere, "Monster" slips 28-33 on Hot R&B/Hip-Hop Songs. Finally, **Kevin Ross** earns

his first Billboard No. 1 as his single "Long Song Away" tops the Adult R&B airplay chart, stepping 2-1 in its 27th frame (despite a 1 percent decline in plays). The track concurrently debuts at No. 23 on Hot R&B Songs supported in part by 242,000 U.S. streams registered in the week ending March 16. Ross made his chart bow in 2014, while his debut full-length album, The Awakening, bowed March 24.

-Amaya Mendizabal

НО	T L	ATI	N SONGS™		
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION Artist PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL	PEAK POS.	WKS.ON CHART
1	1	1	DESPACITO Luis Fonsi Featuring Daddy Yankee ATORRES M.RENGIFO (LUIS FONSI.E.ENDERR.L.MYALA RODRIGUEZ) UNIVERSAL MUSIC LATINO/JUNI.E	1	9
2	2	2	CHANTAJE Shakira Featuring Maluma Shakira, Malumakevin ada,ghan "el genio" (shakira,illlondond arias,km.imenez londond) Sony music latin	1	20
4	3	3	EL AMANTE SAGA WHITEBLACK (U.RIVERA CAMINERO, J.D.MEDINA VELEZ, SAGA WHITEBLACK) LA INDUSTRIA/SONY MUSIC LATIN	3	9
3	4	4	SUBEME LA RADIO Enrique Iglesias Feat. Descemer Bueno, Zion & Lennox ORIS IZINIC PRUDA (BUARRINAZ BURDUS INISIASIAS CEDRIZ RIPINAS LEGRIZ PROBAS, EPURROLIGANERA NAQUEZ LEGRIZ RIPINAS SUN MIDIS LUTIN	3	3
HOT S	HOT BUT	5	HEY MA Pitbull & J Balvin Featuring Camila Cabello SRINISTNEE-COLURAPP (LISINDERSON) PRENIED JUNIOESAL STUDIOSARIST PARTNEES GROUPSTLAND/MARKE LATINA JUNIOESAL STUDIOSARIST PARTNEES GROUPSTLAND/MARKE LATINA	5	1
5	5	6	ADIOS AMOR J.GONZALEZ TERRAZAS (S.LOZANO GARZA) Christian Nodal JG/FONOVISA/JMILE	4	19
7	6	7	SIEMPRE TE VOY A QUERER Calibre 50 J.TIRADO CASTANEDA (E.MUNOZ) ANDALUZ/DISA/UMLE	5	15
6	7	8	HEROE FAVORITO ROMEO SANTOS, LCHEVERE (A.SANTOS, LDIAZ) SONY MUSIC LATIN	2	5
8	8	9	REGGAETON LENTO (BAILEMOS) CNCO BORILA.O NEILLJI. RIVERA CLASS (LA.O NEILLJ.ANDINO,E. PEREZ SOTO, JLRIVERA CLASS) SONY MUSIC LATIN	7	23
10	9	10	DG DILE QUE TU ME QUIERES OZUNA VP ENTERTAINMENT	9	28
14	12	1	SIGO EXTRANANDOTE SKY (J.A.OSORIO BALVIN,A.RAMIREZ SUAREZ.R.D.CANO RIOS,S.VIILLADA HOYOS,C.A.PATINO GOMEZ) CAPITOL LATIN/JUNLE	11	7
13	15	12	DEJA VU Prince Royce & Shakira DLORA,G.R.ROJAS,SHAKIRA,RUDE BOYZ (G.R.ROJAS,D.SANTACRUZ,M.CRUZ) SONY MUSIC LATIN	12	4
11	11	13	VENTE PA' CA Ricky Martin Featuring Maluma A.C. (A.J.STOKKE WIK.R.VIDAR SVENDSEN,N.HARAMBASIC,J.STEIN,C.RYDEN,L.PEDERSEN) SONY MUSIC LATIN	4	25
12	13	14	VACACIONES MOTIFF (J.L.MORERA LUNA,A.GONZALEZ ARROYO,A.BARULLO,M.CACERES) SONY MUSIC LATIN	11	24
15	14	15	TE QUIERO PA'MI Don Omar & Zion & Lennox 1.6. onvera (kolandron nvera-scritz torres, e prarro, mendez yvanore 1.6. rovera vazquez le rivera) Machietriunle	12	18
16	16	16	TE REGALO F.RUIZ ISLAS (S.MERCADO,A.DEL VILLAR) Ulices Chaidez y Sus Plebes DEL/SONY MUSIC LATIN	16	20
18	17	17	CULPABLE TU Alta Consigna NOT LISTED (NOT LISTED) RANCHO HUMILDE	17	17
19	19	18	CUATRO BABYS Maluma Feat. Bryant Myers x Noriel x Juhn Santana The Golden Boy (S. RAMIREZ LOPEZ, JL. LONDONO ARIAS, J. LHERNANDEZ QUILES) SONY MUSIC LATIN	15	22
17	18	19	AFUERA ESTA LLOVIENDO Julion Alvarez y Su Norteno Banda JALVAREZ (JINZUNZA FAVELA) FONOVISA/UMLE	13	23
23	26	20	AG ES TUYO MI AMOR Banda Sinaloense MS de Sergio Lizarraga LIZOS	20	4
21	21	21	YA NO ME DUELE MAS Silvestre Dangand Featuring Farruko ACASTRO, S.DANGOND, LORTEGA, STORRES (S.DANGOND, ACASTRO, G.GOMEZ, E. BARBERA) SONY MUSIC LATIN	21	12
20	20	22	REGRESA HERMOSA M.CASARES,G.ORITZ (J.DEMARA,G.ORTIZ,A.DEL VILLAR) BAD SIN/DEL/SONY MUSIC LATIN	15	21
-	36	23	SG SI TU NOVIO TE DEJA SOLA J Balvin Feat. Bad Bunny CAPITOL LATIN/UMLE	23	2
26	27	24	EL PACIENTE Alfredo Olivas A.ESPINOZA (A.OLIVAS) SAHUARO/SONY MUSIC LATIN	24	13
25	25	25	AL FILO DE TU AMOR A.CASTRO,C.VIVES (C.VIVES,A.CASTRO) GAIRA/WK/SONY MUSIC LATIN	25	8
28	23	26	DIME QUE SE SIENTE A.QUINTANA,H.CORRAL (L.CORONEL,J.MONTANA) EMPIRE PRODUCTIONS/SONY MUSIC LATIN	23	6
22	22	27	OTRA COSA R.PINA.HAZE (E.E.ROSA GINTRON.R.PINA.R.L.AYALA RODRIGUEZ.N.GUTIERREZ.JM.NIEVES CORTES) PINA/SONY MUSIC LATIN	21	14
34	35	28	MI 45 LGAXIOLA (A.GARCIA) El Fantasma AFINARTE	28	7
36	29	29	HERMOSA INGRATA JUANES,MOSTLY,SKY (JE, ARISTIZABAL VASQUEZ, A.RAMIREZ SUAREZ, C.A.PATINO GOMEZ) UNIVERSAL MUSIC LATINO/UMLE	29	7
29	28	30	A POCO Raul Casillas R.CASILLAS,L.LUNA DIAZ (L.L.DIAZ) FONOVISA/UMLE	26	15
31	32	31	A VER A QUE HORAS J.TIRADO CASTANEDA (E.MUNOZ) Banda Carnaval DISA/UMLE	26	20
44	46	32	SERIA UN ERROR M.PINEDA JR. (J.A.INZUNZA FABELA) Regulo Caro DEL	32	3
40	38	33	ME LLAMAS ATORRES,M.RENGIFO (SAGA WHITEBLACK,D.G.ESCOBAR,G.A.CRUZ-PADILLA,J.D.MEDINA VELEZ) WARNER LATINA WARNER LATINA	33	15
43	37	34	SOLA Anuel AA Feat. Daddy Yankee, Wisin, Farruko & Zion & Lennox NOT LISTED (NOT LISTED) SPIFF TV/REAL HASTA LA MUERTE/CINQ	34	14
37	44	35	ANDO BIEN Omar Ruiz Featuring Gerardo Ortiz BAD SIN	32	15
30	31	36	PA QUE NO ME ANDEN CONTANDO JGAXIOLA (L.L.DIAZ,J.INZUNZA FAVELA) Voz de Mando AFINARTE/SONY MUSIC LATIN	27	8
42	42	37	SI UNA VEZ (IF I ONCE) Play-N-Skillz Feat. Wisin, Frankie J & Leslie Grace PLAY-N-SKILLZ (A.B.QUINTANILLA III,P.ASTUDILLO) LATIUM/SONY MUSIC LATIN	37	3
39	40	38	VALE LA PENA Banda El Recodo de Cruz Lizarraga ALIZARRAGA, LIZARRAGA, LIZARRAGA, E BARRERA) EL RECODO/FONOVISA/UMLE	38	5
33	39	39	MANICOMIO COSCUILUEIA MONTANA, FRANK FUSSION, J.J.GOMEZ NALES, REVOL (J.F.COSCULLUELA) ROTTWEILAS/WARNER LATINA	30	14
27	41	40	MONEDA Prince Royce Featuring Gerardo Ortiz D.LORA,G.R.ROJAS (G.R.ROJAS,D.SANTACRUZ,A.JAEN) SONY MUSIC LATIN	22	9
47	48	41	SOY PEOR MAMBO KINGZ,DJ LUIAN (B.MARTINEZ,E.SEMPER,X.SEMPER,L.MALAVE) Bad Bunny HEAR THIS MUSIC	41	4
	30	42	HULA HOOP Daddy Yankee NOT LISTED (NOT LISTED) EL CARTEL/CAPITOL LATIN/UMLE	30	2
35	43	43	ME ESTA TIRANDO EL ROLLO ALIZARRAGA (A.RAMOS,F.DIAZ) Banda Los Recoditos DISA/UMLE	23	16
NE	W	44	ME ACOSTUMBRE Arcangel X Bad Bunny NOT LISTED (NOT LISTED) HEAR THIS MUSIC	44	1
38	45	45	QUE GANO OLVIDANDOTE REİK K.CIBRIAN (C.BRANT, J.Z.DUCORNET, I.KIDRON) SONY MUSIC LATIN	32	17
49	50	46	TE VAS OZUNA NOT LISTED (NOT LISTED) VP ENTERTAINMENT	41	8
RE-E	NTRY	47	TRANSPARENTE JINZUNZA FAVELA,R.ORRANTIA (L.L.DIAZ,M.A.ROMERO) JONATAN SANCHEZ GERENCIA 360	46	3
48	47	48	HATERS J Alvarez NOT LISTED (NOT LISTED) ON TOP OF THE WORLD	47	3
NE	W	49	DURMIENDO EN EL LUGAR EQUIVOCA AVALDES (F. PACHECO) La Adictiva Banda San Jose de Mesillas ANVAL/SONY MUSIC LATIN	49	1
RE-EN	NTRY	50	ME SOLTASTE LEHUERTA UECKE, JIHUERTA UECKE, J	50	2

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION TITLE IMPRINT/DISTRIBUTING LABEL	WKS.ON CHART
2	1	**1 NICKY JAM Fenix	8
1	2	PRINCE ROYCE FIVE SONY MUSIC LATIN	3
4	3	J BALVIN A Energia	38
3	4	SELENA Ones	77
5	5	ROMEO SANTOS A Formula: Vol. 2	103
6	6	MALUMA Pretty Boy Dirty Boy	65
7	7	ARIEL CAMACHO Para Siempre: Duetos, Vol. 1	3
HOT SHOT DEBUT	8	VARIOUS ARTISTS Mexillennials: Los Exitos de Una Nueva Generacion FONOVISA/UMLE	1
8	9	CNCO O Primera Cita	29
11	10	BANDA SINALOENSE MS DE SERGIO LIZARRAGA Que Bendicion Lizos	58
10	11	ULICES CHAIDEZ Y SUS PLEBES Andamos En El Ruedo DEL/SONY MUSIC LATIN	21
13	12	LOS PLEBES DEL RANCHO DE ARIEL CAMACHO Recuerden Mi Estilo Del/Sony music latin	54
9	13	BANDA SINALOENSE MS DE SERGIO LIZARRAGA EN VÍVO LIZOS	61
14	14	ENRIQUE IGLESIAS A Sex And Love	86
12	15	MARCO ANTONIO SOLIS 40 Anos FONOVISA/UMLE	28
24	16	GG MANA Exiliados Es La Bahia: Lo Mejor de Mana WARNER LATINA	85
17	17	ZION & LENNOX Motivan2	18
15	18	CALIBRE 50 Desde El Rancho ANDALUZ/DISA/UMLE	25
19	19	AVENTURA Solo Para Mujeres PREMIUM LATIN/THE ORCHARD/SONY MUSIC LATIN	40
18	20	J BALVIN La Familia	62
16	21	JUAN GABRIEL Mis Numero 1 40 Aniversario	86
20	22	ROMEO SANTOS A Formula: Vol. 1	97
21	23	AVENTURA Todavia Me Amas: Lo Mejor de Aventura THE ORCHARD/SONY MUSIC LATIN	37
22	24	FARRUKO Visionary CARBON FIBER/SONY MUSIC LATIN	46
27	25	MARC ANTHONY (A) 3.0 SONY MUSIC LATIN	137

LATIN	DIGITAL SONG SALES™	
LAST THIS WEEK	TITLE Artist IMPRINT/PROMOTION LABEL	WKS. ON CHART
NEW 1	#1 HEY MA Pitbull & J Balvin Feat. Camila Cabello universal studios/artist partners group/atlantic/ag	1
1 2	DESPACITO Luis Fonsi Feat. Daddy Yankee	9
2 3	SUBEME LA RADIO Enrique Iglesias Feat. Descemer Bueno, Zion & Lennox SONY MUSIC LATIN	3
3 4	CHANTAJE Shakira Feat. Maluma	20
4 5	BAILANDO Enrique Iglesias Feat. Descemer Bueno & Gente de Zona REPUBLIC/UMLE	157
5 6	EL AMANTE LA INDUSTRIA/SONY MUSIC LATIN Nicky Jam	9
11 7	DEJA VU Prince Royce & Shakira	4
8 8	ADIOS AMOR JG/FONOVISA/UMLE Christian Nodal	10
7 9	LA BICICLETA Carlos Vives & Shakira	42
12 10	VENTE PA' CA Ricky Martin Feat. Maluma	25
19 11	VACACIONES SONY MUSIC LATIN Wisin	23
RE 12	DILE QUE TU ME QUIERES Ozuna VP ENTERTAINMENT	21
6 13	HULA HOOP EL CARTEL/CAPITOL LATIN/UMLE Daddy Yankee	2
15 14	DANZA KUDURO Don Omar & Lucenzo YANIS/ORFANATO/MACHETE/UMLE	344
10 15	REGGAETON LENTO (BAILEMOS) CNCO SONY MUSIC LATIN	15
13 16	SI UNA VEZ (IF I ONCE) Play-N-Skillz	9
17 17	COMO LA FLOR CAPITOL LATIN/UMLE Selena	57
18 18	HASTA EL AMANECER LA INDUSTRIA/SONY MUSIC LATIN Nicky Jam	61
23 19	SIEMPRE TE VOY A QUERER Calibre 50 ANDALUZ/DISA/UMLE	13
21 20	SHAKY SHAKY EL CARTEL/UMLE Daddy Yankee	47
24 21	SAFARI J Balvin Feat. Pharrell Williams, BIA & Sky	37
RE 22	VIVIR MI VIDA SONY MUSIC LATIN Marc Anthony	203
RE 23	EL PERDON Nicky Jam & Enrique Iglesias CODISCOS/LA INDUSTRIA/SONY MUSIC LATIN	109
16 24	HEROE FAVORITO Romeo Santos	5
25 25	HIPS DON'T LIE Shakira Feat. Wyclef Jean	376



'Hey Ma' **Moves In**

Pitbull and J Balvin earn the week's highest debut on Hot Latin Songs, bowing at No. 5 with "Hey Ma" (featuring Camila Cabello) from the soundtrack to Fate of the Furious (due April 14). The entrance marks Pitbull's highest debut on the chart of his 37 total entries, while Balvin matches his previous best ("Ginza" arrived at No. 5 in 2015). It is Cabello's first hit on the chart.
The majority of points

propelling the debut come from streams and song sales, with less than 2 percent stemming from airplay. The track arrives with 14,000 downloads sold in the week ending March 16, according to Nielsen Music, earning it a No. 1 start on Latin Digital Song Sales. First-week streams total 3.2 million, with 54 percent from YouTube plays.

On Top Latin Albums, a compilation of regional Mexican hits titled Mexillennials: Los Exitos de Una Nueva Generacion is the week's top debut, arriving at No. 8 (2,000 equivalent album units earned in the week ending March 16). The set features hits from the genre's upand-coming stars including Christian Nodal, Crecer

Germán and Cheyo Carrillo. Lastly, Banda Sinaloense

MS de Sergio Lizarraga hops 26-20 on Hot Latin Songs with "Es Tuyo Mi Amor." The track earns top Airplay Gainer honors (up 38 percent, to 7.4 million audience impressions in the week ending March 19) and marks the group's 14th top 20 title on the chart.

—Amaya Mendizabal



SALES, AIRPLAY & STRE
DATA COMPILED BY
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MUSIC

HOT CHRISTIAN SONGS™								
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist	PEAK POS.	WKS. ON CHART		
1	1	1	#1 WHAT A BEAUTIFUL NAME M.G.CHISLETT,J.HOUSTON,B.LIGERTWOOD (B.FIELDING,B.LIGERTWOOD)	Hillsong Worship HILLSONG/SPARROW/CAPITOL CMG	1	25		
2	2	2	EVEN IF D.GARCIA,B.GLOVER (B.MILLARD,D.A.GARCIA,B.GLOVER,T.TIMM	MercyMe ONS,C.LEWIS) FAIR TRADE	2	6		
4	4	3	LOVE BROKE THRU C.STEVENS,TOBYMAC (T.MCKEEHAN,C.STEVENS,B.MILLARD,B.FO	tobyMac wler) FOREFRONT/CAPITOL CMG	3	26		
3	3	4	CHAIN BREAKER J.L.SMITH (J.L.SMITH,M.L.C.FIELDES,Z.WILLIAMS)	Zach Williams ESSENTIAL/PLG	1	40		
5	5	5	OCEANS (WHERE FEET MAY FAIL) A M.G.CHISLETT (M.CROCKER,J.HOUSTON,S.LIGTHELM)	HILLSONG UNITED HILLSONG/SPARROW/CAPITOL CMG	1	183		
10	12	6	NEVER BEEN A MOMENT C.WEDGEWORTH (M.TYLER, J.PARDO)	Micah Tyler FAIR TRADE	6	26		
8	7	7	TESTIFY E.CASH,NEEDTOBREATHE (W.RINEHART,N.RINEHART)	NEEDTOBREATHE ATLANTIC/WORD-CURB	7	35		
7	8	8	RISE B.HERMS (D.GOKEY,B.COWART,J.BROWNLEEWE)	Danny Gokey BMG	5	31		
16	15	9	BLESSINGS Lecrae F PLUSS (L.MOORE,A.HOGAN,M.N.SIMMONDS,A.SWOOPE,T.W.GRII	Featuring Ty Dolla \$ign FFIN JR) REACH/COLUMBIA	5	7		
13	13	10	I HAVE THIS HOPE J.INGRAM,P.MABURY (M.DONEHEY,J.INGRAM,J.OWEN)	Tenth Avenue North REUNION/PLG	10	11		
14	6	11	HOME E.CASH (C.TOMLIN,E.CASH,S.M.CASH)	Chris Tomlin SIXSTEPS/SPARROW/CAPITOL CMG	6	9		
12	14	12	MAGNIFY J.L.SMITH,C.BROWN (D.MULLIGAN,C.BROWN,J.L.SMITH)	We Are Messengers WORD-CURB	10	35		
-	34	13	UNFINISHED B.GLOVER,C.WEDGEWORTH (B.GLOVER,C.WEDGEWORTH)	Mandisa SPARROW/CAPITOL CMG	13	2		
17	18	14	FORGIVEN E.CASH (D.CROWDER,E.CASH)	Crowder SIXSTEPS/SPARROW/CAPITOL CMG	14	12		
24	22	15	OH MY SOUL M.A.MILLER (M.HALL,B.HERMS)	Casting Crowns BEACH STREET/REUNION/PLG	15	6		
15	16	16	LIVE LIKE YOU'RE LOVED B.GLOVER, D.GARCIA (J.STEINGARD, B.GLOVER, D.A.GARCIA)	Hawk Nelson FAIR TRADE	15	21		
19	17	17	I WANNA GO BACK S.MOSLEY,M.O'CONNOR (D.DUNN,B.COWART,H.BENTLEY)	David Dunn BEC/TOOTH & NAIL	17	18		
N	EW	18	THRONE ROOM J.EDWARDSON (L.SWEAT,J.SOOTER,M.L.C.FIELDES,K.WALKER-SMITH)	Kim Walker-Smith JESUS CULTURE/SPARROW/CAPITOL CMG	18	1		
11	11	19	WHEN I PRAY FOR YOU S.HENDRICKS,D.SMYERS (S.MOONEY,D.SMYERS,J.EBACH,J.M.NITE) AT	Dan + Shay LANTIC/WARNER BROS. NASHVILLE/WAR	3	6		
18	19	20	BELOVED C.WEDGEWORTH (J.FELIZ,C.WEDGEWORTH,P.DUNCAN)	Jordan Feliz CENTRICITY	18	11		
22	23	21	ALL THAT MATTERS C.WEDGEWORTH (C.DIXON,B.GLOVER,C.WEDGEWORTH)	Colton Dixon 19/SPARROW/CAPITOL CMG	21	10		
26	28	22	BACK TO GOD R.MCENTIRE, D.SISEMORE (D.DAVIDSON, R.HOUSER) ROCKIN' F	Reba McEntire R/NASH ICON/VALORY/CAPITOL CMG	1	8		
25	25	23	THE CURE C.STEVENS (C.MATTSON, J.LOWRY, C.STEVENS)	Unspoken CENTRICITY	23	6		
23	20	24	B.GALLIMORE,T.MCGRAW (T.MCGRAW,F.HILL,S.MCANALLY,L.MCF	im McGraw & Faith Hill (ENNA) ATLANTIC	12	7		
27	26	25	KING OF MY HEART S.MOSLEY (J.M.MCMILLIAN, S.MCMILLAN)	Kutless BEC/TOOTH & NAIL	25	9		

НС	OT G	05	PEL SONGS™		
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION Artist PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	YOU DESERVE IT J.J. Hairston & Youthful Praise J.J.Hairston (D.BLOOM,C./AUGHN,P.D.REED,J.J.HAIRSTON) JAMESTOWN/EONE	1	31
5	6	2	I NEED YOU Donnie McClurkin D.MCCLURKIN (D.MCCLURKIN) RCA INSPIRATION/PLG	2	49
6	5	3	HANG ON J.D.SHEARD II,D.STARKS (D.STARKS) GEI Featuring Kierra Sheard KAREW	3	26
3	3	4	MADE A WAY Travis Greene LGREENE, NAVEJAR (T.GREENE) RCA INSPIRATION/PLG	1	66
2	2	5	JOY VaShawn Mitchell V.MITCHELL (P.BARRETT,T.BROWN) VMAN/MOTOWN GOSPEL	2	31
7	8	6	NEVER HAVE TO BE ALONE ALOVE III (ALOVE III,D.HILL) CeCe Winans PURESPRINGS GOSPEL/THIRTY TIGERS	4	23
11	9	7	VICTORY BELONGS TO JESUS Todd Dulaney M.LEWIS.T.DULANEY (T.DULANEY) EONE WORSHIP/EONE	7	28
4	4	8	GOD PROVIDES Tamela Mann K.FRANKLIN,S.MARTIN (K.FRANKLIN) TILLYMANN	2	26
9	10	9	FATHER JESUS SPIRIT F. Fred Hammond F. HAMMOND,C. RODGERS (F. HAMMOND,D. CLARK,S. SLIMMONS) F. HAMMOND/RCA INSPIRATION/PLG	9	29
10	11	10	GOD'S GRACE Reverend Luther Barnes & The Restoration Worship Center Choir LBARNES, D.L.ADAMS (LBARNES, D.L.ADAMS)	10	23
12	12	11	HOLD MY MULE Shirley Caesar Feat. Albertina Walker & Milton Brunson BUBBA SMITH,S.CAESAR (S.A.CAESAR WILLIAMS) WORD-CURB	1	18
13	13	12	FIX ME A.W.LINDSEY (A.W.LINDSEY,I.HOUGHTON,T.BOWMAN, JR.) LIFESTYLE MUSIC GROUP/MOTOWN GOSPEL	12	15
16	14	13	WORK IT OUT T.TRIBBETT II (T.TRIBBETT II,G.JORDAN) Tye Tribbett MOTOWN GOSPEL	7	18
21	17	14	THE MASTER'S CALLING T.LAUER (T.COCKRELL) Deborah Joy Winans HARPOSTUDIOS/PINE CITY/LIONS GATE/OWN/MALACO	14	19
17	15	15	PRAY AND DON'T WORRY D.BRYANT (B.ANDERSON,L.HARRIS,R.JOHNSON,D.BRYANT) BGA	15	10
14	16	16	PLWILLIAMS (P.L.WILLIAMS, K.FRANKLIN) SEE A VICTORY PLWILLIAMS (P.L.WILLIAMS, K.FRANKLIN) SOTH CENTURY FOX/FOX/I AM OTHER/COLUMBIA	9	20
20	21	17	GLORIOUS GOD Howard Gospel Choir Of Howard University Feat. Benjamin Moore K.N.GOLDEN,R.A.GOLDEN,D.M.BROWN (R.A.GOLDEN,K.N.GOLDEN) HOWARD GOSPEL CHOIR	15	27
22	23	18	LORD YOU ARE GOOD T.GALBERTH, B.JONES (T.GALBERTH) T.GALBERTH, B.JONES (T.GALBERTH) TODG Galberth REDEMPTION WORSHIP	18	10
18	20	19	I FORGIVE ME James Fortune & FIYA ALEWIS (J.FORTUNE,A.LEWIS) FIYA WORLD/EONE	18	4
19	19	20	OPTIMISTIC The Sounds Of Blackness JIMMY JAM,T.S.LEWIS,G.D.HINES (G.D.HINES,J.S.HARRIS III,T.S.LEWIS) PERSPECTIVE/A&M/UME	15	9
NE	EW	21	I GOT OUT B.POPIN,A.LEWIS (B.POPIN,S.POPIN,A.LEWIS) Bryan Popin FLAYDO/LITTLE BOY WONDER	21	1
NE	EW	22	COME AND KNOCK ON MY DOOR M.WILCHER (J.DOLLY,M.WILCHER) Jermaine Dolly FRED JERKINS/BY ANY MEANS NECESSARY	22	1
RE-E	NTRY	23	THE CALL S.L.BYRD,S.J.COLLINS (I.M.DAVIS,S.L.BYRD) SLBYRD,S.J.COLLINS (I.M.DAVIS,S.L.BYRD) SLBYRD,S.J.COLLINS (I.M.DAVIS,S.L.BYRD)	23	3
RE-E	NTRY	24	I NEED YOU TO BREATHE LB.HOSKINS (A.P.SINGLETON,K.D.HOSKINS,L.B.HOSKINS,S.B.WILLIAMS) Earnest Pugh PMAN	20	2
23	24	25	I'VE SEEN HIM WORK G.ROBINSON,A.WILSON (A.WILSON,G.ROBINSON,L.VANDROSS,N.ADDERLEY, JR.) Anita Wilson Reflection/eone	23	7

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

10	FG	OSPEL ALBUMS™	
LAST WEEK	THIS WEEK	ARTIST Title IMPRINT/DISTRIBUTING LABEL	WKS.ON CHART
NEW	1	#1 J.J. HAIRSTON & YOUTHFUL PRAISE You Deserve It JAMESTOWN/EONE	1
2	2	VARIOUS ARTISTS WOW Gospel 2017 MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/PLG	7
1	3	WILLIAM MCDOWELL Sounds Of Revival, Part Two	2
3	4	CECE WINANS Let Them Fall In Love PURESPRINGS GOSPEL/THIRTY TIGERS	6
9	5	GG ANTHONY EVANS Back To Life SHERMAN JAMES	6
4	6	TAMELA MANN One Way	27
6	7	TRAVIS GREENE The Hill	72
7	8	TASHA COBBS One Place: Live	81
8	9	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	157
10	10	TODD DULANEY A Worshippers Heart	48
RE	11	MEACHUM L. CLARKE & TRUE PURPOSE The Victory Experience	5
11	12	KIRK FRANKLIN Losing My Religion	71
14	13	KIRK FRANKLIN The Essential Kirk Franklin	83
12	14	DONNIE MCCLURKIN The Journey (Live)	30
13	15	TAMELA MANN Best Days	159
20	16	ANTHONY BROWN & GROUP THERAPY KEY OF A/VMAN/TYSCOT/GODIGIPATH EVERYday Jesus	86
RE	17	WILLIAM MCDOWELL As We Worship: Live	117
19	18	MARVIN SAPP Playlist: The Very Best Of Marvin Sapp	87
17	19	WILLIAM MURPHY RCA INSPIRATION/PLG Demonstrate	38
15	20	WILLIAM MCDOWELL Sounds Of Revival: Live	60
16	21	VARIOUS ARTISTS WOW Gospel 2016 MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/PLG	59
23	22	JEKALYN CARR LUNJEAL/EONE The Life Project	32
22	23	HEZEKIAH WALKER "Better": Azusa - The Next Generation 2 AZUSA/EONE	35
24	24	SOUNDTRACK ARISTA The Preacher's Wife	112
NEW	25	LARRY TRICE, JR Rhythm Man	1
		FLOW OVER	



Hairston, McClurkin Reign

J.J. Hairston & Youthful **Praise**'s You Deserve It launches at No. 1 on Top Gospel Albums, earning 6,000 equivalent album units in its first week (ending March 16), according to Nielsen Music The choir collects its third leader following I See Victory (Nov. 15, 2014) and After This (April 14, 2012).

Meanwhile, **Donnie** McClurkin scores his first Gospel Airplay No. 1 in 12 years as "I Need You" ascends 2-1 (up 26 percent in plays) in its 46th week on the chart. It is his second, after "I Call You Faithful" led for seven weeks starting on April 2, 2005. "Need" completes the longest trip to No. 1 since the Gospel Airplay tally launched on March 19, 2005, just passing Charles Jenkins & Fellowship Chicago's "#War," which reached No. 1 in its 45th frame (Aug. 15,

2015).

On the multimetric Hot Gospel Songs, "Need" jumps 6-2, marking McClurkin's highest rank since "Wait on the Lord" (also No. 2) in 2009. "Need" is the lead single from McClurkin's The Journey (Live), which debuted at No. 1 on Top Gospel Albums (Sept. 10, 2016). "The Journey is the appropriate title for this project," McClurkin tells Billboard. "Along this journey, God has never ceased to amaze me, and the song 'I Need You' was a cry from my heart. I'm overjoyed that it has reached this success." —Jim Asker

Go to BILLBOARD.COM/BIZ for complete chart data 69

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HOT DAN	CE/ELECTRONIC SONGS™		
2 WKS. LAST THIS WEEK WEEK	TITLE CERTIFICATION Artist PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL	PEAK POS.	WKS.ON CHART
1 4 1	THE CHAINSMOKERS (ATAGGART C.A.JMARTING, BERRYMAN) DISRUPTOR/TOLUMBIA	1	4
2 1 2	PARIS THE CHAINSMOKERS (A.TAGGART,K.ERIKSSON,F.HAGGSTAM) The Chainsmokers DISRUPTOR/COLUMBIA	1	10
5 2 3	ROCKABYE Clean Bandit Feat. Sean Paul & Anne-Marie JPATTERSON, MRAUPH, STEVE MAC (JPATTERSON, JWROLDSEN, S.M. CUITGHEON, A.MALIK, SPHENRIQUES) BIG BEAT/ATLANTIC/RRP	2	21
3 3 4	The Chainsmokers Feat. Halsey HECHAINSMOKERS.CFRAIKLIOUIS THE CHILD (ATAGGARTS.CFRAIKE,FRAIKETAFRANGPANETS.LDE.JISNIC) DISAUPTOR/COLUMBIA	1	34
4 5 5	IT AIN'T ME Kygo x Selena Gomez Kygo, ANOREW WATT (KYGO, A.WOTMAN, B.LEE, A.TAMPOSI, S.GOMEZ) UITRA/RCA/INTERSCOPE	3	5
6 6 6	SG STAY Zedd & Alessia Cara zedluniklund (a zaslavski, a caracciolo, i parmenius, lunklundo, s arons, a froen) interscope	6	4
8 7 7	DJ Snake Feat. Justin Bieber DI SNAKEANDEN WATT (W.S.E.GRIGAHCINE, LOBIEBERA. WOTMAN, A.TAMPOSI, BLEEL, BELL) DI SNAKENTERSCOPE	2	32
7 8 8	SLIDE CALVIN HARRIS, FRANK OCEAN, O.K. MARSHALL, K.CEPHUS) FLY EVEZOLUMBIA	7	4
10 10 9	CALL ON ME P-MONEY (S.HOPE, P.WADAMS) LOUDER THAN LIFE/EPIC	9	3
9 9 10	THIS IS WHAT YOU CAME FOR CAIVIN HARRIS, GLAVIN HAR	1	47
11 11 11	SCARED TO BE LONELY MARTIN GARROLAUF GIRL (MARTIN GARROLG KU OVERTON ALAMPANYK SHEARER GHTUINFÖRT) SCARED TO BE LONELY MARTIN GARROLAUF GIRL (MARTIN GARROLG KU OVERTON ALAMPANYK SHEARER GHTUINFÖRT) STORM FREDSFRA	10	7
14 14 12	RUN UP Major Lazer Feat. PARTYNEXTDOOR & Nicki Minaj DIPLOJR. BLENDER,STARGATE (J.A. BRATHWAITEXWPENTZ-MECKSPERGATMARAL) MAD DECENT	9	7
13 12 13	JUST HOLD ON Steve Aoki & Louis Tomlinson	7	14
12 13 14	S.AOKI (S.HIROYUKI AOKI,L.TOMLINSON,E.I.ROSSE,S.SLOAN,N.LAMBROZA) ULTRA SHOOTING STARS Bag Raiders	11	4
15 15 15	JGLASS,C.STRACEY (J.GLASS,C.STRACEY) BANG GANG 12S/MODULAR/INTERSCOPE LADY GAGGA LADY G	6	6
16 16 16	REDONE, LADY GAGA (N.KHAYAT.S.G.GERMANOTTA) STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE POKER FACE Lady Gaga	8	
18 18 17	REDONE (S.G.GERMANOTTA,N.KHAYAT) STREAMLINE/KONLIVE/CHERRYTREE/INTERSCÖPE SOLO DANCE Martin Jensen	17	13
17 19 18	M.DYHRBERG,M.JENSEN (L.DISSING,P.BJORNSKOV,M.JENSEN,M.DYHRBERG) DISCO:WAX/ULTRA JUST DANCE Lady Gaga Feat. Colby O'Donis	11	6
- 17 19	REDONE (S.G.GERMANOTTA,N.KHAYAT,A.THIAM) FEEL GOOD Gryffin And Illenium Feat. Daya		
29 29 20	GRYFFIN,ILLENIUM (GRYFFIN,G.TANDON,T.GAD,N.D.MILLER,N.B.ASNANI) DARKROOM/INTERSCÓPE YOU DON'T KNOW ME Jax Jones Feat. RAYE	20	2 —— 9
	LIONES (T.F.KWONG WAH ALUO,R.KEEN,W.MERZIGER,A.KAMMERMEIER,P.BODMER) POLYDOR/4 PLAY/INTERSCOPE ALONE Alan Walker	20	
	A.O.WALKER,MOOD MELODIES (A.O.WALKER,N.BAO,A.FROEN,J.BORGEN,G.GREVE) MER MUSIKK/RCA I LOVE YOU Axwell & Ingrosso Feat. Kid Ink		15
28 27 22	AXWELL,SINGROSSO (AXWELL,SINGROSSO,MLOVE,G.FOLKESTAD TAYLOR,B.T.COLLINS,J.C.CUNNINGHAM) AXWELL/REFUNE/DEF JAM RITUAL Marshmello Feat, Wrabel	22	5
23 22 23	MARSHMELLO (S.S.WARBEL,M.T.REID,A.SCHIERSCH,MARSHMELLO) OWSLA SETTING FIRES The Chainsmokers Feat. XYLO	11	20
22 24 24	THE CHAINSMOKERS (A.TAGGART,J. ASHER,M.J.FONTANA) DISRUPTOR,COLLIMBIA LIGHT San Holo	8	19
26 25 25	BY YOUR SIDE Jonas Blue Feat, RAYE	13	16
33 30 26	JONAS BLUE (G.J.ROBIN,G.BARKER,J.A.PEBWORTH,J.SHAVE,G.ASTASIO) JONAS BLUE/CAPITOL TROUBLE R3hab Feat. Verite	17	20
37 34 27	NOT LISTED (NOT LISTED) R3HAB	27	5
20 21 28	D.GUETTA, J.DOHR, G.KRAMER (A.MALIK, R.SCHULZ, J.DOHR, J.RYAN, J.EVIGAN, J.K.HINDLIN) TONSPIEL/ATLANTIC	11	16
31 31 29	FALLING Alesso ALESSO (ALINDBLAD,K.INGROSSO) ALEFUNE/DEF JAM	29	6
34 26 30	EASY GO Grandtheft & Delaney Jane AWAISGLASS,DJ.BARTH,S.C.FRANK (AWAISGLASS,DJ.BARTH,S.C.FRANK) FRONTSIDE/MAD DECENT	26	11
32 32 31	CHASING COLORS Marshmello x Ookay Feat. Noah Cyrus Marshmello, Alaguna (S. STONESTREET, C. P. DUDDY) JOYTIME COLLECTIVE	31	3
30 36 32	NOT GOING HOME DVBBS X CMC\$ Feat. Gia Koka DVBBS,CMC\$ (C.VAN DEN HOEF,A.VAN DEN HOEF,XE.NAHAR,G.KOKA) KANARY/SPINNIN'	19	13
36 35 33	SHOW ME LOVE Brian Justin Crum Feat. Toy Armada & DJ GRIND TOY ARMADA,D.POP,MAX MARTIN,DJ GRIND (MAX MARTIN,ROBYN) PROP D	33	6
43 40 34	HEY BABY Dimitri Vegas & Like Mike vs Diplo Feat. Deb's Daughter DIMITRI VEGASLIKE MIKE DIPLOP MECISEPER DE JONG FRICHARD PHANNA (DIMITRI VEGAS.) SMASH THE HOUSE/MAD DECENT	34	5
21 33 35	I MISS YOU GREY (K.TREWARTHA,M.TREWARTHA,S.SLOAN,T.MEREDITH) Grey Feat. Bahari INTERSCOPE	21	9
35 38 36	SEXUAL NEIKED Feat. Dyo VRADSTROM (E-STRIDH,VRADSTROM,D.OLATUNJI) NEIKED COLLECTIVE/POLYDOR/CASABLANCA/REPUBLIC	22	13
49 45 37	LICK ME UP TMORAN (A.F.IOMMI) Tony Moran & Dani Toro Feat. Zhana Roiya SWISHCRAFT/MR. TAN MAN	37	3
- 39 38	MATCHES J.STEELE,E.SNORECK (Z.SEMAN,R.KLEINMAN,J.STEELE,E.SNORECK) Cash Cash X ROZES BIG BEAT/RRP	38	2
44 42 39	FIND ME SIGMATMS (BIRDY,LLENZIE,CEDWARDS,B.KOHN,P.KELLEHER,T.BARNES,C.PURCELL) SIGMATMS (BIRDY,LLENZIE,C.EDWARDS,B.KOHN,P.KELLEHER,T.BARNES,C.PURCELL) SIGMATMS (BIRDY,LLENZIE,C.EDWARDS,B.KOHN,P.KELLEHER,T.BARNES,C.PURCELL) SIGMA Feat. Birdy SIGMATMS (BIRDY,LLENZIE,C.EDWARDS,B.KOHN,P.KELLEHER,T.BARNES,C.PURCELL)	29	11
38 41 40	HEAR ME NOW Alok, Bruno Martini Feat. Zeeba ALOK,B.MARTINI (A.PETRILLO,B.MARTINI,M.ZEBALLOS) SPINNIN'	20	13
42 44 41	TEAM Krewella CTARPLEY (LYOUSAF, YYOUSAF, CTARPLEY, D.HENIG) COLUMBIA	26	14
27 37 42	MAGIC Thomas Gold Feat. Jillian Edwards F.KNEBEL-JANSSEN,NEVADA (F.KNEBEL-JANSSEN,JWHITE,JEDWARDS,K.WILLIAMS) ARMADA	27	8
48 50 43	ON MY WAY Tiesto Feat. Bright Sparks TIESTO (T.M.VERWEST,S.POPKEN.A.HICKLIN,K.SAWFORD) MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC	36	8
41 43 44	GOOD DAY Yellow Claw Feat. DJ Snake & Elliphant ltaihuituja rondhuis, di saake (tvan der bruggen), maasgier, w.e. grigahcine, eolovisdotter) mad decent	41	3
39 47 45	RICH BOY REDOGALANTIS/NDOBHALUANBACK.LIYLES (K. POOLEC.HUNTER.FINACHER.CLXRILSSONLJDOITS/OHJALJONBACK.LERJON) BIG BE AUNTILANTIC RIPP	31	4
HOT SHOT 46	FEEL LIKE HOME Sander Kleinenberg Feat. DYSON SKEINENBERGJHEISLOOT, ALINDALA, PRESTON ARMADA	46	1
46 48 47	SAVAGE Whethan Feat. Flux Pavilion & MAX NOT LISTED (NOT LISTED) BIG BEAT WHITE LABEL/BIG BEAT/ATLANTIC/RRP	29	14
RE-ENTRY 48	INEED YOU Armin van Buuren & Garibay Feat. Olaf Blackwood	48	4
40 49 49	CRUISE Kygo Feat. Andrew Jackson Kygo (KYGO,A.JACKSON) UNIVERSAL STUDIOS/REPUBLIC	22	5
NEW 50	PLACES Xenia Ghali Feat. Raquel Castro KGHALI (K.P.DICKERBER,X.GHALI,A.DIAMOND) Xenia Ghali Feat. Raquel Castro Funky Sheep	50	1
	I UNIXI SHEEP		

TO	P D	ANCE/ELECTRONIC ALBUN	ISTM
LAST WEEK	THIS WEEK	ARTIST CERTIFICATION TITLE IMPRINT/DISTRIBUTING LABEL	WKS.OI CHART
1	1	#1 THE CHAINSMOKERS Collage (EP) DISRUPTOR/COLUMBIA	19
2	2	DJ SNAKE DJ SNAKE/INTERSCOPE/IGA	32
3	3	The Fame STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/IGA	157
4	4	FLUME Skin	42
5	5	THE CHAINSMOKERS Bouquet (EP)	73
7	6	MAJOR LAZER Peace Is The Mission	79
8	7	KYGO Cloud Nine	41
10	8	ODESZA IN RETURN FOREIGN FAMILY COLLECTIVE/COUNTER	86
6	9	VARIOUS ARTISTS NOW That's What I Call A Workout 2017 SONY MUSIC/UNIVERSAL/UME	13
11	10	ALINA BARAZ & GALIMATIAS Urban Flora	86
9	11	LADY GAGA A STREAMLINE/KONLIVE/INTERSCOPE/IGA Born This Way	85
13	12	LINDSEY STIRLING LINDSEYSTOMP Brave Enough	30
12	13	DAFT PUNK A Random Access Memories	87
16	14	GORILLAZ A Demon Days	112
14	15	MARSHMELLO JOYTIME COLLECTIVE JOYTIME	28
23	16	CALVIN HARRIS FLY EYE/COLUMBIA Motion	80
18	17	DAVID GUETTA Nothing But The Beat WHAT A MUSIC/ASTRALWERKS/CAPITOL	114
19	18	VARIOUS ARTISTS Monstercat 027: Cataclysm Monstercat	16
24	19	DAFT PUNK Discovery	69
22	20	FLUME FUTURE CLASSIC/MOM + POP	37
17	21	SKRILLEX & DIPLO Skrillex And Diplo Present Jack U	84
RE	22	DEPECHE MODE The Best Of Depeche Mode: Volume 1 SIRE/MUTE/REPRISE/WARNER BROS.	76
RE	23	CALVIN HARRIS 18 Months DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	80
25	24	GALANTIS Pharmacy BIG BEAT/ATLANTIC/AG	35
21	25	BAG RAIDERS BANG GANG 125/MODULAR BAG RAIDERS	4

LAST VEEK	THIS WEEK	TITLE Artist	WKS.ON CHART
2	1	#1 SHAPE OF YOU Ed Sheeran	10
1	2	PARIS The Chainsmokers	10
4	3	I DON'T WANNA LIVE FOREVER Zayn / Taylor Swift UNIVERSAL STUDIOS/BIG MACHINE/RCA/REPUBLIC	13
3	4	ROCKABYE Clean Bandit Feat. Sean Paul & Anne-Marie	11
5	5	LOVE ON THE BRAIN Rihanna WESTBURY ROAD/ROC NATION	19
7	6	I LOVE YOU Axwell & Ingrosso Feat. Kid Ink	5
6	7	THAT'S WHAT I LIKE Bruno Mars	6
17	8	STAY Zedd & Alessia Cara	3
14	9	PLACES Martin Solveig Feat. Ina Wroldsen KOPG/CASABLANCA/REPUBLIC	10
10	10	ON MY WAY Tiesto Feat. Bright Sparks MUSICAL FREEDOM/PM:AM/CASABLANCA/REPUBLIC	6
13	11	SLIDE Calvin Harris Feat. Frank Ocean & Migos	3
20	12	I NEED YOU Armin van Buuren & Garibay Feat. Olaf Blackwood ARMIN/ARMADA	7
8	13	CHAINED TO THE RHYTHM Katy Perry Feat. Skip Marley	5
9	14	TEAM Krewella	14
19	15	IT AIN'T ME Kygo x Selena Gomez	4
12	16	I FEEL IT COMING The Weeknd Feat. Daft Punk XO/REPUBLIC	12
18	17	SOMETHING JUST LIKE THIS DISRUPTOR/COLUMBIA The Chainsmokers & Coldplay	3
16	18	SCARED TO BE LONELY Martin Garrix & Dua Lipa STMPD RCRDS/RCA	6
26	19	FALLING Alesso	5
22	20	RITUAL Marshmello Feat. Wrabel	17
21	21	MERCY Shawn Mendes	11
28	22	DOWN PHOTO FINISH/REPUBLIC Marian Hill	4
24	23	HEY BABY Dimitri Vegas & Like Mike vs Diplo Feat. Deb's Daughter smash the house/mad decent	14
27	24	STATIC CAZZETTE	8
31	25	BOUNCE BACK Big Sean	2



Rexha's 'Got' Another Hit Song

Bebe Rexha (above) reels in her second No. 1 (her first on her own) on Dance Club Songs with "I Got You" (3-1). The track, remixed by SNBRN, The White Panda, Cheat Codes and others, marks Rexha's second ruler following "In the Name of Love" with Martin Garrix (Dec. 10, 2016). And in that short span since, Rexha is the only artist to ring up more than one chart-topper. Also on Dance Club

Also on Dance Club Songs, **Katy Perry**'s "Chained to the Rhythm," featuring **Skip Marley** and remixed by such DJs as **Hot Chip, Cutmore** and **Tracy Young**, charges 20-8, becoming Perry's 17th top 10 (and Marley's first). Her prior 16 all charted consecutively and hit No. 1, the longest streak of leaders in the chart's 40-year history. **The Chainsmokers** and

Coldplay collect a second week atop Hot Dance/ Electronic Songs with "Something Just Like This" (4-1), pushing the DJ duo's own "Paris" to No. 2 for a second time in three weeks The top Airplay and Digital Gainer, "Something" sports totals of 40 million radio audience impressions (up 26 percent), 17.8 million U.S. streams (up 1 percent) and 62,000 downloads sold (up 15 percent) in the tracking week, according to Nielsen Music. The track also reclaims the summit on Dance/Electronic Digital Song Sales (2-1).

Shifting to Dance/Mix
Show Airplay, **Ed Sheeran**'s
"Shape of Your rebounds
2-1 for a third week on top.
Plus, **Zedd** and **Alessia Cara** climb 17-8 with "Stay,"
the former's eighth top 10
and the latter's third.

—Gordon Murray

—Gordon Murra



DA	NC	E CLUB SONGS™	
LAST WEEK	THIS WEEK	TITLE Artist	WKS.ON CHART
3	1	#1 I GOT YOU Bebe Rexha	8
2	2	SHOW ME LOVE Brian Justin Crum Feat. Toy Armada & DJ GRIND PROP D	13
6	3	SEX WITH ME Rihanna WESTBURY ROAD/ROC NATION	6
1	4	SHAPE OF YOU Ed Sheeran	8
5	5	LICK ME UP Tony Moran & Dani Toro Feat. Zhana Roiya	7
4	6	THE MACK Nevada Feat. Mark Morrison And Fetty Wap STRAIGHTFORWARD/NOURISHING/CAPITOL	9
11	7	HEY BABY Dimitri Vegas & Like Mike vs Diplo Feat. Deb's Daughter smash the house/mad decent	7
20	8	GG CHAINED TO THE RHYTHM Katy Perry Feat. Skip Marley	3
14	9	FEEL LIKE HOME Sander Kleinenberg Feat. DYSON	7
15	10	BURN BRIGHTER Pavlova	7
12	11	PARIS The Chainsmokers	7
10	12	SLUMBER PARTY Britney Spears Feat. Tinashe	12
18	13	PLACES Xenia Ghali Feat. Raquel Castro	6
8	14	ROCKABYE Clean Bandit Feat. Sean Paul & Anne-Marie	11
9	15	THIS TOWN Niall Horan	12
19	16	LOVE NEVER DIED Nytrix FROM BEYOND TOMORROW	6
22	17	FIND ME Sigma Feat. Birdy 3BEAT/PM:AM/ASTRALWERKS/CAPITOL	5
21	18	I BETCHA Alessandro Coli	6
7	19	WATCH OUT GloVibes & Gary Caos	9
17	20	I FEEL IT COMING The Weeknd Feat. Daft Punk	10
24	21	TROUBLE R3hab Feat. Verite	5
16	22	ALEGRE Rod Carrillo	8
25	23	THE GREAT DIVIDE Rebecca Black	6
27	24	AIN'T NO FRIEND OF MINE Vali	5
29	25	FALLING Alesso	3
26	26	GONNA BE POWER Glenn Thornton Feat. Dawn Tallman SLAAG	9
32	27	ALONE Alan Walker MER MUSIKK/RCA	4
31	28	STRANGERS IN THE NIGHT Z LaLa OMEGA ALPHA	4
33	29	WHAT WE WANNA DO Jaki Nelson CALIFORNIA NELSON	4
30	30	HIDE & SEEK Alexa Aronson	4
23	31	OASIS Kendra Erika KENDRA ERIKA/DAUMAN	12
39	32	HIGHER LOVE Lisa Williams CARRILLO	3
37	33	YOU DON'T KNOW ME POLYDOR/4 PLAY/INTERSCOPE Jax Jones Feat. RAYE	5
34	34	I DON'T WANNA LIVE FOREVER Zayn/Taylor Swift UNIVERSAL STUDIOS/BIG MACHINE/RCA/REPUBLIC	7
43	35	LITTLE DIVA Taja Sevelle	3
45	36	BY YOUR SIDE JONAS BLUE/CAPITOL JONAS BLUE Feat. RAYE	2
13	37	LONG LIVE LOVE RCA/THIRTY TIGERS/RED LeAnn Rimes	13
35	38	MOVE YOUR BODY MONKEY PUZZLE/RCA	15
50	39	LIVING OUT LOUD Brooke Candy Feat. Sia	2
46	40	UNLEASHED BANOFFEESOUND Nathalie Archangel	2
HOT SHOT DEBUT	41	I LOVE YOU Axwell & Ingrosso Feat. Kid Ink	1
47	42	HIPS SING DJ Sultan Feat. Elephant Man	2
NEW	43	SET YOURSELF FREE Dirty Disco Feat. Celeda DIRTY DISCO	1
36	44	AGELESS PRINCE Jimmy D. Robinson & A Flock Of Seagulls MIND JUICE	8
NEW	45	NOBLE ID/BMG/WARNER RIGHT STATE OF THE PROPERTY OF THE PROPER	1
NEW	46	RUNNING BACK TO YOU Bright Light Bright Light With Elton John SELF RAISING	1
NEW	47	SOMETHING JUST LIKE THIS DISRUPTOR/COLUMBIA The Chainsmokers & Coldplay	1
28	48	YEAH YEAH 2017 Luciana & Dave Aude	14
NEW	49	REEVA Arko VENUS	1

LEGEND

Bullets indicate titles with greatest weekly gains.

- 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 multiplatinum level.

 RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multiplatinum level.

 Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).

 Latin albums certification for
- (Oro).

 △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numeral noted with Platino symbol indicates album's multiplatinum level.

- Digital Songs Charts

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

Nadel Paris

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

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CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$2,655,687 \$250/\$99.50	MAROON 5, PJ MORTON, POLLY A MANDALAY BAY EVENTS CENTER, LAS VEGAS DEC. 30-31	15,383 18,000 TWO SHOWS	LIVE NATION
2	\$1,974,770 (€1,866,579) \$97.33/\$49.72	DRAKE, DVSN SPORTPALEIS, ANTWERP, BELGIUM FEB. 28-MARCH 1	34,281 42,235 TWO SHOWS	LIVE NATION
3	\$1,637,933 \$250/\$175/ \$99.50/\$59.50	JOHN FOGERTY ENCORE THEATER AT WYNN HOTEL, LAS VEGAS MARCH 3-4, 8, 10-11	13,341, 13,944 FIVE SHOWS THREE SELLOUTS	AEG PRESENTS, IN-HOUSE
4	\$1,273,634 \$99/\$49	RED HOT CHILI PEPPERS, TROMBO	NE SHORTY, JA	CK IRONS FRANK PRODUCTIONS, AEG
5	\$1,236,405 \$75/\$35	TRANS-SIBERIAN ORCHESTRA QUICKEN LOANS ARENA, CLEVELAND	23,412	PRESENTS LIVE NATION
6	\$1,225,986 \$111/\$99/\$79/\$59	FLORIDA GEORGIA LINE, DUSTIN LY MOHEGAN SUN ARENA, UNCASVILLE, CONN.	13,054	NE LIVE NATION
7	\$1,203,301 \$73.75/\$33.75	LUKE BRYAN, BRETT ELDREDGE, BE AMPHITHEATER AT THE WHARF, ORANGE BEACH, ALA.	19,412	RED MOUNTAIN ENTERTAINMENT
8	\$1,158,294 \$99/\$49	RED HOT CHILI PEPPERS, TROMBO MODA CENTER, PORTLAND	13,446	FRANK PRODUCTIONS, AEG
9	\$1,127,341 \$104/\$54	RED HOT CHILI PEPPERS, TROMBO AMERICAN AIRLINES CENTER, DALLAS	NE SHORTY, JA	PRESENTS CK IRONS LIVE NATION
10	\$1,126,710 \$89/\$23	JAN. 8 ERIC CHURCH TACOMA DOME, TACOMA, WASH.	14,373	MESSINA TOURING GROUP/
11	\$1,090,036	RED HOT CHILI PEPPERS, TROMBO		AEG PRESENTS CK IRONS
12	\$99/\$49 \$960,304	ATRT CENTER, SAN ANTONIO JAN. 5 SEBASTIAN MANISCALCO	14,209 14,504	LIVE NATION
13	\$79/\$69/\$59 \$959,466	BORGATA CASINO, ATLANTIC CITY, N.J. JAN. 13-15 TRANS-SIBERIAN ORCHESTRA	14,286 15,363 SIX SHOWS	LIVE NATION
14	\$75/\$35 \$937,267	KEYARENA, SEATTLE DEC. 31 KINGS OF LEON, DEERHUNTER	18,105 21,910 TWO SHOWS	LIVE NATION
15	\$65.50/\$42.50 \$914,547	MADISON SQUARE GARDÉN, NEW YORK JAN. 20 THE WEEKND, BRYSON TILLER, LIL	15,123 SELLOUT	LIVE NATION
16	(€868,920) \$50.52/\$35.79	SPORTPALEIS, ANTWERP, BELGIUM MARCH 3 KID ROCK, TIM MONTANA & THE SH	20,831 21,678	LIVE NATION
17	\$146/\$17	SCOTTRADE CENTER, ST. LOUIS DEC. 31 ERIC CHURCH	13,532 14,400	LIVE NATION
	\$869,254 \$89/\$25	MODA CENTER, PORTLAND MARCH 16	13,127 SELLOUT	MESSINA TOURING GROUP/ AEG PRESENTS
18	\$864,023 \$72.50/\$52.50/\$32.50	BLAKE SHELTON, RAELYNN, SUNDA GOLDEN I CENTER, SACRAMENTO, CALIF. MARCH 9	NCE HEAD 14,248 SELLOUT	MESSINA TOURING GROUP/ AEG PRESENTS
19	\$778,398 \$103/\$78/\$48/\$38	CHARLIE WILSON, FANTASIA, JOHN VERIZON CENTER, WASHINGTON, D.C. FEB. 12	NY GILL 10,203 SELLOUT	AEG PRESENTS, CD ENTERPRISES
20	\$766,972 (\$1,034,668 CANADIAN) \$65.97/\$18.53	ERIC CHURCH SCOTIABANK SADDLEDOME, CALGARY, ALBERTA MARCH 11	13,786 SELLOUT	MESSINA TOURING GROUP/ AEG PRESENTS
21	\$755,204 (\$1,015,953 CANADIAN) \$66.16/\$17.10	ERIC CHURCH ROGERS ARENA, VANCOUVER MARCH 14	14,614 SELLOUT	MESSINA TOURING GROUP/ AEG PRESENTS
22	\$745,108 (€694,370) \$48.29/\$37.56	BASTILLE, RATIONALE, FRENSHIP SPORTPALEIS, ANTWERP, BELGIUM FEB. 1	19,159 16,270	LIVE NATION
23	\$741,252 \$69.50/\$29.50	KINGS OF LEON, DEERHUNTER THE FORUM, INGLEWOOD, CALIF. JAN. 28	13,703 14,328	LIVE NATION
24	\$734,668 \$100/\$75/\$65/\$45	CHARLIE WILSON, FANTASIA, JOHN UNITED CENTER, CHICAGO FEB. 25	NY GILL 10,458 SELLOUT	AEG PRESENTS
25	\$731,119 \$59.50/\$39.50	TWENTY ONE PILOTS, JON BELLION BARCLAYS CENTER, BROOKLYN, N.Y. JAN. 20	12,867 13,074	LION LIVE NATION
26	\$728,815 \$72.50/\$52.50/\$32.50	BLAKE SHELTON, RAELYNN, SUNDA SAP CENTER, SAN JOSE MARCH 10	NCE HEAD 12,819 SELLOUT	MESSINA TOURING GROUP/ AEG PRESENTS
27	\$727,037 (\$967,667 AUSTRALIAN) \$134.79/\$92.68	DON HENLEY, JEWEL ICC SYDNEY THEATRE, SYDNEY MARCH 10	6,794 7,050	FRONTIER TOURING
28	\$707,750 (\$955,823 CANADIAN) \$65.90/\$18.51	ERIC CHURCH NORTHLANDS COLISEUM, EDMONTON, ALBERTA MARCH 10	13,246 SELLOUT	MESSINA TOURING GROUP/ AEG PRESENTS
29	\$701,672 \$89/\$27	ERIC CHURCH SPOKANE ARENA, SPOKANE, WASH. MARCH 17	11,415 SELLOUT	MESSINA TOURING GROUP/ AEG PRESENTS
30	\$698,426 \$59.50/\$39.50	TWENTY ONE PILOTS, JON BELLION UNITED CENTER, CHICAGO JAN. 28	1, JUDAH & THE 12,906 13,350	LION LIVE NATION
31	\$679,616 \$79.75/\$59.75	JOHN OLIVER FOX THEATRE, DETROIT DEC. 30-31	9,537 9,617 TWO SHOWS	LIVE NATION
32	\$659,307 \$102/\$77/\$49.50/\$39.50	CHARLIE WILSON, FANTASIA, JOHN FEDEXFORUM, MEMPHIS MARCH 5		AEG PRESENTS, SUMMITT MANAGEMENT CORP.
33	\$642,555 \$85/\$65/\$49.50	CHARLIE WILSON, FANTASIA, JOHN GREENSBORO COLISEUM, GREENSBORO, N.C. MARCH 3	NY GILL 10,492	AEG PRESENTS
34	\$640,502 \$59.50/\$39.50	TWENTY ONE PILOTS, JON BELLION PRUDENTIAL CENTER, NEWARK, N.J.	12,430	E LION LIVE NATION
35	\$634 ,290 \$65/\$30	KINGS OF LEON, DEERHUNTER TD GARDEN, BOSTON	11,104	LIVE NATION
		JAN. 13	13,253	



Pilots' **Tour Nears End**

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

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

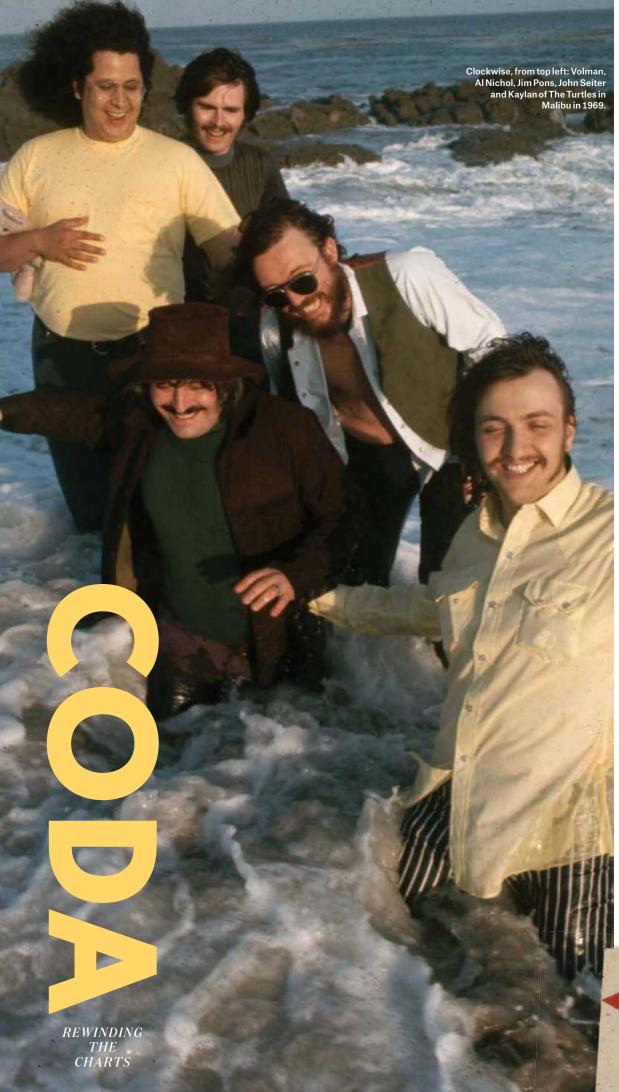
The Emotional Roadshow Tour launched last May just after Memorial Day weekend and continued through the summer months. The opening jaunt in North American markets began in the duo's home state of Ohio and ended with two sellouts at New York's Madison Square Garden on Aug. 10 and 11.

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

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

Go to BILLBOARD.COM/BIZ for complete chart data 71

FREEDOM



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

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

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

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

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

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

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

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HAPPY BIRTHDAY











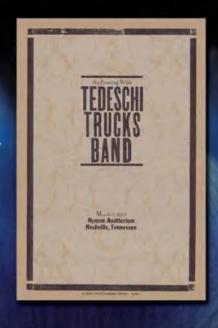
FROM YOUR FAMILY AT ISLAND AND UME

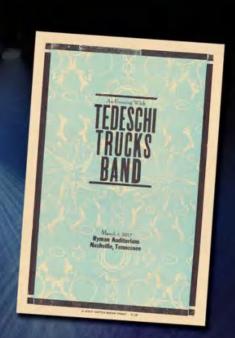


CONGRATULATIONS TEDESCHI TRUCKS BAND ON THREE SOLD-OUT NIGHTS!

MARCH 2-4, 2017









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