

Remembering
Avicii
1989-2018

Billboard

May 5, 2018 | billboard.com

*'I Was Longing
For Freedom'*

*After years away from music — and escaping
'energy sucker' The Voice — **Christina Aguilera**
is blazing back with help from Demi and Kanye, and
inspiration from women 'not taking the things we used to'*

CONGRATULATIONS HARRY

5 SOLD OUT ARENAS

60,000 EUPHORIC FANS

RAVE REVIEWS

YOU ROCKED IT!

Thanks to:
Harry Styles (of course)
Jeffrey Azoff and Fullstop Management
Mike Greek, CAA
Michael Harrison and all the Frontier Team
And Denis Handlin and Sony Australia

Michael Gudinski

FRONTIER

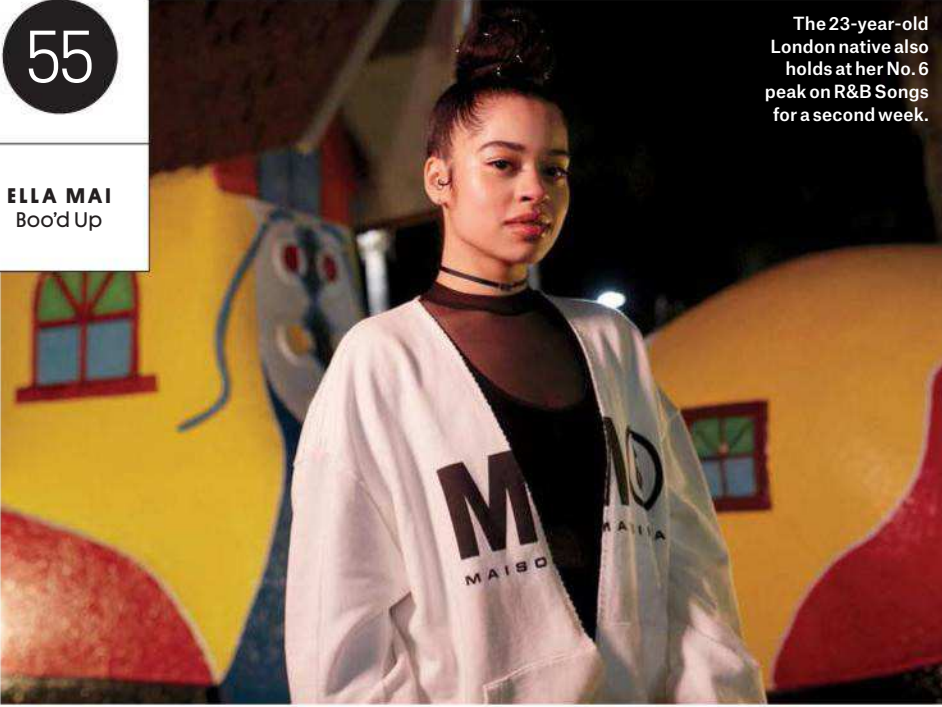
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**mushroom
group**

'WE DON'T WAIT FOR THE PERFECT MOMENT, WE TAKE THE MOMENT AND MAKE IT PERFECT'

55

ELLA MAI
Boo'd Up



The 23-year-old London native also holds at her No. 6 peak on R&B Songs for a second week.

How did posting cover songs on Instagram get you signed with DJ Mustard?

I was thinking, "My friends know I can sing, but what am I doing for the world to know?" So I recorded the **Fetty Wap** "679" cover [in 2015]. [DJ Mustard] reached out through [direct messages], like, "What's your situation?" I had no situation; [I was] singing in my bedroom! He wanted to get me to Los Angeles, but I didn't see any of L.A. — we just worked.

What inspired you to create the romantic storyline for "Boo'd Up"?

I was in the mind state when you're in love

with someone and no one else matters. Sometimes [love songs] can be cheesy like Christmas songs, so you have to find that happy medium. Somebody tagged me [in a video] of "Boo'd Up" playing at a wedding, and it made my whole morning.

R&B is having somewhat of a renaissance right now. Why is that?

You can't deny something that's in your face. In London, you had to go into pop to be commercial, but now it's different. I think people are starting to realize that talent comes in all forms — it doesn't just have to be pop.

—TATIANA CIRISANO



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Wake Me Up!

Following the EDM star's death on April 20 (see story, page 22), his biggest hit re-enters the Hot 100, up 718 percent to 16.4 million U.S. streams.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
7	7	11	Perfect ▲		Ed Sheeran	1	35
	9	8	Freaky Friday		Lil Dicky Feat. Chris Brown	8	6
15	13	13	Never Be The Same ▲		Camila Cabello	13	19
NEW	NEW	14	Photograph		J. Cole	14	1
NEW	NEW	15	Motiv8		J. Cole	15	1
8	9	16	I Like It		Cardi B, Bad Bunny & J Balvin	8	3
14	14	17	Mine		Bazzi	11	14
12	11	18	Walk It Talk It		Migos Feat. Drake	10	13
20	17	19	Call Out My Name		The Weeknd	4	4
NEW	NEW	20	1985 (Intro To The Fall Off)		J. Cole	20	1

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
13	16	21	Plug Walk ●		Rich The Kid	13	11
16	19	22	Havana ▲		Camila Cabello Feat. Young Thug	1	37
11	15	23	Be Careful		Cardi B	11	4
34	21	24	Friends		Marshmello & Anne-Marie	21	11
10	12	25	Finesse ▲		Bruno Mars & Cardi B	3	17
22	20	26	Whatever It Takes		Imagine Dragons	20	13
17	18	27	Pray For Me		The Weeknd & Kendrick Lamar	7	12
NEW	NEW	28	The Cut Off		J. Cole Feat. kiLL edward	28	1
30	26	29	Heaven ▲		Kane Brown	26	18
NEW	NEW	30	Brackets		J. Cole	30	1
18	22	31	Sad!		XXXTENTACION	7	8
24	27	32	Rockstar ▲		Post Malone Feat. 21 Savage	1	32
27	30	33	New Rules ▲		Dua Lipa	6	39
RE-ENTRY	RE-ENTRY	34	Wake Me Up! ▲		Avicii	4	54
29	28	35	Japan		Famous Dex	28	5
37	38	36	DG In My Blood		Shawn Mendes	22	6
-	24	37	Esskeetit		Lil Pump	24	2
41	29	38	You Make It Easy		Jason Aldean	28	13
19	23	39	Stir Fry		Migos	8	18
36	35	40	Powerglide		Rae Sremmurd & Juicy J	34	8
NEW	NEW	41	Window Pain (Outro)		J. Cole	41	1
35	36	42	Wait ●		Maroon 5	26	15
26	32	43	Ric Flair Drip		Offset & Metro Boomin	13	26
25	31	44	All The Stars		Kendrick Lamar & SZA	7	16
33	34	45	Thunder		Imagine Dragons	4	52
NEW	NEW	46	Friends		J. Cole Feat. kiLL edward	46	1
NEW	NEW	47	Once An Addict (Interlude)		J. Cole	47	1
92	10	48	Chun-Li		Nicki Minaj	10	3
31	37	49	Let You Down ▲		NF	12	28
40	39	50	Feel It Still ▲		Portugal. The Man	4	45

MAI: INTERSCOPE RECORDS; AVICII: MIKE LAMRIG/GETTY IMAGES. THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS, AS COMPILLED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA AS COMPILLED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA. SEE CHARTS.LEGEND.ONBILLBOARD.COM/HT FOR COMPLETE RULES AND EXPLANATIONS. © 2018, PROMOTHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

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60
& Jim Donio
Music Biz

for 60 great years



UNIVERSAL MUSIC GROUP

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
(21)	33	51	Drip	NOT LISTED (NOT LISTED)	Cardi B Feat. Migos	THE KSR GROUP/ATLANTIC	21	3
54	(51)	52	Delicate	MAX/MARTIN/SHELBACK (TSWIFT/MAX/MARTIN/SHELBACK)	Taylor Swift	BIG MACHINE/REPUBLIC	46	7
NEW		53	Intro	NOT LISTED (NOT LISTED)	J. Cole	DREAMVILLE/ROC NATION/INTERSCOPE	53	1
47	49	54	King's Dead	JAY ROCK, KENDRICK LAMAR, FUTURE & JAMES BLAKE MIKE WILL MADE-IT/WALTON (K.L.DUCKWORTH, M.L.WILLIAMS, M.A.S.PEARSON, D.WALTON)	TOP DAWG/AFTERMATH/INTERSCOPE	21	15	
(72)	62	55	Boo'd Up	DI MUSTARD, L.DOPSON (EMALDI, GARLANE, L.DOPSON, L.IAMES)	Ella Mai	10 SUMMERS/INTERSCOPE	55	4
61	55	56	X	FRANCESCO SONNINO (V.A.CAMINO) (J.MESINA, VELEZ, (A.GONDO, BAYONA, M.SALCES, M.A.SALCES, D.B.H))	Nicky Jam x J Balvin	LA INDUSTRIA/SONY MUSIC/LATIN/ROCA	47	8
NEW		57	OTW	NINETEEN85, K.ROBINSON, P.JEFFERIES, K.A.L.A.L.B.A.L.MORGAN, D.V.GRIFFIN, R.R.VALENTINE	Khalid, Ty Dolla \$ign & 6LACK	RIGHT HAND/ROCA	57	1
(53)	53	58	No Excuses	A.WELLS (M.TRAIN, O.R.L.K.HINDU, N.A.WELLS)	Meghan Trainor	EPIC	46	8
(56)	54	59	Love Lies	CHARLIE HANDS, S.M.E.DIGI (K.ROBINSON, N.K.HAMILTON, T.M.PARKS, R.VOTESAKI, C.H.M.M.A.S)	Khalid & Normani	FOX/ROCA	43	10
(32)	40	60	Bartier Cardi	NOT LISTED (NOT LISTED)	Cardi B Feat. 21 Savage	THE KSR GROUP/ATLANTIC	14	18
49	52	61	New Freezer	B.JAYNE (D.L.COGRS, K.L.DUCKWORTH, B.JAYNE)	Rich The Kid Feat. Kendrick Lamar	RICH FOREVER/3000/INTERSCOPE	41	13
60	43	62	Most People Are Good	I.STEVENS, I.STEVENS (D.FRASIER, E.HILL, J.KEAR)	Luke Bryan	CAPITOL NASHVILLE	43	13
77	57	63	Tequila	D.SMYERS, S.HENDRICKS (D.SMYERS, J.REYNOLDS, N.GADON)	Dan + Shay	WARNER BROS.NASHVILLE/WAR	57	7
(62)	64	64	One Kiss	CALVIN HARRIS (CALVIN HARRIS, D.LIPA, J.REYZ)	Calvin Harris & Dua Lipa	COLUMBIA	62	3
42	41	65	Say Something	TIMBALAND, J.TIMBERLAKE, DANIA (J.TIMBERLAKE, C.STAPLETON, T.V.MOSLEY, N.HILLS, L.DOPSON)	Justin Timberlake Feat. Chris Stapleton	RCA	9	13
76	63	66	Everyday	SIR R.B.HALL (M.ARSHMELLO)	Logic & Marshmello	VISIONARY/DEF JAM	29	8
(51)	59	67	Singles You Up	P.DIGIOVANNI (L.DAVIS, S.DJONES, L.EBACH)	Jordan Davis	MCA NASHVILLE	50	12
75	70	68	One Number Away	S.MITCHELL, LACKIE BOYZ, L.COMBS, S.A.BATE, T.S.MITCHELL, S.WILLIAMS	Luke Combs	RIVER HOUSE/COLUMBIA NASHVILLE	67	6
(52)	58	69	Outside Today	NOT LISTED (NOT LISTED)	YoungBoy Never Broke Again	NEVER BROKE AGAIN/ATLANTIC	31	15
(23)	42	70	I Do	NOT LISTED (NOT LISTED)	Cardi B Feat. SZA	THE KSR GROUP/ATLANTIC	23	3
(28)	44	71	Ring	NOT LISTED (NOT LISTED)	Cardi B Feat. Kehlani	THE KSR GROUP/ATLANTIC	28	3
NEW		72	Babe	K.BUSH, L.NETTLES, L.RAYMOND (TSWIFT, P.T.MONAHAN)	Sugarland Feat. Taylor Swift	BIG MACHINE	72	1
64	60	73	IDGAF	L.PRINCIATO, K.OZ, D.L.P.A.LDEAN, K.RIKLAND, S.STONESTREET, L.COSIS, O.M.A.MENKEL, PRINCIATO	Dua Lipa	WARNER BROS.	54	15
NEW		74	TeBete	NOT LISTED (NOT LISTED)	Casper Magico, No Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny	LOS MAGICOS/FLOW LA MOVIE	74	1
70	72	75	Dura	D.IURBA, BOMBI, L.AYALA, RODRIGUEZ, L.M.CEDENO, I.L.ROMERO, L.GRIVERA, VAZQUEZ	Daddy Yankee	EL CARTEL/UMLE	50	12
67	74	76	Zombie	TOMMY NEXT, P.NASLUND (D.M.ORIODAN, P.NASLUND, CUMMINGS)	Bad Wolves	ELEVEN SEVEN/ETL/G	54	7
80	79	77	I Like Me Better	LAUV (A.LEFF, M.MOTASIC)	Lauv	LAUV/AWAL-KOBALT	73	11
(83)	25	78	Barbie Tingz	J.REID (Q.T.MARAJ, J.REID)	Nicki Minaj	YOUNG MONEY/CASH MONEY/REPUBLIC	25	3
79	80	79	Sit Next To Me	L.ABRAHAM, M.OLIGEE (M.D.FOSTER, J.WYMAN, O.GOLDSTEIN, L.ABRAHAM, L.SALFORS)	Foster The People	COLUMBIA	72	6
95	66	80	I Lived It	S.HENDRICKS (A.GORLEY, B.HAYSUP, RAKIN, R.COOPERMAN)	Blake Shelton	WARNER BROS.NASHVILLE/WVIN	66	8



72

SUGARLAND FEATURING TAYLOR SWIFT
Babe

Sugarland's "Babe," featuring Taylor Swift, debuts at No. 72 on the Billboard Hot 100 and vaults 48-8 on the Hot Country Songs chart with 4.2 million streams and 38,000 sold (good for a No. 2 launch on the Digital Song Sales list) in its first week of streaming and sales tracking. The single, which Swift co-wrote with Train's Pat Monahan, is the 12th Hot Country Songs top 10 for the newly reunited Sugarland and first since "Stuck Like Glue," which peaked at No. 2 in 2010. Swift scores her 20th top 10 on Hot Country Songs and first since 2013. —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
NEW		81	Dame Tu Cosita	NOT LISTED (NOT LISTED)	El Chombo	ULTRA	81	1
(85)	78	82	Get Along	B.CANNONIK, C.HESNEY (R.COOPERMAN, S.MCANALLY, D.OSBORNE)	Kenny Chesney	BLUE CHAIR/REVIVER BROS.NASHVILLE/WEA	78	3
66	69	83	Changes	J.CUNNINGHAM (D.OXTENTACION, L.CUNNINGHAM, R.H.ALLEN)	XXXTENTACION	BAD VIBES FOREVER	37	8
88	86	84	Up Down	J.MOI (B.CLAWSON, M.HARDY, C.L.SOLAR)	Morgan Wallen Feat. Florida Georgia Line	BMLG/BIG LOUD	83	5
71	65	85	The Long Way	R.COOPERMAN, B.ELDRIDGE (E.B.ELDRIDGE, M.ROGERS)	Brett Eldredge	ATLANTIC/WVIN	65	12
98	82	86	For The First Time	R.COOPERMAN (D.RUCKER, D.GEORGES, COOTER, CARLOS)	Darius Rucker	CAPITOL NASHVILLE	82	5
73	71	87	El Farsante	ALEX KLIER, C.BIS, S.W.LIN, G.RON, V.EZ, F.SOTO, P.SOL, C.EZ, R.VIBAL, C.FORTIZ, M.B.A.C, OZUNA, R.SOO, S.A.VORA	Ozuna & Romeo Santos	D.MELOVA/PARTY/STANLEY SONY MUSIC/LATIN	49	13
-	81	88	Woman, Amen	R.COOPERMAN (R.COOPERMAN, J.KEAR, D.BENTLEY)	Dierks Bentley	CAPITOL NASHVILLE	81	3
(59)	61	89	Diamond Teeth	NOT LISTED (NOT LISTED)	Samurai Feat. YoungBoy Never Broke Again	NEVER BROKE AGAIN/ATLANTIC	59	3
81	88	90	Sativa	FISTICLUFFS (J.A.E. CHILOMBO, B.WARFIELD, M.ROBINSON, K.M.LISHAMAN, BROWN)	Jhene Aiko Feat. Swae Lee or Rae Sremmurd	ART CLUB/ARTIUM/DEF JAM	74	7
-	83	91	This Is Me	G.WELLS, J.PALL, A.LACAMOIRE, A.GUSMAN, B.PASE, C.PALL	Keala Settle & The Greatest Showman Ensemble	FOX/20TH CENTURY FOX/ATLANTIC	58	14
RE-ENTRY		92	Alone	R.REED, I.CARTER (A.FRANGIPANE, E.FREDER, C.DWILSON, I.CARTER, HESTER)	Halsey Feat. Big Sean & Stefflon Don	ASTRA/WEA/REPUBLIC	92	2
94	93	93	Red Roses	MENOH BEATS (K.F.OOSE, A.ELAMIN, L.VON CUBE)	Lil Skies Feat. Landon Cube	ALL WE GOT/ATLANTIC	69	16
78	85	94	Moonlight	J.CUNNINGHAM (XXXTENTACION, L.CUNNINGHAM)	XXXTENTACION	BAD VIBES FOREVER	35	6
NEW		95	Everything's Gonna Be Alright	K.C.HESNEY, B.CANNON (D.L.MURPHY, H.C.STEVENS, I.YEARY)	David Lee Murphy & Kenny Chesney	BLUE CHAIR/REVIVER	95	1
-	48	96	Cry Pretty	D.GARCIA, C.LUNDERWOOD (C.LUNDERWOOD, H.LINDSAY, L.MCGENAL, ROSE)	Carrie Underwood	CAPITOL NASHVILLE	48	2
91	92	97	When We	CARDIAK (TANK, J.NEWT, C.E.MCCORMICK)	Tank	RBB MONEY/ATLANTIC	78	17
NEW		98	Close	NOT LISTED (NOT LISTED)	Rae Sremmurd & Travis Scott	EARDRUMMA/INTERSCOPE	98	1
(50)	75	99	Thru Your Phone	NOT LISTED (NOT LISTED)	Cardi B	THE KSR GROUP/ATLANTIC	50	3
(39)	67	100	Best Life	NOT LISTED (NOT LISTED)	Cardi B Feat. Chance The Rapper	THE KSR GROUP/ATLANTIC	39	3



81

EL CHOMBO
Dame Tu Cosita

The Panamanian producer arrives with his viral hit, which enters the top five of Hot Latin Songs (6-5). The meme-assisted track bounds by 26 percent to 10.4 million U.S. clicks.



95

DAVID LEE MURPHY & KENNY CHESNEY
Everything's Gonna Be Alright

The pairing is Murphy's sixth top 10 on Country Airplay (12-10) and first since his No. 5 hit "Loco" in 2004. Chesney adds his 54th top 10, a sum that includes at least one such title every year since 1995.

SUGARLAND, KENNY CHESNEY, IMAGES COURTESY OF ULTRA MUSIC; CHESNEY, RICK O'BRYEN/GETTY IMAGES. THE PANAMANIAN PRODUCER ARRIVES WITH HIS VIRAL HIT, WHICH ENTERS THE TOP FIVE OF HOT LATIN SONGS (6-5). THE MEME-ASSISTED TRACK BOUNDS BY 26 PERCENT TO 10.4 MILLION U.S. CLICKS. THE PAIRING IS MURPHY'S SIXTH TOP 10 ON COUNTRY AIRPLAY (12-10) AND FIRST SINCE HIS NO. 5 HIT "LOCO" IN 2004. CHESNEY ADDS HIS 54TH TOP 10, A SUM THAT INCLUDES AT LEAST ONE SUCH TITLE EVERY YEAR SINCE 1995. THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS, AS MEASURED BY NIELSEN MUSIC, SALES DATA AS COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR CONSECUTIVELY WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS.LEGEND@BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2018 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

AVICII

IN LOVING MEMORY OF
A MUSICAL GENIUS AND INNOVATOR
1989-2018



ISLAND



UNIVERSAL
MUSIC
SWEDEN



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Aguilera wears a Vivienne Westwood jumpsuit.

THIS WEEK

Volume 130 / No. 12

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ON THE COVER

Christina Aguilera photographed by Miller Mobley on April 10 at Line 204 in Los Angeles. Aguilera wears Soul Jewelry hoop earrings. Watch Aguilera reflect on her *Mickey Mouse Club* days and more at Billboard.com.

BILLBOARD MUSIC AWARDS

14 MAVERICK NOMINATIONS



U2

TOP DUO/GROUP
TOP TOURING ARTIST
TOP ROCK TOUR

TOP ROCK ALBUM

SONGS OF EXPERIENCE

FRENCH MONTANA

TOP RAP SONG
TOP COLLABORATION
"UNFORGETTABLE"

NICKI MINAJ

TOP RAP FEMALE ARTIST

THE WEEKND

TOP R&B ARTIST
TOP R&B MALE ARTIST
TOP R&B TOUR

TOP R&B ALBUM

STARBOY

FLORIDA GEORIGIA LINE

TOP COUNTRY DUO/GROUP ARTIST
TOP COUNTRY TOUR

TOP COUNTRY SONG

"MEANT TO BE"



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A close-up portrait of LL Cool J. He is wearing a black beanie, a black leather jacket with a fur collar, and a gold chain necklace. He is smiling and holding a silver microphone in his right hand, with his left hand raised in a five-fingered gesture. The background is a light blue-grey color with small blue speckles.

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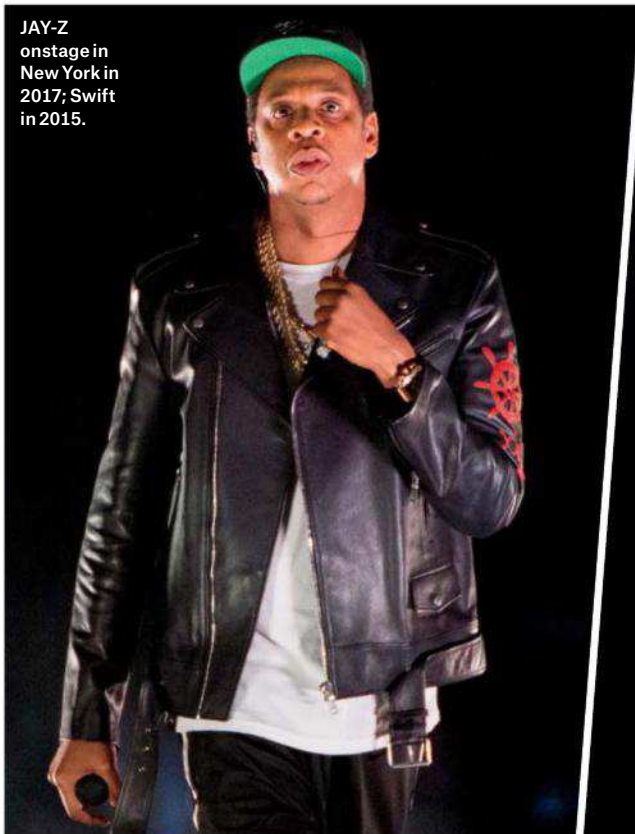
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JAY-Z onstage in New York in 2017; Swift in 2015.



Are Scalpers Getting Too Close For Comfort?

This summer's biggest touring acts are grappling with whether to allow Ticketmaster to hawk brokers' tickets alongside their own. How Taylor Swift's camp's bet may have backfired

BY DAVE BROOKS

AS TAYLOR SWIFT'S team negotiated with Ticketmaster last fall to power the Taylor Swift Tix platform for her Reputation Tour, there was a sticking point: Her camp didn't want the ticketing giant to display tickets resold by scalpers alongside her primary tickets when she put them on sale to the public.

But Ticketmaster, which reaps bigger margins from secondary sales on its platform than it does on primary sales, argued that showcasing resale seats out of the gate would increase traffic and lead to more primary ticket sales, prevailing on a deal point that ultimately allowed season ticket holders, brokers and fans with early ticket access to resell thousands of seats on the same platform where Swift would sell tickets to fans who hadn't participated in her music- and merchandise-boosted presale.

Having buyers visit Ticketmaster's website, only to find a show is sold out with no ticketing inventory available, is akin to "putting up a Closed sign and telling them to go to StubHub," said **Michael Rapino**, CEO of Ticketmaster parent Live Nation, in a January interview with *Billboard*.

But as Swift gears up to take the stage at University of Phoenix Stadium in Glendale, Ariz., on May 8, none of her shows have sold out, with thousands of tickets still available in some locations. Under pressure from her team, Ticketmaster reversed course on April 27, turning off the resale ticket listings for her first nine shows and reducing prices in many markets as part of an effort to sell remaining inventory. The tour has since seen a significant lift in primary ticket sales, sources tell *Billboard*. (Ticketmaster, tour promoter AEG and Swift's

camp declined to comment.)

The reversal comes as Live Nation faces increasing scrutiny over its market power as the world's largest concert promoter; its Ticketmaster unit has steadily increased its share of North American music ticketing, inking a deal on April 30 with venue operator SMG Europe's U.K. venues including Manchester Arena, the site of the May 2017 attack on an **Ariana Grande** concert. An April 1 *New York Times* article alleging possible antitrust violations sent Live Nation's stock tumbling 13 percent, prompting a race between attorneys to certify a class-action lawsuit on behalf of shareholders. (Live Nation denied the allegations, and in a blog post, Ticketmaster president **Jared Smith** said that his company's dominance "is the result of Live Nation's ongoing commitment to invest hundreds of millions of dollars into Ticketmaster.")

As for Swift, her 51-date stadium run will still be one of the top

\$300M

Projected value of Reputation Tour ticket sales

Topline

THE OVER UNDER



Rob Stringer wraps a \$7 billion year for Sony's music operations, where operating income tripled.



Victor Manuelle apologizes for the lyrics to his and Farruko's "Amarte Duro" that reference Chris Brown's 2009 assault of Rihanna.



Post Malone's new album *beerbongs & bentleys* earns a record-smashing 78.7 million global Spotify streams in its first day.

tours of 2018 and the highest-grossing one of her career, with more than \$240 million worth of tickets already sold. But the lack of sellouts has given other artists pause about utilizing a similar strategy, highlighting the growing competition between acts and scalpers on the same seating charts.

“Artists are seeing the money Taylor is bringing in, but they’re also seeing the negative headlines,” one national promoter tells *Billboard*. “If it’s a choice between making more money or avoiding bad press, some artists will take less just to ensure tickets quickly sell out and there isn’t any chatter about soft demand.”

JAY-Z faced such chatter on his 4:44 Tour in December 2017, with high-priced tickets generating record grosses for the rapper, but no sellouts — likely a product of scalpers skipping the show because they couldn’t make a profit. **JAY-Z** and **Beyoncé**’s upcoming On the Run II Tour also is seeing some softness in the stadiums it’s playing this summer, with plenty of tickets still available for the tour’s U.S. opening in Cleveland (July 25) and thousands

of seats still up for sale for second-night shows in cities with two performances, including New York, Chicago and Washington, D.C.

Artists have tried a range of tactics in recent years to get their tickets directly into the hands of

Not offering resale tickets on Ticketmaster “is like putting up a Closed sign and telling them to go to StubHub.” —*Michael Rapino, Live Nation*

fans before scalpers, who make the most money when the demand for tickets outweighs the supply of tickets available to the public.

Garth Brooks often plays enough shows at each venue to exhaust demand, believing that if there’s always a ticket available on the primary market, fans won’t have to buy from brokers to attend. **Bruce Springsteen, Harry Styles, Dead & Company** and **Ed Sheeran** all recently utilized Ticketmaster’s Verified Fan platform to reduce the resale of their tickets; **Eric Church** has his managers at Q Prime regularly comb ticket-sale reports to

identify and cancel tickets believed to be held by scalpers.

Live Nation has increasingly tried to contain the profits of companies like StubHub and bought Tickets Now in 2008, eventually rebranding it TM+ as a way to increase its share

of the \$8 billion secondary market, and Ticketmaster and Live Nation have been lumping primary and resale tickets together. Often, when consumers log into an on-sale, they immediately find tickets listed by brokers, season ticket holders and others with early access to tickets.

But Live Nation’s listing of secondary inventory on Ticketmaster when primary tickets are still available has irritated some promoters, who take a financial hit if the primary seats don’t sell, and worry that resale tickets could cannibalize sales to their events. (Live Nation can mitigate

losses on tours it promotes with the resale fees that it charges on Ticketmaster.)

Artists don’t earn money directly from the reselling of seats, but in an April meeting with *Billboard*, Smith said that some of the income generated from secondary tickets was used for search engine optimization, which lifts primary ticket sales. Because margins are so small in primary ticketing, he said, the only revenue available for marketing tickets comes from the fees the company charges for secondary tickets. Secondary sales also offset the costs of Verified Fan, slowing ticket sales over multiple days to root out scalpers and resellers. Monitoring sales transaction by transaction takes significant resources, said Smith.

David Marcus, who oversees Verified Fan, said in January that the goal of the program was not for a Swift show to sell out seconds after going on sale, “but to sell the last ticket to her concert when she takes the stage each night.” Whether her tour will be able to achieve that goal now remains to be seen. ●

PUBLISHERS QUARTERLY

Big Lead For Sony/ATV At No. 1

With Ed Sheeran remaining the top songwriter for the second quarter in a row, the market leader flexes its muscles again with its 22nd victory of the past 23 frames

BY ED CHRISTMAN

After reclaiming the top spot in *Billboard*’s rankings of the top 10 publishers in the fourth quarter of 2017, Sony/ATV Music Publishing stays at No. 1 in Q1 2018 after turning in its best market share since Q3 2016, with 26.24 percent of the top 100 radio songs. Sony had a stake in 58 of the top 100 tracks, up from 49 in the prior quarter.

Ed Sheeran’s “Perfect” was the top song for Sony/ATV and No. 1 overall. That is, well, *perfect* for the Brit, helping make him the No. 1 songwriter for the second quarter in a row with four songs in the top 100. Sheeran also co-wrote “Shape of You”

(No. 31); **Taylor Swift**’s “End Game,” featuring himself and **Future** (No. 51); and **Liam Payne**’s “Strip That Down” (featuring **Quavo**) at No. 60.

Warner/Chappell continued its third straight year of strong showings, at 19.68 percent and a share of 55 of the top 100 songs, down from 57 in Q4 2017 (20.53 percent). Warner/Chappell’s top track was **Camila Cabello**’s “Havana” (featuring **Young Thug**).

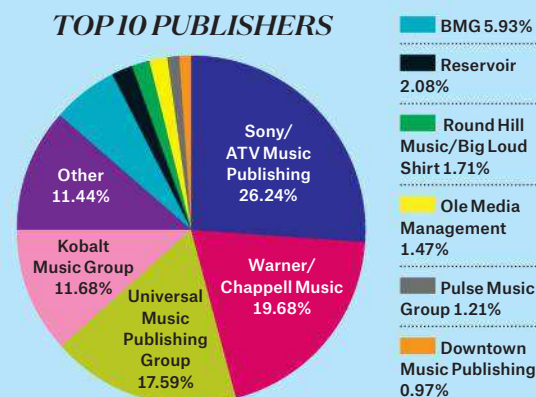
Universal Music Publishing Group pulled a 17.59 percent share — its fourth quarter in a row above 17 percent — with 48 top 100 songs, up from 46, despite a slight drop

from its 18.21 percent share in Q4 2017. Its top song was **Bruno Mars**’ “Finesse” with **Cardi B**.

Kobalt grew to 11.68 percent from 10.03 percent as it placed 37 songs (including “Havana”) in the top 100, up from 33, while BMG scored a 5.93 percent share, up from 5.17 percent. Reservoir and Round Hill/Big Loud Shirt earned back-to-back top 10 rankings while Pulse did a three-peat; ole made its first top 10 appearance since Q4 2016; and Downtown landed its second slot in the last three quarters. ●



TOP 10 PUBLISHERS



TOP 10 SONGS

SONG	ARTIST
1 “Perfect”	Ed Sheeran
2 “Havana”	Camila Cabello feat. Young Thug
3 “Finesse”	Bruno Mars & Cardi B
4 “New Rules”	Dua Lipa
5 “Bad at Love”	Halsey
6 “Meant to Be”	Bebe Rexha & Florida Georgia Line
7 “Let You Down”	NF
8 “How Long”	Charlie Puth
9 “Him and I”	G-Eazy & Halsey
10 “Lights Down Low”	MAX

SOURCE: The rankings measure the market share of publishing administrators and are based on Nielsen Music rankings of the top 100 radio airplay songs for the quarter and song splits compiled by The Harry Fox Agency. Nielsen detected play on 1,889 pop stations and 296 country stations between Jan. 1-March 31, 2018. For the songwriter rankings, the number of spins each song received during the quarter is divided evenly among its songwriters, then the total spins for each top 100 song in which a songwriter has a share are tallied.

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Diversifying The Biz: The Battle Plans

Executives share ideas for getting the industry's leadership to look more like the artists making the most popular music

BY GAIL MITCHELL

One thing that might motivate the music industry to promote more executives of color to top jobs: star musicians demanding the change.

"Companies don't think they need black executives if artists don't complain about it," says a former major-label executive, advising acts and their managers to "look around as you walk through the halls" before signing, or re-signing, a record contract.

The idea is one of several potential solutions that executives shared with *Billboard* following the April 14 article "Who's Rising As Hip-Hop Booms?" that examined the experiences of black executives outnumbered in the music industry's C-suites — even as R&B/hip-hop dominates popular music and drives the business' brisk resurgence.

"Know your worth!!! If any of you kings and queens wanna mob and

unify let me know!!! We must own our culture! It's not negotiable!!! The culture that we created will be our first real opportunity to gain economic wealth as a people," read an all-capped Instagram post by veteran label executive/industry entrepreneur **Sean "Diddy" Combs**, in response to the *Billboard* story.

Some ideas are already in motion. A month ago, Capitol Records launched a new after-school program called Bonus Tracks in partnership with the Compton (Calif.) Unified School District and Dominguez High School in Compton, aimed at developing future executive talent. The 10-class program lets juniors and seniors interact with Capitol executives as they learn about the basic workings of a modern record label, offering a "network to students that previously wouldn't be able to access those types of possibilities," says program co-creator/Capitol senior vp **Brian**



From left: Combs, Liles and Bynum.

Nolan. Republic Records, meanwhile, has been running since 2017 regular meetings of what it calls its "Urban Collective," the people who work with the label's R&B/hip-hop artists like **Drake** and **Nicki Minaj**. "The conversations are about what urban music means, effective marketing strategies, how we can superserve the artists and what things can we do better," Republic senior vp marketing **Katina Bynum** told *Billboard* at the time. But 300 Entertainment CEO **Kevin Liles**, who has been president of Def Jam Recordings, executive vp

of Island Def Jam Music Group and executive vp of Warner Music Group, argues that "in order for those issues to change, it's not going to take a program. It means empowering a diverse person with the opportunity. Leadership should come in all different genders and colors. Marvel empowered a director and cast in *Black Panther*; look at the result. I challenge not just the music industry but any company that's living and breathing off the hard work of our culture to not just talk about diversity — give somebody the rock." ●



Protesters outside Kelly's concert at Little Caesars Arena in Detroit on Feb. 21.

Time's Up Takes On R. Kelly

The group asks Kelly's label, ticket partner, streaming services and a venue to help. Will they?

BY GAIL MITCHELL

On April 30, the Time's Up movement's Women of Color unit mounted its first music-world campaign: to silence R&B star **R. Kelly**.

Joining forces with an existing #MuteKelly effort that has collected nearly 70,000 supporters, the organization in an open letter called for support from Kelly's label, RCA, as well as Spotify, Apple Music, Ticketmaster and Greensboro (N.C.) Coliseum Complex, which is hosting Kelly's May 11 show, one of the stops on the singer's Memory Lane Tour that began last November. Representatives for all five of those business partners haven't commented.

"We demand appropriate investigations and inquiries into the allegations of R. Kelly's abuse made by women of color and their families for over two decades," the letter stated.

Kelly, 51, who was acquitted of child pornography charges in 2008, responded in a statement from his management that he "supports the pro-women goals of the Time's Up movement. We understand criticizing a famous

artist is a good way to draw attention to those goals — and in this case, it is unjust and off-target."

The furor over Kelly has grown louder since last summer, when BuzzFeed reported about a group of parents who alleged that the singer was holding their daughters hostage in a sex cult, allegations Kelly denied. Protesters picketed outside Kelly's show at Little Caesars Arena in Detroit in February, and RCA artist-producer **Jack Antonoff** tweeted in March that he had asked the label multiple times to drop Kelly. Also that month, BBC 3 released its documentary *R. Kelly: Sex, Girls and Videotapes*.



Kelly

Kelly was removed from the lineup for the Love Jam concert at UIC Pavilion in Chicago on May 5. But the artist's management argues that his "music is a part of American and African-American culture that should never — and will never — be silenced," stating it would "vigorously resist this attempted public lynching of a black man who has made extraordinary contributions to our culture."

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FROM THE DESK OF

CEO, NEDERLANDER CONCERTS

Alex Hodges

The live-music maestro is keeping indie promotion alive and well

BY DAVE BROOKS
PHOTOGRAPHED BY BRIAN GUIDO

THERE ARE FEW OFFICES THAT document a life well lived better than that of **Alex Hodges** at Nederlander Concerts in Hollywood. His sprawling “old school” space above the Pantages theater is chock-full of gold records from his days managing **Stevie Ray Vaughan** and serving as an agent for acts like **The Allman Brothers Band**, big black-and-white photos including one with concert promotion legend **Bill Graham** and mementos from the dozens of artists Hodges has assisted during his six-decade career in music.

The building, and much of the land around it, was purchased by **Jimmy Nederlander Sr.**’s Nederland Organization in the 1970s, and marked a westward expansion for the Broadway scion that now includes its concert division, which promotes shows across 80-plus venues around the country. It also houses the former personal office of **Howard Hughes**.

“I keep wondering if I’m going to run into Howard’s ghost in the hallway, but we haven’t met yet,” jokes Hodges, 76, from his executive suite overlooking Hollywood

Boulevard and the developments that arose from Nederlander’s land-buying spree. Hodges, who spent six years as a vice president at Nederlander in the late ’80s and early ’90s, returned to the company as COO in 2007, and was promoted to the top job four years later. Lately, the company has thrived: In 2017, Nederlander grossed \$23.7 million, up 39 percent over the year prior, according to Billboard Boxscore.

After decades operating out of his Macon, Ga., hometown where he helped launch the career of **Otis Redding**, who died in a plane crash in 1967, Hodges has seen it all in live music. “There’s an old saying: ‘When it’s too loud, you’ve gotten too old,’” says Hodges. “For me, it hasn’t gotten too loud yet.”

This year marks the 50th anniversary of the release of Otis Redding’s last record, “[Sittin’ On] The Dock of the Bay.” What do you remember about him recording that track?

We were supposed to leave on a Friday for Memphis, but he decided to fly Sunday instead to work on some overdubs and clear up the vocal tracks. I didn’t make

“We just want to be the best, however you define it, wherever we go,” says Hodges, photographed March 14 at the Hollywood Pantages theater in Los Angeles. “One city at a time, one show at a time, one ticket at a time.”

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the trip because I had other bands on the road and I felt I needed my landline. Otis told me he'd see me Monday. But his plane never made it to Memphis.

What did you think when you first heard the song?

I remember Otis playing it for me once with his whistling on it, and he wasn't sure if he should keep that part. I told him, "You've got to — it's the coolest extra

"We know that the small arenas and small music halls need attention."

piece and will become the signature of the song." There's also a line on the song that says, "I can't do what 10 people tell me to do, so I guess I'll remain the same." Stevie Ray and I used to talk about that line all the time — it's about staying true to who you are and your vision for your music. The song is poetic and beautiful, and has a continued relevance today as we grow and make decisions about our lives.

Nederlander has changed a lot, ceding control of The Greek Theatre as the city of Los Angeles made it an open venue. How has your mission evolved?

At one time, the Nederlander family owned a number of amphitheatres across the country. They sold them, and today our mandate is different. We still partner on a number of shows at The Greek, but now we're booking maybe as many shows, if not more, than a few years ago. But the shows are up and down the California coast as the market has changed. At Nederlander, we concentrate on smaller L.A. venues like The Theatre at Ace Hotel, The Orpheum, the Dolby, The Greek and Pantages. We'll do 270 to 300 shows this year, mostly in the small halls. It's about being much more flexible and mobile now.

What new plans are you working on?

We just made a deal a year ago at a soccer field at Cal Expo [in Sacramento, Calif.], which was the site of an amphitheater Bill Graham used to operate. We've already expanded the capacity three times for an upcoming concert by **Slayer**, set to take place on Mother's Day. What could be a better way to spend the day with the family than on Slayer's farewell tour, right?

You've always described Nederlander as a "boutique promoter." Do you still think of yourselves that way?

Absolutely. The best boutique, independent,

small promoter in the world. We're not necessarily in the festival business; where we might do that, we don't know. But we do know that the small arenas and small music halls need attention.

After this season, the city's three years running The Greek expires. What do you think will happen next?

Various promoters, really only three typically, are filling the calendar. The Greek

has a great legacy and history. It is going to live on with that fantastic reputation. Where it will end up, who knows?

What has changed since Nederlander left the building as exclusive promoter?

The city wants to have every possible bit of revenue, so they've expanded the box seats and the non-manifested seats in front of the boxes have increased. And that's not really that good for the promoter, because we don't get paid on those tickets. But we'll be there on opening day, and we're going to co-promote or independently promote as opportunities arise. There's no shortage of shows, and the promoters don't want to give up any market share, which creates

an environment where we all produce as many shows as we can at The Greek.

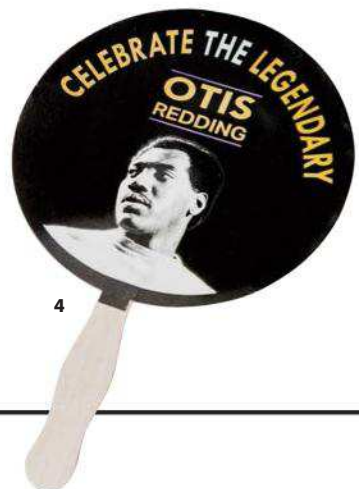
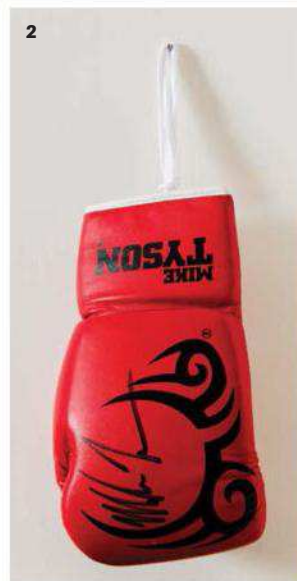
What's the most promising career path for a young person today?

The management side is tricky; you have to be fearless in making decisions and having that dialogue with the agent and the record company, but it's really tremendous fun, especially when you and the artist are on the same wavelength. For Stevie Ray Vaughan, when I was his manager for four-plus years, we definitely were. Otis Redding and I were the same age when we were working together, and our relationship was incredible.

But if you're looking to get enough feeling of accomplishment with less downside, I would go with being an agent. As an agent, I was closely involved with the artists and a part of the decision-making team all the time. As a manager, I called all the shots. As a promoter, you've got a different level of competition today and you're not in the decision-making seat like an agent or manager. The mistake young people make is to come in thinking there's a show every night and it's a big party. We have fun, trust me. But this is real work.

Do you think you'll ever retire?

I feel great. I just want to be sure I get to Georgia this summer to water ski. If I can still get up on one ski, I'm in good shape. ☘

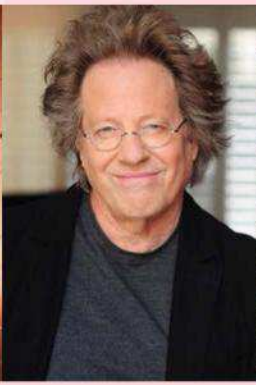


1 An autographed poster by Stevie Ray Vaughan for a 1989 benefit concert in Austin. 2 A thank-you present from Mike Tyson after Nederlander produced his Spike Lee-directed live show, *Undisputed Truth*. 3 Voodoo dolls from New Orleans. 4 A hand fan from *An Evening of Respect to Celebrate Otis Redding*, held at the Apollo Theater in Harlem in January. 5 Pollstar Awards for The Greek Theatre.





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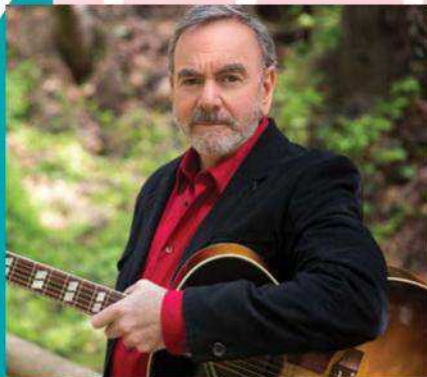
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SPECIAL AWARDS

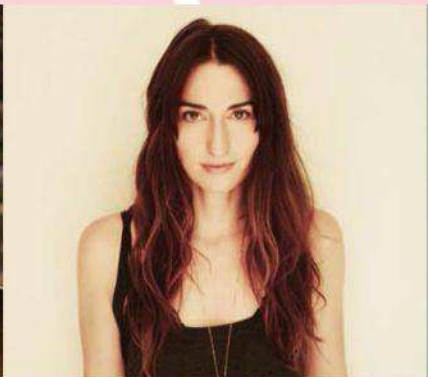
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NEIL DIAMOND



SARA BAREILLES



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1989-2018

AVICII

The industry mourns the loss of a dance-music pioneer and melody-writing savant who broke down barriers between genres and took DJs to new heights of success

BY MATT MEDVED

Many dance artists can't be bothered with making an album. But **Avicii** — always more comfortable in the studio than the spotlight — remixed his entire debut just for kicks. Even while playing main stages at massive festivals, the Swedish DJ-producer sometimes seemed to be deeper in the music than the moment: eyes closed, mouthing lyrics without a microphone, his fingers flailing in chord progressions over phantom instruments.

The death of Avicii (real name: **Tim Bergling**) at age 28 in Muscat, Oman, on April 20 left a worldwide fan base struggling to come to terms with the loss of one of dance music's brightest stars and bravest trailblazers.

Contemporaries were quick to canonize the Stockholm native. **Skrillex** hailed Avicii as "truly a genius and an innovator, yet sensitive and humble." Hours before performing "Without You" on Coachella's main stage in tribute, **Kygo** bade farewell to "my biggest inspiration and the reason why I started making electronic music."

But Avicii's influence extended well beyond his electronic counterparts: **Imagine Dragons** called working with him "one of [our] favorite collaborative moments," while **Charlie Puth** hailed him as "the man who really opened my eyes as to what my productions could one day sound like."

In many ways, Avicii's rise was emblematic of the modern electronic-artist model. Unlike previous generations of DJs who spent years climbing the club-residency ranks, Avicii began as a bedroom producer who quickly built an online audience for his music and only learned to DJ once touring demand forced his hand. At age 18, he met **Arash "Ash" Pournouri**, who would become his longtime manager and a guiding force in his career. "My ambition level was to make him not a DJ or a producer, but an artist," recalled Pournouri in the 2017 Netflix documentary *Avicii: True Stories*.

The single "Seek Bromance" put Avicii on the map in October 2010, topping *Billboard's* Dance Club Songs chart. "You made me want to try and make dance music when I first heard 'Seek Bromance,'" posted **Diplo** on Instagram in tribute to Avicii. "And then you kept making me feel like shit 'cause you kept getting better and I couldn't even mix a snare right."

But many fans' introduction to Avicii came in the form of "Levels," the then-21-year-old's ebullient 2011 hit that achieved ubiquity to the point of parody. Showcasing his ability to channel euphoria into instantly iconic chord progressions and unmistakable melodies, "Levels" earned Avicii his second Grammy nomination and lifted his career to new heights. In 2012, he played festivals like Coachella, Lollapalooza and Ultra, where **Madonna** joined him on the main stage, and embarked on what Coachella founder **Paul Tollett** describes as one of the "first all-arena North American tours by an electronic artist."



And in September 2012, he became the first DJ to headline New York's Radio City Music Hall.

Avicii embraced taking stylistic risks at a time when many of his contemporaries were more hesitant. He weathered fan criticism over his polarizing Ultra 2013 main-stage set, which featured material from his forthcoming debut album, *True*, played with a live bluegrass band complete with banjos, fiddles and soul/country singers **Aloe Blacc**, **Audra Mae**, **Mac Davis** and **Dan Tyminski**. Avicii was unapologetic in an open letter published shortly after, doubling down that *True* "is about experimentation and about showing the endless possibilities of house and electronic music... people will soon see what it's all about."

The album's strong commercial debut (No. 5 on the Billboard 200) vindicated his sentiment, producing three Billboard Hot 100 singles, including global smash "Wake Me Up!" Masterfully fusing electronic, country and folk elements and paving the way for future cross-genre collaboration, the song topped charts in 22 countries and reached No. 4 on the Hot 100. (It remains the most Shazamed track of all time.) Another single, "Hey Brother," hit No. 16 on the Hot 100 and rode an understated remix to country radio crossover (No. 59 on the Country Airplay chart).

True's triumph also transformed Avicii into one of pop's most in-demand producers. In 2014, he co-produced three songs for Madonna's *Rebel Heart* album, as well as **Coldplay**'s

Grammy-nominated single "A Sky Full of Stars." "He did a lot for pop music," says collaborator **Andy Sherman** of Dutch trio **Shermanology**.

Avicii appeared to be on a trajectory to the top — the freshest hitmaker in a scene that fetishizes youth and thirsts for crossover. But performing up to 250 shows per year had taken a toll on his health. He was diagnosed with acute pancreatitis, in part due to heavy drinking, and was forced to cancel shows in 2014 for the removal of his gallbladder and appendix. After returning to the road in 2015, Avicii struggled with severe anxiety and canceled all remaining tour dates before releasing his sophomore album, *Stories*, that fall. The LP did not match its predecessor's commercial success, peaking at No. 17 on the Billboard 200.

"He touched the lives of millions around the world."

—Pasquale Rotella

Avicii: True Stories painted a harrowing portrait of the artist's saga during this period. A particularly haunting scene shows him venting about getting resistance from his management

and agency for canceling his tour dates: "I have told them this: 'I won't be able to play anymore.' I have said, like, 'I'm going to die.' I have said it so many times. And so I don't want to hear that I should entertain the thought of doing another gig."

Avicii's retirement from touring in March 2016 shocked the world, but few believed he would never return to the stage. He seemed to reluctantly acknowledge as much in an emotional open letter to fans, writing, "One part of me can never say never. I could be back... but I won't be right back."

Collaborator **Nicky Romero** remembers him as "such a talented guy that was not ready to perform for so many people. He was the one that wanted to make the music but not so much the one who wanted to be onstage all the time."

"To me, it was something I had to do for my health," Avicii told *The Hollywood Reporter* of his decision in April 2016. "The scene was not for me. It was not the shows and not the music. It was always the other stuff surrounding it that never came naturally to me."

Avicii parted ways with Pournouri in December 2016. In August 2017, he released *Avicii (01)*, the first of three EPs intended to constitute his third album, including collaborations with **Rita Ora**, **AlunaGeorge** and **Billy Raffoul**, who raved about his work ethic: "He wanted to make sure every word was right."

"Everybody thought he was in a better place, especially the last two months," says Romero. "It was a shock to everyone because it felt like he was picking up, making music and back in the studio again."

Industry players remember Avicii as a singular talent with a far-reaching impact. "As a dance-music icon, he touched the lives of millions around the world and broke down barriers between genres like dance music and country," says *Insomniac Events* founder **Pasquale Rotella**. Adds *LiveStyle* CEO **Randy Phillips**: "It is impossible to replace such great and unique talent."

Despite the toll the scene took on Avicii, his outlook on electronic music stayed optimistic until the end. Even as he pulled back from the public eye, he remained committed to pushing the genre forward. "The music is still growing, it's still evolving," he told *The Hollywood Reporter*. "That's why, in a way, I had to make the decision I did. Because I don't feel that EDM is going to stop." ●

Additional reporting by Dave Brooks and David Rishty.



Clockwise from opposite page: Avicii in 2017; at his Stockholm studio in 2011; his *Billboard* cover in 2013; with Madonna at the Ultra Music Festival in Miami in 2012.

MEGHAN TRAINOR TO HEADLINE ASCAP EXPO

The artist tops three days of panels and conversations in Los Angeles

BY DAN RYS

The annual ASCAP "I Create Music" Expo will descend upon the Loews Hollywood Hotel in Los Angeles May 7-9 for three days of panels, workshops, master classes, keynote speeches, one-on-one sessions and live performances. This year, the presentations once again cover a wide variety of concerns for songwriters and producers, including sessions on writing across genres, sorting out royalty and revenue streams, and navigating relationships with publishers, brands and other writers.

The event will also bring together plenty of big names, including headliner **Meghan Trainor**. The pop star will deliver a keynote at the Expo in conversation with Grammy Award-nominated producer **JKash**, who along with producing Trainor hits such as "No" and "Me Too" has worked with artists including **Selena Gomez** ("Sober") and **Charlie Puth** ("Attention"). The Expo will also play host to master sessions with **Jermaine Dupri** and **Ne-Yo**, and talks between **St. Vincent** and rising artist **King Princess** and between **Billie Eilish** and songwriter-producer (and older brother) **Finneas O'Connell**, among others. Three panels to watch:

"WE CREATE MUSIC PRESENTED BY BILLBOARD"

Panelists such as **Jason Mraz**, ASCAP president/chairman (and Grammy-winning songwriter) **Paul Williams** and celebrated film composer **Junkie XL** will discuss the triumphs and challenges that come with being a career songwriter.

"HOW TO MAKE IT IN THE NEW MUSIC BUSINESS"

The switch to streaming has led to a paradigm shift in how the music industry operates, with new rules seemingly being invented overnight. This panel will discuss ways to navigate the changing landscape.

"BREAKING THROUGH ON SOCIAL MEDIA"

Artists just want to get heard, and in a social media era, experts from the worlds of streaming, labels and management will discuss the best ways to leverage such platforms to help build a music career.



Trainor



From left: Chris Kirkpatrick, Lance Bass, JC Chasez, Joey Fatone and Justin Timberlake of *NSYNC received a star on the Walk of Fame in Hollywood on April 30.

NOTED

4-24



Kanye West parted ways with manager **Scoter Braun** and lawyers **Peter Paterno** and **Howard King** after they declined offers to work for him full time.

Phil McIntyre was named Roc Nation president of management.

Republic Records promoted **Lucas Romeo** to vp top 40.

Downtown Music Publishing elevated **Steve Markland** to senior vp A&R in Nashville.

Indonesian star **Agnez Mo** signed to 300 Entertainment.



Mo

The Music Modernization Act unanimously passed the U.S. House of Representatives.

It was revealed that publicity vet **Kenneth Reynolds** died April 18.

Universal Music Group entered a distribution deal with EMPIRE.

Neville Brothers saxophonist **Charles Neville** died at age 79.



Neville

Universal Music Group named **Dave Rocco** executive vp creative.

Sonos reportedly filed for a summer initial public offering.

Paradigm Talent Agency appointed **Liz Morentin** executive vp communications.

Viacom upped **Nina L. Diaz** to president of programming and development for MTV, VH1 and Logo Group.

4-27



Lil' Kim's New Jersey mansion headed for the auction block, with bids starting at \$100, though it's likely to go for millions.

Yodeling meme star **Mason Ramsey** signed with Atlantic Records and Big Loud.



Rodgers (left) and LL Cool J

LL Cool J and others were honored at **Nile Rodgers' We Are Family** Foundation gala in New York.

Lea Michele announced her engagement to **Zandy Reich**.

Bob Dylan launched whiskey company Heaven's Door.

Burning Man co-founder **Larry Harvey** died at age 70.

***NSYNC** received a Hollywood Walk of Fame star.

Charli XCX signed with Full Stop Management.



Charli XCX

Blueprint Group Records named **Jean Nelson** president.

Chantel Jeffries signed to **Celine Joshua's** 10:22pm.

Warner Bros. promoted **Jeff Sosnow** to executive vp A&R.

Donald Glover inked a worldwide publishing deal with Kobalt.

4-25



4-26



4-28



4-30



5-1





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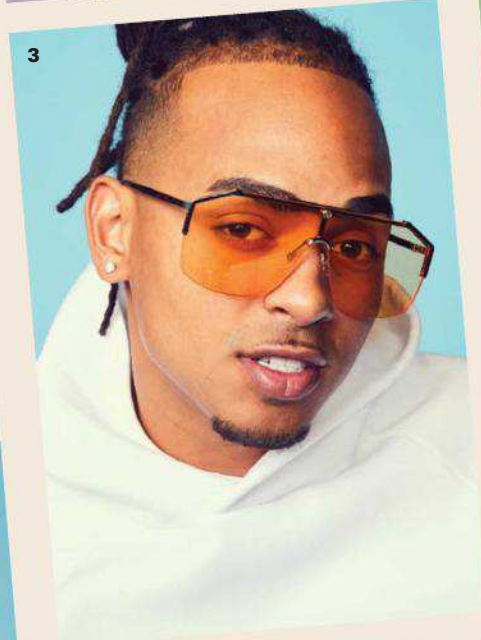
 **NBC**

Latin Music Week

LAS VEGAS, APRIL 23-26

PHOTOGRAPHED BY SAMI DRASIN

THE 2018 BILLBOARD LATIN MUSIC Conference, part of Latin Music Week, was full of revealing moments as star after star made their way to The Venetian in Las Vegas for three days of panels, showcases and concerts. **Maluma** shared that he wants to collaborate with **Justin Timberlake**, **Ozuna** explained how he got **Cardi B** the rapper to become Cardi B the singer on “La Modelo,” and **Pitbull** teased he will be releasing music “off the grid” ahead of going on a motivational tour with **Tony Robbins** in 2019. The star quotient balanced the more serious business of the Latin music industry, which is celebrating a second year of revenue growth and a degree of global attention not seen since the 1999 “Latin explosion.” Pandora CEO **Roger Lynch** underscored the huge potential of Latin music in the coming years during the “Streaming for the Latin Fan” panel, while “Women in the Lead” highlighted the scarcity of female talent in Latin music. But, as Pitbull put it and the panels proved, “music brings everybody together.” —LEILA COBO



1 Descemer Bueno at The Venetian in Las Vegas. 2 “I always dreamt of living this moment,” said Maluma. 3 Ozuna. 4 Bad Bunny said that being a trailblazer of Latin trap “is a responsibility” and that he “makes music because it’s my life.” 5 Alex González (left) and Fehr Olvera of Maná. 6 From left: Karol G, Becky G and Yuridia, all of whom spoke on the “Women in the Lead” panel. 7 Motiff. 8 From left: RedOne, Steve Aoki, Mauricio Rengifo and Andres Torres. 9 J. Alvarez. 10 Pitbull.





7

7

DAYS

on the
SCENE



10



Billboard Latin Music Awards

LAS VEGAS, APRIL 26

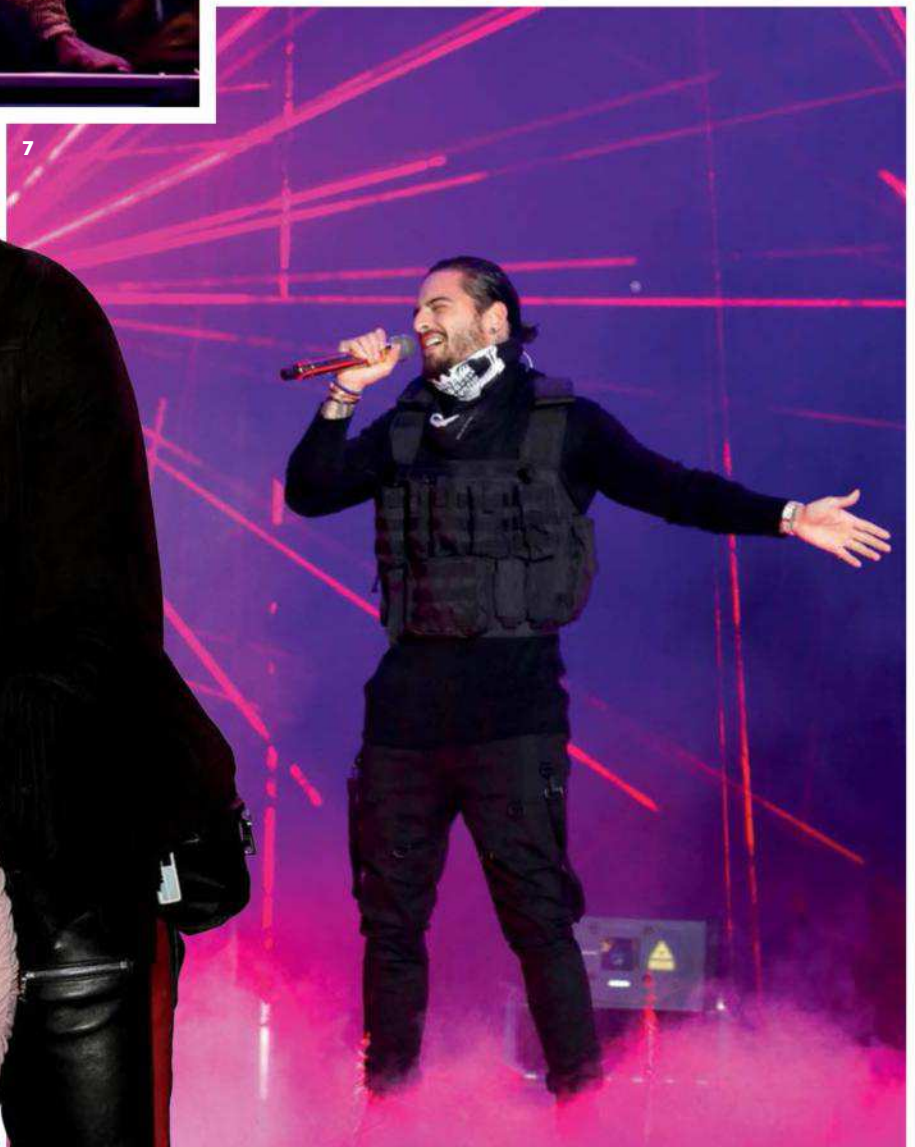
BUOYED BY A SLEW OF PREMIERES AND CROSS-GENRE collaborations, the 2018 Billboard Latin Music Awards, which aired live on Telemundo on April 26, dominated Spanish-language TV's primetime, delivering 2.2 million total viewers, according to Nielsen. With a simulcast on Telemundo sister network Universo, the show (produced by **Tony Mojena**) reached a cumulative audience of 4.6 million total viewers. Key performances included artist of the year winner **Ozuna** singing "La Modelo" with a pregnant **Cardi B**; **Jennifer Lopez** debuting her new single, "El Anillo" (The Ring); **J Balvin** and **Nicky Jam**'s live premiere of their hit "X"; and **Daddy Yankee**'s remix of "Dura" featuring **Becky G** and **Bad Bunny**. **Maná**, which received the band's lifetime achievement award from **Carlos Santana**, also performed. As for the accolades, Daddy Yankee was the big winner with eight awards, followed by **Luis Fonsi** and **Justin Bieber** with seven and **Shakira** with five.

—L.C.





1 Banda MS members Oswaldo Silvas (left) and Alan Ramirez (right), along with *Billboard* executive director of Latin content and programming Leila Cobo, presented the award for Latin rhythm artist of the year, solo to Daddy Yankee at Las Vegas' Mandalay Bay Events Center. **2** Lopez debuted her new song "El Anillo." **3** Fonsi (left) and Daddy Yankee accepted a handful of awards together for "Despacito." **4** From left: Yandel, Ricky Martin and Wisin performed "Fiebre." **5** CNCO posed after winning the award for Latin pop artist of the year, duo or group. **6** Cardi B (left) and fiancé Offset backstage. During the show, Cardi performed alongside Ozuna. **7** Maluma sang "El Prestamo."



ASCAP Pop Music Awards

LOS ANGELES, APRIL 23



1 From left: ASCAP vp pop/rock membership Marc Emert-Hutner and president/chairman Paul Williams; Max Martin, one of four 2018 songwriter of the year award winners; and ASCAP CEO Beth Matthews at the 35th annual ASCAP Pop Music Awards at The Beverly Hilton hotel in Beverly Hills on April 23. **2** Alice Cooper (center) performed his 1989 hit "Poison." **3** Father John Misty covered Lana Del Rey's "Ride" and presented the artist with her Global Impact Award. **4** Wyclef Jean. **5** Del Rey onstage.



1 Lil Wayne at the semifinals of the 2018 NBA Playoffs between the Houston Rockets and the Utah Jazz at the Toyota Center in Houston on April 29. **2** Janelle Monáe celebrated her new album, *Dirty Computer*, at Mack Sennett Studios in Los Angeles on April 26. **3** Bonnie Raitt performed as part of a Fats Domino tribute at the New Orleans Jazz and Heritage Festival on April 28.



1: LESTER COHEN/GETTY IMAGES; 2: RICHARD SHOTWELL/INVISION/AP IMAGES; 3: J.C. OLIVEIRA/GETTY IMAGES; 4: J.C. OLIVEIRA/GETTY IMAGES; 5: AMY HARRIS/INVISION/AP/REX/SHUTTERSTOCK



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SUMMIT HIGHLIGHTS as of April 27

AIMP leadership kickoff address:

Alisa Coleman — AIMP NY Executive Director
(ABKCO Music)

Michael Eames — AIMP President, Los Angeles
(PEN Music Group)

John Ozier — AIMP Nashville Executive Director (ole)

**Keynote Conversation with John Josephson,
Chairman/CEO of SESAC and Larry Miller,
Director of the Music Business program at NYU
Steinhardt**

CISAC Cross Industry Projects Update:

Teri Nelson Carpenter, AIMP Vice President
and President & CEO of Reel Muzik Werks, LLC.

Digital Tools of the Trade:

John Raso, SVP of Client Services at HFA

International State of the Industry:

Teresa Alfonso, CEO of Teddysound, President of
AEDEM - Spanish Association Of Music Publishers,
and IMPF Executive Board (Spain)

Ger Hatton, EU Copyright and IP Specialist (Europe)

Jennifer Mitchell, President, Casablanca Media
Publishing/Red Brick Songs (Canada)

Mary Megan Peer, Deputy CEO at peermusic (Asia)

Chris Butler, Group Head Of Publishing & Rights at
The Music Sales Group, MPA UK, Chair of ICMP &
Serious Bureau (*moderator*)

Music Supervision Abroad:

Nicky Bignell, Head of Music Licensing, BBC

Catherine Grimes, Business Affairs Manager, BBC

**New Revenue Models for Songwriters
and Music Publishers:**

Chantal Epp, Founder, ClicknClear

Deborah Evans, Tracklib

Mark Greenburg, Chairman and Co-President,
Tresóna Music

U.S. Music Supervisors panel:

Ricki Askin, Vice is Vice President, Music Services &
Licensing, Vice Media

Meghan Currier, Music Supervisor, Search Party Music

U.S. State of the Industry:

Amelia Wang Binder, VP, Government Affairs &
Industry Relations, NMPA

Michelle Lewis, Executive Director & Co-Founder
of SONA

Mary Jo Mennella, CEO, Music Asset Management
and Pulse Publishing Administration

Alison Smith, EVP of Distribution, Publisher Relations
& Administration Services, BMI

Kelli Turner, EVP, Operations, Corporate Development
and CFO, SESAC

Teri Nelson Carpenter, AIMP Vice President
and President & CEO of Reel Muzik Werks, LLC.
(*moderator*)

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STEP ASIDE, BOYS

This year, Cardi B, Beyoncé and Janet Jackson exemplify the power of booking women across festival lineups

BY GAIL MITCHELL



Cardi B at Coachella in Indio, Calif., on April 15.



Jackson (left) onstage in 2017 with Duldulao during her State of the World Tour.

As summer-festival organizers began announcing their 2018 lineups earlier this year, it appeared that female headliners would remain scarce. But as the season starts, it's clear that when female stars are booked (as headliners or otherwise), they often steal the show. **Beyoncé** slayed expectations with her history-making appearances at Coachella — aka "Beychella" — and her Saturday performance on the first weekend became YouTube's most-streamed festival set ever with 458,000 live global views. And she wasn't the only big story at the show: A pregnant **Cardi B** made headlines twerking onstage without missing a beat; **SZA** followed a shaky first weekend with a triumphant set on the second; and **HAIM** opened up for Beyoncé with a visually stunning performance featuring direction from **Paul Thomas Anderson**. Male headliners **The Weeknd** and **Eminem**, meanwhile, arguably generated less buzz than even non-headliner Cardi.

And some of the most promising festival appearances by women are yet to come. Cardi B canceled her scheduled set at Panorama, as well as tour dates, due to her pregnancy. But **Janet Jackson** will headline Panorama on July 28, and also close out the Essence Festival on July 8 (ending her eight-year festival hiatus), play FYF

Fest on July 22 and top one of Outside Lands' three nights (Aug. 10-12). **Dua Lipa** and **Sheryl Crow** are scheduled for Bonnaroo (June 7-10); **Florence + The Machine** will headline Outside Lands, FYF and Osheaga (Aug. 3-5); and in Barcelona, Spain, **Björk** will headline Primavera Sound on May 31 and **Lorde** will take top billing on June 2.

For Jackson in particular, closing out a given night of a festival is a notable feat for a legacy artist who hasn't released an album since 2015. Of course, Jackson, who turns 52 on May 16, is no stranger to defying convention. She abruptly halted her Unbreakable World Tour in 2016 owing

to her pregnancy with son **Eissa Al Mana**, then picked up where she left off, resuming the tour (renamed State of the World) last September to critical acclaim and commercial success; it grossed an estimated \$33.4 million, according to Billboard Boxscore. Jackson has since extended the run, with new dates starting in July.

"When opportunities arise, she's so ready and wants to stay out there," says Jackson's creative director, **Gil Duldulao**, who first started working with Jackson 23 years ago as a dancer on the Velvet Rope Tour. "These festivals will keep reminding people of what a great artist [she is] and career Janet has had. She's still going — nothing is going to stop her." And, well aware of the often younger-skewing crowds that festivals cater to, Duldulao assures: "Her demographics have no boundaries."

The same could be said for when Beyoncé welcomed **Destiny's Child** onto Coachella's main stage — the reunion sent ripples of excitement across the Internet. It was one of many highlights within Beyoncé's black pride/female empowerment-themed

set that spawned countless appreciation pieces and remains part of the conversation a month later.

"There's a season for everything," says Destiny's Child member **Michelle Williams**. "For a long time, it seemed like the male artists [were dominating] music, and [now] the

girls are like, 'Hold up, step out the way!'"

While Williams acknowledges there are many factors contributing to a triumphant return to the stage — new music, time spent on hiatus (like Jackson), a long-awaited reunion (Destiny's Child) — artists themselves must capitalize on the opportunities they're given: "With everything going on with various movements as far as women are concerned, it's up to empowered and inspired female entertainers to go out there and kill it. We have to show up this year." ●

Additional reporting by Lyndsey Havens and Steven J. Horowitz.

Bentley on the Colorado grounds where he will stage Seven Peaks.



MUST SEE

Reyez

ARTIST APPROVED

Dierks Bentley, The National and more will debut specially curated festivals in the coming months

BY HILARY HUGHES

Having played most of the major festivals, you learn that the same thought isn't put into audiences' and artists' perspectives — what will make this special for everybody," says **The National's Aaron Dessner**, who along with **Dierks Bentley**, photographer-rocker **Danny Clinch** and **Destructo** are launching new, large-scale music events in the coming months. Here, the artists break down how their onstage expertise shapes the audience experience.

◀ DIERKS BENTLEY

Seven Peaks | Buena Vista, Colo. | Aug. 31-Sept. 2

Headliners: Dierks Bentley, Miranda Lambert, Brothers Osborne

What to expect A pop-country/bluegrass extravaganza in the Rockies, made for artists "who think their music would sound good bouncing off the mountains that surround this place," says Bentley.

Personal touch He wrote and recorded his forthcoming album, *The Mountain*, nearby, but his love for Colorado comes second to collaboration. "I'm hoping to play on everybody's set at some point," he says.



▲ GARY RICHARDS (DESTRUCTO)

All My Friends | Los Angeles | Aug. 18-19

Headliners: RL Grime, Gucci Mane, Jhené Aiko, M.I.A., Jamie xx

What to expect A smaller, chiller experience than Holy Ship!, Electric Zoo and other EDM events the HARD founder and DJ has had a hand in. "It isn't on '10' the whole time," says Richards. "People can come and relax; they're not wound up from beginning to end."

Personal touch "All the cool people in my life, I know through music," he says. "When I started HARD, it was just a name: **Steve Aoki** was like, 'Why don't you just call it 'HARD'? That sounds cool.' 'All My Friends' really has a deep-rooted meaning."

▼ AARON DESSNER

There's No Leaving New York | Queens | Sept. 29-30

Headliners: The National, Jason Isbell & The 400 Unit, Future Islands, Cat Power

What to expect Less a festival, more a tribute to The National's love for the city that started it all. "Playing New York is as much a hometown show as playing Cincinnati," says Dessner. "The band started in Brooklyn in 1999; we weren't a band in Cincinnati ever, so for us, we really cut our teeth in New York."

Personal touch "Inviting a lot of our favorite artists to come join us, or people we haven't seen before that we want to connect with" — like **Phoebe Bridgers** and **Adia Victoria**. "It's quite personal."



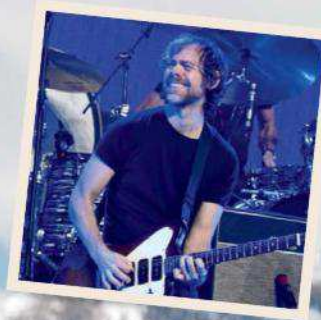
▲ DANNY CLINCH

Sea.Hear.Now | Asbury Park, N.J. | Sept. 29-30

Headliners: Jack Johnson, Incubus

What to expect Surfers hanging 10 in the distance as rock acts local (**Nicole Atkins**, **The Parlor Mob**) and beyond serenade the Jersey Shore.

Personal touch Shore native Clinch will shift gears from shooter to manager: "When I go to Bonnaroo and they hire me to take photographs, I need to show up with my cameras — that's all I got to worry about. Here, I feel a bigger responsibility toward the community and the artists."



JESSIE REYEZ

After her first U.S. festival set at Governors Ball in 2017, the R&B singer, 27, is billed on Bonnaroo and Outside Lands

What is the best advice you've gotten for how to play to a festival crowd?

Just stay present. Don't let it fly by. I've gotten that advice not just for shows and festivals, but for life. Sometimes we just always think about the carrot that we're chasing; we don't think about [right now]. A lot of those clichés that we've been hearing since we were kids are the keys to life. You just hear it so often that it almost loses its effect, but it's legit.

Who have you seen give a standout festival performance?

Frank Ocean [at the 2017 Flow Festival] in Finland — that was

insane. He brought out a huge orchestra, like a symphony, strings and everything. It's an incredible feat when you're able to make something so massive and still secure the intimacy, make it feel like we're in your room. Have your headphones on, make it feel like it's just you, but then have speakers and a surround sound system so that no matter how far away you are from the stage you can still experience it. Have VHS so it feels like a home video. I thought that was incredible. But I could sing Frank Ocean's praises all day.

Do you go out into the crowd after your set and hang?

Hell yeah, I do. Go and say thank you to people. I'm not possible without people who care. The dream is not possible. So fuck yeah, I walk out, party and take shots.

Flower crowns: Yes or no?

Yeah, fuck it. Who am I to tell you not to wear a flower crown?

If you could see an artist play an album in its entirety live, what album would it be and why?

That question is too hard. **Bob Marley** would be fucked. I'd make it a jam session, fuck an album — I'd get **Amy Winehouse** and **Bob and Otis Redding** all in a room and be like, "Let's just jam." If you throw **Lauryn Hill** in there? That'd be crazy. The literal definition of litness.

What comes after festival season for you?

More music, more videos, the **Halsey** tour. Trying to fit in laundry and yoga where I can — that sounds like paradise to me. In the broader scope of things, it's still chasing the days where I can sell out a stadium, where I can have a shelf full of Grammys, when I can make more of an impact with my philanthropic efforts and have an orphanage and name it after my mom. Then I'll be straight. And get featured on *South Park*. That would be great.

—DAN RYS



VERSUS

BATTLE OF THE WRISTBANDS

"We call it the first taste of summer," says BottleRock Napa Valley curator **Justin Dragoo** of the Napa, Calif.-based music festival that runs May 25-27. But that taste can be one of two very different flavors, depending on your wristband. Ahead of the 2018 event, headlined by **Bruno Mars**, **The Killers** and **Muse**, Dragoo breaks down how he rolls out the red carpet for VIP guests, drawing inspiration from California's luxury wineries, Los Angeles Lakers games and runway fashion shows.

GENERAL ADMISSION

VIP

\$379 for a three-day pass

PRICE

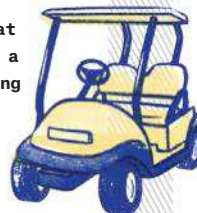
\$16,975 per couple, including a four-night stay at Meadowood Napa Valley

Pack sneakers. With an estimated 35,000 attendees per day and more than 34 acres, BottleRock has GA concertgoers rushing back and forth among five stages to catch over 80 performers.



GETTING AROUND

"You travel the same path that artists do," entering through a private fast lane, zipping among VIP lounges by golf cart and taking advantage of a secret access corridor between the main and second stages.



Push by sweaty strangers until you reach the barricade – atop someone's shoulders, if you're lucky. "We're careful not to oversell tickets so it doesn't become too crowded," says Dragoo, "but you might have to fight your way [forward]."

STAGE VIEWS

Dance it out side stage, watch from the soundboard or front-row viewing spots, or reserve one of 32 NBA-stadium-inspired suites. Plus, maybe meet your favorite artists in a low-key backstage space: Fans aren't "shoving their way in to try and get an autograph."

"We want GA to feel like VIP, too," says Dragoo, so he urges all VIP food and drink partners to cater across festival grounds. Brave the lines for 40-plus gourmet vendors, because "if you have an amazing chef in a restaurant, why [not bring] those same people to a festival?"



WINE & DINE



Let Meadowood chef **Alejandro Ayala** handle your meals and wash them all down with a wine or champagne tasting, like one that compares Dom Pérignon and Cristal. "There are only a few master sommeliers in the whole world. Luckily, Napa has lots of them."

"Most of our new investment buys were put toward GA," says Dragoo. For example: planting a brand-new grassy lawn. It's up to you to scavenge for the least muddy patch – bonus points if there's shade involved.

COOL DOWN

Grab an artisanal cocktail (and some AC) at the VIP Village oasis, where you'll be treated to acoustic performances and DJ sets. "We compare [the VIP package] to a luxury vacation," so don't forget that complimentary spa treatment back at the hotel. —TATIANA CIRISANO

KHALID

MUST SEE

The R&B-pop sensation, 20, will hit Governors Ball and Lollapalooza

What was the first festival you ever went to as a fan?

It was in El Paso, Texas: Sun City, an EDM festival. It changed my life. I was 17. I went to see my superheroes for the first time. I was like, "I want to be a superhero [too], so I'm going to make music." And here I am.

Who have you seen give a standout festival performance?

Imagine Dragons was crazy live in Brazil. [Lead singer] **Dan Reynolds** did things that I could never see myself having the confidence to do, and that inspired me because I'm like, "Wow, I don't have to rush myself to be there right now, but when I'm ready to be it's going to be amazing."

What is the best artist perk you have enjoyed?

No lines. I get anxiety from crowds.

What's the coolest backstage run-in you've had?

Meeting **Lana Del Rey**. Meeting **Wiz Khalifa** was a moment. He's a very nice guy.

If you could see an artist play an album in its entirety live, what album would it be and why?

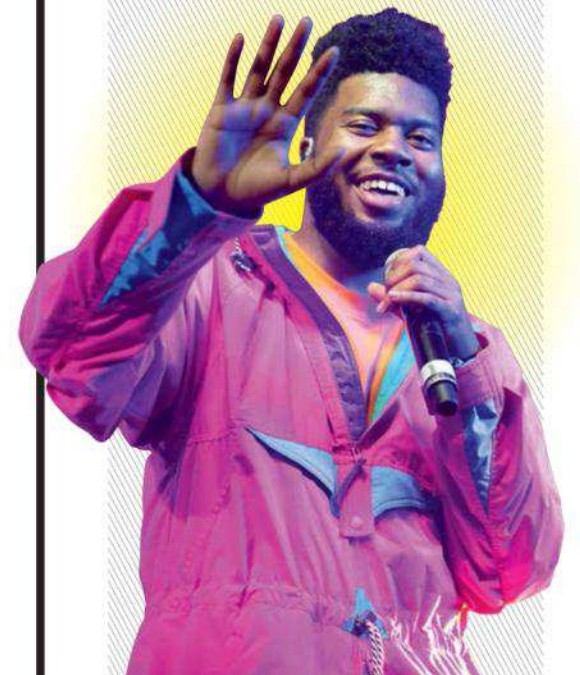
Frank Ocean, *Blond*. He is an exceptional artist and an inspiration to everyone. I don't think any artist can say that they have not been inspired by at least one Frank Ocean song.

Flower crowns: Yes or no?

I like flower crowns. I've got to get one. Look, if I get one, it's a yes. If I don't get one, it's a no.

What's next after festival season?

After the summer, I definitely want to release a lot of new music, collectively and in album form. Hopefully, that's before the year is over. I think we're on a good track [to do that]. I've said it, so I guess I've got to stick to my word now. —LYNDSEY HAVENS



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WOMEN OF INFLUENCE AWARDS**



FROM YOUR FRIENDS AT

billboard

HOW IT'S DONE

Sign Of The Times



Interpreter Barbie Parker onstage with Lamar at the ACL festival in 2013.

EVER SINCE AMERICAN SIGN Language interpreter **Amber Galloway Gallego** went viral after signing **Kendrick Lamar's** Lollapalooza set in 2013, more attention has been paid to ASL interpreters at festivals. But **Brooke Chambers**, the ASL program manager for C3 Presents (the promoter behind Lollapalooza and the Austin City Limits Music Festival), asserts, "Really, we've been there all along." Ahead of Lolla in August, Chambers — who graduated with a degree in deaf studies from the University of Texas at Austin — offers insight on the training and research her team does and how the popularity of hip-hop headliners has posed a new challenge.



Galloway Gallego

ASSEMBLING THE TEAM

"Signing music is a niche skill. There's

an application to submit details about work experience and a video submission. I take that video and send it to a panel of evaluators that is typically made up of six to eight people — deaf people, working interpreters and also interpreter-training professors — for feedback. I decide who and how the team will work. There's everything from an intern level that works only a couple of shows to maximum nationally certified, highly experienced veterans who can handle potentially four shows a day."

GIVING ASSIGNMENTS

"We determine what shows get interpreted based on patron requests [submitted online] — we've always done headliners unless it's a DJ who doesn't have words — and after, we fill in blanks to provide as much coverage

as possible. I take those shows that are going to be interpreted and [tell my team], 'Rank them from one to 10.' I base [assignments] on interpreters' requests; usually that means they're connected to the music. I have people who are skilled in hip-hop, so they, by default, will be on that [show]. I do wish more people were more skilled in hip-hop and rap, but it is one of the hardest because obviously there is a cadence, a rhythm, and it's very fast."

PREPARING THE SHOW

"My team researches the last year of an artist's setlist and does a probability equation that says how often a song has been played in the last year to determine a pseudo setlist. There are other interpreters I've come across that do a more spontaneous interpretation, but I think some practice always makes [for] better work — especially with hip-hop. Even some of the old rock material is harder. After they decide who's going to do what songs, they watch interviews of the artist to facilitate the [intended] communication [so they don't deliver their own] interpretation."

BALANCING THE WORKLOAD

"I used to call Lollapalooza 'my beautiful beast' ... We don't interpret every single act. We average eight to 10 shows per day. This work is so grueling that after a certain number of acts, the quality of work can degrade. I don't let [interpreters] do more than four shows. [Now that Lollapalooza] is four days [Aug. 2-5], we average 30 shows [total]. My focus has been providing the highest-quality interpreter services that focus on the deaf-patron experience. If I get one deaf patron smiling, then my job is done."

—LYNDESEY HAVENS

MONEY MOVES

Though **Cardi B** canceled her Panorama set, the Bronx rapper will soon be back onstage. Interpreter

Amber Galloway Gallego breaks down one of the four common ways to sign lyrics to Cardi's

"Bodak Yellow," in which "I make money moves" roughly translates to "Me success money get."



Cardi B



"ME"



"SUCCESS"



"MONEY"



"GET"



MUST SEE

JAMES BAY

The British pop-rocker, 27, will return home for U.K. festival Isle of Wight and head abroad for Montreal's Osheaga

Who have you seen give a standout festival performance?

I got to see **The Rolling Stones** for the first time ever [at British Summer Time] in [London's Hyde Park]. I'd signed a record deal four months before, so I took away so much from it. I'd just moved to London as well, so it was on my doorstep.

What is the most memorable performance you've given at a festival?

Playing the Glastonbury festival [in England in 2015] on the Pyramid stage in front of 70,000 people, which is insane. My debut album [*Chaos and the Calm*] had just come out. That was one of my first big experiences. It's one of

those things you tell your grandkids [about].

What is the best advice you've gotten for how to play to a festival crowd?

A festival can be a tough place for an intimate song. At Glastonbury, **Florence + The Machine** headlined and she had some gorgeous, intimate, downtempo moments surrounded by lots of high-energy, uptempo stuff. So though she didn't [give me advice], I watched her whole set work.

What is the coolest backstage run-in you've had at a festival?

Brittany Howard [of **Alabama Shakes**] and I found each other backstage at a festival in Scotland, and there was a very small tent with instruments: guitar, bass, amps, drum set. We barely said two words to each other. She got on the drum kit — she's an amazing drummer — and I picked up the guitar, and a bass player turned up. We had about half an hour's worth of jamming out.

If you could see an artist play an album in its entirety live, what album would it be and why?

Stevie Wonder playing *Songs in the Key of Life*. That is still something I would absolutely love to see live — I have seen him live before, but he did a big setlist of all his greatest hits, which was amazing. I'm such a big fan of his individual records — there's four or five I know front to back — and *Songs in the Key of Life* is one of them.

—TAYLOR WEATHERBY

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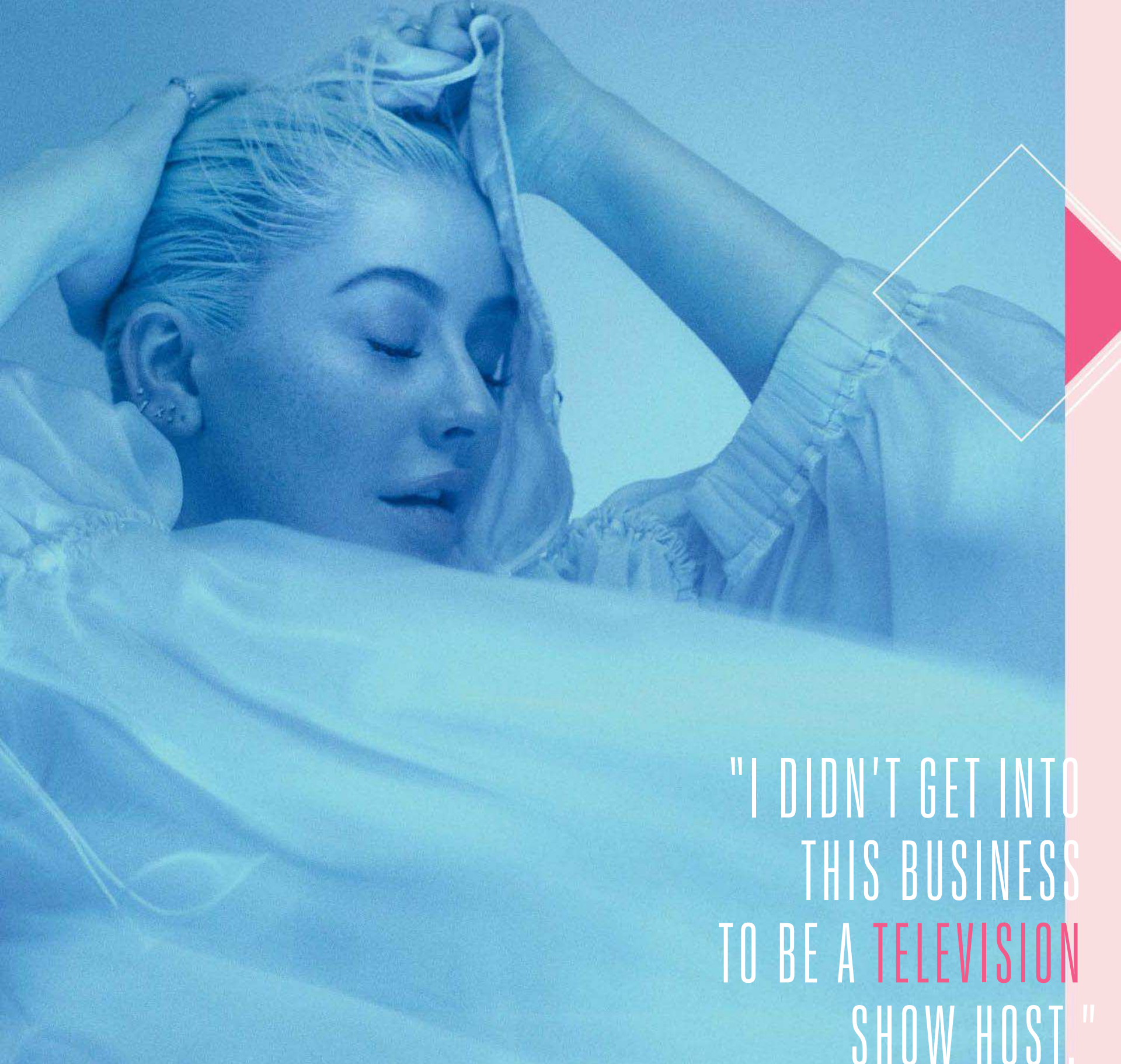
Aguilera photographed April 10 at Line 204 in Los Angeles. Styling by Zoe Costello. Left: Aguilera wears a Helmut Lang trench coat. Right: Aguilera wears a Helmut Lang jacket and Luv AJ rings. Watch Aguilera react to video and photos from her past at Billboard.com.

' I WAS
LONGING
FREEDOM '



FOR

Ten years since her last tour and six since her last album, **CHRISTINA AGUILERA** — now completely over *The Voice* (“It’s not about music”) — is working with Kanye, Demi and more for a comeback she’s comparing to *Stripped*, but in the #MeToo era **BY ALLIE JONES | PHOTOGRAPHED BY MILLER MOBLEY**



"I DIDN'T GET INTO THIS BUSINESS TO BE A TELEVISION SHOW HOST."

the kind of “raw, gritty, *grrr*” that Aguilera says only R&B and hip-hop can give you. And not just because in her absence those genres came to dominate the charts: After five years devoted to the “energy sucker” that was *The Voice*, she says, “I was longing for freedom.” Coming home from the set, she remembers, “I would just take everything off — the makeup, all of it — and would blast hip-hop, or Nirvana, ‘Creep,’ Slayer. Anything like that to get me out of that zone, that TV mode.”

Aguilera’s last album was her worst-selling, but she’s not concerned with reconquering the charts. In the past, she says, she has been very unhappy even at

some of her most successful moments. And to measure herself against previous commercial heights — well, “I can’t do that to myself,” she says.

Especially right now — with “so many different marches and people voicing their opinions and feeling OK to talk about things for the first time” — Aguilera believes listeners will relate to a woman who found herself “suffocated and restricted” and suddenly realized, “What just happened here? I need to be woken up for a minute.”

She compares this moment in her career to 2002, when she was about to release *Stripped*, on which she shed her bubble-gum image in favor of beats, chaps and bikini

tops. Back then, she says, “I felt super label-driven and confined [being] commercially successful. And as great as it looks on the outside, I’m such a truth girl that if I’m not happy with something, I just can’t do it anymore.”

This time, “stripping back” her image means something slightly different to Aguilera. Known for her elaborate hair and makeup (going back to her early-’00s black-and-blond braids), today she’s wearing her platinum blond hair pulled back into a bun, and just a touch of peony-colored lip gloss. Still, it’s a canny callback for Aguilera to make: The *Stripped* era seems to be the one for which the Instagram generation is most nostalgic. On Halloween 2016, Kylie Jenner shared photos and videos of herself dressed as Aguilera in the “Dirty” music video, complete with chaps and a lip ring. One of the videos became the most-watched clip on Instagram that year. (Jenner was 5 in 2002.)

Aguilera was so touched by the send-up that she invited Jenner to

her birthday party that December. “I said, ‘You have to come dressed in that getup,’” recalls Aguilera. The party had a “dress as your inner child” theme, she adds. “So I guess Kylie’s inner child was very dirty. But I love it! Because she speaks my language.”

AGUILERA IS BREEZY AND EXPRESSIVE IN conversation, addressing me, and referring to herself, as “girl.” In addition to labeling herself a “truth girl,” she describes herself as a “message-T-shirt girl,” a “cozy girl” and, of course, a “girl’s girl.” After chatting for a while in her studio — sorry, “girl cave” — she decides it’s time to take a drive.

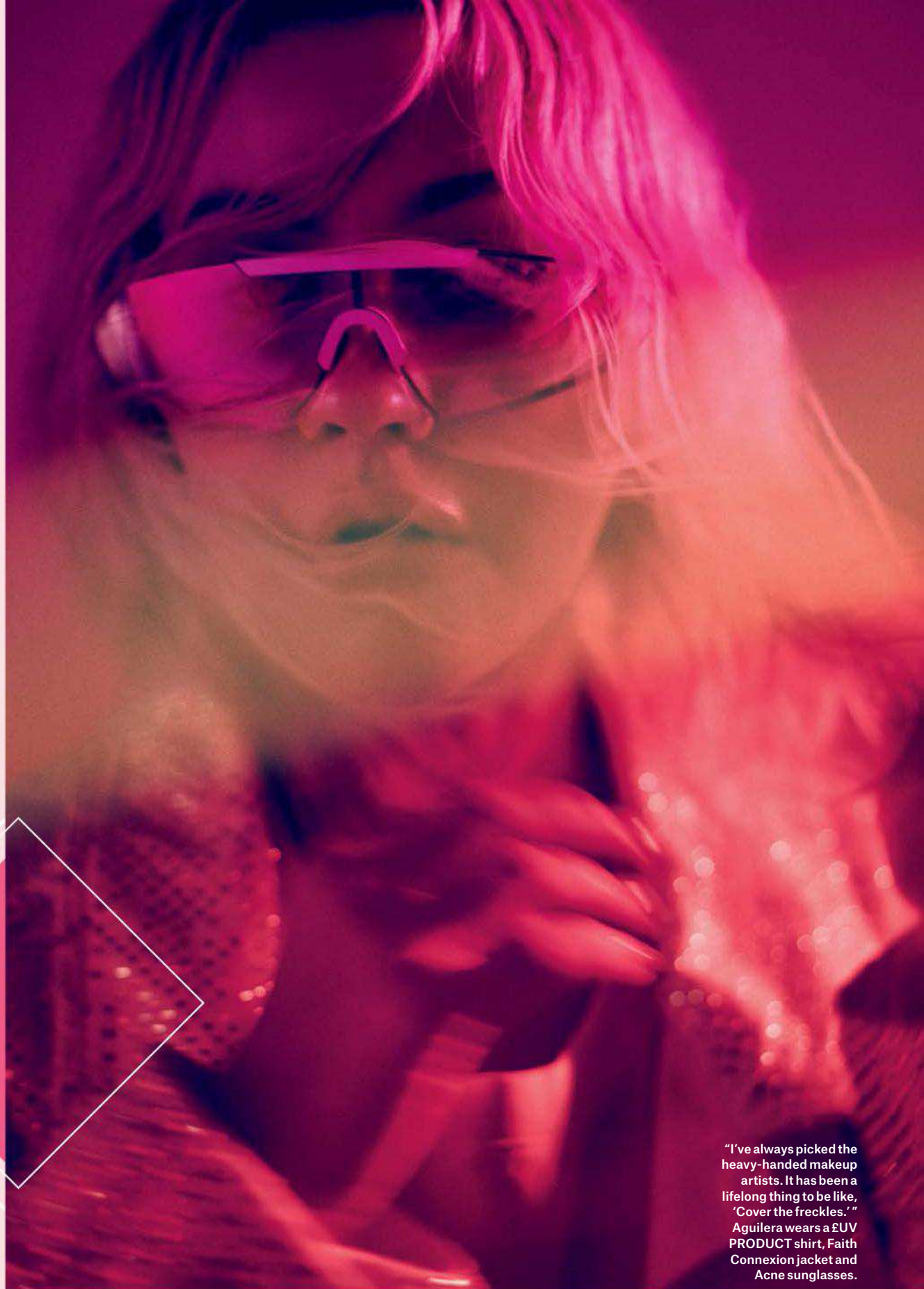
The best way to assess the current mix of her album, she says, is to play it in the car. So we call up her assistant, who calls up her driver, who quickly ushers us into an enormous black Escalade with shades for the (heavily tinted) windows. Inside, there’s an ice bucket filled with Tito’s vodka and white wine, which Aguilera refrains from imbibing, because despite how dark she has made it in the vehicle, it’s still only 3 p.m.

As we pull out of the driveway and past mansions I can barely make out through the window, I ask Aguilera if she’s friends with any of her neighbors. She grabs my hand and rolls her eyes. *Some of them.* But others remind her of “*Bewitched*’s old Mrs. Kravitz, peeking through the windows like” — she lowers her voice to a witchy whisper — “‘What is she doing now?’” She likes DJ Khaled, who lives up the street. “He rides his little golf cart around the neighborhood,” she says.

And Kendall Jenner is moving into the neighborhood soon. “I went to [the Kardashians’] Christmas party, and the mom introduced us and was like, ‘You’re neighbors!’” she says as she fiddles with the entertainment system. “So I was like, ‘Yes, I have allies.’”

Perhaps Aguilera’s unnamed snoops in the cul-de-sac have a thing against loud music. As her driver winds the Escalade through the streets of the gated community, she pops in a CD (she doesn’t trust other “tech stuff”) and plays “Accelerate.” It’s a booming club song featuring Ty Dolla \$ign and 2 Chainz. Aguilera worries for a moment about blowing out the speakers, but then she turns it up even louder.

“I love 2 Chainz’s part,” she says, closing her eyes and bopping her head, just a little



“I’ve always picked the heavy-handed makeup artists. It has been a lifelong thing to be like, ‘Cover the freckles.’” Aguilera wears a EUV PRODUCT shirt, Faith Connexion jacket and Acne sunglasses.

bit, to the beat. Before the last chorus blares, she makes a series of notes, in perfect cursive, on a small white pad. “There are some synthesizer sounds I need brought out a little bit,” she explains. “They’re a tiny bit pulled out, too weak.”

West produced the track. The two met in Rick Rubin’s Shangri La studio in Malibu, Calif., a few months before West released *The Life of Pablo* in 2016. He played her music off the album, and they talked “forever.” They also worked on “Maria,” which Aguilera says is her favorite song on *Liberation*. She fell out of touch with him when he later embarked on his Pablo tour.

“There were some personal things that arose...” says Aguilera, alluding to West’s hospitalization for exhaustion in late 2016.

Less than two weeks after our conversation, West riles up the internet by tweeting about, among other things, his “brother” Donald Trump. But today, Aguilera speaks reverently of him. “I’ve always been a huge fan of Kanye,” she says, her pale blue eyes widening. “Outside of, you know, his controversial aspects, I just think he’s a great artist and musicmaker and beatmaker. The artists that he chooses to pluck from different walks of life are so interesting.”

The “R&B/hip-hop flavor” of *Liberation* reflects Aguilera’s “personal taste,” confirms Keith Naftaly, head of A&R at her record label, RCA. “She loves urgent, hard beats.” Still, fans can rest assured that the album includes a Christina Aguilera empowerment anthem: her duet with Lovato, “Fall in Line.”

CHRISTINA COLLABORATED WITH...



DEMI LOVATO

"We went through a few names of women. I needed a belty singer, and she took it to the next level. I almost cried when I first heard her on the record."



KANYE WEST

"The orchestration on 'Maria' felt cinematic. I'm a storyteller, a message-T-shirt girl. And I just felt like, 'Man, I can tell my story through this song.'"



ANDERSON .PAAK

"He and I connected big-time. He was like, 'I used to watch you on *TRL*!' He's a great lyricist, soul singer and rapper. And he murders the drums."

AND WISHES SHE'D GOTTEN...



CARDI B

"Somebody played me an early mixtape. And a producer said, 'Nobody's going to know Cardi in a year.' I second-guessed myself, and it got lost in the shuffle."



CHILDISH GAMBINO

"I wanted him, but he had just started on *Atlanta*. He said, 'You can hang out while I record music.' I never took him up on it. Now I'm like, 'What was I thinking?'"

"When I'm onstage, there's not a bigger high, when I'm in connection with my voice and my heart and my soul," she says. "But at the end [of a performance], I want to wipe it all off, get in my sweatpants, make silly noises with my kids and have someone comfort and cuddle me."

Lately, of course, that domestic life has included a lot of riding in the back of this Escalade, playing the new songs over and over

Both belt it to the rafters ("I got a fire in my veins/I wasn't made to *faaAAAAaaaaLLL* in line"), and in keeping with Aguilera's updated outlook, the introduction, "Dreamers," features a group of young girls declaring goals like "I want to be a journalist," "I want to be heard," "I want to be president."

Lovato credits Aguilera as a major influence. "I have always looked up to Christina," she says. "I remember being at her concert and singing facing the crowd instead of the stage, knowing that that was exactly what I wanted to do in life." She points out that there's more to Aguilera's legacy than leather chaps and coaching reality-show competitors: "She speaks up for what she believes in and sends a positive message, which are two things I find extremely important when given the platform we are lucky enough to have."

Aguilera hasn't joined forces with a female singer on a single since 2001's "Lady Marmalade," which featured Lil Kim, Mya and P!nk. P!nk later said that a disagreement during the recording process sparked a feud between her and Aguilera, but in 2017 she tweeted that the two had made amends. Aguilera, for her part, says, "I've always appreciated women and have hated what this business can do to pit people against each other." And she explains that she was thrilled when P!nk appeared on *The Voice* in 2016. "I was so excited — even she was like, 'Why is she so excited to see me?'" remembers Aguilera. "I was like, 'Another female! There's another vagina in the room! I'm so excited!'"



Aguilera with (from left) fiancé Rutler, daughter Summer Rain and son Max Liron Bratman in 2017.

WHEN I ASK AGUILERA IF SHE'D EVER

return to *The Voice*, she scrunches up her porcelain face and says she would prefer to discuss "positive things." Still, she can't help but delve into what was wrong with the show, which was a lot. "It became something that I didn't feel was what I had signed up for in season one," she says. "You realize it's not about music. It's about making good TV moments and massaging a story."

"I didn't get into this business to be a television show host and to be given all these [rules]," she continues. "Especially as a female: You can't wear this, can't say that. I would find myself on that show desperately trying to express myself through clothing or makeup

or hair. It was my only kind of outlet."

Today, Aguilera's more excited about her career than she has been in years. She's thinking about a Latin album, more movie acting, "maybe even Broadway." There's just one thing hanging over her head: touring. This will be her first time on the road as a mother. She has a son (Max, 10) with her ex-husband, Jordan Bratman, and a daughter (Summer Rain, 3) with her fiancé, Matthew Rutler. "Touring is so frightening to me, because I am a mom first," she admits. "It's part of why I stayed in the position I was [at *The Voice*]. It's easy

to get comfortable and cushy in the same place and not have to worry about uprooting your kids. I've been putting myself on the back burner." But now, she says, "it needs to happen. I'm looking forward to getting back out and actually showing my kids what Mommy really does!"

Aguilera met Rutler, an executive at online-education platform MasterClass, on the set of the movie-musical *Burlesque* in 2010; he was a production assistant, and she was the star. They got engaged in 2014 but have yet to marry. (Aguilera is wearing about a dozen rings, including a silver one that says "Fuck," but no traditional diamond.) Embarking on a second marriage, she says, is not a priority for her right now. But she enjoys domestic life.

again. She would drive herself, except she never learned how. "I know," she says, laughing at the absurdity of it. When she was old enough to get her license, she moved to Los Angeles to get a record deal, and the thought of driving here, with all the "road rages," scared her. By the time she released her self-titled first album in 1999, hiring a driver was no problem: The disc debuted at No. 1 on the Billboard 200, eventually selling 8.3 million copies in the United States, according to Nielsen Music, and produced four top five singles on the Billboard Hot 100, three of them No. 1s.

In the nearly 20 years since then, much has changed in music. Aguilera's personal preferences aside, streaming has overtaken CDs, and other female stars have found great success, struggled with reinventions and, well, taken gigs on *The Voice* and *American Idol*. Some things have gotten better. It's hard to imagine Eminem getting away with a sexually charged attack on a 19-year-old woman, as he did in 2000, targeting Aguilera on "The Real Slim Shady." When I tell her I can't believe that even happened, she says, "Yeah, absolutely. Things have definitely changed. What was great was how badass I was at such a young age to then write 'Can't Hold Us Down,'" her empowerment anthem from *Stripped*. "We are coming slowly but surely around a corner, not taking the things that we used to." In fact, after all the years away, this might truly be her moment.

Aguilera's driver pulls back into her driveway, and she squeezes my hand. "Write great things about me," she says, before skipping out of the Escalade and back into her home to wait for the sun to go down. ●



▲
Big Boi
photographed
with his pet owl,
Simon, on April 12 at
Stankonia Studios
in Atlanta.

ATLANTA WISDOM

Nearly 30 years into a pioneering hip-hop career, Big Boi is far from retirement — and has plenty to say about next-gen rap, our “pimp” president and why he’s still “slinging that yang” on stages around the world

BY DAVID PEISNER

PHOTOGRAPHED BY DONTE' MAURICE



BIG BOI BLOWS INTO Studio A at his Stankonia recording facility on the west side of Atlanta wearing a black hoodie, black-and-white striped pants and shiny red high-tops, carrying two Amazon boxes and a Chik-fil-A bag. “Oh, hell yeah,” he says, tearing into the boxes and pulling out an assortment of decorative patches: snakes, stars, Chinese dragons. “These work. This shit’s going to be dope.”

The patches will adorn Big Boi’s stage gear for the upcoming third leg of his tour supporting his most recent album, *Boomiverse*, kicking off May 17. Released last June, *Boomiverse* is Big Boi’s third solo outing since OutKast, the pioneering rap duo he started in 1991 with André 3000, was essentially put on ice in the mid-2000s.

Over the course of a decade and a half, OutKast’s determined eclecticism, pop smarts, vivid wordplay and trunk-rattling Southern beats helped turn Atlanta into rap’s “third coast,” the genre’s white-hot creative center. But Dré gradually lost interest in hip-hop, leaving Big Boi to carry the torch for the group (and answer perpetual queries about potential reunions).

Within OutKast, Big (born Antwan Patton), 43, was seen as the sharp-tongued street ballast to Dre’s exotic bohemian. His solo career has often felt aimed at correcting that reductive perception. He has made dirty G-funk (“Fo Yo Sorrows” with George Clinton), set tongue-twisting rhymes atop

psychedelic pop (“Shoes for Running” with Wavves), sung earnest lamentations over acoustic soul (“Descending” with Little Dragon) and concocted an entire EP with indie-pop group Phantogram. With its straight-ahead rhymes about women, cars and cash, *Boomiverse* has a more back-to-basics vibe, but stealth pockets of weirdness remain, including “All Night,” a jangly confection co-written/produced by Dr. Luke, which appeared in a recent series of Apple ads. Originally put out on Epic, the album, which hit No. 8 on *Billboard*’s Top Rap Albums chart, will be rereleased later this year by Hitco, the new label founded by Antonio “L.A.” Reid, who originally signed OutKast.

At Stankonia today, Big Boi’s compact frame buzzes with enthusiasm. As he giddily unpacks a chicken-nugget meal, his assistant, Shea, needles him: He’s supposed to be on a diet. “Chicken is allowed on the weekend!” he protests. It’s Thursday. “I missed a day,” he says with a grin. Shea asks whether his newest pet, an imposing eagle owl named Simon, is at the studio today. (He is.) “It’s fresh as hell,” says Big. “I wanted a bird, but I wanted a big bird. An owl is cool as fuck.”

Big’s got the sharp wit and cool, confident bearing of the guy at a party who knows he has the best stories to tell, along with a work ethic that — after selling close to 20 million albums in the United States, according to Nielsen Music (between his own solo work and OutKast’s) — it’s safe to say he hardly needs, but which fits with the earthiness that has always attended his celebrity. Here

“IT’S NOT ABOUT WHO RAPS THE BEST ANYMORE. IT’S ABOUT WHO’S MAKING THE BEST JAM. YOU DON’T HAVE TO BE RAPPITY—RAP—RAP RAPPING ALL THE GODDAMN TIME.”

—BIG BOI

Big Boi outside Stankonia with his French bulldog, Rezzi.



in Atlanta, it’s not uncommon to see Big tucking into a plate of hash browns at a local Waffle House, or checking on the pups at the bulldog kennel he founded over 20 years ago. He still goes to the studio every day, even as he has become an investor in startups like Ring, a video doorbell and security service acquired by Amazon earlier this year for \$1 billion. And he’s taking on meatier acting roles, including a supporting part in the remake of the blaxploitation classic *Superfly*, out June 15.

Big Boi could be forgiven for treating his career as an extended exercise in legacy grooming; instead, as was evident in our lengthy conversation, he’s still driven to explore new territory without losing touch with hip-hop’s mainstream — a superstar with something to prove.

You’ve now made almost as many solo albums as you ever made with OutKast. Did it take a minute for you to figure out who you were apart from OutKast?

Absolutely. When you’re a part of something that big, it’s hard for people to distinguish you apart from that. No matter what I do, I’m OutKast until the day we die. To get people reacquainted with me has been challenging but also gratifying.

Do you feel you’re underappreciated as a solo artist?

They know. And if they don’t, then they’re still learning. With every record, it’s “Holy shit, you sound like you’re still hungry.” The affiliation with the group is like the throne I sit on. The role I played [in



OutKast], that shit was a yin and yang. And right now, you getting all yang! You getting some yang in tha thang!

Back in 2010 I talked to L.A. Reid, and he said, “As long as I have a job, Big Boi will always have a record label.” It seems now that as long as he’s got a label, you’re ready to be his artist.

We have a lot of history. He’s the guy that gets it. I don’t have to explain the music. I was only at Epic because he was there. At this point I don’t even need a label, but me and L.A., what he do and what I do goes hand in hand. For a minute I’ve been kind of doing things on my own. I’ve been kind of following Reid from Jive to Def Jam to Epic to now Hitco. I think we’re going to rerelease *Boomiverse* under this new outfit, with three or four new records, because we didn’t get a fair shake. We put too much time into that shit, and we’ve got so many songs we want to put visuals to.

When he left Epic, it was following a sexual harassment claim.

I don’t know nothing about that.

But did it give you any pause in terms of aligning yourself with him again?

Our bond is family. Anything that is sensationalized, I don’t know shit about none of that shit.

You’ve been politically vocal in recent years. When you look at what’s happening in the country, do you think you have a role to play as an artist?

Yes. If Donald Trump can be the president, anybody can be. So, shit, Oprah Winfrey, King T’Challa from *Black Panther*, Rosie Perez, Steve Harvey — it’s a popularity contest. People just got to be mindful: Put somebody in there that’s going to help you, not just tell you what you want to hear. That’s a pimp: “Bitch, we’re going to take over the world. You’re going to go down here and sell some pussy, and we’re going to take over.” He talks a good game, but you’ve got to be careful who you follow.

At some point you even mentioned running for mayor of Atlanta one day.

Whenever they legalize marijuana and make it clean, I’d be the governor, Killer Mike would be the mayor or vice versa. (Laughs.) That’s years down the line, but it’s not a stretch. I’m all about community, family and helping people. That’s why I would do it: to bring the poverty rate down, help the homeless, build community centers and give kids a chance to focus on what they’re doing in the future.

For now, you’re playing a mayor onscreen in *Superfly*. Were you a fan of the original film?

I come from a family of hustlers, so we grew up on that shit: *Superfly*, *The Mack*, *Dolemite*. They called and were like, “We’ve got a

role for you: You’re going to be the freaky, corrupt mayor of Atlanta.” I was like, “Hell fucking yeah!” Right now they’ve just got to match the music to the film. Because the original was really driven by the soundtrack.

Future is curating the soundtrack. You’ve known him for a while, right?

Yeah. He came up in the Dungeon [the early-2000s Atlanta hip-hop collective named for producer Ric Wade’s basement studio]. I remember him from when he went by “Meathead.” He was just all about the music. The Dungeon was like the Xavier School [for Gifted Youngsters, from *X-Men*]. Everybody was special in their own way.

A lot of the people you came up with in Atlanta have moved away, but you’ve stayed. Why?

I’ve traveled around the world, but there’s no other place I could live. Except for Jamaica. I love Jamaica. But the vibe here — there’s no reason for me to go nowhere else. We’ve got a mayor named Keisha! Can you beat that shit? I live by the Chattahoochee River. It’s peaceful. Not to mention the cost of living: For a house in L.A. that might cost you \$10 million, you can get it here for two or three.

Are you a fan of *Atlanta*, the show?

I love it. Donald Glover is killing it. I like that you never know what each episode is going to be about — when you do that, it keeps motherfuckers on the hook for what you’re going to do next. The episode with Katt Williams and the alligator? That shit was fucking crazy! Actually, I [produce] a cartoon called *Hotlanta Waxx* that they put in the barbershop episode.

I gather you don’t need the money at this point, so what motivates you to still work at the pace you do?

The music. I always want to hear what I’m going to do next. I thrive off music. If I don’t listen to music, I’m like a plant without sunlight: I get down. So I’m always trying to search for what’s next.

Are you competitive?

Yeah, but my only competition is myself. Where I’m at now, I’ve done so much and covered so much ground, I just want to outdo myself and not rely on past records. I want to sound like something else other than what I’ve already done.

Is it important to you that young people are feeling your music too?

Yeah, you want them to. My kids have been instrumental in helping turn me on to new shit. My daughter turned me on to The Weeknd. My sons turned me on to Young Thug. They’ve been my secret A&Rs for a long time.



Big Boi as Mayor Atkins in *Superfly*, with actress Lex Scott Davis.

Do they listen to anything that you just can’t get with?

They’ve got pretty good taste. A lot of that shit, though, I can’t get all the way into. I’m like, “What’s he saying?”

If you look at what popular hip-hop was in 1992, 1993, and what it is now, it’s almost like two different genres of music.

It’s not about who can rap the best anymore; it’s about who’s making the best jam. The shit might be the simplest shit in the world, but motherfuckers will sing it word for word. You don’t have to be rappity-rap-rapping all the goddamn time.

I listen to, say, XXXTentacion and think, “Is this really hip-hop?” That’s not a dig. But to call that and what Nas does the same genre feels simplistic.

Hip-hop is the culture, rap is the genre. Hip-hop is beats, rhymes, graffiti, style. Rap is just rapping. Kurtis Blow was rapping. James Brown was doing some rapping, too. I’m not one of them hip-hop purists. I fuck with everybody and everybody fuck with me, as long as it’s got feeling. The XXX guy, I’ve seen one video where he was really talking about something. It’s like, “Oh, you’re not tricking me. You’re a smart guy.” So some of that shit is just flash.

You’ve always loved touring. How have you changed as a live performer?

With [OutKast producers] Organized Noize, the way they trained us, we had to run around the block hundreds of times, reciting our rhymes — so at a Big Boi show, you’re not going to hear Big Boi rapping over recorded lyrics. I do motherfucking miles and miles on the bike, rapping, to keep that breath control. Whatever the crowd gives us, we give it back: 90 minutes of cardio, dancing, gyrating, giving them that yang! I fucking tore my patellar [knee] tendon onstage, slinging yang.

Popular hip-hop is, by nature, young people’s music. Is it hard to find your place within that as a 43-year-old dad?

Hell no! My kids keep me young. My face look young. I got a strong back. It’s about how you feel. We started when I was a teenager. Now I look at it like getting different degrees in music. I’m still a student because I’m always trying to learn new ways of making music and breaking boundaries. When you stop is when you get old.

In blues and soul, artists seem to get better with age. Why shouldn’t we have rappers in their 60s?

Well, I don’t know about that... If you in your 60s and you ain’t got to where you want to with some rap music, you better try something else! (Laughs.) I mean, 60s? (Pauses.) You know what? Never motherfucking say never. ●

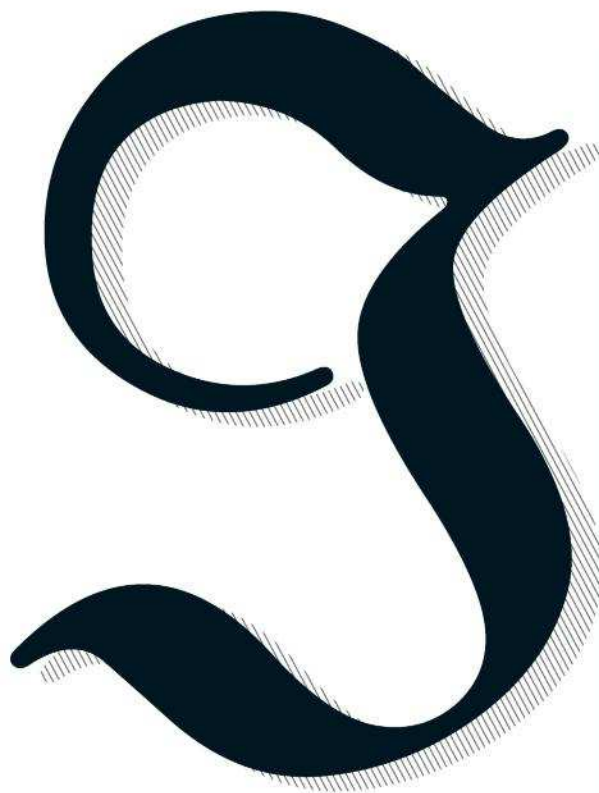


Case photographed April 16 at
Le Boudoir in Brooklyn.

How Neko Case Freed Her Inner 'Expert'

The singer-songwriter on the personal epiphanies and evolving process that led to writing and producing her first album in five years

BY SIMON VOZICK-LEVINSON PHOTOGRAPHED BY DAVID NEEDLEMAN



“IDEAS ARE LIKE RABBITS,” SAYS NEKO Case. “They breed like crazy.” In her nearly 20-year career as one of music’s most wry, distinctive singer-songwriters, she has learned to trust her instincts — the most important of which is not to rush the process. This in part explains the long gap between her last solo LP, 2013’s Grammy-nominated *The Worse Things Get, the Harder I Fight, the Harder I Fight, the More I Love You*, and her newest, *Hell-On*, a polished set of elliptical observations and pristine hooks out June 1. “I spend a lot of time going down rabbit holes,” continues Case, 47. “It’s not an efficient way to do things, but I find it serves the songs better.”

Even so, she’s in the middle of a remarkably prolific period. In the lead-up to *Hell-On*, Case found time to record and tour two other full-length projects: *Case/Lang/Veirs*, the excellent 2016 debut from her Americana supergroup with k.d. lang and Laura Veirs, and 2017’s *Whiteout Conditions*, her seventh album with Canadian-American indie-rock stalwarts The New Pornographers. She has also been rebuilding the 225-year-old Vermont farmhouse where she has lived for the past decade after it was badly damaged in a fire last September.

Before she settles in to discuss her creative process on *Hell-On* at the downtown Brooklyn hotel where she’s staying, Case — who’s

dressed ultra-comfortably in a well-worn Queen T-shirt and what look like pajama pants — pops a couple of Advil for a morning headache (“I’m still getting over some Berlin jet lag”). “It takes a long time to know what you’re doing sometimes,” she says. “I could not write my thesis on this album yet, that’s for sure. But I feel good about it.”

‘Such A Lovely Sunrise’

Hell-On, which Case produced herself, is her biggest, brightest-sounding album ever, full of pop melodies sung with a new verve. She traces that confidence back to an October 2016 panel discussion in Brooklyn where she joined several other female musicians and producers (Suzi Analogue, Zola Jesus, Cibo Matto’s Miho Hatori). “There was so much camaraderie and joy,” she says. “I walked out of there feeling qualified as a producer. ‘I’m an expert!’ It’s one thing for the world to believe it, and it’s a totally different thing for you to believe it yourself. It was such a lovely sunrise in my mind. It improved my gravity in a big way.”

The Art Of Distraction

Case wrote most of the album at home in Vermont, often over “morning coffee with animals all around: three dogs, three cats, two horses, five chickens.” She kept the TV on in the background, often tuned to an HBO drama like *Deadwood*, in order to lower the stakes and keep her imagination going. “It’s about replicating that busy coffee shop feeling,” she says. “Using two parts of your brain at the same time can be a thrill.”

On The Road

Other ideas came to her while she was traveling. She jotted down the lyrics to the new album’s simmering title track on an airplane, sitting “with horrible posture” on the second leg of a cross-country flight. “Usually, I really have to push the idea for a while, but that one was just pure enjoyment,” she says. “I had been writing a lot of lyrics and a lot of melodies. I was practiced, I was at fighting weight, and I went in and I cleaned up.”

Revise, Revise, Revise

Once she had a critical mass of songs, Case took them to WaveLab, a studio in Tucson, Ariz., that she likes. She intentionally began the recording process with only a quarter of the album written, finishing the rest as she

went along with the members of her longtime solo band. “I can never see the songs fully formed before I go into the studio,” she says. “I like to chase down all the ideas. If we’re a ways along and then suddenly I have a new idea, I don’t want to miss that, because nine times out of 10 the change really benefits the song. There are times when that doesn’t work, too. But if I hadn’t checked it out, I would feel like I hadn’t done my job.”

Stop, Collaborate And Listen

Case co-wrote most of the songs with her longtime guitarist, Paul Rigby. One notable exception: the Elvis Costello-esque standout “Gumball Blue,” her first-ever co-write with fellow New Pornographer A.C. Newman. It began as a lyrical sketch about the family-like bonds she has developed with her bandmates over the years (“I’ve lived singing your songs/ Long-legged mazes and English geometry”). “It’s a very intense relationship,” she says. “I didn’t really have a family growing up, so I’ve learned a lot of lessons about how getting past things does make your relationship stronger.” Struggling to find the right melody, she asked Newman for help (“‘Here, this song is about you, can you help me finish it?’” she recalls saying, with a laugh), and later enlisted New Pornographers keyboardist John Collins to play on the recording. “I was like, ‘Just go ahead and indulge the shit out of your love of ’80s synthesizers,’ and he was like, ‘Don’t mind if I do!’”

Pop Appeal

Toward the end of *Hell-On*’s recording, Case flew to Stockholm to meet with Björn Yttling of Peter Bjorn and John, who ended up co-producing six of the album’s 12 tracks. “I wanted to see where I could go with big choruses, so I needed someone who had an incredibly strong sense of melody and hook,” she says. She wasn’t aiming for top 40 airplay: “These songs still twist a bit differently than songs engineered for the radio.” But the soaring choruses of “Bad Luck,” “Halls of Sarah” and “Last Lion of Albion” are, in a sense, her homage to the best of 2010s pop. “There are people who nail it, and I can only salute them — especially women,” she says. “Beyoncé, *Lemonade*, it’s a big fucking deal! I don’t know any women who didn’t check it out with tears running down their face. What a magnificent thing.” ●

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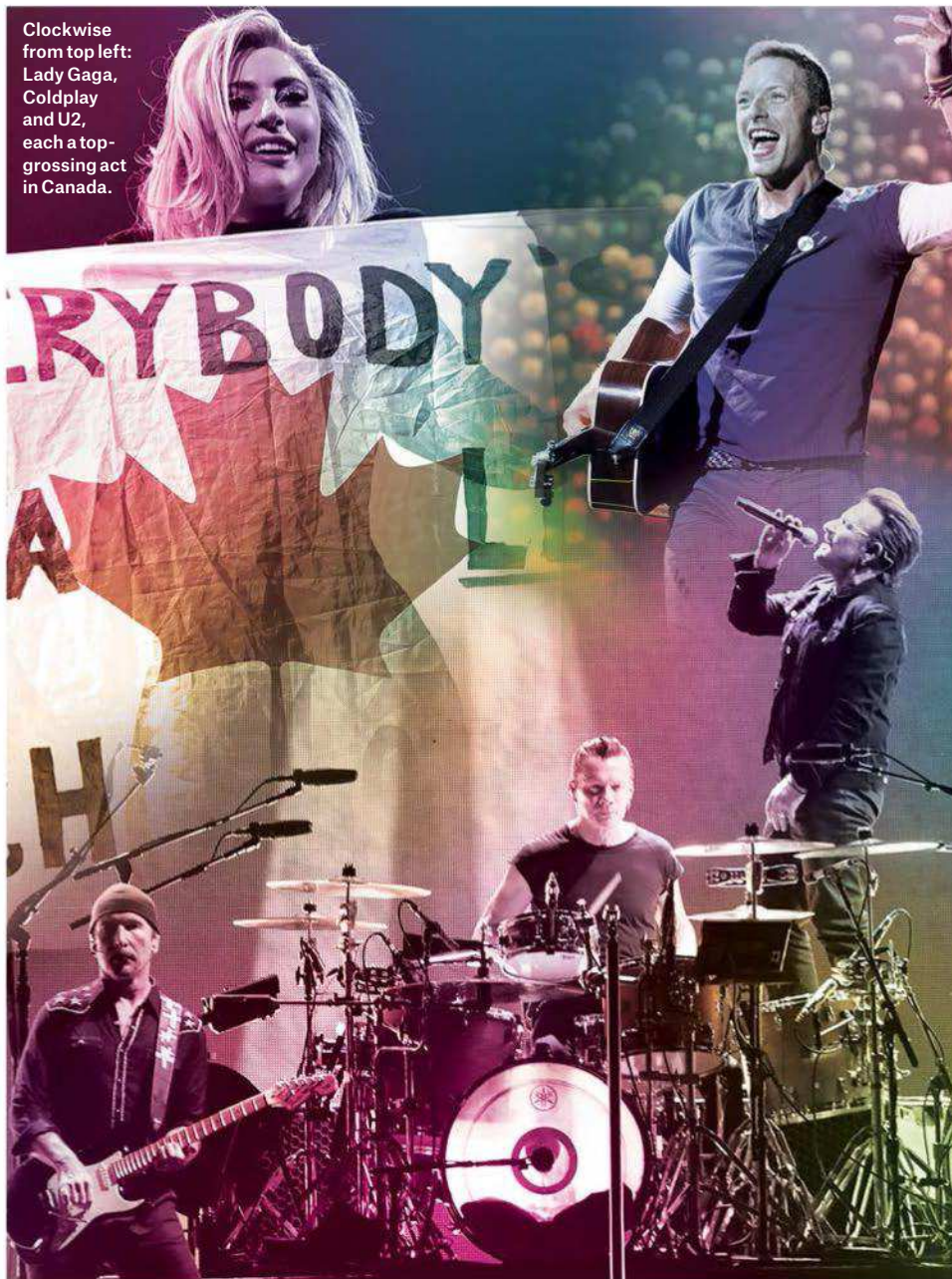
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Clockwise from top left: Lady Gaga, Coldplay and U2, each a top-grossing act in Canada.

Canada's Hottest Halls

From Vancouver to Quebec City, superstars swept through these 10 top venues driving the \$278 million Canadian concert business

BY KAREN BLISS

WITH STADIUM TOURS BY COLDPLAY, GUNS N' ROSES, U2 AND Metallica crisscrossing Canada over the past year, and headliners including Bruno Mars, Roger Waters and Lady Gaga packing hockey arenas, international stars have recently dominated the nation's concert business.

But homeland favorites — Arcade Fire, The Arkells, best new artist Grammy winner Alessia Cara and a tribute in Montreal to the late Canadian bard Leonard Cohen — contributed to \$277.9 million (U.S.) in Canadian concert grosses for the 12 months ending March 3.

Canadian artists — including The Weeknd, Broken Social Scene, Tegan & Sara and Death From Above — also helped turn the Osheaga Music & Arts Festival, held Aug. 4-6, 2017, in Montreal, into the nation's highest-grossing concert event. The festival, presented by the independent promotion company Evenko, sold 107,968 tickets

and grossed nearly \$9.3 million (U.S.), according to Billboard Boxscore.

"There is a lot of competition for people's discretionary income," says Nick Farkas, vp concerts and events at Evenko, which also operates the Bell Centre in Montreal. "It is really important, from festivals to arenas to small clubs, that we focus on making the fan experience as great as possible."

These concert halls have succeeded at that task. Canada's top-grossing venues for the 12-month period from March 11, 2017, through March 3, 2018, are ranked by ticket sales that were reported to Billboard Boxscore.

1 AIR CANADA CENTRE, TORONTO

Concert capacity 19,800
Top-grossing acts Roger Waters, Bruno Mars, Lady Gaga

Nearly two decades after it opened, the Air Canada Centre, locally known as the ACC, will be renamed Scotiabank Arena as of July 1. It may be hard for Torontonians to get used to the change to a downtown landmark that has hosted many major concerts, as well as sporting events by the NHL's Maple Leafs and the NBA's Raptors. But the new name will come with a "significant revitalization of the building" over the next three years, says Wayne Zronik, senior vp music and live events at Maple Leaf Sports and Entertainment. A new level of suites in the arena has already been completed. The venue, which recently presented the opening of Justin Timberlake's world tour, also closed a tour leg for Montreal's Arcade Fire, with Toronto's own Broken Social Scene as the support act. "It's not that often that we get to host shows like that from a lineup of Canadian artists," says Zronik.

2 BELL CENTRE, MONTREAL

Concert capacity 18,000 (21,000 in the round)
Top-grossing acts Coldplay, Roger Waters, Bruno Mars

While Bell Centre drew several international superstars in the past year, it also was the venue of choice to stage and film a tribute to Montreal native Leonard Cohen. Spearheaded by Cohen's son Adam, the sold-out Tower of Song event held on Nov. 6 featured Courtney Love, Lana Del Rey, Sting and Elvis Costello, and later aired on CBC. "It was incredible to see all the artists and fans come together for one special night and remember the great Cohen," says Farkas. After two decades of operation, the arena



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is in the midst of a \$100 million upgrade, most recently with the addition of new seats and the widening of the concourses, but work hasn't disrupted bookings or hockey matches of its home team, the NHL's Montreal Canadiens.

3 ROGERS ARENA, VANCOUVER
3 Concert capacity 18,305 (in the round)
 Top-grossing acts Bruno Mars, Roger Waters, The Weeknd, Lady Gaga

Lady Gaga opened her world tour at Rogers Arena, and Roger Waters ended his at the Vancouver venue. While both shows contained their share of spectacle, the most memorable concert moment of 2017, according to Jeff Stipe, COO of Canucks Sports & Entertainment, was the wedding that took place onstage at Chris Stapleton's concert, after a couple held up a sign that read, "We want to get married. Here. Now." "After a bit of scrambling, we were able to track down a minister in the building," says Stipe. The arena itself has undergone many fan-friendly changes. There's the members-only Encore Suite, revised music playlists in the club areas, an updated wine list and "Suite Experience Carts" that offer craft cocktails, cheese and port selections as well as a chef-manned dessert cart.

4 ROGERS PLACE, EDMONTON, ALBERTA
4 Concert capacity 18,892
 Top-grossing acts Coldplay, Bruno Mars, Ed Sheeran

Since Rogers Place opened in September 2016 as the new home of the NHL's Edmonton Oilers, the staff "has been having lots of fun learning how to use our shiny new building to its full potential," says Susan Darrington, executive vp of Oilers Entertainment Group. While Coldplay had the venue's highest-grossing show of 2017 and JAY-Z played to a packed crowd, Darrington says her "goose bumps" show of 2017 was Arcade Fire's in-the-round performance: "Our building has a fantastic curtain that made our arena feel like a small, intimate, underground music venue." One notable aspect of the new building's design is its security measures, including state-of-the-art metal detectors at entrances and over 350 cameras throughout.

5 ROGERS CENTRE, TORONTO
5 Concert capacity 55,000
 Top-grossing acts Coldplay, U2, Metallica

Known as the SkyDome when it opened in 1989, the Rogers Centre is a Toronto

\$277.9m

Concert grosses in Canada for the 12 months ending March 3

107,968

Attendance at Montreal's 2017 Osheaga Music & Arts Festival (Aug. 4-6)

\$9.3m

Ticket sales at the Osheaga Music & Arts Festival, the highest-grossing music event in Canada for the 12 months ending March 3

Source: Billboard Boxscore

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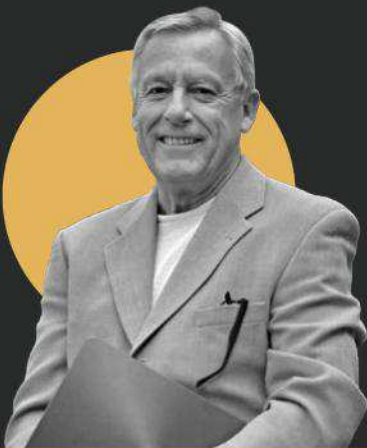
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landmark and home to the city's beloved Toronto Blue Jays baseball team. But between ballgames, no fewer than three stadium tours — two nights from Coldplay and one each from U2 and Metallica — played the dome in 2017. "Having more than 45,000 fans in one place will always be an energetic experience," says Marnie Starkman, vp marketing and events for Rogers Centre. "But an open roof on a summer night with the views of our city and the flickering lights of our neighboring condos is truly the best." She adds: "The size of our venue and ability to have a full stadium in the middle of the city is what makes our experience so great for our fans."

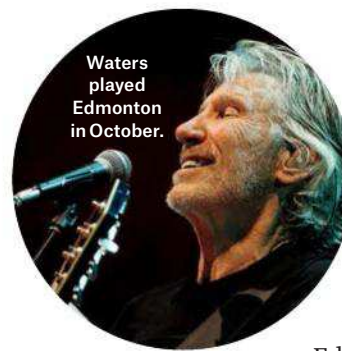
6 BC PLACE STADIUM, VANCOUVER
Concert capacity 54,000
Top-grossing acts Coldplay, U2, Guns N' Roses

BC Place Stadium, which opened in 1983 and is home to Major League Soccer's Vancouver Whitecaps, hosted the Winter Olympics in 2010. A year later, the venue

was extensively renovated and is now "the most technologically advanced stadium of its kind in Canada, with outstanding acoustics," says BC Place senior director of business Graham Ramsay. Unique to the stadium is an exterior architectural lighting system, dubbed the Northern Lights display, which "allows us to engage the whole city on event nights." No wonder, then, that in a year when the venue hosted tours by U2 and Guns N' Roses, Ramsay says his most memorable show of 2017 was Coldplay, which distributed wristbands to the crowd containing red, yellow and blue LEDs that were synchronized to the band's music. It was, says Ramsay, "a unique production element that had the entire audience united — spectacular."

7 VIDEOTRON CENTRE, QUEBEC CITY
Concert capacity 20,000
Top-grossing acts Roger Waters, Bruno Mars, Ed Sheeran

Videotron Centre is just over two years old but has quickly drawn top tours to Quebec City. During the three-day



Canadian Thanksgiving weekend in October, the building hosted two shows by Roger Waters and one night with Katy Perry. "Those three shows drew more than 35,000 fans," reports venue COO Martin Tremblay. Earlier in the summer, Bruno Mars and Ed Sheeran played sold-out dates. Since arriving at the venue in August, Tremblay has made it possible for artists to book smaller setups "such as a 3,500-seat theater," offering fans "intimacy and high-quality acoustics."

8 BUDWEISER GARDENS, LONDON, ONTARIO
Concert capacity 10,294
Top-grossing acts Dixie Chicks, Green Day, Eric Church

With the support of local boosters, including the city's tourism office, Budweiser Gardens has won the rights to present the 2019 Juno Awards — the first time in the 48-year history of Canada's

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Photo by David Bastedo

top music awards that London, Ontario, will serve as host city. In 2017, the arena made a major investment in LED lights to reduce energy usage and utility costs, and added metal detectors for improved security. In a year that had quite a few international tours play the arena, venue GM Brian Ohl says a highlight was a November date by the Canadian rock band Arkells. “They filled the place,” he says. “It is good to see their growth and success.” On Ohl’s ambitious booking wish list: The Rolling Stones, whose only previous show in the city in 1965 was cut short by fan mayhem.

9 THE COLOSSEUM AT CAESARS WINDSOR, WINDSOR, ONTARIO
Concert capacity 5,850 (general admission)
Top-grossing acts Adam Sandler, Lionel Richie, Rascal Flatts

The Colosseum proves the potency of the casino-concert model in Canada. Despite its more modest capacity, the venue’s 40 shows during the recap period earned it a top 10 ranking. Director of entertainment Tim Trombley points to the venue’s audio and video upgrades as a draw. During Canada’s 150th birthday celebration last summer, the Colosseum hosted an all-ages show on July 2 headlined by Canada’s Alessia Cara (ahead of her 2018 Grammy award win as best new artist). “Alessia,” says Trombley, “has that rare ability to connect with her fans in a powerful, universal manner.”

10 BUDWEISER STAGE, TORONTO
Concert capacity 16,000
Top-grossing acts Zac Brown Band, John Mayer, Iron Maiden

Upgrades at this Lake Ontario amphitheater, which came with Budweiser’s new title sponsorship in 2017, include the refurbished Riverbar, which features up-and-coming acts before the main concert. “This helped establish the venue as more of a destination for the whole evening,” says Adrian Walker, GM of venues for Budweiser Stage/Live Nation Canada. Walker’s favorite shows of last summer included the season kickoff by Chance the Rapper, despite a delayed start due to flooding from record-high lake levels. “It was a tremendous team effort from all staff” to clean it up and prepare the show, he says. Another standout was Drake’s annual OVO Fest, for which the local rapper had a replica of the CN Tower built for the stage.



Luis Miguel was one of Mexico’s top concert draws in 2017.

TOURING TALKS LOOK SOUTH — TO MEXICO

Potential ticket sales of the *other* North American music market get attention during Canadian Music Week; Billy Talent gets Legend of Live Award at CMW event

The conference sessions of Canadian Music Week taking place in Toronto May 9-12 include expansive discussions of the concert business during a two-day Live Touring Summit, with a focus on opportunities in Mexico. During 2017, concerts in Mexico grossed over \$178 million, according to Billboard Boxscore.

Sergio Arbelaez Ospina, co-founder and organizer of Mexico’s FIMPro Conference for the Latin American music industry, will moderate an export business-development session involving 15 Mexican music and touring executives on May 10. “Towards a Connected Industry: The Future of North and South American Latin Music” is on the agenda for May 11, hosted by Felix Contreras of NPR’s *Alt.Latino*.

Neil Dixon, founder of Canadian Music Week, acknowledges the growing importance of programming devoted to the touring business. “Live is definitely where the money is,” he says. “There are a lot more festivals now, and that has been in the last five years. Venues are multiplying as well.”

Dixon notes another key topic on the agenda: concert security. Among those booked to speak on the safety challenge are Russ Simons, managing partner of Nashville-based Venue Solutions Group; Robert Smith, president/CEO of San Diego-based Nightclub Security Consultants; Adam Vizza, founder of Ontario’s

AVNK Security; and Michael O’Neill, CEO of MSA Security and a former commanding officer of the New York City Police Department’s counterterrorism squad.

For the third year, CMW’s Live Touring Summit will conclude with the Live Music Industry Awards on May 11, hosted (again) by Canada native Paul Shaffer. The Ontario rock band

and arena headliner Billy Talent will receive the Legend of Live Award at the event. The group — Ben Kowalewicz, Ian D’Sa, Jonathan Gallant, Aaron Solowoniuk and Jordan Hastings — is marking its 25th anniversary and will play a brief set at the awards ceremony. In a statement, the band expressed gratitude to APA agents Ralph James and Lorraine Webb, “who have been with us since the beginning” as the act rose to arena-headlining status in Canada.

—KAREN BLISS and THOM DUFFY



Kowalewicz (left) and Hastings of Billy Talent performed at the 2017 Juno Awards in Ottawa.



WE PROUDLY CONGRATULATE
OUR FRIEND AND CLIENT

PAUL ANKA

ON RECEIVING THE 2018
CANADIAN MUSIC INDUSTRY
HALL OF FAME
LIFETIME ACHIEVEMENT AWARD



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◀ From left: Parry, Butler, Chassagne and Kingsbury of Arcade Fire onstage in support of their 2017 album, *Everything Now*.

‘WE NEED TO GIVE AS MUCH AS WE POSSIBLY CAN’

Montreal’s Arcade Fire will be honored with the Allan Slaight Humanitarian Spirit Award during Canadian Music Week for the band’s support of health care in poverty-stricken nations

At the Juno Awards gala dinner in March, Arcade Fire received the International Achievement Award, recognizing the success of the band’s most recent album, *Everything Now*. Frontman Win Butler seized the opportunity, in front of 1,500 members of the music industry and fellow artists, to encourage more philanthropy — by gently calling out everyone in attendance, including himself. “We’re all cheapskates, ultimately,” he said.

Back in 2016 at the Junos,

Arcade Fire received a special award for humanitarianism, which this year went to media entrepreneur and businessman Gary Slaight. On May 10, during Canadian Music Week, the members of Arcade Fire will be honored again for their charity work, this time by Slaight and his family, who sponsor the Allan Slaight Humanitarian Spirit Award, named for Gary’s father, the founder of radio broadcaster Slaight Communications.

Butler and his wife and bandmate, Régine Chassagne, will be in Toronto to accept the honor on behalf of the entire band — rounded out by

William Butler, Richard Reed Parry, Tim Kingsbury and Jeremy Gara — at the Canadian Music & Broadcast Industry Awards gala dinner.

“Like Mr. Slaight was saying, we are the rich people at the table,” the American-born Butler said onstage at the Juno gala. “Like the country of Canada, we are the rich, stingy people. We need to give more and give as much as we possibly can.”

While Arcade Fire has been involved with many causes since its formation in Montreal in the early 2000s, its primary focuses are Partners in Health and Kanpe.

Partners in Health is a renowned

global health-care organization that establishes long-term relationships with sister organizations based in poverty-stricken areas. Kanpe — co-founded by Chassagne and Dominique Anglade, both born to Haitian parents who fled to Canada — works with its partners to help Haitian families escape poverty. Arcade Fire has raised and donated over \$4 million, trained thousands of outreach volunteers and engaged some 500,000 fans in support of the people of Haiti.

In 2004, the band included a song called “Haiti” on its debut album, *Funeral*. That same year, Arcade Fire played two hometown shows and donated the profits to Hôpital Albert Schweitzer Haiti. In 2006, Arcade Fire started donating \$1 per concert ticket sold to Partners in Health, and in 2010 Chassagne co-founded Kanpe. Four years later, Plus 1 was launched (now run by former Arcade Fire member Marika Anthony-Shaw), which encourages other touring acts to add a dollar to their ticket price directed to a charity of the artist’s choice. So far, Plus 1 has raised \$6 million for numerous causes. Non-Canadian acts that have participated include Sam Smith, St. Vincent, Chvrches, Macklemore & Ryan Lewis and The National.

The Allan Slaight Humanitarian Spirit Award is now in its ninth year. Previous recipients include Rush, Sarah McLachlan, Chantal Kreviazuk & Raine Maida, Simple Plan, Bruce Cockburn, Bryan Adams and Nelly Furtado.

“The Slaight family is proud to acknowledge the great deeds that Arcade Fire has done for causes at home and abroad over the years,” says Slaight Communications president/CEO Gary Slaight in a statement. “My father, Allan Slaight, has always stressed the importance of giving back, and this great Canadian band has done so in spades.”

—K.B.

Paul Anka Enters Canadian Music Industry Hall Of Fame

When he was growing up in Canada in the 1950s, Paul Anka might have chosen a different career path. “When I was 12 and 13 years old, I was writing in high school,” he once told an interviewer. “My dad wanted me to become a journalist. I was a cub reporter at the *Ottawa Citizen*.”

Anka instead found his calling as a pop star with hits on the Billboard Hot 100, including “Lonely Boy” at No. 1 in July 1959, “Put Your Head on My Shoulder” at No. 2 that October, and “Puppy Love,” his second No. 1, in April 1960. He returned to No. 1 in 1976 with “(You’re) Having My Baby,” recorded with Odia Coates. Anka also wrote hits for others, including Buddy Holly’s “It Don’t Matter Anymore,” and



Anka

composed the song “Toot Sweet,” which was adapted as the theme of *The Tonight Show Starring Johnny Carson*.

During Canadian Music Week, Anka will receive a lifetime achievement award and be inducted into the Canadian Music Industry Hall of Fame at the Canadian Music and Broadcast Industry Awards gala.

Other inductees this year include Jeff Craib, president of The Feldman Agency; David Farrell, founder of the now-defunct Canadian music trade paper *The Record* and publisher of the online industry site FYI Music News; Patti-Anne Tarlton, COO of Ticketmaster Canada; and veteran broadcaster Robert “Tootal” Wagenaar, who retired last September after 40 years at CHOM-FM Montreal.

—T.D.



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*Top 10 Venues - Capacities 15,001 & More. Ranked by Gross.
Compiled from Boxscores reported Nov. 8, 2016 - Nov. 6, 2017





THANK YOU, MUSIC BIZ





The Music Business Association Marks Its 60th Anniversary And Great Change

The conference will spotlight how businesses have adapted to the music industry's evolution from CDs to streaming

BY ED CHRISTMAN

WHEN THE MUSIC Business Association (also known as Music Biz) stages its 60th-anniversary conference

in Nashville May 14-17, the industry organization will honor Ed Sheeran, Nile Rodgers, Julia Michaels and the late Russ Solomon, the legendary founder of Tower Records.

Solomon, who died March 4 at the age of 92, was once the most celebrated music retailer in the world. He will be posthumously honored by the association on May 17 as the first inductee into its newly launched Music Business Hall of Fame.

Eleven years have passed since Tower Records closed its last store in the United States, which almost certainly means that

there are people working in the music industry who have not heard of the retail chain, known for its endless aisles of CDs — and, before that, vinyl LPs — and obsessively knowledgeable store clerks.

Today, Spotify is the world's most celebrated music merchandiser, and label executives maneuver to get their songs placed in the service's prime real estate on its popular playlists.

While the music industry has changed dramatically in the six decades since the precursor of Music Biz — the National Association of Recording Merchandisers, or NARM — was founded, “the [organization's] mission hasn't changed,” says president Jim Donio.

That mission: “To be a trusted forum for all the different aspects of the industry to come together and do business.”

NARM and now Music Biz “have always been a mirror of what the industry

Clockwise from top right: Sheeran on the opening night of his 2018 Australian tour at Optus Stadium in Perth, Australia; Michaels onstage during Live in the Vineyard in Napa, Calif., in 2017; Rodgers and Chic performed at the 2017 Glastonbury Festival in England.

needs us to be in order to conduct commerce,” says Donio.

In the early days, NARM's annual conferences drew independent record distributors and rackjobbers (the wholesalers who stocked records in a broad array of retail outlets, from grocery stores to truck stops). Later, wholesalers known as one-stops, such as Alliance Entertainment, emerged to stock big-box chains like Walmart and Best Buy. Independent retailers like Tower Records grew into chains. NARM represented them all.

The association also became an advocate for retailers and wholesalers as they parried with the major labels over terms of trade. In 2000, NARM filed an antitrust suit against Sony Music Entertainment for embedding web links in the physical CDs sold in brick-and-mortar retail stores. When the CD was played through a computer, the links took customers to a Sony online store, which sought to sell music directly to the consumer, cutting out the retailer. The music company later ended the practice.



Solomon in 2007.

SHEERAN: PAUL KANE/GETTY IMAGES; MICHAELS: TIM MOSENFELDER/GETTY IMAGES; RODGERS: BEN BIRCHALL/PA IMAGES/GETTY IMAGES; SOLOMON: ZUMA PRESS/ALAMY

“There were times when we were more involved in public policy aimed at how the industry conducted business,” says Donio. “We are [also] a place to find business and a forum to exchange ideas, and that hasn’t changed since we were formed, 60 years ago. We have always been known for commerce.”

With the launch of the iTunes Music Store in 2003, NARM embraced digital services, right up to today’s streaming giants YouTube, Spotify, Apple Music and Amazon, as well as the largest retail chains, Target and Walmart. Pandora president/CEO Roger Lynch and Sony Music Nashville chairman/CEO Randy

Goodman will discuss the impact of streaming at this year’s Music Biz Conference.

Alliance Entertainment chairman Bruce Ogilvie, who attended his first NARM convention in 1982, says the annual conference to this day is still the most efficient way and place “to meet with suppliers and accounts in person.”

But the transition from NARM to Music Biz wasn’t easy. The organization’s finances took a hit with the decline of physical music sales, and the annual conference had declining attendance.

“For a while we were in financial straits, but John Trickett [who served as the organization’s treasurer until his death in 2016] did an amazing job while Jim Donio and the board came with a solid transformation,” says Music Biz chairman Steve Harkins, who is also vice president/GM of book and entertainment distributor Baker & Taylor.

That transformation involved changing the organization’s name from NARM to Music Biz in 2013 and reaching out to engage other sectors of the industry, including business affairs, copyright and legal executives.

“Jim definitely made lemonade out of lemons when most of the brick-and-mortar retail sector collapsed, and he skillfully pivoted NARM into the digital age, complete with the always-risky name change,” says Richard James Burgess, president of the American Association of Independent Music (A2IM), the organization of indie labels.

Now, Music Biz focuses on helping all sectors of the music industry. Over 100 conference sessions are scheduled and are divided among topics: metadata, entertainment and technology law, brands and strategic partnerships, music and money, and synchronization, among other areas.

The organization has also taken one of its primary goals — providing information and education about industry issues — a step further by reaching out to colleges. The move helps ensure that young people will see the industry as a place to have a career and grow into industry leaders, according to organizers.

Education “is a bigger part of our mission today,” says Donio, who is also an adjunct instructor teaching music business classes at Monmouth College in New Jersey. He notes that the association now includes some 20 colleges and several thousand students among its members.

“We have a responsibility to prepare the young people who will one day lead this

300

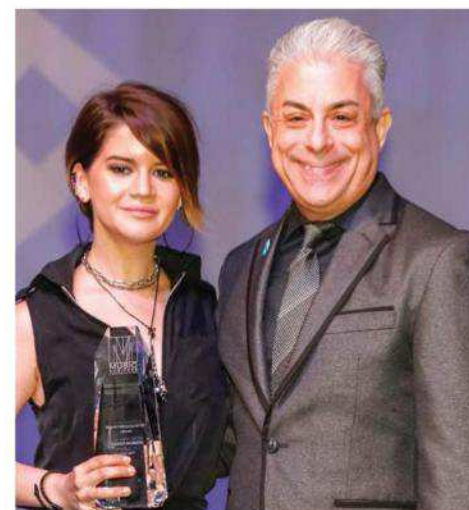
Average number of entities that are Music Biz members (companies, educational institutions and individual professionals)

\$8M

Approximate total amount that Music Biz’s Scholarship Foundation has awarded to students since its inception in 1966

2,000

Number of attendees expected for the 60th annual conference



Donio (right) presented Maren Morris the Breakthrough Artist Award at the 2017 Music Biz Conference.

THE MUSIC BIZ 2018 CONFERENCE HONOREES

Scoter Braun, RIAA’s Cary Sherman and retail chain Dimple Records are among the award recipients

Dilyn and John Radakovitz of Sacramento, Calif., will soon share a notable bill with Ed Sheeran. The couple and business partners (who run Dimple Records, a seven-store music retail chain), along with the “Shape of You” singer, are among the featured honorees and speakers at the Music Business Association Conference in Nashville May 14-17.



Goldstein

On May 15, five prominent women in the music business will participate in the conference session “Music’s Leading Ladies Speak Out.” Taking part will be MAC Presents president Marcie Allen, Nielsen Music senior vp entertainment/GM of music Erin Crawford, Republic Records executive vp A&R Wendy Goldstein, *Billboard* senior correspondent Gail Mitchell and Wide-Eyed Entertainment owner/manager Beka Tischker.

On May 16, the Radakovitzes will receive the Indie Spirit Award for their family-run record-store chain during an awards breakfast. RIAA chairman/CEO Cary Sherman will be presented with the Presidential Award for outstanding executive achievement.

At an awards luncheon the following day, Sheeran will receive the Artist of the Year honor. Nile Rodgers will be presented with the Chairman’s Award for sustained artistic achievement; Julia Michaels will be honored with the Breakthrough Artist Award; and Luis Fonsi’s smash hit “Despacito” will be acknowledged with the Outstanding Achievement Award.

Also at the luncheon, manager Scooter Braun will receive the Humanitarian Award and be interviewed in a keynote session by Hilary Rosen, former head of the RIAA and a previous recipient of the trophy.

—E.C.

business,” he adds. In 2017, 200 students attended the Music Biz Conference.

“Think of that infusion of college students,” says Harkins. “Ten years ago, the music industry was the devil to the younger generation,” as it sought to block peer-to-peer file sharing that allowed them to get music for free.

Another reason Music Biz has enjoyed a rebirth? The decision to move its conference to Nashville, which has embraced the organization.

“We are now in our fourth consecutive year here, and we will return for at least two more years,” says Donio. The location has helped make the conference a draw outside the United States, he adds. “With Nashville as a global hub, we had industry executives from 15 to 20 countries attending last year.”

Despite the industry’s move toward streaming, the Music Biz Conference still has a place for the brick-and-mortar business. Wholesalers like Baker & Taylor and Alliance Entertainment, and retailers like Newbury Comics and Dimple Records, will be in attendance.

As it marks its 60th anniversary, the association will look back at its origins in 1958, which was quite a remarkable year for the music business.

“That year, the [Country Music Association] was born, as were the Grammy [Awards], the RIAA’s gold and platinum award program and the *Billboard* Hot 100 — all still ongoing,” says Donio.

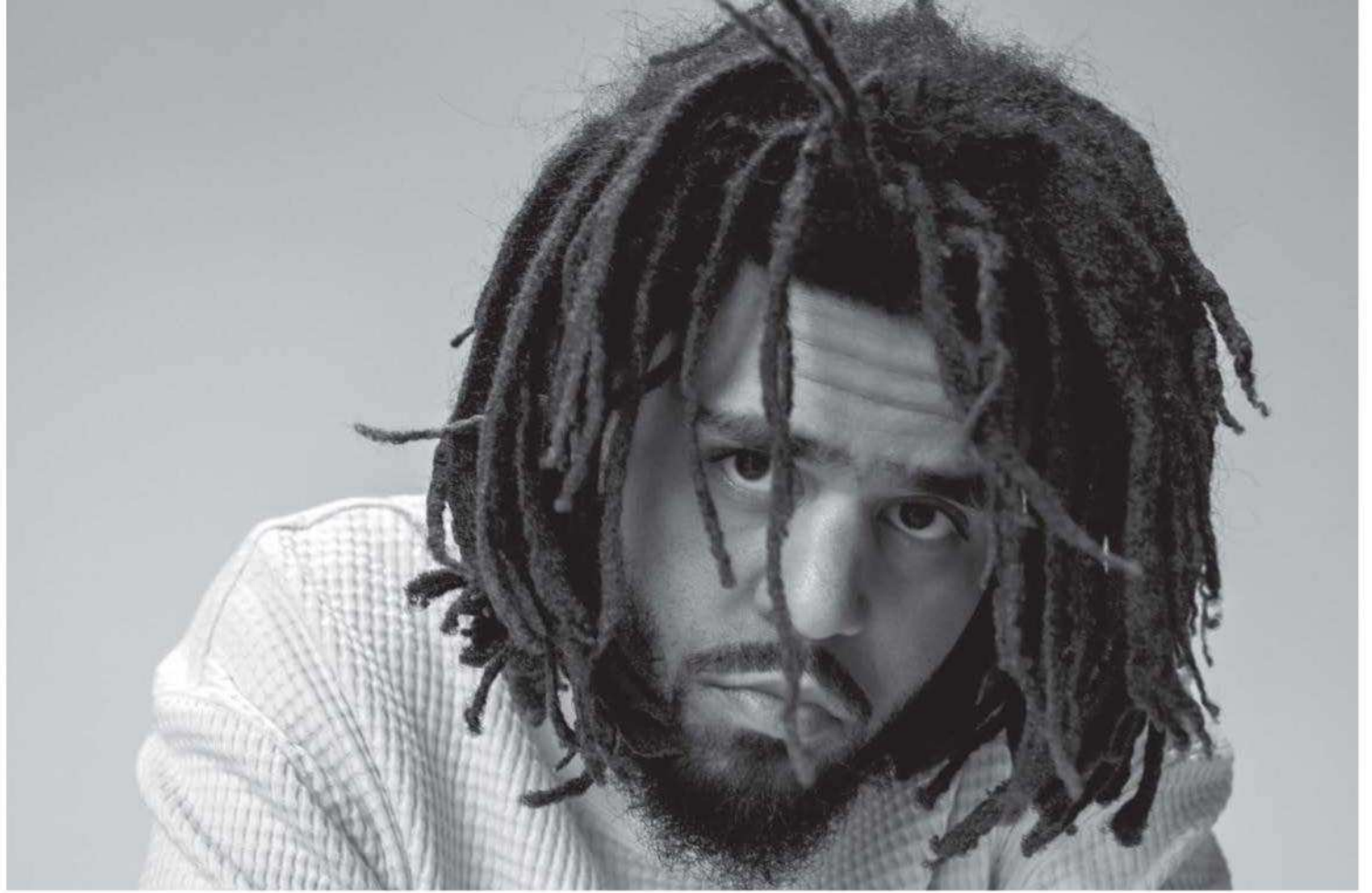
“We will be celebrating our milestone but will recognize these other milestones as well — including Rhino Records and Newbury Comics, which will both be celebrating their 40th anniversary — in various ways, through some visual elements and presentations during the four days of the conference.” ●

CONGRATULATIONS
TO THE
MUSIC BUSINESS
ASSOCIATION
ON YOUR
60th ANNIVERSARY.



Billboard Artist 100

May 5
2018
billboard



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
96	1	#1	J. COLE	DREAMVILLE/ROC NATION	1	121
2	3	2	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	200
1	2	3	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	41
RE-ENTRY	4	4	AVICII	GEFFEN/IGA	4	41
3	5	5	IMAGINE DRAGONS	KIDINA/DORNER/INTERSCOPE/IGA	1	168
RE-ENTRY	6	6	ARIANA GRANDE	REPUBLIC	1	168
4	6	7	ED SHEERAN	ATLANTIC/AG	1	194
NEW	8	8	A PERFECT CIRCLE	BMG	8	1
7	8	9	POST MALONE	REPUBLIC	3	96
10	9	10	KENDRICK LAMAR	XO/DISK/W/TERMINAL/INTERSCOPE/IGA	1	171
6	7	11	THE WEEKND	XO/REPUBLIC	1	185
11	15	12	CAMILA CABELLO	SYCO/EPIC	1	72
8	13	13	BTS	EIGHT ENTERTAINMENT	2	81
28	1	14	JASON ALDEAN	MACON/BROKEN BOW/BMG	1	178
14	18	15	SHAWN MENDES	ISLAND	1	168
23	26	16	TAYLOR SWIFT	BIG MACHINE/BMLG	1	196
9	14	17	MIGOS	QUALITY CONTROL/300/AG	1	81
12	16	18	BRUNO MARS	ATLANTIC/AG	1	188
17	23	19	MAROON 5	222/INTERSCOPE/IGA	1	200
15	21	20	DUA LIPA	WARNER BROS.	14	35
16	17	21	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	131
13	19	22	XXXTENTACION	HADYBES FOREVER/TEMPLE RECORDINGS	1	37
22	24	23	FLORIDA GEORGIA LINE	BMLG	1	200
24	20	24	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	5	45
20	11	25	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	189
34	41	26	KHALID	RIGHT HAND/RCA	11	60
RE-ENTRY	27	27	LORD HURON	WHISPERING PINES/REPUBLIC	27	2
18	27	28	HALSEY	ASTRALWERKS	1	124
27	31	29	SZA	TOP DAWG/RCA	16	46

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
31	29	30	THOMAS RHETT	VALORY/BMLG	1	169
RE-ENTRY	31	31	KANYE WEST	G.O.O.D./DEF JAM	3	86
25	30	32	RICH THE KID	RICH FOREVER/300/INTERSCOPE/IGA	16	11
39	37	33	MARSHMELLO	JOYTIME COLLECTIVE	25	28
36	32	34	BEBE REXHA	WARNER BROS.	32	62
38	38	35	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	10	60
29	34	36	DEMI LOVATO	SAFEHOUSE/ISLAND/HOLLYWOOD	3	125
40	35	37	BAZZI	ZZZ/AMCOSMIC/AG	35	13
37	42	38	CHARLIE PUTH	OTTO/ATLANTIC/AG	8	152
RE-ENTRY	39	39	BROTHERS OSBORNE	EMI NASHVILLE/UMGN	32	17
26	33	40	JUSTIN TIMBERLAKE	RCA	1	149
48	46	41	KENNY CHESNEY	BLUE CHAIR/WARNER BROS. NASHVILLE/UMGN	1	136
70	67	42	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	126
30	39	43	P!NK	RCA	1	103
42	45	44	BLOCBOY JB	OVO SOUND/WARNER BROS.	40	11
35	28	45	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	199
52	55	46	J BALVIN	CAPITOL LATIN/UMLE	46	33
46	43	47	PORTUGAL. THE MAN	ATLANTIC/AG	16	43
51	48	48	BRETT YOUNG	BMLG	28	73
64	12	49	METALLICA	BLACKENED	2	150



NO. 1 J. Cole

J. Cole leads the Artist 100 for a second total week, and for the first time since December 2016, as his new set, *KOD*, launches atop the Billboard 200 with 397,000 equivalent album units, according to Nielsen Music (see page 70). He also becomes the first artist to debut three songs in the top 10 of the Billboard Hot 100 simultaneously (see page 1).

The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, and streaming activity data from online music sources tracked by Nielsen Music and fan interaction on social networking sites as compiled by Next Big Sound. See Charts Legend on billboard.com/hot for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

AIRPLAY/STREAMING & SALES DATA COMPILED BY
nielsen MUSIC
SOCIAL DATA COMPILED BY
NEXT BIG SOUND

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
58	44	50	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	15	70
54	40	51	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	196
47	47	52	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	1	200
44	22	53	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	3	144
55	54	54	MEGHAN TRAINOR	EPIC	1	151
81	76	55	TY DOLLA \$IGN	ATLANTIC/AG	36	40
67	59	56	ZEDD	INTERSCOPE/IGA	17	69
56	53	57	RIHANNA	WESTBURY ROAD/ROC NATION	2	196
RE-ENTRY		58	PRINCE	NPG/WARNER BROS.	1	48
41	49	59	YOUNGBOY NEVER BROKE AGAIN	NEVERBROKE AGAIN/AG	41	17
71	56	60	LIL DICKY	DIRTY BURD/COMMISSION/BMG	47	7
RE-ENTRY		61	ANNE-MARIE	MAJOR TOM'S/SYLUM/ATLANTIC/AG	61	2
49	52	62	NF	NF REAL MUSIC/CAPITOL/CAROLINE	8	29
60	51	63	G-EAZY	G-EAZY/RVG/BPG/RCA	6	84
-	81	64	NCT	S.M.	64	3
-	50	65	LIL PUMP	LYFETIME/THALIGHTS GLOBAL/WARNER BROS.	12	25
59	66	66	BAD BUNNY	RIMAS/HEAR THIS MUSIC	59	6
75	64	67	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	2	95
57	57	68	CHRIS BROWN	RCA	1	194
76	65	69	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	1	158
-	75	70	LINKIN PARK	MACHINE SHOP/WARNER BROS.	1	51
NEW		71	SUGARLAND	BIG MACHINE/UMGN/BMLG	71	1
66	63	72	ADELE	XL/COLUMBIA	1	169
19	36	73	MERCYME	FAIR TRADE/PLG	15	13
80	62	74	6IX9INE	SCUMGANG	13	20
45	58	75	LOGIC	VISIONARY/DEF JAM	1	48
-	83	76	DARIUS RUCKER	CAPITOL NASHVILLE/UMGN	17	38
73	84	77	BAD WOLVES	ELEVEN SEVEN/E7LG	48	7
99	61	78	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	8	159
68	68	79	FAMOUS DEX	RICH FOREVER/300/AG	68	4
77	70	80	MICHAEL JACKSON	MJJ/EPIC	20	165
83	80	81	GREY	#808080	69	9
62	71	82	JORDAN DAVIS	MCA NASHVILLE/UMGN	41	9
NEW		83	UPCHURCH	REDNECK NATION	83	1
90	91	84	FOSTER THE PEOPLE	COLUMBIA	82	6
79	73	85	OZUNA	VP ENTERTAINMENT/SONY MUSIC LATIN	44	24
RE-ENTRY		86	TRAVIS SCOTT	GRAND HUSTLE/EPIC	5	109
-	4	87	BREAKING BENJAMIN	HOLLYWOOD	2	6
21	79	88	EXO	S.M.	21	14
NEW		89	BISHOP BRIGGS	TELEPORT/ISLAND	89	1
85	90	90	DADDY YANKEE	EL CARTEL/UMLE	19	41
RE-ENTRY		91	DAVID BOWIE	ISO/COLUMBIA	1	16
RE-ENTRY		92	RAE SREMMURD	EARDRUMMA/INTERSCOPE/IGA	5	128
-	74	93	DAN + SHAY	WARNER BROS. NASHVILLE/WMN	17	22
84	77	94	JUSTIN BIEBER	SCHOLBO/RAY/MINO BRAUN/DEF JAM	1	199
NEW		95	ELLA MAI	10 SUMMERS/INTERSCOPE/IGA	95	1
RE-ENTRY		96	JON PARDI	CAPITOL NASHVILLE/UMGN	28	67
91	86	97	SAM HUNT	MCA NASHVILLE/UMGN	5	192
89	85	98	NIALL HORAN	NEON HAZE/CAPITOL	1	80
74	82	99	21 SAVAGE	SLAUGHTER GANG/EPIC	8	56
NEW		100	SLEEP	THIRD MAN	100	1

Emerging Artists

May 5
2018
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
13	2	1	#1 EWK NCT	S.M.	1	6
2	3	2	BAD WOLVES	ELEVEN SEVEN/E7LG	1	12
1	1	3	JORDAN DAVIS	MCA NASHVILLE/UMGN	1	28
RE-ENTRY		4	BISHOP BRIGGS	TELEPORT/ISLAND	4	4
7	7	5	ELLA MAI	10 SUMMERS/INTERSCOPE/IGA	5	6
6	8	6	LAUV	LAUV/AWAL-KOBALT	4	33
5	6	7	CORY ASBURY	BETHEL	3	14
3	9	8	ALICE MERTON	PAPER PLANE/MOM + POP	3	26
14	15	9	MORGAN WALLEN	BIG LOUD	9	17
26	12	10	ZENDAYA	HOLLYWOOD/REPUBLIC	6	29
9	16	11	GRETA VAN FLEET	LAVA/REPUBLIC	3	37
RE-ENTRY		12	6LACK	LVRN/INTERSCOPE/IGA	12	19
12	13	13	TRIPPIE REDD	EG	5	35
43	18	14	LOREN ALLRED	FOX/20TH CENTURY FOX/ATLANTIC/AG	10	16
8	10	15	HIGH VALLEY	ATLANTIC/WMN	7	26
29	17	16	KEALA SETTLE	FOX/20TH CENTURY FOX/ATLANTIC/AG	6	18
18	14	17	YBN NAHMIR	YBN/MMMG/ATLANTIC/AG	7	25
-	11	18	SWAE LEE	EARDRUMMA/INTERSCOPE/IGA	4	36
NEW		19	FROM ASHES TO NEW	BETTER NOISE/E7LG	19	1
NEW		20	DREW LOVE	MIND OF A GENIUS/WARNER BROS.	20	1
25	24	21	NORMANI	SYCO/EPIC	12	10
NEW		22	TESSERACT	KSCOPE/SNAPPER	22	1
33	32	23	DYLAN SCOTT	CURB	6	34
30	30	24	CHRIS LANE	BIG LOUD	19	21
17	31	25	LIL BABY	QUALITY CONTROL	7	23
23	25	26	RUSSELL DICKERSON	TRIPLE TIGERS	1	36
-	35	27	EL CHOMBO	ULTRA	27	2
20	27	28	BLAC YOUNGSTA	COCAINE MUZZK/EPIC	5	15
22	23	29	QUEEN NAIJA	QUEEN NAIJA	10	6
28	21	30	CALUM SCOTT	CAPITOL	4	8
11	20	31	DEVIN DAWSON	ATLANTIC/WMN	1	33
31	26	32	H.E.R.	RCA	21	15
RE-ENTRY		33	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	33	3
40	37	34	DYNAMITE DYLAN	DYLAN'S WORLD	34	5
-	43	35	RAYMIX	LATIN STYLISH/AFTERCLUV/F+HO/WISA/UMLE	35	2
21	28	36	DEREZ DE'SHON	DEREZ DE'SHON/COMMISSION/BMG	14	16
38	34	37	GOLDLINK	SQUAAASH CLUB/RCA	4	37
46	40	38	LOVELYTHEBAND	AM/FHER CENTURIC/ENTURY MEDIA/RED	38	5
42	36	39	SAWEETIE	IC VARTISTRY WORLDWIDE/WARNER BROS.	31	6
44	39	40	TAY-K	TAY-K	9	37
16	19	41	MONSTA X	STARSHIP ENTERTAINMENT/ROCK ENTERTAINMENT	14	11
-	22	42	SOFI TUKKER	ULTRA	7	16
-	49	43	ALAN WALKER	MER MUSIKK/RCA	19	36
RE-ENTRY		44	CAR SEAT HEADREST	MATADOR	10	2
RE-ENTRY		45	MORGAN EVANS	WARNER BROS. NASHVILLE/WMN	40	2
RE-ENTRY		46	MY SILENT BRAVERY	MWS RECORDS	46	2
RE-ENTRY		47	WALKER HAYES	MONUMENT/SMN	2	34
NEW		48	TAMMY RIVERA	BSM	48	1
-	45	49	TEE GRIZZLEY	300/AG	3	34
10	38	50	KALI UCHIS	RINSE/VIRGIN/INTERSCOPE/IGA	10	4



NCT Emerges At No. 1

Eighteen-piece K-pop boy band **NCT** (above) rises 2-1 on the Emerging Artists chart, becoming the top emerging musical act in the United States for the first time. The coronation is powered by the group's social reach, driven mostly by Twitter reactions. NCT ranks at No. 4 on the Social 50 chart, with an 11 percent increase in overall activity. The act's debut LP, *NCT 2018 Empathy*, places at No. 15 on World Albums.

British singer-songwriter **Bishop Briggs** re-enters Emerging Artists at a new No. 4 high as her debut studio set, *Church of Scars*, arrives at No. 5 on Top Rock Albums and No. 29 on the Billboard 200, with 14,000 equivalent album units, according to Nielsen Music.

Plus, country singer-songwriter **Morgan Wallen** logs a new Emerging Artists peak (15-9) as his breakout single, "Up Down" (featuring **Florida Georgia Line**), hits the top 40 of the Radio Songs chart (44-39, up 10 percent to 24.5 million in audience).

—Xander Zellner

CHART BEAT



PRINCE STILL INCOMPARABLE

The previously unreleased, original 1984 version of **Prince's** "Nothing Compares 2 U" was issued for the first time on April 19 — two days shy of the two-year anniversary of the icon's death — and arrives on the Hot R&B Songs chart at No. 21. It bows at No. 8 on R&B Digital Song Sales, with 6,000 downloads sold in the week ending April 26, according to Nielsen Music. While **Sinéad O'Connor** took the song to the top of the Billboard Hot 100 for four weeks in 1990, Prince also charted a live take, which hit No. 62 on Hot R&B/Hip-Hop Songs in 1994.

—Gary Trust

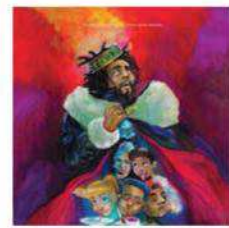
Go to Billboard.com for full Chart Beat coverage, including columns and podcasts.

Billboard 200

May 5
2018
billboard

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION	Title	PEAK POS.	WKS ON CHART
HOT SHOT DEBUT	1	#1 WEEK J. COLE DREAMVILLE/ROC NATION/INTERSCOPE/JGA	KOD	1	1
	2	CARDI B THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	3
NEW	3	A PERFECT CIRCLE BMG	Eat The Elephant	3	1
	4	SOUNDTRACK FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	20
	5	JASON ALDEAN MACON/BROKEN BOW/BMG/BBMG	Rearview Town	1	2
	6	XXXTENTACION BAD VIBES FOREVER	?	1	6
	7	MIGOS QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	13
	8	THE WEEKND XO/REPUBLIC	My Dear Melancholy, (EP)	1	4
NEW	9	LORD HURON WHISPERING PINES/REPUBLIC	Vide Noir	9	1
	10	SOUNDTRACK TOP DAWG/AFTERMATH/INTERSCOPE/JGA	Black Panther: The Album, Music From And Inspired By	1	11
	11	POST MALONE REPUBLIC	Stoney	4	72
	12	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/JGA	DAMN.	1	54
	13	RICH THE KID RICH FOREVER/300/INTERSCOPE/JGA	The World Is Yours	2	4
	14	ED SHEERAN ATLANTIC/AG	÷ (Divide)	1	60
NEW	15	BROTHERS OSBORNE EMI NASHVILLE/JMG/N	Port Saint Joe	15	1
	16	BAZZI ZZZ/IAMCOSMIC/AG	Cosmic	14	3
	17	IMAGINE DRAGONS KIDINKORNER/INTERSCOPE/JGA	Evolve	2	44
	18	ORIGINAL BROADWAY CAST HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	135
	19	KHALID RIGHT HAND/RCA	American Teen	4	60
	20	KANE BROWN ZONE 4/RCA NASHVILLE/SMN	Kane Brown	5	73
	21	LOGIC VISIONARY/DEF JAM	Bobby Tarantino II	1	7
RE	22	AVICII PRMO/ISLAND	True	5	41
	23	CAMILA CABELLO SYCO/EPIC	Camila	1	15
	24	TAYLOR SWIFT BIG MACHINE/BMG	reputation	1	24
	25	LIL UZI VERT GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	35
	26	FAMOUS DEX RICH FOREVER/300/AG	Dex Meets Dexter	12	3
	27	BREAKING BENJAMIN HOLLYWOOD	Ember	3	2
	28	LIL SKIES ALL WE GOT/AG	Life Of A Dark Rose	10	16
NEW	29	BISHOP BRIGGS TELEPORT/ISLAND	Church Of Scars	29	1
	30	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	58
	31	BRUNO MARS ATLANTIC/AG	24K Magic	2	75
	32	SZA TOP DAWG/RCA	Ctrl	3	46
	33	GG J. COLE DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	177
	34	THOMAS RHETT VALORY/BMG	Life Changes	1	33
NEW	35	UPCHURCH REDNECK NATION	Creeker	35	1
	36	CHRIS STAPLETON MERCURY NASHVILLE/JMG/N	Traveller	1	137
	37	XXXTENTACION BAD VIBES FOREVER/EMPIRE RECORDINGS	17	2	35
	38	BEBE REXHA WARNER BROS.	All Your Fault, Pt. 2 (EP)	33	32
	39	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	104
NEW	40	STING & SHAGGY CHERRY TREE/A&M/INTERSCOPE/JGA	44/876	40	1
	41	LUKE COMBS RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	5	47
	42	CHRIS BROWN RCA	Heartbreak On A Full Moon	3	26
	43	6IX9INE SCUMGANG/TENTHOUSAND PROJECTS	DAY69	4	9
	44	ZI SAVAGE, OFFSET & METRO BOOMIN BOOMNATION/QUALITY CONTROL/MOTOWN/SLAUGHTER GANG/REPUBLIC/CAPITOL/EPIC	Without Warning	4	26
	45	THE WEEKND XO/REPUBLIC	Starboy	1	74
	46	DEMI LOVATO HOLLY WOODY/SAFEHOUSE/ISLAND	Tell Me You Love Me	3	30
	47	DUA LIPA WARNER BROS.	Dua Lipa	27	43
	48	LIL YACHTY QUALITY CONTROL/MOTOWN/CAPITOL	Lil Boat 2	2	7
NEW	49	SLEEP THIRD MAN	The Sciences	49	1
	50	MAROON 5 222/INTERSCOPE/JGA	Red Pill Blues	2	25

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION	Title	PEAK POS.	WKS ON CHART
	51	G-EAZY G-EAZY/RVG/BPG/RCA	The Beautiful & Damned	3	19
RE	52	AVICII Geffen/JGA	AVICII (01) (EP)	52	7
NEW	53	THE CHAINSMOKERS DISRUPTOR/COLUMBIA	Sick Boy (EP)	53	1
	54	HALSEY Astralwerks	hopeless fountain kingdom	1	47
	55	JUSTIN TIMBERLAKE RCA	Man Of The Woods	1	12
	56	KODAK BLACK DOLLAZ N DEALZ/ATLANTIC/AG	Project Baby Two	2	36
	57	OLUNA DIMELOV/VP ENTERTAINMENT/SONY MUSIC LATIN	Odisea	22	35
	58	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	269
	59	NF NF REAL MUSIC/CAPITOL/CAROLINE	Perception	1	29
	60	LUKE BRYAN CAPITOL NASHVILLE/JMG/N	What Makes You Country	1	20
	61	MERCYME FAIR TRADE/PLG	I Can Only Imagine: The Very Best Of MercyMe	23	8
	62	BRETT YOUNG BMLG	Brett Young	18	63
	63	ELTON JOHN ROCKET/ISLAND/UME	Diamonds	23	24
	64	SOUNDTRACK WALT DISNEY	Moana	2	75
	65	EMINEM SHADY/AFTERMATH/INTERSCOPE/JGA	Curtain Call: The Hits	1	390
	66	CHRIS STAPLETON MERCURY NASHVILLE/JMG/N	From A Room: Volume 1	2	51
	67	TAYLOR SWIFT BIG MACHINE/BMG	1989	1	176
	68	KACEY MUSGRAVES MCA NASHVILLE/JMG/N	Golden Hour	4	4
	69	PENTATONIX RCA	PTX Presents: Top Pop, Vol. I	10	2
NEW	70	NEIL YOUNG REPRISE/WARNER BROS.	Roxy: Tonight's The Night Live	70	1
	71	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UME	Legend: The Best Of...	5	519
	72	PS J. COLE DREAMVILLE/ROC NATION	4 Your Eyez Only	1	65
RE	73	AVICII PRMO/ISLAND	Stories	17	5
	74	H.E.R. RCA	H.E.R.	56	27
	75	IMAGINE DRAGONS KIDINKORNER/INTERSCOPE/JGA	Night Visions	2	291
	76	MIGOS QUALITY CONTROL/300/AG	Culture	1	65
NEW	77	STRYPHER FRONTIERS	God Damn Evil	77	1
	78	ED SHEERAN ATLANTIC/AG	X	1	201
	79	JOHN PRINE OH BOY	The Tree Of Forgiveness	5	2
	80	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/JGA	good kid, m.A.A.d city	2	287
	81	JON PARDI CAPITOL NASHVILLE/JMG/N	California Sunrise	11	95
	82	TRAVIS SCOTT GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	1	86
	83	FIVE FINGER DEATH PUNCH PROSPECT PARK	A Decade Of Destruction	29	21
	84	SOUNDTRACK FOX/RCA	Love, Simon	37	6
	85	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/JGA	Revival	1	19
	86	TWENTY ONE PILOTS FUELED BY RAMEN/AG	Blurryface	1	154
	87	THE WEEKND XO/REPUBLIC	Beauty Behind The Madness	1	139
	88	RUSS DEMON/RUSS MY WAY/COLUMBIA	There's Really A Wolf	7	51
	89	GUNNA YSL	Drip Season 3	55	12
	90	SAM SMITH CAPITOL	The Thrill Of It All	1	25
	91	KANYE WEST GOOD/D/DEF JAM	The Life Of Pablo	1	105
	92	THIRTY SECONDS TO MARS INTERSCOPE/JGA	America	2	3
	93	QUEEN HOLLYWOOD	Greatest Hits	11	285
	94	A BOOGIE WIT DA HOODIE HIGHBRIDGE THE LABEL/ATLANTIC/AG	The Bigger Artist	4	30
	95	MIGUEL BYSTORM/RCA	War & Leisure	9	21
RE	96	BRUCE SPRINGSTEEN COLUMBIA	Greatest Hits	1	44
	97	PINK RCA	Beautiful Trauma	1	28
	98	TOM PETTY AND THE HEARTBREAKERS MCA/GEFFEN/UME	Greatest Hits	2	264
	99	TORY LANEZ MAD LOVE/INTERSCOPE/JGA	Memories Don't Die	3	8
NEW	100	OLD CROW MEDICINE SHOW COLUMBIA NASHVILLE/SMN	Volunteer	100	1



J. Cole Is No. 1; Post Malone Up Next

KOD by J. Cole roars in at No. 1 on the Billboard 200 with the year's biggest week for an album, earning 397,000 equivalent album units in the week ending April 26, according to Nielsen Music.

KOD is Cole's fifth consecutive No. 1 full-length studio album following his first four studio sets: 4 Your Eyez Only (2016), 2014 Forest Hills Drive (2014), Born Sinner (2013) and Cole World: The Sideline Story (2011).

KOD logs the year's biggest week and largest frame since Taylor Swift's reputation launched with 1.2 million units at No. 1 on the chart dated Dec. 2, 2017. KOD also snares the third-biggest streaming week for an album, with 215,000 streaming equivalent album units, equaling 322.7 million on-demand audio streams for its tracks in its first week.

Chart records will be rewritten again on the May 12 Billboard 200, as forecasters predict Post Malone's second studio set, Beerbongs & Bentleys, will open at No. 1 with both the biggest week for an album in 2018 and the largest streaming week ever. Beerbongs may start with 450,000 equivalent album units earned in the week ending May 3. Traditional album sales may constitute 150,000 of that sum, while SEA units could account for most of the remaining amount. The set should easily surpass 400 million in on-demand audio streams for its tracks, breaking the current weekly streaming record that Drake's More Life set when it debuted atop the Billboard 200 on the chart dated April 8, 2017, with 384.8 million.

—Keith Caulfield



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ELIZABETH
MATTHEWS

CEO ASCAP



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CMO The Hollywood Reporter
and Billboard



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MARY CALVI

Anchor, CBS2 News /
This Morning and CBS2
News At Noon



guest speaker

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T.J. MARTELL FOUNDATION

Laura Heatherly, CEO

Teresa Gaudio, East Coast Executive Director

For more information, contact

Teresa Gaudio | 646-841-1394 | Tgaudio@Tjmartell.org

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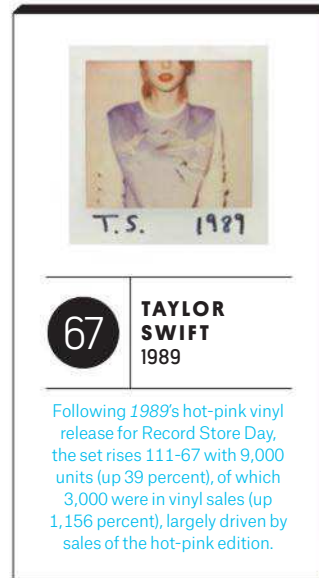
LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
117	101	FLEETWOOD MAC ◆ WARNER BROS./RHINO	Rumours	1	267
82	102	DANIEL CAESAR GOLDEN CHILD	Freudian	25	33
116	103	GRETA VAN FLEET LAVA/REPUBLIC	From The Fires	36	22
RE	104	J. COLE ▲ ROC NATION/COLUMBIA	Born Sinner	1	102
110	105	CHANCE THE RAPPER CHANCE THE RAPPER	Coloring Book	8	102
NEW	106	BLACK STONE CHERRY IN DE GOOD/MASCOT	Family Tree	106	1
119	107	JOURNEY ◆ COLUMBIA/LEGACY	Journey's Greatest Hits	10	509
97	108	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	234
89	109	LOGIC ▲ VISIONARY/DEF JAM	Everybody	1	51
181	110	MEEK MILL MAYBACH/ATLANTIC/AG	Wins And Losses	3	36
98	111	SOUNDTRACK ▲ VILLA 43/DREAMWORKS/RCA	Trolls	3	83
122	112	SOUNDTRACK ● The Fate Of The Furious: The Album UNIVERSAL STUDIOS/ARTIST PARTNERS GROUP/ATLANTIC/AG		10	54
103	113	RIHANNA ▲ WESTBURY ROAD/ROC NATION	ANTI	1	118
99	114	SAM HUNT ▲ MCA NASHVILLE/UMGN	Montevallo	3	183
90	115	CHRIS STAPLETON MERCURY NASHVILLE/UMGN	From A Room: Volume 2	2	21
101	116	JHENE AIKO ART CLUB/ARTIUM/DEF JAM	Trip	5	31
96	117	METALLICA ◆ BLACKENED/RHINO	Metallica	1	480
105	118	FLORIDA GEORGIA LINE ▲ BMLG	Dig Your Roots	2	86
NEW	119	PENNYWISE EPITAPH	Never Gonna Die	119	1
113	120	SHAWN MENDES ▲ ISLAND	Illuminate	1	82
RE	121	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Live In No Shoes Nation	1	17
142	122	TYLER, THE CREATOR ODD FUTURE/COLUMBIA	Flower Boy	2	40
62	123	LIL DURK ONLY THE FAMILY	Just Cause Y'all Waited	57	4
136	124	CREEDENCE CLEARWATER REVIVAL ◆ FANTASY/CONCORD	Chronicle: The 20 Greatest Hits	22	364
115	125	PANIC! AT THE DISCO ▲ DCDZ/FUELED BY RAMEN/AG	Death Of A Bachelor	1	119
107	126	TRIPPIE REDD EG	A Love Letter To You	64	36
100	127	PORTUGAL. THE MAN ATLANTIC/AG	Woodstock	32	45
125	128	2PAC ◆ DEATH ROW	All Eyez On Me	1	115
106	129	THE BEATLES ◆ APPLE/CAPITOL/UME	1	1	314
121	130	SAM SMITH ▲ CAPITOL	In The Lonely Hour	2	202
61	131	LIL XAN COLUMBIA	Total Xanarchy	10	3
129	132	MICHAEL JACKSON ▲ EPIC/LEGACY	The Essential Michael Jackson	46	224
139	133	THE CHAINSMOKERS ▲ DISRUPTOR/COLUMBIA	Memories...Do Not Open	1	55
132	134	BRYSON TILLER ▲ TRAPSOUL/RCA	TRAPSOUL	8	135
114	135	HUNCHO JACK GRAND HUSTLE/CACTUS JACK/QUALITY CONTROL/MOTOWN/EPIC/CAPITOL	Huncho Jack, Jack Huncho	3	18
128	136	BILLY JOEL ▲ COLUMBIA/LEGACY	The Essential Billy Joel	15	111
164	137	JACK WHITE THIRD MAN/COLUMBIA	Boarding House Reach	1	5
108	138	VARIOUS ARTISTS QUALITY CONTROL/MOTOWN/CAPITOL	Quality Control: Control The Streets, Vol. 1	5	20
71	139	FLATBUSH ZOMBIES GLDRIOUS DEAD	Vacation In Hell	11	3
118	140	BOB SEGER & THE SILVER BULLET BAND ◆ HIDEOUT/CAPITOL/UME	Icon: Greatest Hits	8	222
124	141	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/AG	AI YoungBoy	24	38
120	142	NIRVANA ◆ SUB POP/ROG/GEFFEN/UME	Nevermind	1	396
123	143	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	1	166
173	144	BILLIE EILISH DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	126	18
40	145	SMOKEPURPP & MURDA BEATZ ALAMO/INTERSCOPE/IGA	Bless Yo Trap	40	2
RE	146	ARIANA GRANDE ▲ REPUBLIC	Dangerous Woman	2	94
151	147	ZAC BROWN BAND ROAD/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	161
145	148	SOUNDTRACK UNIVERSAL STUDIOS/REPUBLIC	Fifty Shades Freed	5	11
127	149	LINKIN PARK ◆ WARNER BROS.	[Hybrid Theory]	2	206
148	150	THOMAS RHETT ▲ VALORY/BMLG	Tangled Up	6	129

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
134	151	Z1 SAVAGE ● SLAUGHTER GANG/EPIC	Issa Album	2	42
RE	152	AC/DC ◆ COLUMBIA/LEGACY	Back In Black	4	307
144	153	A\$AP FERG A\$AP WORLDWIDE/POLO GROUNDS/RCA	Still Striving	12	36
143	154	GUNS N' ROSES ◆ GEFFEN/UME	Appetite For Destruction	1	186
150	155	THE NOTORIOUS B.I.G. BAD BOY/RHINO	Greatest Hits	1	125
RE	156	FOO FIGHTERS ROSWELL/RCA/LEGACY	Greatest Hits	11	135
NEW	157	ASHLEY MONROE WARNER BROS. NASHVILLE/WMN	Sparrow	157	1
149	158	BRUNO MARS ▲ ELEKTRA/AG	Doo-Wops & Hooligans	3	372
170	159	LIL BABY QUALITY CONTROL	Too Hard	80	19
94	160	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Texoma Shore	4	21
156	161	2 CHAINZ ● THE REAL UNIVERSITY/DEF JAM	Pretty Girls Like Trap Music	2	45
162	162	MICHAEL JACKSON ◆ EPIC/LEGACY	Thriller	1	331
NEW	163	FROM ASHES TO NEW BETTER NOISE/ETLG	The Future	163	1
146	164	GUCCI MANE ● GUWOP/ATLANTIC/AG	Mr. Davis	2	28
87	165	KALI UCHIS KINSE/INTERSCOPE/IGA	Isolation	32	3
91	166	BEYONCE ▲ PARKWOOD/COLUMBIA	Lemonade	1	74
RE	167	J. COLE ▲ ROC NATION/COLUMBIA	Cole World: The Sideline Story	1	70
133	168	OLD DOMINION RCA NASHVILLE/SMN	Happy Endings	7	31
158	169	NIGHTWISH NUCLEAR BLAST	Decades	119	6
155	170	LIL PUMP LIFETIME/THA LIGHTS GLOBAL/WARNER BROS.	Lil Pump	3	29
147	171	SCOTTY MCCREERY TRIPLE TIGERS/RED	Seasons Change	7	6
172	172	6LACK ● LVRN/INTERSCOPE/IGA	FREE 6LACK	34	69
RE	173	CHILDISH GAMBINO ● MCDJ/GLASSNOTE	Awaken, My Love!	5	69
RE	174	TAYLOR SWIFT ◆ BIG MACHINE/BMLG	Fearless	1	255
137	175	KEITH URBAN ▲ HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	4	103
166	176	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Reloaded: 20 #1 Hits	5	108
154	177	ADELE ◆ XL/COLUMBIA	25	1	127
RE	178	KANYE WEST ▲ ROC-A-FELLA/DEF JAM	My Beautiful Dark Twisted Fantasy	1	108
NEW	179	KIMBRA WARNER BROS.	Primal Heart	179	1
169	180	BON JOVI ▲ ISLAND/UME	Greatest Hits: The Ultimate Collection	5	90
161	181	FUTURE ● A-1/FREEBANDZ/EPIC	FUTURE	1	62
157	182	LORDE LAVA/REPUBLIC	Melodrama	1	43
RE	183	ERIC CLAPTON ● DUCK/REPRISE/WARNER BROS.	Complete Clapton	14	21
165	184	BTS BIG HIT ENTERTAINMENT/LOEN ENTERTAINMENT	Love Yourself: Her	7	28
167	185	DJ KHALED ▲ WE THE BEST/EPIC	Grateful	1	44
141	186	ALINA BARAZ MOM + POP	The Color Of You	59	3
163	187	JUSTIN BIEBER ▲ SCHOLBOY/RAYMOND BRAUN/DEF JAM	Purpose	1	127
159	188	MONEYBAGG YO N-LESS/INTERSCOPE/IGA	2 Heartless	16	11
199	189	KANYE WEST ▲ ROC-A-FELLA/DEF JAM	Graduation	1	144
176	190	FRANK OCEAN BOYS DON'T CRY	Blonde	1	82
182	191	MACKLEMORE BENDO	GEMINI	2	31
NEW	192	NASH/ THE NATIONAL SYMPHONY ORCH. MASS APPEAL	illmatic: Live From The Kennedy Center	192	1
RE	193	THE WEEKND ▲ XO/REPUBLIC	Trilogy	4	196
160	194	BEYONCE ▲ MUSIC WORLD/COLUMBIA	I Am...Sasha Fierce	1	172
191	195	NIPSEY HUSSLE ALL MONEY IN NO MONEY OUT/ATLANTIC/AG	Victory Lap	4	10
18	196	METALLICA ● BLACK ENED	The \$5.98 EP: Garage Days Re-Revisited	18	32
135	197	MAREN MORRIS ● COLUMBIA NASHVILLE/SMN	Hero	5	80
NEW	198	TESSERACT KSCOPE/SNAPPER	Sonder	198	1
184	199	LED ZEPPELIN ▲ SWAN SONG/ATLANTIC/RHINO	Mothership	7	249
193	200	ZACH WILLIAMS ESSENTIAL/PLG	Chain Breaker	184	7



152 **AC/DC**
Back in Black

AC/DC's classic 1980 album, *Back in Black*, re-enters the Billboard 200 at No. 152 thanks in part to sales generated from a limited-edition cassette reissue of the album for Record Store Day (April 21). (Its cassette has been out of print since 2006.) In the week ending April 26, the release earned 6,000 equivalent album units (up 36 percent), of which 3,000 were in traditional album sales (up 105 percent). Cassette sales accounted for 45 percent of the set's total sales for the week. —K.C.



67 **TAYLOR SWIFT**
1989

Following 1989's hot-pink vinyl release for Record Store Day, the set rises 111-67 with 9,000 units (up 39 percent), of which 3,000 were in vinyl sales (up 1,156 percent), largely driven by sales of the hot-pink edition.



179 **KIMBRA**
Primal Heart

Kimbra collects her third entry on the Billboard 200 as *Primal Heart* steps onto the tally with 5,000 units. Of that sum, 4,000 were in traditional album sales, prompting the set's start at No. 43 on Top Album Sales.



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Sting, Shaggy Rock Reggae Chart

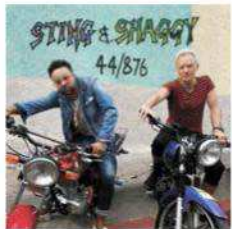
Sting and Shaggy's team-up on the collaborative reggae/pop album *44/876* yields the first No. 1 for rock legend Sting on the Reggae Albums chart and the sixth leader for reggae superstar Shaggy. The set launches atop the list with 10,000 copies sold in the week ending April 26, according to Nielsen Music.

It's another No. 1 in Sting's impressive array of genre chart-toppers: He has crowned such lists as Traditional Classical Albums (*Dowland: Songs From the Labyrinth*), Classical Crossover Albums (*If on a Winter's Night... and Symphonies*) and Holiday Albums (*Winter's Night*). For Shaggy, *44/876* is his sixth No. 1 on the 24-year-old Reggae Albums list, placing him in a four-way tie for the third-most chart-toppers with **Beenie Man**, **Christafari** and **UB40**. **Bob Marley** has the most, with 18, followed by **Matisyahu** and **Rebution**, with seven each.

On the Billboard 200, *44/876* starts at No. 40 with 12,000 equivalent album units (mostly driven by album sales). It's the 15th top 40-charting set for Sting as a soloist and the fourth for Shaggy. The latter artist hasn't reached that part of the chart since *Lucky Day* debuted and peaked at No. 24 in 2002. Sting last visited the top 40 when *57th & 9th* opened at No. 9 in 2016.

Sting isn't the first artist from outside the reggae genre to score a No. 1 on Reggae Albums. He follows **Joss Stone** (*Water for Your Soul*), **Snoop Dogg** (as **Snoop Lion**, *Reincarnated*), **Nas** (*Distant Relatives*, with **Damian "Jr. Gong" Marley**) and **Willie Nelson** (*Countryman*).

—Keith Caulfield



Album Sales

May 5 2018
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
	1	#1 J. COLE	DREAMVILLE/ROC NATION/INTERSCOPE/JGA	KOD	1
	2	A PERFECT CIRCLE	BMG	Eat The Elephant	1
	3	SOUNDTRACK	FOX/20TH CENTURY FOX/ATLANTIC/JAG	The Greatest Showman	20
NEW	4	LORD HURON	WHISPERING PINES/REPUBLIC	Vide Noir	1
1	5	JASON ALDEAN	MACON/BROKEN BOW/BMG/BBMG	Rearview Town	2
NEW	6	BROTHERS OSBORNE	EMI NASHVILLE/UMGN	Port Saint Joe	1
6	7	CARDI B	THE KSR GROUP/ATLANTIC/JAG	Invasion Of Privacy	3
NEW	8	UPCHURCH	REDNECK NATION	Creeker	1
2	9	BREAKING BENJAMIN	HOLLYWOOD	Ember	2
NEW	10	BISHOP BRIGGS	TELEPORT/ISLAND	Church Of Scars	1
NEW	11	STING & SHAGGY	CHERRYTREE/A&M/INTERSCOPE/JGA	44/876	1
NEW	12	SLEEP	THIRD MAN	The Sciences	1
9	13	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/JGA	DAMN.	54
NEW	14	NEIL YOUNG	REPRISE/WARNER BROS.	Roxy: Tonight's The Night Live	1
NEW	15	STRYPER	FRONTIERS	God Damn Evil	1
4	16	JOHN PRINE	OH BOY	The Tree Of Forgiveness	2
17	17	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/JAG	Hamilton: An American Musical	134
5	18	PENTATONIX	RLA	PTX Presents: Top Pop, Vol. 1	2
11	19	MERCYME	FAIR TRADE/PLG	I Can Only Imagine: The Very Best Of MercyMe	8
NEW	20	OLD CROW MEDICINE SHOW	COLUMBIA NASHVILLE/SMN	Volunteer	1
15	21	ED SHEERAN	ATLANTIC/JAG	+ (Divide)	60
NEW	22	BLACK STONE CHERRY	IN DE GODD/MASCOT	Family Tree	1
NEW	23	PENNYWISE	EPITAPH	Never Gonna Die	1
14	24	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/JGA	Evolve	44
13	25	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	From A Room: Volume 1	51
10	26	THE WEEKND	XO/REPUBLIC	My Dear Melancholy, (EP)	4
RE	27	KENNY CHESNEY	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Live In No Shoes Nation	21
32	28	JACK WHITE	THIRD MAN/COLUMBIA	Boarding House Reach	5
21	29	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	Traveller	137
25	30	THIRTY SECONDS TO MARS	INTERSCOPE/JGA	America	3
RE	31	BRUCE SPRINGSTEEN	COLUMBIA	Greatest Hits	41
26	32	NIGHTWISH	NUCLEAR BLAST	Decades	7
16	33	KACEY MUSGRAVES	MCA NASHVILLE/UMGN	Golden Hour	4
22	34	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	From A Room: Volume 2	21
30	35	GRETA VAN FLEET	LAVA/REPUBLIC	From The Fires	24
NEW	36	ASHLEY MONROE	WARNER BROS. NASHVILLE/WMN	Sparrow	1
7	37	METALLICA	BLACK ENE/D	The \$5.98 EP: Garage Days Re-Revisited	2
18	38	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	Kane Brown	65
NEW	39	FROM ASHES TO NEW	BETTER NOISE/E7LG	The Future	1
NEW	40	THE WHO	POLYDOR/MCA/UMG	Live At The Fillmore East 1968	1
NEW	41	TESSERACT	KSCOPE/SHAPER	Sonder	1
NEW	42	DAVID BOWIE	JONES/TIN TORETTO/PARLOPHONE/RHINO	Welcome To The Blackout (Live London '78)	1
NEW	43	KIMBRA	WARNER BROS.	Primal Heart	1
27	44	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	What Makes You Country	20
31	45	BOB SEGER & THE SILVER BULLET BAND	HIDEOUT/CAPITOL/UMG	Icon: Greatest Hits	229
36	46	TAYLOR SWIFT	BIG MACHINE/BMLG	reputation	24
34	47	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW 65	12
33	48	METALLICA	BLACK ENE/D/RHINO	Metallica	449
24	49	BEYONCE	PARKWOOD/COLUMBIA	Lemonade	99
NEW	50	PINK FLOYD	PINK FLOYD/LEGACY	The Piper At The Gates Of Dawn	1

TOP RSD EXCLUSIVE ALBUMS				
THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	Title	
1	#1 BRUCE SPRINGSTEEN	COLUMBIA/LEGACY	Greatest Hits	
2	DAVID BOWIE	JONES/TIN TORETTO/PARLOPHONE/RHINO	Welcome to the Blackout (Live London '78)	
3	NEIL YOUNG	REPRISE/WARNER BROS.	Roxy: Tonight's the Night Live	
4	RAGE AGAINST THE MACHINE	EPIC/LEGACY	Live at the Democratic National Convention 2000	
5	BOB DYLAN & GRATEFUL DEAD	COLUMBIA/LEGACY	Dylan & The Dead	
6	PINK FLOYD	PINK FLOYD/LEGACY	The Piper at the Gates of Dawn (Mono)	
7	PRINCE	NPG/WARNER BROS.	1999	
8	THE CURE	FICTION/ELEKTRA/RHINO	Mixed Up	
9	GRATEFUL DEAD	GRATEFUL DEAD/RHINO	Fillmore West, San Francisco, CA 2/27/69	
10	PHISH	JEMP	Billy Breathes	
11	NAS	MASS APPEAL	Illmatic: Live From the Kennedy Center	
12	THE DOORS	BRIGHT MIDNIGHT ARCHIVES/DMC/RHINO	The Matrix Part II	
13	RAMONES		Sundragon Sessions	
14	MADONNA	SIRE/RHINO	Madonna (The First Album)	
15	THE CURE	FICTION/ELEKTRA/RHINO	Torn Down (Mixed Up Extra)	
16	THE NATIONAL	4AD	Boxer Live in Brussels	
17	THE ROLLING STONES	ABKCO	Their Satanic Majesties Request	
18	JERRY GARCIA	ROUND/ATO	Run for the Roses	
19	SOUNDGARDEN	ASJ/UMG	A-Sides	
20	TOM WAITES	ANTI/EPITAPH	Bastards	
21	TOM WAITES	ANTI/EPITAPH	Brawlers	
22	DAVIDE BOWIE	JONES/TIN TORETTO/PARLOPHONE/RHINO	Bowie Now	
23	CAR SEAT HEADREST	MATADOR	Twin Fantasy (Mirror to Mirror)	
24	SUBLIME	SKUNK/GASOLINE ALLEY/GEFFEN/UMG	89 Vision (EP)	
25	MADONNA	SIRE/RHINO	You Can Dance	

TOP RSD EXCLUSIVE SINGLES				
THIS WEEK	TITLE	IMPRINT/DISTRIBUTING LABEL	Artist	
1	#1 FRIENDS/ROCK AND ROLL	SWANS SONG/ATLANTIC/RHINO	Led Zeppelin	
2	LET'S DANCE (FULL LENGTH DEMO)	JONES/TIN TORETTO/PARLOPHONE/RHINO	David Bowie	
3	MYSTERY OF LOVE	SONY PICTURES/SONY MASTERWORKS/MADISON GATE/MUSIC ON VINYL	Sufjan Stevens	
4	JUICY	BAD BOY/RHINO	The Notorious B.I.G.	
5	LIGHTS OF HOME	ISLAND/INTERSCOPE	U2	
6	MANNISH BOY/TRASH MEN	EXPERIENCE HENDRIX/LEGACY	Jimi Hendrix	
7	CRACK UP (CHORAL VERS.)/IN THE MORNING (LIVE IN SWITZERLAND)	NONESUCH/WARNER BROS.	Fleet Foxes	
8	UP IN SMOKE (TIE)	WARNER BROS./RHINO	Cheech & Chong	
8	STAY GOLD (TIE)	RUIN THE JEWELS	Run the Jewels	
10	WHO WE ARE	EPITAPH	Descendents	
11	ROXANNE	ASJ/UMG	The Police	
12	MONOLOGUE	GLASSNOTE	Phoenix	
13	THE WEIGHT OF HISTORY + ONLY ONCE AWAY MY SON	OPAL/BUCKS/A&M-KOBALT	Brian Eno With Kevin Shields	
14	THE STORY OF YUM YUM AND DRAGON	LOVELY SORTS OF DEATH/WARNER BROS.	The Flaming Lips	
15	SKY FULL OF SONG/NEW YORK POEM (FOR POLLY)	REPUBLIC	Florence + The Machine	
16	HOW BIG THE SPACE	CAROLINE	Steven Wilson	
17	C'MON C'MON/ROCK ON/ROCKET (LIVE AT ABBEY ROAD STUDIOS)	BLUDGEON RIFFOLA/MERCURY/UMG	Def Leppard	
18	INDIAN SUMMER/DOWN THE STAIRS (BEAT HAPPENING COVERS)	BAVONET	Mae DeMarco/Shamir	
19	DISMANTLE ME (SIDE BY SIDE)	REPRISE/WARNER BROS./RHINO	The Regrettes/The Distillers	
20	MAN'S WORST ENEMY	SILVER AGE	CZARFACE	
21	DRE DAY	DEATH ROW/EONE	Dr. Dre	
22	TRIPTYCH CONTINUUM	EPITAPH	Quicksand	
23	SEXY BOY	PARLOPHONE/RHINO	Air	
24	SOMEONE ELSE'S HEART	BARBONIA/YEP ROC	Elvis Costello	
25	CITY LOOKS PRETTY/SUNDAY ROAST	HOUSE ANXIETY/MARATHON ARTISTS/MOM + POP	Courtney Barnett	



Record Store Day Drives Big Sales

Record Store Day (RSD) once again powered historic sales numbers for vinyl albums and singles in the United States, according to Nielsen Music.

The 11th annual festivities, staged on April 21, helped yield a whopping 733,000 vinyl albums sold in the week ending April 26 — a record for RSD week, and the third-largest weekly sum for vinyl albums since Nielsen Music began tracking sales in 1991. Of that sum, 580,000 vinyl albums were sold at independent retailers — the single largest week for the format at the retail sector in Nielsen Music history.

The one-week sum of 733,000 vinyl albums sold was bested only by the weeks ending Dec. 24, 2015, with 753,000 sold; and Dec. 21, 2017, with 811,000.

Thanks largely to RSD, overall album sales grew 17 percent in the week ending April 26 — the largest weekly gain in sales in 2018, the first time this year that volume grew by over 10 percent in a week, and the biggest weekly increase since the frame ending Dec. 21, 2017 (up 32 percent).

The top-selling RSD-exclusive album title at independent record stores during the week was the red vinyl release of **Bruce Springsteen's Greatest Hits** (5,000). It was followed by **David Bowie's Welcome to the Blackout (Live London '78)** and **Neil Young's Roxy: Tonight's the Night Live** (each selling 4,000). —K.C.

TOP ALBUM SALES: The week's top-selling albums across all genres, ranked by sales data as compiled by Nielsen Music. Top RSD Exclusive Albums and Top RSD Exclusive Singles rank, respectively, the top-selling albums and singles released for Record Store Day at independent record stores in the week ending April 26. See Charts legend on billboard.com/biz for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



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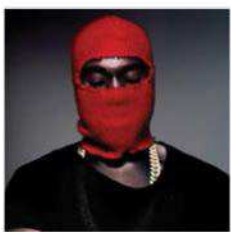
Kanye's Trump Tweet Spree

A week of seemingly unending tweets (and corresponding media attention) vaults **Kanye West** (below) back onto the Social 50 chart, re-entering at No. 2. The rapper, who reactivated his Twitter account on April 14, reaches No. 2 — his highest ranking since hitting the mark in March 2016 — with 2.5 million retweets and 898,000 mentions in the week ending April 26, according to Next Big Sound. In the process, West announced new music and, later, called President **Donald Trump** his “brother” and said they were both “dragon energy.”

Avicii re-enters the Social 50 at No. 3 following social interaction surrounding his death on April 20. He was mentioned on Twitter 523,000 times (though his account did not post any new tweets in the tracking week), and his Wikipedia page had 3.2 million views. An outpouring of support for the fallen star filled social media, including from **Martin Garrix** (who re-enters the Social 50 at No. 16), who tweeted, “thank you for inspiring me and millions others.”

Meanwhile, **Meek Mill** returns to the Social 50 for the first time since last August, re-entering at No. 15 — his first time in the top 20 in nearly three years. The rapper was released after a five-month jail stint on April 24 while awaiting the outcome of a Pennsylvania Supreme Court appeal of his two- to four-year jail sentence. He earned a 365 percent boost in Wikipedia views and 153,000 Twitter mentions, spurred in part by a tweet of thanks (on the day of his release) to “God, my family and all my public advocates for their love, support and encouragement.”

—Kevin Rutherford



Social/Streaming

May 5
2018
billboard

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
	1	#1 77 WKS BTS RIGHT ENTERTAINMENT	81
RE	2	KANYE WEST GOOD/DEF JAM	94
RE	3	AVICII GEFFEN/GIA	45
3	4	NCT S.M.	6
2	5	EXO S.M.	40
4	6	J. COLE DREAMVILLE/ROC NATION	8
13	7	ARIANA GRANDE REPUBLIC	273
8	8	GOT7 JYP	36
7	9	SHAWN MENDES ISLAND	175
16	10	LIAM PAYNE HAMPDEN/REPUBLIC	64
9	11	RIHANNA WESTBURY ROAD/ROC NATION	376
30	12	CAMILA CABELLO SYCO/EPIC	103
5	13	MONSTA X STARSHIP ENTERTAINMENT/LOEN ENTERTAINMENT	21
24	14	EMINEM WEBB/SHADY/AFTERMATH/INTERSCOPE/GIA	290
RE	15	MEEK MILL MAYBACH/ATLANTIC/AG	54
RE	16	MARTIN GARRIX STMPD RECORDS/RCA	176
6	17	CARDI B THE KSR GROUP/ATLANTIC/AG	44
28	18	ZENAYDA HOLLYWOOD/REPUBLIC	184
10	19	DEMI LOVATO SAFE HOUSE/ISLAND/HOLLYWOOD	377
36	20	LOUIS TOMLINSON 78/SYCO/EPIC	62
21	21	LADY GAGA STREAMLINE/INTERSCOPE/GIA	369
14	22	BRUNO MARS ATLANTIC/AG	316
12	23	WANNA ONE YMC ENTERTAINMENT/STONE MUSIC ENTERTAINMENT/CJ E&M	25
26	24	DUA LIPA WARNER BROS.	42
47	25	NOGIZAKA46 SONY MUSIC JAPAN	3
20	26	CHANCE THE RAPPER UNSIGNED	42
25	27	TWICE JYP	14
19	28	THE WEEKND XO/REPUBLIC	118
22	29	NIALL HORAN NEON HAZE/CAPITOL	81
29	30	YESUNG S.M.	4
11	31	HARRY STYLES ERSKINE/COLUMBIA	36
33	32	CHRIS BROWN RCA	358
RE	33	MARSHMELLO JOYTIME COLLECTIVE	53
15	34	SEVENTEEN PLEDIS/LOEN ENTERTAINMENT	46
RE	35	CALVIN HARRIS COLUMBIA	63
34	36	MILEY CYRUS RCA	306
38	37	VIXX JELLYFISH ENTERTAINMENT	21
RE	38	JADEN SMITH COLUMBIA	2
31	39	TYLER, THE CREATOR ODD FUTURE/COLUMBIA	17
RE	40	ASTRO INTERPARK	2
43	41	STRAY KIDS JYP	6
RE	42	TRAVIS SCOTT GRAND Hustle/EPIC	19
RE	43	BRITNEY SPEARS RCA	303
49	44	CNCO SONY MUSIC LATIN	32
RE	45	ZEDD INTERSCOPE/GIA	8
27	46	ZAYN RCA	100
RE	47	JOHN LEGEND COLUMBIA	13
46	48	KATY PERRY CAPITOL	382
23	49	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	387
39	50	GUCCI MANE GUWOP/ATLANTIC/AG	37

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	#1 3 WKS NICE FOR WHAT YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	3
NEW	2	ATM DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	1
NEW	3	KEVIN'S HEART DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	1
2	4	GOD'S PLAN YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	14
NEW	5	NO TEARS LEFT TO CRY REPUBLIC	Ariana Grande	1
NEW	6	KOD DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	1
NEW	7	PHOTOGRAPH DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	1
3	8	PSYCHO REPUBLIC	Post Malone Feat. Ty Dolla \$ign	9
NEW	9	MOTIV8 DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	1
4	10	FREAKY FRIDAY DIRTY BIRD/BMG/COMMISSION	Lil Dicky Feat. Chris Brown	6
NEW	11	1985 (INTRO TO THE FALL OFF) DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	1
5	12	LOOK ALIVE OVO SOUND/WARNER BROS.	BlocBoy JB Feat. Drake	11
6	13	PLUG WALK RICH FOREVER/300/INTERSCOPE	Rich The Kid	10
9	14	CALL OUT MY NAME XO/REPUBLIC	The Weeknd	4
NEW	15	THE CUT OFF THE KSR GROUP/ATLANTIC	J. Cole Feat. kiLL edward	1
8	16	I LIKE IT THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	3
NEW	17	BRACKETS DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	1
7	18	WALK IT TALK IT QUALITY CONTROL/MOTOWN/CAPITOL	Migos Feat. Drake	13
10	19	BE CAREFUL THE KSR GROUP/ATLANTIC	Cardi B	4
12	20	JAPAN RICH FOREVER/300	Famous Dex	5
13	21	ESSKEETIT LYFETIME/THA LIGHTS GLOBAL/WARNER BROS.	Lil Pump	2
11	22	SAD! BAD VIBES FOREVER	XXXTENTACION	8
NEW	23	WINDOW PAIN (OUTRO) DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	1
15	24	MEANT TO BE WARNER BROS.	Bebe Rexha & Florida Georgia Line	22
NEW	25	FRIENDS DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole Feat. kiLL edward	1
NEW	26	ONCE AN ADDICT (INTERLUDE) DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	1
20	27	FRIENDS JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.	Marshmello & Anne-Marie	9
17	28	RIC FLAIR DRIP BOONAM/QUALITY CONTROL/MOTOWN/LAUGHTER GANG/REPUBLIC/CAPITOL/EPIC	Offset & Metro Boomin	25
16	29	MINE ZZZ/AMCOSMIC/ATLANTIC	Bazzi	14
24	30	POWERGLIDE EARDRUMMA/INTERSCOPE	Rae Sremmurd & Juicy J	6
21	31	ROCKSTAR REPUBLIC	Post Malone Feat. 21 Savage	32
22	32	PERFECT ATLANTIC	Ed Sheeran	31
23	33	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	13
RE	34	WAKE ME UP! PRMD/ISLAND/REPUBLIC	Avicii	52
NEW	35	INTRO DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	1
25	36	STIR FRY QUALITY CONTROL/MOTOWN/CAPITOL	Migos	14
14	37	CHUN-LI YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	2
31	38	HAVANA SYCO/EPIC	Camila Cabello Feat. Young Thug	31
18	39	DRIP THE KSR GROUP/ATLANTIC	Cardi B Feat. Migos	3
29	40	I FALL APART REPUBLIC	Post Malone	31
26	41	BODAK YELLOW (MONEY MOVES) THE KSR GROUP/ATLANTIC	Cardi B	40
39	42	HEAVEN ZONE 4/RCA NASHVILLE	Kane Brown	6
32	43	OUTSIDE TODAY NEVER BROKE AGAIN/ATLANTIC	YoungBoy Never Broke Again	14
35	44	KING'S DEAD TOP DAWG/AFTERMATH/INTERSCOPE	Jay Rock, Kendrick Lamar, Future & James Blake	11
38	45	DESPACITO UNIVERSAL MUSIC/LATINOGRAMMING/ROKAWA/DEF JAM/JMLE/REPUBLIC	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	62
27	46	RING THE KSR GROUP/ATLANTIC	Cardi B Feat. Kehlani	3
30	47	BARTIER CARDI THE KSR GROUP/ATLANTIC	Cardi B Feat. 21 Savage	18
40	48	BELIEVER KIDINAKORNER/INTERSCOPE	Imagine Dragons	50
37	49	LOVE LIES FOX/RCA	Khalid & Normani	9
28	50	I DO THE KSR GROUP/ATLANTIC	Cardi B Feat. SZA	3



Brown's 'Heaven' Keeps Gaining

Streams continue to increase for “Heaven,” the latest single by **Kane Brown** (above), logging 14 million clicks in the week ending April 26, according to Nielsen Music — his best streaming week yet for a song. “Heaven” jumps 8 percent in streams as the ranking’s Greatest Gainer (though it is pushed down 39-42 due to an influx of **J. Cole** tracks). Brown’s streaming bump comes as the song jumps 4-2 on Country Airplay.

Meanwhile, Cole launches his entire 12-track album **KOD** onto both Streaming Songs and On-Demand Streaming Songs. It’s the second time he has done so, following *4 Your Eyes Only*, whose 10-song tracklist made both rankings. Five **KOD** tracks debut in the top 10 of Streaming Songs, while eight start in the top 10 of On-Demand Streaming Songs.

It’s the sixth time a rapper has had at least five titles in the top 10 of Streaming Songs in a single week. Cole accounts for two of those occurrences: He also captured five top 10 slots with the debut week of *Eyez*.

“ATM” leads the album’s streaming attack. It racked up 42.6 million streams, 33.1 million of which came from on-demand audio services. Fellow album track “Kevin’s Heart” eclipses that on-demand figure with 34.7 million clicks but has 39.7 million streams overall.

Also, **Ariana Grande** earns her highest debut on Streaming Songs with “No Tears Left to Cry,” which debuts at No. 5 (36.9 million). Her previous best? “Focus” reached No. 8 on Nov. 21, 2015. —K.R.

WEST: NICK KNIGHT; BROWN: JASON KEMP/ACMA2018/GETTY IMAGES

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

STREAMING DATA COMPILED BY nielsen MUSIC

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RADIO SONGS™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 4 WKS MEANT TO BE Bebe Rexha & Florida Georgia Line WARNER BROS./BMG		17
2	2	THE MIDDLE Zedd, Maren Morris & Grey INTERSCOPE		12
3	3	GOD'S PLAN Drake YOUNG MONEY/CASH MONEY/REPUBLIC		13
4	4	NEVER BE THE SAME Camila Cabello SYCO/EPIC		13
5	5	PERFECT Ed Sheeran ATLANTIC		30
7	6	PRAY FOR ME The Weeknd & Kendrick Lamar TOP DAWG/AFTERMATH/REPUBLIC/INTERSCOPE		13
8	7	WHATEVER IT TAKES Imagine Dragons KIDINAKORNER/INTERSCOPE		11
6	8	FINESSE Bruno Mars & Cardi B ATLANTIC		17
9	9	NEW RULES Dua Lipa WARNER BROS.		26
12	10	WAIT Maroon 5 222/INTERSCOPE		12
15	11	LOOK ALIVE BlocBoy JB Feat. Drake OVO SOUND/WARNER BROS.		8
11	12	HAVANA Camila Cabello Feat. Young Thug SYCO/EPIC		29
14	13	PSYCHO Post Malone Feat. Ty Dolla \$ign REPUBLIC		7
13	14	FEEL IT STILL Portugal. The Man ATLANTIC		41
17	15	YOU MAKE IT EASY Jason Aldean MACON/BROKEN BOW		9
20	16	IN MY BLOOD Shawn Mendes ISLAND/REPUBLIC		5
27	17	NICE FOR WHAT Drake YOUNG MONEY/CASH MONEY/REPUBLIC		3
21	18	MINE Bazzi ZZZ/IAMCOSMIC/ATLANTIC		7
23	19	HEAVEN Kane Brown ZONE 4/RCA NASHVILLE		8
19	20	ALL THE STARS Kendrick Lamar & SZA TOP DAWG/AFTERMATH/INTERSCOPE		11
18	21	LET YOU DOWN NF NF REAL MUSIC/CAPITOL/CAROLINE		22
24	22	THUNDER Imagine Dragons KIDINAKORNER/INTERSCOPE		32
25	23	MOST PEOPLE ARE GOOD Luke Bryan CAPITOL NASHVILLE		13
30	24	FOR THE FIRST TIME Darius Rucker CAPITOL NASHVILLE		9
33	25	FRIENDS Marshmello & Anne-Marie JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.		5

DIGITAL SONG SALES™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
NEW	1	#1 1 WK NO TEARS LEFT TO CRY Ariana Grande REPUBLIC		1
NEW	2	BABE Sugarland Feat. Taylor Swift BIG MACHINE/UMGN/BMG		1
3	3	MEANT TO BE Bebe Rexha & Florida Georgia Line WARNER BROS.		28
2	4	NICE FOR WHAT Drake YOUNG MONEY/CASH MONEY/REPUBLIC		3
6	5	WHATEVER IT TAKES Imagine Dragons KIDINAKORNER/INTERSCOPE/JGA		15
5	6	GOD'S PLAN Drake YOUNG MONEY/CASH MONEY/REPUBLIC		14
RE	7	WAKE ME UP! Avicii PRMO/ISLAND		41
11	8	PSYCHO Post Malone Feat. Ty Dolla \$ign REPUBLIC		9
8	9	THE MIDDLE Zedd, Maren Morris & Grey INTERSCOPE/JGA		13
16	10	NEVER BE THE SAME Camila Cabello SYCO/EPIC		16
18	11	YOU MAKE IT EASY Jason Aldean MACON/BROKEN BOW/BMG		13
12	12	PERFECT Ed Sheeran ATLANTIC/JAG		34
13	13	ZOMBIE Bad Wolves ELEVEN SEVEN/ETLG		9
22	14	WAIT Maroon 5 222/INTERSCOPE/JGA		14
NEW	15	SOMEBODY The Chainsmokers & Drew Love DISRUPTOR/COLUMBIA		1
NEW	16	OTW Khalid, Ty Dolla \$ign & 6LACK RIGHT HAND/RCA		1
14	17	HEAVEN Kane Brown ZONE 4/RCA NASHVILLE/SMN		18
15	18	I LIKE IT Cardi B, Bad Bunny & J Balvin THE KSR GROUP/ATLANTIC/JAG		3
NEW	19	KOD J. Cole DREAMVILLE/ROC NATION/INTERSCOPE/JGA		1
36	20	IN MY BLOOD Shawn Mendes ISLAND		6
21	21	FREAKY FRIDAY Lil Dicky Feat. Chris Brown DIRTY BURD/COMMISSION/BMG		6
RE	22	LEVELS Avicii LEVELS/VEBATIONE/ATOM EMPIRE/INTERSCOPE/JGA		18
10	23	GET ALONG Kenny Chesney BLUE CHAIR/WARNER BROS. NASHVILLE/WMN		3
1	24	CRY PRETTY Carrie Underwood CAPITOL NASHVILLE/UMGN		3
33	25	FRIENDS Marshmello & Anne-Marie JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.		8

Pop/Rhythmic/Adult

MAY 5 2018
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MAINSTREAM TOP 40™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 3 WKS THE MIDDLE Zedd, Maren Morris & Grey INTERSCOPE		14
2	2	NEVER BE THE SAME Camila Cabello SYCO/EPIC		19
3	3	MEANT TO BE Bebe Rexha & Florida Georgia Line WARNER BROS.		25
5	4	GOD'S PLAN Drake YOUNG MONEY/CASH MONEY/REPUBLIC		13
4	5	PRAY FOR ME The Weeknd & Kendrick Lamar TOP DAWG/AFTERMATH/REPUBLIC/INTERSCOPE		13
8	6	WHATEVER IT TAKES Imagine Dragons KIDINAKORNER/INTERSCOPE		12
7	7	NEW RULES Dua Lipa WARNER BROS.		35
10	8	WAIT Maroon 5 222/INTERSCOPE		15
6	9	FINESSE Bruno Mars & Cardi B ATLANTIC		17
13	10	MINE Bazzi ZZZ/IAMCOSMIC/ATLANTIC		10
14	11	FRIENDS Marshmello & Anne-Marie JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.		11
9	12	HIM & I G-Eazy & Halsey G-EAZY/RVG/BPG/RCA		21
15	13	IN MY BLOOD Shawn Mendes ISLAND/REPUBLIC		6
11	14	LET YOU DOWN NF NF REAL MUSIC/CAPITOL/CAROLINE		27
12	15	PERFECT Ed Sheeran ATLANTIC		31
16	16	NO EXCUSES Meghan Trainor EPIC		9
18	17	I LIKE ME BETTER Lauv LAU/MVAL-KOBALT		28
17	18	ALL THE STARS Kendrick Lamar & SZA TOP DAWG/AFTERMATH/INTERSCOPE		9
20	19	PSYCHO Post Malone Feat. Ty Dolla \$ign REPUBLIC		8
19	20	TELL ME YOU LOVE ME Demi Lovato HOLLYWOOD/SAFEHOUSE/ISLAND/REPUBLIC		20
22	21	IDGAF Dua Lipa WARNER BROS.		9
30	22	GG NO TEARS LEFT TO CRY Ariana Grande REPUBLIC		2
23	23	DELICATE Taylor Swift BIG MACHINE/REPUBLIC		7
24	24	WANT YOU BACK 5 Seconds of Summer ONE MODE/CAPITOL		9
27	25	ONE KISS Calvin Harris & Dua Lipa COLUMBIA		4

ADULT CONTEMPORARY™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 11 WKS PERFECT Ed Sheeran ATLANTIC		31
2	2	WHAT ABOUT US P!nk RCA		37
3	3	FEEL IT STILL Portugal. The Man ATLANTIC		36
4	4	THERE'S NOTHING HOLDIN' ME BACK Shawn Mendes ISLAND/REPUBLIC		49
5	5	HAVANA Camila Cabello Feat. Young Thug SYCO/EPIC		16
6	6	GG LIGHTS DOWN LOW MAX Feat. gnash DCD2/CRUSH MUSIC/RED		17
8	7	THUNDER Imagine Dragons KIDINAKORNER/INTERSCOPE		27
7	8	ATTENTION Charlie Puth OTTO/ATLANTIC		44
11	9	MEANT TO BE Bebe Rexha & Florida Georgia Line WARNER BROS.		12
9	10	STAY Zedd & Alessia Cara DEF JAM/INTERSCOPE		44
12	11	WHEN WE WERE US Bon Jovi CAPTAIN KID/ISLAND/REPUBLIC		8
13	12	YOU ARE THE REASON Calum Scott & Leona Lewis CAPITOL		12
15	13	PHILLY FORGET ME NOT Daryl Hall & John Oates With Train U-WATCH/BMG		4
14	14	HOW LONG Charlie Puth OTTO/ATLANTIC		21
16	15	THE MIDDLE Zedd, Maren Morris & Grey INTERSCOPE		7
17	16	SAY SOMETHING Justin Timberlake Feat. Chris Stapleton RCA		14
19	17	DELICATE Taylor Swift BIG MACHINE/REPUBLIC		6
18	18	BEAUTIFUL TRAUMA P!nk RCA		16
22	19	NO EXCUSES Meghan Trainor EPIC		7
20	20	NEW RULES Dua Lipa WARNER BROS.		12
21	21	WAIT Maroon 5 222/INTERSCOPE		13
27	22	IN MY BLOOD Shawn Mendes ISLAND/REPUBLIC		3
24	23	SIT NEXT TO ME Foster The People COLUMBIA		8
28	24	WHATEVER IT TAKES Imagine Dragons KIDINAKORNER/INTERSCOPE		5
26	25	SORRY NOT SORRY Demi Lovato HOLLYWOOD/SAFEHOUSE/ISLAND/REPUBLIC		18

RHYTHMIC™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 2 WKS PSYCHO Post Malone Feat. Ty Dolla \$ign REPUBLIC		9
2	2	GOD'S PLAN Drake YOUNG MONEY/CASH MONEY/REPUBLIC		14
6	3	MINE Bazzi ZZZ/IAMCOSMIC/ATLANTIC		12
7	4	LOOK ALIVE BlocBoy JB Feat. Drake OVO SOUND/WARNER BROS.		10
3	5	PRAY FOR ME The Weeknd & Kendrick Lamar TOP DAWG/AFTERMATH/REPUBLIC/INTERSCOPE		13
10	6	GG NICE FOR WHAT Drake YOUNG MONEY/CASH MONEY/REPUBLIC		3
4	7	ALL THE STARS Kendrick Lamar & SZA TOP DAWG/AFTERMATH/INTERSCOPE		16
5	8	STIR FRY Migos QUALITY CONTROL/MOTOWN/CAPITOL		15
8	9	EVERYDAY Logic & Marshmello VISIONARY/DEF JAM		8
11	10	RIC FLAIR DRIP Offset & Metro Boomin BOUNTI/QUALITY CONTROL/MOTOWN/SLASHTER/GANG/REPUBLIC/CAPITOL/EPIC		12
12	11	NEVER BE THE SAME Camila Cabello SYCO/EPIC		14
9	12	FINESSE Bruno Mars & Cardi B ATLANTIC		17
15	13	FREAKY FRIDAY Lil Dicky Feat. Chris Brown DIRTY BURD/BMG/COMMISSION		6
14	14	POWERGLIDE Rae Sremmurd & Juicy J EARDRUMMA/INTERSCOPE		7
16	15	SOBER G-Eazy Feat. Charlie Puth G-EAZY/RVG/BPG/RCA		7
22	16	BE CAREFUL Cardi B THE KSR GROUP/ATLANTIC		4
18	17	LOVE LIES Khalid & Normani FOX/RCA		8
21	18	ICY GRL Saweetie ICY/ARTISTRY WORLDWIDE/WARNER BROS.		7
19	19	SATIVA Jhene Aiko Feat. Swae Lee Or Rae Sremmurd ARTCLUB/ARTUM/DEF JAM		10
20	20	THE MIDDLE Zedd, Maren Morris & Grey INTERSCOPE		10
25	21	CHUN-LI Nicki Minaj YOUNG MONEY/CASH MONEY/REPUBLIC		3
23	22	CALL OUT MY NAME The Weeknd XO/REPUBLIC		3
24	23	FRIENDS Marshmello & Anne-Marie JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.		6
26	24	SAD! XXXTENTACION BAD VIBES FOREVER		4
13	25	TOP OFF DJ Khaled Feat. JAY Z, Future & B WE THE BEST/EPIC		8

ADULT TOP 40™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 1 WK THE MIDDLE Zedd, Maren Morris & Grey INTERSCOPE		12
1	2	MEANT TO BE Bebe Rexha & Florida Georgia Line WARNER BROS.		25
3	3	WHATEVER IT TAKES Imagine Dragons KIDINAKORNER/INTERSCOPE		18
4	4	PERFECT Ed Sheeran ATLANTIC		34
5	5	LIGHTS DOWN LOW MAX Feat. gnash DCD2/CRUSH MUSIC/RED		31
6	6	WAIT Maroon 5 222/INTERSCOPE		17
12	7	NEVER BE THE SAME Camila Cabello SYCO/EPIC		13
9	8	IN MY BLOOD Shawn Mendes ISLAND/REPUBLIC		6
10	9	GOOD OLD DAYS Macklemore Feat. Keshia BENDG/ADA/WARNER BROS.		24
11	10	NO EXCUSES Meghan Trainor EPIC		9
13	11	DELICATE Taylor Swift BIG MACHINE/REPUBLIC		8
8	12	SAY SOMETHING Justin Timberlake Feat. Chris Stapleton RCA		14
16	13	SIT NEXT TO ME Foster The People COLUMBIA		18
15	14	NO ROOTS Alice Merton PAPER PLANE/MOM + POP		23
17	15	I DON'T THINK ABOUT YOU Kelly Clarkson ATLANTIC/RRP		12
20	16	SOBER UP AJR Feat. Rivers Cuomo AJR/BMG/RED		6
19	17	AHEAD OF MYSELF X Ambassadors KIDINAKORNER/INTERSCOPE		15
22	18	DONE FOR ME Charlie Puth Feat. Kehlani OTTO/ATLANTIC		4
18	19	FINESSE Bruno Mars & Cardi B ATLANTIC		17
21	20	LEAVE A LIGHT ON Tom Walker RELENTLESS/EPIC		12
23	21	ON THE LOOSE Niall Horan NEON HAZE/CAPITOL		6
25	22	KINGS & QUEENS Mat Kearney TOMORROW MUSIC/CAROLINE		9
24	23	NEVER OVER YOU Rozzi COLUMBIA		10
27	24	DON'T GIVE IN Snow Patrol POLYDOR/REPUBLIC		4
26	25	LET YOU DOWN NF NF REAL MUSIC/CAPITOL/CAROLINE		10

RADIO SONGS: The week's most popular songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. DIGITAL SONG SALES: The week's top-downloaded songs, ranked by sales data as compiled by Nielsen Music. Streaming activity for the week ending May 5, 2018. Includes album sales, track sales, and digital song sales. MAINSTREAM TOP 40: The week's most popular songs, ranked by a combination of radio airplay audience impressions as measured by Nielsen Music and digital sales data as compiled by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See <http://www.billboard.com/chart> for complete chart and explanation. RHYTHMIC: The week's most popular songs, ranked by a combination of radio airplay audience impressions as measured by Nielsen Music and digital sales data as compiled by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See <http://www.billboard.com/chart> for complete chart and explanation. ADULT CONTEMPORARY: The week's most popular songs, ranked by a combination of radio airplay audience impressions as measured by Nielsen Music and digital sales data as compiled by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See <http://www.billboard.com/chart> for complete chart and explanation. ADULT TOP 40: The week's most popular songs, ranked by a combination of radio airplay audience impressions as measured by Nielsen Music and digital sales data as compiled by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See <http://www.billboard.com/chart> for complete chart and explanation. BILLBOARD MUSIC

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let's talk mental health



Country

May 5
2018
billboard

HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS. WKS. ON CHART
1	1	1	#1 MEANT TO BE	Bebe Rexha & Florida Georgia Line WILSHIRE (B. REXHA, T. HUBBARD, B. KELLEY, M. WALLER, J. M. SCHMIDT)	WARNER BROS./BMLG	1 22
2	2	2	HEAVEN	Kane Brown D.HUFF (S. CARTER, M. MCGINN, L. RIMES)	ZONE 4/RCA NASHVILLE	2 29
3	3	3	YOU MAKE IT EASY	Jason Aldean M.K.NOX (T. HUBBARD, B. KELLEY, M. WALLER, J. M. SCHMIDT)	MACON/BROKEN BOW	2 13
6	4	4	MOST PEOPLE ARE GOOD	Luke Bryan J.STEVENS, J.STEVENS (D. FRASIER, E. M. HILL, J. KEAR)	CAPITOL NASHVILLE	4 18
9	7	5	TEQUILA	Dan + Shay D.SMYERS, S.HENDRICKS (D.SMYERS, L. REYNOLDS, N. GALYON)	WARNER BROS./WAR	5 15
4	8	6	SINGLES YOU UP	Jordan Davis P.DIGIOVANNI (J. DAVIS, S. OJONES, J. EBACH)	MCA NASHVILLE	4 41
8	11	7	AG ONE NUMBER AWAY	Luke Combs S.MITCHELL, J. KEAR (D. COMBS, S. ABATE, S. MITCHELL, R. WILLFORD)	RIVER HOUSE/COLUMBIA NASHVILLE	7 17
-	48	8	DG SG BABE	Sugarland Featuring Taylor Swift K.BUSH, J.NETTLES, J.RAYMOND (T.SWIFT, P.T.MONAHAN)	BIG MACHINE	8 2
5	6	9	MARRY ME	Thomas Rhett D.HUFF, J.FRASURE, THOMAS RHETT (THOMAS RHETT, J.FRASURE, A.GORLEY, S.MCANALLY)	VALORY	2 31
14	10	10	I LIVED IT	Blake Shelton S.HENDRICKS (A.GORLEY, B.HAYSLIP, R. AKINS, R. COPPERMAN)	WARNER BROS./WMN	10 14
11	12	11	GET ALONG	Kenny Chesney B.CANNON, K.CHESENEY (R.COPPERMAN, S.MCANALLY, L.OSBORNE)	BLUE CHAIR/WARNER BROS./WEA	11 4
13	16	12	UP DOWN	Morgan Wallen Featuring Florida Georgia Line J.MOI (D.A.GARCIA, H.LINSEY, J.MILLER)	BMLG/BIG LOUD	12 28
15	15	13	FOR THE FIRST TIME	Darius Rucker R. COPPERMAN (D.RUCKER, D.GEORGE, S.COOTER CARUSOE)	CAPITOL NASHVILLE	13 27
16	14	14	WOMAN, AMEN	Dierks Bentley R. COPPERMAN (R.COPPERMAN, J.KEAR, D.BENTLEY)	CAPITOL NASHVILLE	14 14
18	17	15	EVERYTHING'S GONNA BE ALRIGHT	David Lee Murphy & Kenny Chesney K.CHESENEY, B.CANNON (D.L.MURPHY, C.STEVENS, J. YEARY)	BLUE CHAIR/REVIVER	15 22
20	5	16	CRY PRETTY	Carrie Underwood D.GARCIA, C.JUNDERWOOD (C.JUNDERWOOD, H.LINSEY, L.MCKENNA, L.ROSE)	CAPITOL NASHVILLE	5 3
19	19	17	MERCY	Brett Young D.HUFF (B.YOUNG, S.MCCONNELL)	BMLG	17 15
17	18	18	TAKE BACK HOME GIRL	Chris Lane Featuring Tori Kelly J.MOI (D.A.GARCIA, H.LINSEY, J.MILLER)	BIG LOUD	15 30
21	21	19	I WAS JACK (YOU WERE DIANE)	Jake Owen J.MOI (D.A.GARCIA, H.LINSEY, J.MILLER)	BIG LOUD	19 9
26	20	20	COMING HOME	Keith Urban Featuring Julia Michaels J.R.ROTEM, K.URBAN (K.URBAN, J.R.ROTEM, J.MICHAELS, M.HAGGARD, N.GALYON)	CAPITOL NASHVILLE	20 6
22	23	21	BREAK UP IN THE END	Cole Swindell M.CARTER (J.MNITE, C.MCGILL, J.L.DILLON)	WARNER BROS./WMN	13 9
29	22	22	HEART BREAK	Lady Antebellum BUSBEE (D. HATWOOD, C. KELLEY, H. SCOTT, J. FRASURE, N. GALYON)	CAPITOL NASHVILLE	22 20
23	25	23	GET TO YOU	Michael Ray S.HENDRICKS (A.STOKLASA, P.DOVGALYUK)	ATLANTIC/WEA	22 31
24	24	24	SHE AIN'T IN IT	Jon Pardi B.BUTLER, J.PARDI (C.DANIELS, W.VARBLE)	CAPITOL NASHVILLE	23 21
25	26	25	KISS SOMEBODY	Morgan Evans C. DESTEFANO (M.EVANS, C. DESTEFANO, L.OSBORNE)	WARNER BROS./WEA	24 11
27	27	26	HOOKED	Dylan Scott M.A.LDERMAN, C.GIBBS, J.E.NORMAN (L.RIMES, S. ENNIS, M.EVANS)	CURB	25 26
30	30	27	DRUNK GIRL	Chris Janson S.HENDRICKS (C.JANSON, S.COOTER CARUSOE, T.DOUGLAS)	WARNER BROS./WAR	27 16
31	32	28	CRIMINAL	Lindsay Ell K.BUSH (L.E.L.L., C.STEVENS, F.WILHELM)	STONEY CREEK	28 15
39	41	29	SHOOT ME STRAIGHT	Brothers Osborne J.JOYCE (J.OSBORNE, T.A.OSBORNE, L.T.MILLER)	EMI NASHVILLE	29 13
40	28	30	I HATE LOVE SONGS	Kelsea Ballerini F.G.WHITHEAD, J.MASSEY (K.BALLERINI, T.ROSEN, S.MCANALLY)	BLACK RIVER	28 6
-	42	31	LIFE CHANGES	Thomas Rhett D.HUFF, J.FRASURE, THOMAS RHETT (THOMAS RHETT, R.AKINS, J.FRASURE, A.GORLEY)	VALORY	25 7
42	33	32	RICH	Maren Morris BUSBEE, M.MORRIS (M.MORRIS, J.L.DILLON, L.WELTZ)	COLUMBIA NASHVILLE	32 5
28	31	33	I'D BE JEALOUS TOO	Dustin Lynch R. COPPERMAN (D.LYNCH, R.COPPERMAN, J.MNITE)	BROKEN BOW	27 19
34	34	34	DOIN' FINE	Lauren Alaina BUSBEE (LAUREN ALAINA, E.SHACKELTON, BUSBEE)	19/INTERSCOPE/MERCURY	34 13
33	36	35	KINDA DON'T CARE	Justin Moore S.BIGRICH, T.A.J.S.TOVER (R.AKINS, R.COPPERMAN, B.HAYSLIP)	VALORY	33 14
35	37	36	A LITTLE DIVE BAR IN DAHLONEGA	Ashley McBryde J.JOYCE (A.MCBRYDE, N.HAYFORD, J.RICE)	ATLANTIC/WAR	30 10
37	40	37	BORN TO LOVE YOU	LANCO J.JOYCE (B.LANCASTER, R.COPPERMAN, A.GORLEY, J.OSBORNE)	ARISTA NASHVILLE	37 14
36	38	38	THREE CHORDS & THE TRUTH	Chase Rice R. COPPERMAN (C.RICE, R.COPPERMAN, J.MNITE)	DACK JANIELS/BROKEN BOW	35 19
41	39	39	HANGIN' ON	Chris Young C.YOUNG, C.CROWDER (C.YOUNG, C.CROWDER, J.HOGE)	RCA NASHVILLE	35 9
44	35	40	REARVIEW TOWN	Jason Aldean M.K.NOX (N.THRASHER, B.PINSOON, K.LOVELACE)	MACON/BROKEN BOW	24 6
38	44	41	HIDE THE WINE	Carly Pearce BUSBEE (A.GORLEY, L.LAIRD, H.LINSEY)	BIG MACHINE	38 9
-	47	42	LEAVE RIGHT NOW	Thomas Rhett J.BUNETTA, THOMAS RHETT (THOMAS RHETT, J.BUNETTA, E.DREWETT, J.J. RYAN)	VALORY	38 4
RE-ENTRY		43	PARALLEL LINE	Keith Urban BENNY BLANCO, SHERAN, L.MADDOX, K.URBAN (E.C.SHERAN, B.UEVIN, L.MADDOX, J.MOHAWK, S.AWOGG)	HIT RED/CAPITOL NASHVILLE	25 11
RE-ENTRY		44	SOMETHING 'BOUT YOU	Sir Rosevelt TIMBALAND, J. LOPEZ, C. PETERS (D.BROWN, J.MORRIS, S.MITCHELL, J.MORRIS, J.ELA, VELAQUEZ, S.FLORES)	SOUTHERN GROUND/REXHA	42 9
HOT SHOT DEBUT		45	CAUGHT UP IN THE COUNTRY	Rodney Atkins Feat. The Fisk Jubilee Singers R.ATKINS, J.HEWITT, B.BOLLINGER (C.HARRINGTON, J.M.SCHMIDT, M.WALKER)	CURB	45 1
-	43	46	DIANE	Cam J.BHASKER, T.JOHNSON (C.OCHS, T.JOHNSON, J.BHASKER)	ARISTA NASHVILLE	43 2
NEW		47	HOTEL KEY	Old Dominion S.MCANALLY (M.RAMSEY, T.ROSEN, L.OSBORNE)	RCA NASHVILLE	47 1
RE-ENTRY		48	WHAT'S MINE IS YOURS	Kane Brown D.HUFF (K.BROWN, S.ELLIS, J.HOGE)	ZONE 4/RCA NASHVILLE	34 19
NEW		49	EYES ON YOU	Chase Rice C. DESTEFANO (C.RICE, C. DESTEFANO, A.GORLEY)	DACK JANIELS/BROKEN BOW	49 1
RE-ENTRY		50	MILLIONAIRE	Chris Stapleton D.COBB, C.STAPLETON (K.WELCH)	MERCURY	26 17

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 JASON ALDEAN	MACON/BROKEN BOW/BMG/BMG	Rearview Town	2	
HOT SHOT DEBUT	2	BROTHERS OSBORNE	EMI NASHVILLE/UMGN	Port Saint Joe	1	
3	3	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	Kane Brown	73	
4	4	THOMAS RHETT	VALORY/BMG	Life Changes	33	
NEW	5	UPCHURCH	MERCURY/UMGN	Creeker	1	
5	6	CHRIS STAPLETON	MERCURY/UMGN	Traveller	156	
8	7	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	47	
7	8	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	What Makes You Country	20	
10	9	BRETT YOUNG	BMLG	Brett Young	63	
6	10	CHRIS STAPLETON	MERCURY/UMGN	From A Room: Volume 1	51	
9	11	KACEY MUSGRAVES	MCA NASHVILLE/UMGN	Golden Hour	4	
2	12	JOHN PRINE	OH BOY	The Tree Of Forgiveness	2	
11	13	JON PARDI	CAPITOL NASHVILLE/UMGN	California Sunrise	97	
NEW	14	OLD CROW MEDICINE SHOW	COLUMBIA NASHVILLE/SMN	Volunteer	1	
15	15	SAM HUNT	MCA NASHVILLE/UMGN	Montevallo	167	
12	16	CHRIS STAPLETON	MERCURY/UMGN	From A Room: Volume 2	21	
16	17	FLORIDA GEORGIA LINE	BMLG	Dig Your Roots	87	
RE	18	KENNY CHESNEY	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Live In No Shoes Nation	20	
23	19	ZAC BROWN BAND	ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	144	
22	20	THOMAS RHETT	VALORY/BMG	Tangled Up	135	
NEW	21	ASHLEY MONROE	WARNER BROS./WMN	Sparrow	1	
13	22	BLAKE SHELTON	WARNER BROS./WMN	Texoma Shore	25	
17	23	OLD DOMINION	RCA NASHVILLE/SMN	Happy Endings	35	
21	24	SCOTTY MCCREERY	TRIPLE TIGERS/RED	Seasons Change	6	
RE	25	TAYLOR SWIFT	BIG MACHINE/BMLG	Fearless	154	



Aldean's 'Easy' Does It

"You Make It Easy" by Jason Aldean (above) ascends 2-1 on Country Airplay, up 12 percent to 46 million audience impressions in the week ending April 29 (according to Nielsen Music) becoming his 18th No. 1.

The track — written by Florida Georgia Line's Brian Kelley and Tyler Hubbard along with Morgan Wallen and Jordan Schmidt — is the first single from Aldean's new LP, *Rearview Town*, which leads Top Country Albums for a second week (78,000 equivalent album units).

The 14-week journey to No. 1 on Country Airplay for "Easy" is Aldean's third-fastest trip to the top. "Take a Little Ride" made a brisk 10-week ascent to No. 1 in 2012, and "Burnin' It Down" ignited atop the tally in its 13th frame in 2014. "I felt like this song was something special the first time I heard it," he tells *Billboard*. "So to watch it take off the way it has and have people respond to it so quickly has been really cool."

Aldean first led Country Airplay with his second entry, "Why," on May 27, 2006.

Meanwhile, the sophomore set from Brothers Osborne, *Port Saint Joe*, arrives at a new personal-best, No. 2, on Top Country Albums (22,000). It follows the sibling duo's first full-length, *Pawn Shop*, which debuted and peaked at No. 3 (Feb. 6, 2016). The new album's lead single, "Shoot Me Straight," leaps 41-29 on Hot Country Songs, becoming the twosome's fourth top 30 hit on the tally.

—Jim Asker

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 YOU MAKE IT EASY	MACON/BROKEN BOW	Jason Aldean	14	
4	2	HEAVEN	ZONE 4/RCA NASHVILLE	Kane Brown	26	
1	3	MEANT TO BE	WARNER BROS./BMLG	Bebe Rexha & Florida Georgia Line	23	
5	4	MOST PEOPLE ARE GOOD	CAPITOL NASHVILLE	Luke Bryan	19	
7	5	FOR THE FIRST TIME	CAPITOL NASHVILLE	Darius Rucker	38	
9	6	GG ONE NUMBER AWAY	RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	19	
10	7	WOMAN, AMEN	CAPITOL NASHVILLE	Dierks Bentley	15	
3	8	THE LONG WAY	ATLANTIC/WMN	Brett Eldredge	36	
11	9	I LIVED IT	WARNER BROS./WMN	Blake Shelton	16	
12	10	EVERYTHING'S GONNA BE ALRIGHT	BLUE CHAIR/REVIVER	David Lee Murphy & Kenny Chesney	25	
13	11	UP DOWN	BMLG/BIG LOUD	Morgan Wallen Feat. Florida Georgia Line	24	
14	12	I WAS JACK (YOU WERE DIANE)	BIG LOUD	Jake Owen	9	
15	13	GET ALONG	BLUE CHAIR/WARNER BROS./WEA	Kenny Chesney	4	
21	14	TEQUILA	WARNER BROS./WAR	Dan + Shay	16	
17	15	TAKE BACK HOME GIRL	BIG LOUD	Chris Lane Feat. Tori Kelly	29	
18	16	KISS SOMEBODY	WARNER BROS./WEA	Morgan Evans	25	
20	17	COMING HOME	CAPITOL NASHVILLE	Keith Urban Feat. Julia Michaels	6	
19	18	GET TO YOU	ATLANTIC/WEA	Michael Ray	40	
26	19	CRY PRETTY	CAPITOL NASHVILLE	Carrie Underwood	3	
22	20	CRIMINAL	STONEY CREEK	Lindsay Ell	21	
25	21	HEART BREAK	CAPITOL NASHVILLE	Lady Antebellum	31	
24	22	HOOKED	CURB	Dylan Scott	35	
23	23	SHE AIN'T IN IT	CAPITOL NASHVILLE	Jon Pardi	28	
30	24	MERCY	BMLG	Brett Young	12	
28	25	KINDA DON'T CARE	VALORY	Justin Moore	30	

HOT COUNTRY SONGS: This week's most popular country songs, ranked by radio airplay audience impressions as measured by Nielsen Music, with streaming activity data by online music sources tracked by Nielsen Music. Songs are ranked as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP COUNTRY ALBUMS: The week's most popular country albums, as compiled by Nielsen Music, based on multi-metric consumption (including traditional album sales, track equivalent albums, and streaming equivalent albums). COUNTRY AIRPLAY: The week's most popular country songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See chart legend on billboard.com/biz for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC

2018

COUNTRY POWER PLAYERS

Billboard's fourth annual Country Power Players issue will profile the people who are creating excitement and making their mark in the industry. This special feature will also include a photo portfolio featuring the top artists, songwriters, musicians, executives and coverage on the most talked-about topics in country music.

Advertise in *Billboard's* Country Power Players issue to congratulate this year's honorees while reaching key decision-makers who are driving the music industry.

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CONTACT

Lee Ann Photoglo
615.376.7931 | laphotoglo@gmail.com

Cynthia Mellow
615.352.0265 | cmellow@comcast.net

Aki Kaneko
323.525.2299 | aki.kaneko@billboard.com

Joe Maimone
212.493.4427 | joe.maimone@billboard.com



SPECIAL ISSUE

ON SALE | JUNE 2, 2018

HOT ROCK SONGS™ chart table with columns for rank, weeks, title, certification, producer, artist, imprint/promotion label, peak position, and weeks on chart.

TOP ROCK ALBUMS™ chart table with columns for rank, weeks, artist, certification, title, and weeks on chart.

MAINSTREAM ROCK™ chart table with columns for rank, weeks, title, certification, artist, imprint/promotion label, and weeks on chart.



A Perfect No. 1

A Perfect Circle (above) debuts at No. 1 on Top Rock Albums and Alternative Albums with Eat the Elephant...

Veteran stoner-metal act Sleep enters Hard Rock Albums at No. 2 and Top Rock Albums at No. 7 with The Sciences...

Bad Wolves secure their first No. 1 on the Mainstream Rock airplay chart with their first entry: a cover of The Cranberries' "Zombie"...

Plus, Coldplay's "A Sky Full of Stars" re-enters Hot Rock Songs at No. 17, fueled by its 18 percent surge to 1.8 million U.S. streams...

—Kevin Rutherford

SCOTT DUDERSON/GETTY IMAGES... HOT ROCK SONGS: The week's most popular current rock songs, ranked by radio airplay audience impressions... MAINSTREAM ROCK: The week's most popular rock albums...

SCOTT DUDLESON/GETTY IMAGES

R&B/Hip-Hop

May 5 2018 billboard

Table with 7 columns: 2 WKS. AGO, LAST WEEK, THIS WEEK, TITLE, CERTIFICATION, Artist, PEAK POS., WKS. ON CHART. Top entry: #1 AG NICE FOR WHAT Drake.

Table with 5 columns: LAST WEEK, THIS WEEK, ARTIST, CERTIFICATION, Title, WKS. ON CHART. Top entry: #1 J. COLE KOD.



J. Cole's Chart Takeover

J. Cole (above) scores a record five simultaneous top 10 debuts on Hot R&B/Hip-Hop Songs as "ATM" (No. 4), "Kevin's Heart" (No. 5), "KOD" (No. 7), "Photograph" (No. 9) and "Motiv8" (No. 10) start in the top tier. The launch bests Kendrick Lamar's previous record, with four top 10 starts on May 6, 2017. With his five debuts, Cole ties Cardi B, Drake and Lamar for the most concurrent top 10 titles in a week. Cardi and Lamar have notched the feat once, while Drake has logged eight such weeks. All five of Cole's tracks appear on his new album, KOD, which blasts in atop the Billboard 200 and Top R&B/Hip-Hop Albums with the biggest week of 2018 (see page 70).

BlocBoy JB's "Look Alive" (featuring Drake) tops R&B/Hip-Hop Airplay with a 2-1 climb. The tune knocks Drake's "God's Plan" from the perch after nine weeks, making the superstar the first act to replace himself at No. 1 since he did it in August 2016, when "One Dance" (featuring Wizkid and Kyla) gave way to "Controlla." "Alive" ascends with a 5 percent gain to 33 million in audience in the week ending April 29, according to Nielsen Music. Meanwhile, on Top R&B/Hip-Hop Albums, as Post Malone's Stoney (No. 7) spends a 65th total week in the top 10, the set surpasses Whitney Houston's self-titled 1985 debut for the second-most weeks in the top 10 in the history of the chart. Stoney now trails only Michael Jackson's Thriller, with 76 frames in the top tier. Malone is headed for another milestone on the May 12 charts as his April 27 release, Beerbongs & Bentleys, could make a historic streaming debut on the Billboard 200 (see page 70). —Trevor Anderson

Table with 5 columns: LAST WEEK, THIS WEEK, TITLE, ARTIST, WKS. ON CHART. Top entry: #1 LOOK ALIVE BlocBoy JB Feat. Drake.

HOT R&B/HIP-HOP SONGS: The week's most popular current R&B/hip-hop songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Songs are defined as current if they were newly released this week, or songs that have been on the chart for the first time. TOP R&B/HIP-HOP ALBUMS: The week's most popular R&B/hip-hop albums, ranked by total album sales (including traditional album sales, track equivalent albums, and streaming equivalent albums). R&B/HIP-HOP AIRPLAY: The week's most popular R&B/hip-hop songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See charts legend on billboard.com/biz for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

HOT LATIN SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
2	2	1	#1 DG AG X ATRO BROTHERS, (ON) (RIVERA CAMINERO...)	Nicky Jam x J Balvin LA INDUSTRIA/SONY MUSIC LATIN	1	8
1	1	2	DESAPACITO	Luis Fonsi & Daddy Yankee Feat. Justin Bieber UNIVERSAL MUSIC LATIN/RAIMONDBRAUN/SCHOOBOYDEF JAM/REPUBLIC/UMLE	1	67
HOT SHOT DEBUT						
-	-	3	TE BOTE NOT LISTED (NOT LISTED)	Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny LOS MAGICOS/FLOW LA MOVIE	3	1
3	4	4	DURA DI URBA, ROMI (R.L. AVALA RODRIGUEZ, J.M. CEBENOLLI, ROMERO, L.G. RIVERA VAZQUEZ) EL CARTEL/UMLE	Daddy Yankee	2	14
-	6	5	SG DAME TU COSITA NOT LISTED (NOT LISTED)	El Chombo ULTRA	5	3
5	5	6	MI GENTE	J Balvin & Willy William Featuring Beyonce SCORPIO/CAPITOL LATIN/PARKWOOD/COLUMBIA/UMLE	1	43
4	3	7	EL FARSANTE	Ozuna & Romeo Santos DIMELOV/VP ENTERTAINMENT/SONY MUSIC LATIN	2	39
10	9	8	ME NIEGO	Reik Featuring Ozuna & Wisin WISIN/LOS LEGENDARIOS (C.I. LINARE S.V.R. TORRES BEATANCOURT, M.A. RAMIREZ CARRASQUILLI...) SONY MUSIC LATIN	8	10
7	8	9	LA MODELO	Ozuna x Cardi B DIMELOV/VP ENTERTAINMENT/SONY MUSIC LATIN	3	18
NEW						
8	10	11	SIN PIJAMA	Becky G + Natti Natasha GABY MUSIC, DADDY YANKEE, MAU, RICKY, J.J. LEONE, C.C. ECHEVERRY... RCA/SONY MUSIC LATIN	10	1
8	10	11	CORAZON	Maluma X Nego do Borel THE RUDE BOYZ, J.TAVARES, MAOZINHA (J.L. LONDONO ARIAS...) SONY MUSIC LATIN	5	25
6	7	12	ECHAME LA CULPA	Luis Fonsi & Demi Lovato SAFEHOUSE/ISLAND/UNIVERSAL MUSIC LATIN/REPUBLIC/UMLE	3	23
13	11	13	OYE MUJER	Raymix RAYMIX (E.L. GOMEZ MORENO) LATIN STYLISH/AF TER C/LUV/FONOVISA/UMLE	11	11
NEW						
17	21	15	TU POSTURA	Banda Sinaloense MS de Sergio Lizarraga LIZOS	15	12
11	12	16	EL BANO	Enrique Iglesias Featuring Bad Bunny CAPRI/ATLANTIC (E.M. IGLESIAS, S.S. DANA J. RABMAN, S.M. PRIMERA MUSSETT...) RCA/SONY MUSIC LATIN	8	15
9	13	17	SCOOBY DOO PA PA	DJ KASS TOPOPLAMASKARA (J.L. BRITO CASTILLO, L.P. REALTA GUZMAN, L. ROSA) DJ KASS/GROUNDWORK/ZONE	9	14
12	14	18	AMORFO DA	Bad Bunny RIMAS/BEAR THIS MUSIC	10	10
15	15	19	EL PRESTAMO	Maluma REVANADE, BARBERA (L. LONDONO ARIAS, G. BARBERA, M. JIMENEZ LONDONO, L. SANDER, L. ECANO, J. CHAVEZ) SONY MUSIC LATIN	15	7
16	17	20	SENSUALIDAD	DJ Luian & Manbo Kingz Presentan: Bad Bunny, J Balvin & Prince Royce MAMBO KINGZ, DJ LUIAN (G.R. ROMA, L.A. OSORIO BALVIN, MALVA NEVES...) HEAR THIS MUSIC/SONY MUSIC LATIN	8	25
14	16	21	SIGUELO BAILANDO	Ozuna W.D. TELY (J.A. APONTE, J.M. MORENO PEREZ, J.O. ARDICH MIRENO, J.C. OSUNA RISARDOY, SADEIRA) DIMELOV/VP ENTERTAINMENT/SONY MUSIC LATIN	14	23
18	19	22	DOWNTOWN	Anitta & J Balvin SKY (A. RAMIREZ SUAREZ, ANITTA, J.A. OSORIO BALVIN, J.R. QUILES) WARNER LATINA	14	22
22	20	23	SOLITA	Almighty, Ozuna, Bad Bunny & Wisin MAMBO KINGZ, DJ LUIAN (MALVA NEVES), SEMPER VARGAS, C.E. SEMPER VARGAS... HEAR THIS MUSIC/SONY MUSIC LATIN	20	14
25	26	24	MITAD Y MITAD	Calibre 50 JITIRADO CASTAÑEDA (A. RAMOS, J.O. TARAZON, K.C. CERVANTES) ANDALUZ/DISA/UMLE	24	7
29	24	25	1, 2, 3	Sofia Reyes Featuring Jason Derulo & De La Ghetto LEONE, PROY (C. GUERRERO CASTILLO, TORRES, J. DE SORIO, ALEX, L. LEONE, J. ZHANG, G. AMONTE, NIKERS, REYES) WARNER LATINA	24	8
26	22	26	LA PLAYER (BANDOLERA)	Zion & Lennox JANNACHE, E. AVARGAS, BERRIO, L.E. PRISA, O. INTON, J. GONZ, J. TORRES, G.E. PEZARLO, L.G. RIVERA VAZQUEZ, M. MANGO WARNER LATINA	22	9
19	18	27	DEJALA QUE VUELVA	Piso 21 Featuring Manuel Turizo MISTY (D. ESCOBAR GALLEGO, L.D. CASTAÑO, L.D. HERRERA CLAVIJO, TURIZO, J. TURIZO, C.A. PITINO GOMEZ, P. PEREA) WARNER LATINA	16	20
20	23	28	BIPOLAR	Chris Jeday, Ozuna & Brytiago CHRIS JEDAY, C.E. ORTIZ RIVERA, L.E. ORTIZ RIVERA, BONCLO, SANTAOLLECO, ANAROSADO... UNIVERSAL MUSIC LATIN/UMLE	17	7
24	25	29	BUM BUM TAM TAM	MC Ftoti, Future, J Balvin, Stefflon Don & Juan Magan L. JANNOR (A. FERRERA, J.A. OSORIO BALVIN...) VIDIOSO/WN PRODUTORA/OVO/AF TER C/LUV/ISLAND/REPUBLIC	23	7
30	30	30	TIEMPO	Banda Los Recoditos A.L. LIZARRAGA (J.LINZUNZA FAVELA) EL RECODO/FONOVISA/UMLE	30	5
31	32	31	EL CLAVO	Prince Royce E. BARBERA, B. KRUGAS, M. REYES, HERRERA (C. R. ROYCE, BARBERA, L.E. CHEVERRY, CASTILLO, L. MONTANER, S. ROMA) SONY MUSIC LATIN	27	5
39	36	32	EL AROMA DE TU PIEL	Gerardo Ortiz M. CAZARES, J.L. LIZARRAGA OSUNA, G. ORTIZ (B. SANDOVAL) BAD SIN/DEL/SONY MUSIC LATIN	32	12
28	35	33	CALIDAD Y CANTIDAD	La Arrolladora Banda el Limon de Rene Camacho F.C. AMACHO TIRADO (C. CHAVEZ ESPINOZA) DISA/UMLE	28	5
41	34	34	FIEBRE	Ricky Martin Featuring Wisin & Yandel LOS LEGENDARIOS, CASTRO (L. LUENGYO ROMERO MANZANARES, R. MARTIN, CASTRO, L. MORENO, LUINA...) SONY MUSIC LATIN	27	9
23	27	35	MACHIKA	J Balvin x Jeon x Anitta CHICKEN, ZHES, SP, AY (J.A. OSORIO BALVIN, A. RAMIREZ SUAREZ, J.C. SANABRIA, ANITTA, J. J. THEL) CAPITOL LATIN/UMLE	10	14
35	38	36	A LO LEJOS ME VERAN	El de La Guitarra J.H. UMILDE (EL DE LA GUITARRA) RANCHO HUMILDE	32	11
50	31	37	SOLO MIA	Yandel Featuring Maluma L.VEGUILLA MALAVE (L.VEGUILLA MALAVE, J.L. LONDONO ARIAS, M. JIMENEZ LONDONO...) SONY MUSIC LATIN	31	7
21	29	38	DIME	Revol, J Balvin & Bad Bunny Feat. Arcangel & De La Ghetto REVOL (D. OSORIO BALVIN, J. CASTILLO TORRES, A. SANTOS, B.A. MARTINEZ OLIVERA, J. MONTANER, J. NARGAS BERRIO, H. PEREA) SPIN/REPUBLIC/UMLE	21	5
27	28	39	ESTA ES TU CANCION	La Adictiva Banda San Jose de Mesillas A. VALDES (J. CHAVEZ ESPINOZA) ANVAL/SONY MUSIC LATIN	27	13
-	44	40	RECORDANDO A MANUEL	Lenin Ramirez Feat. Gerardo Ortiz & Jesus Chairez L. RAMIREZ, J.S. ZAZUETA LOPEZ (J.M. VALENZUELA CHAIREZ, A. DEL VILLAR) SONY MUSIC LATIN	40	2
43	40	41	EL MONSTRO 7	El de La Guitarra J.H. UMILDE (EL DE LA GUITARRA) RANCHO HUMILDE	40	6
46	37	42	AHORA	J Balvin SKY (A. OSORIO BALVIN, M. MASTIS, A. RAMIREZ SUAREZ, J.M. NEVES, CORTES) UNIVERSAL MUSIC LATIN/UMLE	27	9
47	49	43	MI MALA	Mau y Ricky x Karol G TAINY (R. MONTANER, M. MONTANER, C. ECHEVERRY, M. MASTIS, J. LEONE, M. MATLUCCK, KAROL G) SONY MUSIC LATIN	43	7
48	46	44	AZUKITA	Steve Aoki, Daddy Yankee, Play-N-Skillz & Elvis Crespo S.A. OKI, R. AN-SKILLZ (S.H. HIRUKI AKIUCHI, J. AVALA RODRIGUEZ, J. SALINAS, R. J. SALINAS, D.A. MARIAS, M. VARGAS, C.E. SPO, DAD) ULTRA	29	6
45	42	45	FIJATE QUE SI	Edwin Luna y La Trakalosa de Monterrey A. REYNA (E. VIDRICO) REMEX	42	3
32	45	46	SUTRA	Sebastian Yatra Featuring Dalmata A. TORRES, M. RENGINO (M. RENGINO, S. YATRA, F. VAZQUEZ) UNIVERSAL MUSIC LATIN/UMLE	26	15
NEW						
40	41	48	EL PROBLEMA	Alfredo Olivares A. OLIVARES (A. OLIVARES) SAHUAJAO/SONY MUSIC LATIN	33	12
-	50	49	FIRE UP	T3r Elemento F.C. AVAZOS (H.NAVA) PARRAL/LA RED	35	19
34	39	50	COMO VUELVO A ENAMORARTE	Regulo Caro J.A. INZUNZA (J.A. INZUNZA FAVELA, R. RORRANTIA) DEL/SONY MUSIC LATIN	34	15

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
1	1	#1 3X OZUNA	DI-MELOV/VP ENTERTAINMENT/SONY MUSIC LATIN	Odisea	35	
3	2	ROMEO SANTOS	SONY MUSIC LATIN	Golden	40	
5	3	NICKY JAM	LA INDUSTRIA/SONY MUSIC LATIN	Fenix	66	
2	4	CNCO	SONY MUSIC LATIN	CNCO	3	
4	5	SHAKIRA	SONY MUSIC LATIN	El Dorado	48	
HOT SHOT DEBUT						
6	6	LEGADO 7	RANCHO HUMILDE	Pura Lumbre	1	
6	7	AVENTURA	Todavia Me Amas: Lo Mejor de Aventura THE ORCHARD/SONY MUSIC LATIN	95		
10	8	ROMEO SANTOS	SONY MUSIC LATIN	Formula: Vol. 2	161	
11	9	CHRISTIAN NODAL	JG/FONOVISA/UMLE	Me Deje Llevar	35	
8	10	WISIN	SONY MUSIC LATIN	Victory	21	
7	11	SELENA	CAPITOL LATIN/UMLE	Ones	130	
12	12	YANDEL	SONY MUSIC LATIN	#UPDATE	33	
13	13	J BALVIN	CAPITOL LATIN/UMLE	Energia	96	
14	14	BANDA SINALOENSE MS DE SERGIO LIZARRAGA	LIZOS	La Mejor Version de Mi	54	
15	15	BANDA SINALOENSE MS DE SERGIO LIZARRAGA	LIZOS	Que Bendicion	116	
16	16	FARRUKO	CARBON FIBER/SONY MUSIC LATIN	TrapXficante	32	
17	17	MALUMA	SONY MUSIC LATIN	Pretty Boy Dirty Boy	123	
NEW						
18	18	LENIN RAMIREZ	DEL	Bendecido	1	
18	19	T3R ELEMENTO	PARRAL/LA RED	Underground	25	
9	20	NORIEL / TRAP CAPOS	GANDA/SONY MUSIC LATIN	Trap Capos II	2	
RE	21	ARIEL CAMACHO Y LOS PLEBES DEL RANCHO	DEL/SONY MUSIC LATIN	El Karma	126	
22	22	ROMEO SANTOS	SONY MUSIC LATIN	Formula: Vol. 1	155	
23	23	KAROL G	UNIVERSAL MUSIC LATIN/UMLE	Unstoppable	26	
RE	24	LUIS MIGUEL	WARNER LATINA	MEXICO Por Siempre!	18	
RE	25	MARCO ANTONIO SOLIS	FONOVISA/UMLE	40 Anos	66	

REGIONAL MEXICAN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
4	1	#1 GG OYE MUJER LATIN STYLISH/AF TER C/LUV/FONOVISA/UMLE	Raymix	13		
2	2	MITAD Y MITAD ANDALUZ/DISA/UMLE	Calibre 50	11		
1	3	TIEMPO EL RECODO/FONOVISA/UMLE	Banda Los Recoditos	13		
5	4	TU POSTURA LIZOS	Banda Sinaloense MS de Sergio Lizarraga	13		
6	5	EL AROMA DE TU PIEL BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	15		
3	6	ESTA ES TU CANCION ANVAL/SONY MUSIC LATIN	La Adictiva Banda San Jose de Mesillas	21		
10	7	CALIDAD Y CANTIDAD DISA/UMLE	La Arrolladora Banda el Limon de Rene Camacho	9		
8	8	EL PROBLEMA SAHUAJAO/SONY MUSIC LATIN	Alfredo Olivares	18		
7	9	COMO VUELVO A ENAMORARTE REMEX	Regulo Caro	20		
9	10	FIJATE QUE SI FONOVISA/UMLE	Edwin Luna y La Trakalosa de Monterrey	13		
12	11	QUE TONTERIA FONOVISA/UMLE	La Septima Banda	13		
11	12	ME HUBIERAS DICHO SONY MUSIC LATIN	Joss Favela	11		
13	13	DIEZ MINUTOS MAS GARMEK	Los Huracanes del Norte	16		
14	14	ME DEJE LLEVAR JG/FONOVISA/UMLE	Christian Nodal	25		
15	15	NI DIABLO NI SANTO FONOVISA/UMLE	Julian Alvarez y Su Norteno Banda	26		
17	16	EL CORRIDO DEL NANO AFINARTE	El Fantasma	20		
36	17	SEREMOS LATIN POWER/DISA/UMLE	El Beбето	13		
21	18	QUE BONITOS QUERER FONOVISA/UMLE	Ulices Chaidze y Sus Plebes	6		
16	19	VETE AZTECA/FONOVISA/UMLE	Geru y Su Legion 7	20		
18	20	NO VOY A DETENERTE REMEX	Pesado	19		
22	21	AMOR TRAICIONERO AZTECA/FONOVISA/UMLE	La Maquinaria Nortena	9		
23	22	EL QUE A TI TE GUSTA AFINARTE	Voz de Mando	3		
20	23	TU LA BONITA	Duelo	7		
28	24	SEGUNDA OPCION ANDALUZ/DISA/UMLE	Banda Carnaval	6		
24	25	PARA NO ACORDARME DE ELLA EMPIRE PRODUCTIONS/SONY MUSIC LATIN	Luis Coronel	5		



'X' Marks The Spot

"X" by Nicky Jam (above left) and J Balvin (above right) bumps Luis Fonsi and Daddy Yankee's "Despacito" from No. 1 on Hot Latin Songs as the former lifts 2-1 after spending four straight weeks in the runner-up slot. "Despacito" (featuring Justin Bieber) spent 52 nonconsecutive weeks at No. 1, including the last 17 weeks in a row. "X" is up in all monitored metrics: It rose 5 percent in radio audience (to 15.2 million in the week ending April 29, according to Nielsen Music), 35 percent in download sales (to 6,000 in the week ending April 26) and 2 percent in streams (12.7 million). "X" is the third No. 1 for Nicky Jam and the fifth for Balvin. Nicky Jam last hit the top with "Hasta el Amanecer," spending 18 nonconsecutive weeks at No. 1 in 2016. Balvin most recently led, alongside Willy William, with "Mi Gente" (featuring Beyoncé).

Nicky Jam sports two songs on the latest chart as "Te Bote" bows at No. 3. The track powers onto the list following a recently released remix. The original version — by Nio Garcia, Casper Magico and Darell — dropped in 2017. The remix (and video), which includes Nicky Jam, Ozuna and Bad Bunny on the bill, boosts the song onto the chart with a 96 percent gain in streams (rising to 11.3 million) and a 226 percent jump in audience (to 2.5 million). Elsewhere on Hot Latin Songs, Becky G and Natti Natasha each score their third top 10 as "Sin Pajama" bows at No. 10. In its first full tracking week, the song collected 2 million in audience, 5 million in streams and 7,000 in digital sales. Raymix picks up his first No. 1 on Regional Mexican Airplay as "Oye Mujer" climbs 4-1 with a 21 percent rise in audience. The song holds atop Tropical Airplay for a third consecutive week and rises 10-5 on Latin Airplay. — Pamela Bustios

DAVID BECKER/GETTY IMAGES

HOT LATIN SONGS: The week's most popular Latin songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP LATIN ALBUMS: The week's most popular Latin albums, as compiled by Nielsen Music, based on multi-metric consumption (including traditional album sales, track equivalent albums, and streaming equivalent albums). REGIONAL MEXICAN AIRPLAY: The week's most popular current regional Mexican songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See charts.legends.onbillboard.com for complete rules and explanations. © 2018. Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

Christian/Gospel

May 5
2018
billboard

HOT CHRISTIAN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS. ON CHART
	1	1	#1 7 WKS RECKLESS LOVE		Cory Asbury	1
	3	2	I JUST NEED U.		tobyMac	16
	2	3	I CAN ONLY IMAGINE ▲		MercyMe	7
	6	4	FEAR IS A LIAR		Zach Williams	15
	4	5	SO WILL I (100 BILLION X)		Hillsong UNITED	41
	7	6	ALL MY HOPE		Crowder Featuring Tauren Wells	36
	13	10	WITNESS		Jordan Feliz	27
	12	11	GOD OF ALL MY DAYS		Casting Crowns	17
	8	7	WHEN WE PRAY		Tauren Wells	31
	9	8	O' LORD		Lauren Daigle	43
	14	12	RESURRECTION POWER		Chris Tomlin	15
	15	14	GRACE GOT YOU		MercyMe	12
	16	15	FREEDOM HYMN		Austin French	17
	11	13	WHO YOU SAY I AM		Hillsong Worship	8
	20	16	WALKING ON WATER		NEEDTOBREATHE	17
	19	20	DO IT AGAIN		Elevation Worship	9
	17	19	SO WILL I (100 BILLION X)		Hillsong Worship	4
	18	18	BROKEN PRAYERS		Riley Clemmons	17
	21	17	MORE THAN ANYTHING		Natalie Grant	17
	22	21	WARRIOR		Hannah Kerr	27
	24	22	MASTERPIECE		Danny Gokey	17
	34	25	HE STILL DOES (MIRACLES)		Hawk Nelson	17
	26	24	NEW WINE		Hillsong Worship	3
	35	26	SHELTER		Carrollton	20
	23	23	I CAN ONLY IMAGINE (THE MOVIE SESSION)		MercyMe	9

HOT GOSPEL SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS. ON CHART
	2	1	#1 9 WKS WON'T HE DO IT		Koryn Hawthorne	1
	1	2	I'M BLESSED		Charlie Wilson	48
	5	4	YOUR GREAT NAME		Todd Dulaney	23
	3	3	TRUST IN YOU		Anthony Brown & group therAPy	55
	8	7	HE PROMISED ME		BeBe Winans Feat. Tobbi & Tommi Introducing Klandra	22
	7	5	EVERLASTING GOD		William Murphy Feat. Bishop James Morton	53
	4	6	YOU WAITED		Travis Greene	50
	6	8	YOU WILL WIN		Jekalyn Carr	34
	10	9	I'M GETTING READY		Tasha Cobbs Leonard Feat. Nicki Minaj	34
	11	10	NO REASON TO FEAR		J.J. Hairston & Youthful Praise	21
	12	11	NOT LUCKY, I'M LOVED		Jonathan McReynolds	11
	13	12	SERVE		Jermaine Dolly	13
	17	14	YOU KNOW MY NAME		Tasha Cobbs Leonard Feat. Jimi Cravity	21
	14	17	THROUGH IT ALL		Tamela Mann Featuring Timbaland	11
	-	15	BLESSING ME AGAIN		Snoop Dogg Featuring Rance Allen	5
	23	22	A GREAT WORK		Brian Courtney Wilson	6
	15	16	IF YOU DON'T MIND		Ledisi & Kirk Franklin	26
	20	13	I GOT THAT		Anthony Brown & group therAPy	12
	9	25	ONE MORE DAY		Snoop Dogg Featuring Charlie Wilson	5
	19	19	EVEN ME		Darlene McCoy	13
	21	23	LISTEN		Marvin Sapp	16
	18	21	RECKLESS LOVE		Israel Houghton	7
	16	20	HELP US TO LOVE		Tori Kelly Featuring The HamiltONES	4
RE-ENTRY		24	NOBODY LIKE YOU LORD		Maranda Curtis	20
NEW		25	NO ORDINARY WORSHIP		Kelontae Gavin	1

TOP CHRISTIAN ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL		CHART
	1	#1 6 WKS MERCYME I Can Only Imagine: The Very Best of MercyMe		9
	2	HOT SHOT DEBUT STRYPER God Damn Evil		1
	6	ZACH WILLIAMS Chain Breaker		70
	3	HILLSONG WORSHIP There Is More		3
	7	CORY ASBURY Reckless Love		13
	4	ALAN JACKSON Precious Memories Collection		45
	8	LAUREN DAIGLE How Can It Be		160
	9	NF Therapy Session		105
	5	MERCYME Lifer		56
	10	HILLSONG UNITED Wonder		46
	11	ELEVATION WORSHIP Here As In Heaven		116
NEW	12	JASON CRABB Unexpected		1
NEW	13	JESS AND GABRIEL Greater (EP)		1
	12	SKILLET Unleashed		90
	14	CHRIS TOMLIN Never Lose Sight		79
	16	SKILLET Awake		206
	15	NF Mansion		144
	2	LEDGER Ledger (EP)		2
	19	ELEVATION WORSHIP There Is A Cloud		58
	17	TOBYMAC This Is Not A Test		142
	18	CASTING CROWNS The Very Next Thing		84
	20	HILLSONG WORSHIP Let There Be Light		80
	13	CROWDER American Prodigal		83
	23	ELVIS PRESLEY Elvis: Ultimate Gospel		148
	22	FOR KING & COUNTRY RUN WILD. LIVE FREE. LOVE STRONG.		189

TOP GOSPEL ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL		CHART
	1	#1 6 WKS SNOOP DOGG & VARIOUS ARTISTS Bible of Love		6
	3	JONATHAN MCREYNOLDS Make Room		7
	4	VARIOUS ARTISTS WOW Gospel 2018		13
	5	TASHA COBBS LEONARD Heart, Passion, Pursuit		35
NEW	5	FRESH START WORSHIP Fresh Start Worship		1
RE	6	THE SINGING PASTORS OF PISCATAWAY Inspired To Reach Higher		2
	8	TRAVIS GREENE The Hill		130
	16	ANTHONY BROWN & GROUP THERAPY A Long Way From Sunday		39
	13	TRAVIS GREENE Crossover: Live From Music City		36
	11	TAMELA MANN One Way		85
	12	MARVIN SAPP Playlist: The Very Best of Marvin Sapp		145
	9	TODD DULANEY Your Great Name		14
NEW	13	G. MAYES Victory...In Black And White: Live		1
	22	TAMELA MANN Best Days		217
	14	TASHA COBBS One Place: Live		139
	19	TASHA COBBS Grace (EP)		215
	17	MARVIN SAPP Close		30
	6	BRIAN COURTNEY WILSON A Great Work		4
RE	19	J.J. HAIRSTON & YOUTHFUL PRAISE You Deserve It		57
	10	JEKALYN CARR One Nation Under God		9
	25	KIRK FRANKLIN Losing My Religion		128
	2	THE BROOKLYN TABERNACLE CHOIR I Am Reminded: Live!		3
	21	REV. C.L. FRANKLIN EXPERIENCE Paul's Letter To Philemon About The Slave		3
	18	ELEVATION COLLECTIVE Evidence		11
RE	25	KIRK FRANKLIN Hello Fear		102



Stryper, Casting Crowns Add Top 10s

Veteran Christian metal band **Stryper** (above) arrives at No. 2 on Top Christian Albums with *God Damn Evil*, earning 8,000 equivalent album units in its first week (ending April 26), according to Nielsen Music. Accumulating nearly all of its sum in traditional album sales, the set starts at No. 1 on Christian Album Sales.

Stryper, which formed in 1983, earns its 10th Top Christian Albums top 10. The group first reached the region with *The Yellow and Black Attack*, which hit No. 10 in June 1985.

A bit of drama has surrounded the new set because Walmart refused to carry it due to its title. "It's confusing to see all the music on Walmart shelves with explicit labels, yet they won't carry *Evil*, which is a prayer asking God to condemn evil," the band's **Michael Sweet** tells *Billboard*. "We couldn't be happier with the positive response that *Evil* has received. We never take anything for granted, and it's always a true blessing to be able to continue making music and see it reach so many people."

On Hot Christian Songs, **Casting Crowns** notches its 25th top 10 as "God of All My Days" darts 11-8. It gains by 7 percent to 7.9 million in radio audience and holds at its No. 6 peak on Christian Airplay. The band passes **MercyMe** for the most Hot Christian Songs top 10s among groups and trails only **Chris Tomlin**, the overall leader with 27. —Jim Asker

HOT CHRISTIAN SONGS: The week's most popular current Christian songs, ranked by radio airplay audience impressions as measured by Nielsen Music, and streaming activity data by Nielsen Music. TOP CHRISTIAN ALBUMS: The week's most popular current Christian albums, ranked by Nielsen Music, and streaming activity data by Nielsen Music. TOP GOSPEL SONGS: The week's most popular current gospel songs, ranked by Nielsen Music, and streaming activity data by Nielsen Music. TOP GOSPEL ALBUMS: The week's most popular current gospel albums, ranked by Nielsen Music, and streaming activity data by Nielsen Music. Based on multi-metric consumption (including traditional album sales, track equivalent albums, and streaming equivalent albums). See charts.legends.com/biz for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING
DATA COMPILED BY
Nielsen
Music

Dance/Electronic

May 5
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billboard

HOT DANCE/ELECTRONIC SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE (PRODUCER (SONGWRITER))	Artist (IMPRINT/PROMOTION LABEL)	PEAK POS.	WKS. ON CHART
1	1	1	#1 THE MIDDLE	Zedd, Maren Morris & Grey (ZEDD, GREY (A.ZASTAVKO), T.TREWARHA, M.TREWARHA, S.AARONS, S.JOHNSON, M.LOMAX, L.K.JOHNSON) INTERSCOPE	1	14
RE-ENTRY	2	2	WAKE ME UP! ▲	Avicii (T.BERGSLING, A.LOE BLACC, M.EINZIGER) PRMD/ISLAND/REPUBLIC	1	54
2	3	3	AG ONE KISS	Calvin Harris & Dua Lipa (CALVIN HARRIS, D.LIPA, J.LEYFZ) COLUMBIA	2	4
RE-ENTRY	4	4	LEVELS ▲	Avicii (AVICII, A.POURNOUR, J.ABYR, L.AND, P.WOODS, J.JAMES (T.BERGSLING, ...)) LETELS/VERATONE/ATOM EMPIRE/INTERSCOPE	4	1
3	2	5	SOMETHING JUST LIKE THIS ▲	The Chainsmokers & Coldplay (THE CHAINSMOKERS (A.TAGGART, C.A.LMARTING, R.BERRYMAN, J.M.BUCKLAND, W.CHAMPION) DISRUPTOR/COLUMBIA	1	62
4	4	6	WOLVES ▲	Selena Gomez X Marshmello (MARSHMELLO, ANDREW WATT (S.GOMEZ, MARSHMELLO, C.A.TAMPOS, B.D.LEE, L.L.BELL, A.ROSEN) INTERSCOPE	1	27
RE-ENTRY	7	7	HEY BROTHER	Avicii (T.BERGSLING, A.POURNOUR, V.PONTARE, S.A.FAKIR) PRMD/ISLAND/REPUBLIC	1	39
6	5	8	SILENCE ▲	Marshmello Featuring Khalid (MARSHMELLO, K.ROBINSON) JOYTIME COLLECTIVE/RCA	1	37
5	6	9	LET ME GO ▲	Hailee Steinfeld & Alesso Feat. Florida Georgia Line & Watt (A.WOTMAN, A.TAMPOS, B.L.EE, L.LIDELLA, L.LINDBLAD) REPUBLIC	2	33
HOT SHOT DEBUT	10	10	SOMEBODY	The Chainsmokers & Drew Love (A.TAGGART, E.W.SCHWARTZ, D.LOVE) DISRUPTOR/COLUMBIA	10	1
RE-ENTRY	11	11	WAITING FOR LOVE ●	Avicii (AVICII, S.A.FAKIR, V.PONTARE, M.GARRIX (S.ALDRE, S.A.FAKIR, V.PONTARE, J.BERGSLING, M.GARRIX)) PRMD/ISLAND/REPUBLIC	7	27
RE-ENTRY	12	12	THE NIGHTS ●	Avicii (AVICII, N.M.FURLONG, G.BENJAMIN, S.JEFFCO, J.FELDMANN, J.BERGSLING, A.POURNOUR) PRMD/ISLAND/REPUBLIC	10	27
RE-ENTRY	13	13	WITHOUT YOU	Avicii Featuring Sandro Cavazza (AVICII, S.FALK (T.BERGSLING, A.CANAZZA, C.FALK, D.LENNEVAL, D.S.A.FAKIR, V.PONTARE)) GFEFFEN/INTERSCOPE	13	22
RE-ENTRY	14	14	LOVELY TOGETHER	Avicii Featuring Rita Ora (AVICII, BENNY BLANCO, CASHMERE CAT, ANDREW WATT (T.BERGSLING, A.WITMAN, B.LEE, A.TAMPOS, J.BLEVIN, M.A.HOBBS)) GFEFFEN/INTERSCOPE	11	27
8	8	15	REMIND ME TO FORGET	Kygo Featuring Miguel (KYGO, M.J.PIMENTEL, R.PILESTED, A.DRIE, T.D.PHELAN) KYGO AS/ULTRA/RCA	7	6
7	7	16	EVERYBODY HATES ME	The Chainsmokers (A.TAGGART, E.W.SCHWARTZ) DISRUPTOR/COLUMBIA	5	6
10	9	17	LIKE I DO	David Guetta, Martin Garrix & Brooks (MATTAN & ROBIN LUM, ROBINSON, FREDRIKSSON, J.TROTTIER, L.MICHAELS) WHAT A MUSIC/PARLOPHONE/ATLANTIC	8	9
9	10	18	MAD LOVE	Sean Paul + David Guetta Featuring Becky G (D.GUETTA, G.HUNT FORT (S.PHENIX, R.S.D.GUETTA, W.SCHWARTZ, J.WROLDGEN...)) SPI/ISLAND/REPUBLIC	7	10
RE-ENTRY	19	19	BROKEN ARROWS	Avicii (AVICII, C.FALK, A.POURNOUR (T.BERGSLING, Z.BROWN, N.MOON, R.YACOB, C.FALK)) PRMD/ISLAND/REPUBLIC	10	21
RE-ENTRY	20	20	I COULD BE THE ONE ●	Avicii vs Nicky Romero (AVICII, NICKY ROMERO, A.POURNOUR (T.BERGSLING, N.ROTTVEEL...)) LETELS/CASABLANCA/REPUBLIC	10	22
RE-ENTRY	21	21	THE DAYS	Avicii (AVICII, S.A.FAKIR, V.PONTARE (B.FLOWERS, T.BERGSLING, S.A.FAKIR, V.PONTARE)) PRMD/ISLAND/REPUBLIC	8	22
14	12	22	FLAMES	David Guetta & Sia (NOT LISTED) (WHAT A MUSIC/PARLOPHONE/BIG BEAT/ATLANTIC/RRP)	9	5
NEW	23	23	SILHOUETTES	Avicii (NOT LISTED) (NOT LISTED) LETELS/VERATONE/ATOM EMPIRE/INTERSCOPE	23	1
12	11	24	I MISS YOU	Clean Bandit Featuring Julia Michaels (J.PATTERSON, M.RALPH, G.CHATTO (J.PATTERSON, J.MICHAELS, G.CHATTO)) BIG BEAT/ATLANTIC/RRP	6	26
RE-ENTRY	25	25	YOU MAKE ME ●	Avicii (AVICII, T.BERGSLING, A.POURNOUR, V.PONTARE, S.A.FAKIR) PRMD/ISLAND/REPUBLIC	11	27
17	14	26	BODY	Lud Luxury Featuring Brando (A.FEYK, J.DE PACE (C.LOPES, M.MCCLAINE, A.FEYK, J.DE PACE)) ARMADA	14	22
23	18	27	MAGENTA RIDDIM	DJ Snake (DJ SNAKE (W.S.EGRIGARCINE)) DJ SNAKE/GFEFFEN/INTERSCOPE	18	9
15	13	28	ALIEN	Sabrina Carpenter & Jonas Blue (JONAS BLUE (S.CARPENTER, G.LROBIN, J.M.L.BENNETT)) HOLLYWOOD	12	6
31	16	29	THAT'S IT (I'M CRAZY)	Sofi Tukker (SOFI TUKKER, HUME (S.WAWLEY WELD, T.HALPERN, J.HIMER, R.FAIRBRASS, F.FAIRBRASS, R.MANZOLI)) ULTRA	16	3
22	19	30	AZUKITA	Steve Aoki, Daddy Yankee, Play-N-Skillz & Elvis Crespo (A.AOKI, PLAY-N-SKILLZ (SHROYKO ANKUR, L.AVALA RODRIGUEZ, J.SALINAS, R.J.SALINAS, O.A.MODAS, M.VIEGAS, C.REPO DIAZ)) ULTRA	16	12
13	15	31	FLY	Marshmello Featuring Leah Culver (MARSHMELLO (MARSHMELLO, L.N.CULVER)) JOYTIME COLLECTIVE	7	7
-	28	32	SG BETTER NOT	Louis The Child Featuring Wafia (LOUIS THE CHILD (F.KENNETT, P.HAULDRON, S.WORRELL, P.CHANAYAKAL-OKRADI)) LOUIS THE CHILD/INTERSCOPE	28	2
20	21	33	MISS YOU	Cashmere Cat, Major Lazer & Tory Lanez (CASHMERE CAT, BRYAN BURELL, J.BENNETT, J.BENNETT, J.BENNETT, PETER DILL, J.BENNETT, CHERIE DRAPEAU) MAD DECENT/RRP	10	14
-	47	34	DG YODELING WALMART KID EDM	Trap City (NOT LISTED) (NOT LISTED) MUSIC CITY	34	2
NEW	35	35	ANSWERPHONE	Banx & Ranx + Ella Eyre Feat. Yxng Bane (NOT LISTED) (NOT LISTED) PARLOPHONE/WARNER BROS.	35	1
29	24	36	LOST	VASSY & Afrojack Featuring Oliver Rosa (AFROJACK, O.R.DE LA ROSA, VASSY (V.KARAGIORGOS, J.KUREM, S.HARMAN, N.VAN DE WALL, O.R.DE LA ROSA)) WILL/ARMADA	24	7
26	23	37	I WANNA KNOW	RL Grime Featuring Daya (RL GRIME (H.STEINWAY, D.NIGROCC, SALIMANDO)) WEDDIT	19	6
27	25	38	17	MK (M.KINCHEN, D.WHELAN, M.DI SCALAC, M.MONROE) AREA 10/BIG ON BLUE/ULTRA	25	18
21	22	39	HIGH	Alison Wonderland Featuring Trippie Redd (ALISON WONDERLAND (A.S.HOLLER, T.RIPPY REED)) ASTRALWERKS/CAPITOL	18	5
30	26	40	LULLABY	Sigala & Paloma Faith (B.FIEDLER (B.FIEDLER, P.FAITH, J.GOVYNE, A.BULLMORE, J.M.L.BENNETT)) MINISTRY OF SOUND/BU/ULTRA	26	8
28	27	41	BOOM	Tiesto, Gucci Mane & Sevenn (TIESTO, SEVENN, GUCCI MANE (M.THEWISS, S.BRAUER, K.BRAUER, P.DONATO)) MUSICAL FREEDOM/MPMAM/CASABLANCA/REPUBLIC	19	14
NEW	42	42	TIP PON IT	Sean Paul & Major Lazer (SEAN PAUL (SEAN PAUL, J.GOVYNE, A.BULLMORE, J.M.L.BENNETT)) ISLAND/REPUBLIC	42	1
NEW	43	43	WINNEBAGO	Gryffin Featuring Quinn XCII & Daniel Wilson (NOT LISTED) (NOT LISTED) DARKROOM/GFEFFEN/INTERSCOPE	43	1
36	29	44	HEARTS AIN'T GONNA LIE	Arlissa & Jonas Blue (ARLISSA (A.RUPPERT, S.TEDROS, J.TADOLELL, J.L.LARE, G.LROBIN)) POSITIVA/DEF JAM	29	6
NEW	45	45	GAME OVER	Martin Garrix & LOOPERS (MARTIN GARRIX, LOOPERS (MARTIN GARRIX, K.HAMIDIAN)) STMPD RCRS/RCA	45	1
33	32	46	DREAMER	Axwell & Ingrosso Featuring Trevor Guthrie (AXWELL, S.INGROSSO (AXWELL, S.INGROSSO, V.PONTARE, S.A.FAKIR, E.LOELV)) AXWELL/REPUBLIC/DEF JAM	16	20
41	34	47	WAVEY	CLIQ Featuring Alike (CLIQ (R.MICHELANGELO, M.REICH, A.MCGILLIVRAY, H.CRICHLOW, B.BAZANYE, R.CROWIE)) COLUMBIA	34	3
25	30	48	I AM HOUSE	Crystal Waters, Sted-E & Hybrid Heights (NOT LISTED) (NOT LISTED) DOPPELWAGNER/KAY-DEE	25	9
NEW	49	49	FINEST HOUR	Cash Cash Featuring Abir (CASH CASH, BLAST OFF PRODUCTIONS (A.HARONIL, P.MAKHLUF, S.W.FRISCH...)) BIG BEAT/RRP	49	1
34	33	50	CRAZY ENOUGH	Joe Bermudez Featuring Louise Carver (JOE BERMUDEZ, V.PREZIOSO, J.BONNYTON) 617	26	10

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST (IMPRINT/DISTRIBUTING LABEL)	Title	WKS. ON CHART		
RE	1	#1 AVICII	True	80		
RE	2	AVICII	AVICI (01) (EP)	33		
NEW	3	THE CHAINSMOKERS	Sick Boy (EP)	1		
RE	4	AVICII	Stories	23		
1	5	THE CHAINSMOKERS ▲	Memories...Do Not Open	55		
2	6	CALVIN HARRIS	Funk Wav Bounces Vol. 1	43		
3	7	THE CHAINSMOKERS ▲	Collage (EP)	77		
NEW	8	THEIVERY CORPORATION	Treasures From The Temple	1		
4	9	KYGO	Kids In Love	25		
7	10	ODESZA	A Moment Apart	33		
6	11	LADY GAGA ▲	The Fame	215		
NEW	12	MADONNA ▲	Madonna	1		
NEW	13	MADONNA ▲	You Can Dance	1		
8	14	GORILLAZ ▲	Demon Days	170		
9	15	KYGO	Stargazing (EP)	31		
11	16	ODESZA	In Return	144		
12	17	DJ SNAKE	Encore	90		
10	18	DEPECHE MODE	The Best Of Depeche Mode: Volume 1	85		
5	19	SOFI TUKKER	Treehouse	2		
17	20	DAVID GUETTA	Nothing But The Beat	172		
NEW	21	DONNA SUMMER	Summer: The Original Hits	1		
RE	22	FLUME	Flume	52		
14	23	KYGO	Cloud Nine	99		
18	24	MAJOR LAZER	Peace Is The Mission	137		
16	25	ALINA BARAZ & GALIMATIAS	Urban Flora	144		

DANCE/ELECTRONIC DIGITAL SONG SALES™						
LAST WEEK	THIS WEEK	TITLE (IMPRINT/PROMOTION LABEL)	Artist	WKS. ON CHART		
20	1	#1 WAKE ME UP!	Avicii	182		
1	2	THE MIDDLE	Zedd, Maren Morris & Grey	14		
NEW	3	SOMEBODY	The Chainsmokers & Drew Love	1		
RE	4	LEVELS	Avicii	178		
RE	5	HEY BROTHER	Avicii	109		
2	6	ONE KISS	Calvin Harris & Dua Lipa	3		
RE	7	THE NIGHTS	Avicii	55		
RE	8	WITHOUT YOU	Avicii Feat. Sandro Cavazza	7		
9	9	YODELING WALMART KID EDM	Trap City	2		
3	10	SOMETHING JUST LIKE THIS	The Chainsmokers & Coldplay	62		
4	11	WOLVES	Selena Gomez X Marshmello	27		
RE	12	LOVELY TOGETHER	Avicii Feat. Rita Ora	6		
5	13	BATSHIT	Sofi Tukker	3		
RE	14	WAITING FOR LOVE	Avicii	23		
11	15	THAT'S IT (I'M CRAZY)	Sofi Tukker	2		
7	16	SILENCE	Marshmello Feat. Khalid	37		
RE	17	BROKEN ARROWS	Avicii	17		
10	18	EVERYBODY HATES ME	The Chainsmokers	6		
12	19	CLOSER	The Chainsmokers Feat. Halsey	91		
8	20	BEST FRIEND	Sofi Tukker Feat. NERVO, The Knocks & Alisa Ueno	28		
6	21	LET ME GO	Hailee Steinfeld & Alesso Feat. Florida Georgia Line & Watt	33		
RE	22	I COULD BE THE ONE	Avicii vs Nicky Romero	38		
RE	23	TITANIUM	David Guetta Feat. Sia	282		
NEW	24	SAY YOU LOVE ME	Seeb Feat. Skylar Grey	1		
13	25	REMIND ME TO FORGET	Kygo Feat. Miguel	6		



Avicii Remembered

Following his death on April 20, Avicii (above) returns to *Billboard*'s dance/electronic charts with several titles. *True*, No. 1 for six weeks in 2013 and 2014, re-enters Top Dance/Electronic Albums at No. 1, earning 17,000 equivalent album units (up 1,244 percent), according to Nielsen Music, while EP *AVICI (01)* returns at No. 2 (11,000; up 871 percent) and *Stories* reappears at No. 4 (8,000; up 1,602 percent).

On Hot Dance/Electronic Songs, Avicii re-enters with three songs in the top 10: "Wake Me Up!" (No. 2), "Levels" (No. 4) and "Hey Brother" (No. 7), among 12 total titles on the chart. Of that dozen, *Silhouettes* (No. 23) hadn't charted previously, giving Avicii a 30th entry, tying him with *David Guetta* for the second-most entries in the tally's five-year history; *Calvin Harris* leads with 32. "Wake," No. 1 for 26 weeks in 2013 and 2014, remains a week shy of tying *The Chainsmokers' Closer* (featuring *Halsey*), which spent the most time at the top in 2016 and 2017. With a 718 percent increase to 16.4 million U.S. streams, "Wake" also returns at No. 2 on Dance/Electronic Streaming Songs, where Avicii sports seven titles. Plus, sales of 25,000 downloads (up 1,965 percent) take "Wake" 20-1 on Dance/Electronic Digital Song Sales, where Avicii claims nine spots. (Both the streaming and sales charts are 25 positions deep.)

On Dance Club Songs, *VASSY* and *Afrojack* jump 2-1 with "Lost" (featuring *Oliver Rosa*). Remixed by *AmPm, Dan Thomas* and *Kue*, among others, "Lost" is VASSY's fourth No. 1, Afrojack's second and Rosa's first.

—Gordon Murray

HOT DANCE/ELECTRONIC SONGS: THE WEEK'S MOST POPULAR CURRENT DANCE/ELECTRONIC SONGS, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS, AS MEASURED BY NIelsen MUSIC, SALES DATA AS COMPILED BY NIelsen MUSIC, SALES DATA AS COMPILED BY NIelsen MUSIC, SALES DATA AS COMPILED BY NIelsen MUSIC. SONGS ARE RANKED BY THE SUM OF THESE THREE METRICS. TOP DANCE/ELECTRONIC ALBUMS: THE WEEK'S MOST POPULAR DANCE/ELECTRONIC ALBUMS, AS COMPILED BY NIelsen MUSIC, BASED ON MULTI-METRIC CONSUMPTION (TRADITIONAL ALBUM SALES, TRACK-EQUIVALENT ALBUMS, AND STREAMING EQUIVALENT ALBUMS). DANCE/ELECTRONIC DIGITAL SONG SALES: THE WEEK'S TOP-DOWNLOADED DANCE/ELECTRONIC SONGS, RANKED BY SALES DATA AS COMPILED BY NIelsen MUSIC. SEE CHARTS.legends@billboard.com FOR COMPLETE RULES AND EXPLANATIONS. © 2018, PROMETHEUS GLOBAL MEDIA, LLC AND NIelsen MUSIC, INC. ALL RIGHTS RESERVED.

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
2	1	#1 LOST VASSY & Afrojack Feat. Oliver Rosa WALL/ARMADA		10
3	2	DANCING DARENOTE/BMG/ADA	Kylie Minogue	9
4	3	MAGENTA RIDDIM DJ SNAKE/GEF FEN/INTERSCOPE	DJ Snake	8
5	4	MY MY MY! CAPITOL	Troye Sivan	8
1	5	IDGAF WARNER BROS.	Dua Lipa	9
6	6	SO FARAWAY Martin Garrix & David Guetta Feat. Jamie Scott & Romy Dya STMPD RECORDS/RCA		10
12	7	DON'T MAKE ME WAIT CHERRY TREE/J&M/INTERSCOPE	Sting & Shaggy	7
11	8	EL BANO Enrique Iglesias Feat. Bad Bunny RCA/SONY MUSIC LATIN		8
7	9	I AM HOUSE Crystal Waters, Sted-E & Hybrid Heights DOPEWAX/KAY-DEE		11
10	10	CRAZY ENOUGH Joe Bermudez Feat. Louise Carver 617		15
17	11	EUPHORIA The Perry Twins Feat. Harper Starling DAUMAN		7
8	12	THIS IS ME Keala Settle & The Greatest Showman Ensemble FOX/20TH CENTURY FOX/ATLANTIC		12
16	13	WALK IN SILENCE DAUMAN	Emily Perry	7
20	14	WAVEY COLUMBIA	CLIQ Feat. Alike	5
9	15	17 AREA 10/BIG ON BLUE/ULTRA	MK	11
22	16	MAKE ME FEEL WONDALAND/BAD BOY/ATLANTIC	Janelle Monae	4
21	17	TROUBLE HUSSE/TMRW	Luciana & Nytrix	6
19	18	I KNOW YOU Craig David Feat. Bastille RCA		7
14	19	ANYWHERE ATLANTIC	Rita Ora	12
15	20	TELL ME YOU LOVE ME HOLLYWOOD/SAFERHOUSE/ISLAND/REPUBLIC	Demi Lovato	14
35	21	GG ONE KISS Calvin Harris & Dua Lipa COLUMBIA		2
27	22	FRIENDS Marshmello & Anne-Marie JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.		3
25	23	REASONS ROSE	Jena Rose	4
28	24	NEVER EVER EARMUSIC	Lisa Stansfield	3
24	25	BEAT FOR THE GODS Laverne Cox WASH FACE NO BASE		6
32	26	HEART'S AIN'T GONNA LIE Arlissa & Jonas Blue POSITIVA/DEF JAM		4
18	27	MONA LISA CURB	OBB	9
23	28	THE MIDDLE Zedd, Maren Morris & Grey INTERSCOPE		10
26	29	RUN THIS TOWN Niiko x SWAE Feat. Celine Farach NWS		10
34	30	BLACK MIRROR Sophie Simmons SOPHIE SIMMONS		4
33	31	FALL INTO YOU 418	Sara P	5
39	32	XPERIEL The Trash Mermaids THE TRASH MERMAIDS		4
36	33	GOD'S PLAN Young Money/Cash Money/REPUBLIC	Drake	8
41	34	LIKE I DO David Guetta, Martin Garrix & Brooks WHAT A MUSIC/PARLOPHONE/ATLANTIC		4
13	35	YOU'RE GOOD FOR ME Tony Moran Feat. Kimberly Davis MR. TANKMAN		13
29	36	BEAUTIFUL TRAUMA RCA	P!nk	14
37	37	DANCE WITH ME Chad Focus Feat. Raeliss FOCUS/PROCONWIRE		5
43	38	I NEED YOU HEIRESS	Paris Hilton	3
49	39	ALIEN Sabrina Carpenter & Jonas Blue HOLLYWOOD		2
31	40	RUNNIN' 2018 Mark Picchioni Presents Basstoy Feat. Dana Divine BLUEPLATE		12
40	41	FINESSE Bruno Mars & Cardi B ATLANTIC		15
HOT SHOT DEBUT	42	WICKED LOVE BLEONA	Bleona	1
NEW	43	HOT STUFF 2018 UNIVERSAL	Donna Summer	1
44	44	BREATHE Jax Jones Feat. Ina Wroldsen POLY DOR/INTERSCOPE		10
47	45	OOH LORDY ISLAND/REPUBLIC	Youngr	3
30	46	SUBLIME DAUMAN	Kendra Erika	12
46	47	NO EXCUSES EPIC	Meghan Trainor	2
38	48	UP ALL NIGHT FONOGRAF RECORDS/CAPITOL	Beck	12
NEW	49	WRONG HITTUNEZ	MaWayy	1
NEW	50	MIAMI Manuel Riva Feat. Alexandra Stan RADICAL		1

Boxscore

May 5 2018

billboard

LEGEND

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

Publishing song index available on Billboard.com/biz.

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CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST	ATTENDANCE CAPACITY	PROMOTER
1	\$6,245,650 \$257.50/\$32.50	KENNY CHESNEY, THOMAS RHETT, OLD DOMINION, BRANDON LAY RAYMOND JAMES STADIUM, TAMPA APRIL 21	55,292 SELLOUT	MESSINA TOURING GROUP
2	\$5,320,560 \$251.45/\$151.45/ \$91.45/\$44	PINK, THE BLEACHERS MADISON SQUARE GARDEN, NEW YORK APRIL 4-5	30,286 TWO SELLOUTS	LIVE NATION
3	\$5,304,255 \$275/\$55	JUSTIN TIMBERLAKE, THE SHADOWBOXERS UNITED CENTER, CHICAGO MARCH 27-28	33,006 TWO SELLOUTS	LIVE NATION GLOBAL TOURING
4	\$5,136,660 \$252/\$42	KENNY CHESNEY, THOMAS RHETT, OLD DOMINION, BRANDON LAY MILLER PARK, MILWAUKEE, WIS. APRIL 28	43,526 SELLOUT	MESSINA TOURING GROUP
5	\$5,113,319 \$280/\$60	JUSTIN TIMBERLAKE, THE SHADOWBOXERS T-MOBILE ARENA, LAS VEGAS APRIL 14-15	30,493 TWO SELLOUTS	LIVE NATION GLOBAL TOURING
6	\$4,604,928 \$275/\$55	JUSTIN TIMBERLAKE, THE SHADOWBOXERS TD GARDEN, BOSTON APRIL 4-5	30,976 TWO SELLOUTS	LIVE NATION GLOBAL TOURING
7	\$3,463,128 (\$4,520,352 CANADIAN) \$210.68/\$42.14	JUSTIN TIMBERLAKE, FRANCESCO YATES AIR CANADA CENTRE, TORONTO MARCH 13, 15	32,142 TWO SELLOUTS	LIVE NATION GLOBAL TOURING
8	\$3,423,081 \$199.50/\$149.50/ \$99.50/\$49.50	ROMEO SANTOS THE FORUM, INGLEWOOD, CALIF. MARCH 30-31	28,833 TWO SELLOUTS	LIVE NATION
9	\$3,200,799 (\$4,067,864 CANADIAN) \$196.71/\$38.95	JUSTIN TIMBERLAKE, THE SHADOWBOXERS BELL CENTRE, MONTREAL APRIL 8-9	29,726 TWO SELLOUTS	LIVE NATION GLOBAL TOURING, EVENKO
10	\$2,809,918 \$275/\$55	JUSTIN TIMBERLAKE, THE SHADOWBOXERS CAPITAL ONE ARENA, WASHINGTON, D.C. MARCH 18	16,274 SELLOUT	LIVE NATION GLOBAL TOURING
11	\$2,504,220 \$225/\$49.50	JUSTIN TIMBERLAKE, THE SHADOWBOXERS QUICKEN LOANS ARENA, CLEVELAND MARCH 31	18,237 SELLOUT	LIVE NATION GLOBAL TOURING
12	\$2,399,988 \$205/\$155/\$105/\$59.50	REBA MCENTIRE & BROOKS & DUNN THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS MARCH 14, 16-17, 21, 23-24	18,779 23,542 SIX SHOWS	CONCERTS WEST/AEG PRESENTS CAESARS ENTERTAINMENT
13	\$2,390,462 \$275/\$55	JUSTIN TIMBERLAKE, THE SHADOWBOXERS PRUDENTIAL CENTER, NEWARK, N.J. MARCH 25	15,645 SELLOUT	LIVE NATION GLOBAL TOURING
14	\$2,387,530 (\$1,686,355) \$77.87	ARCADE FIRE, PRESERVATION HALL JAZZ BAND SSE ARENA, WEMBLEY, LONDON APRIL 11-13	30,661 34,779 THREE SHOWS	AEG PRESENTS
15	\$2,246,777 \$225/\$49.50	JUSTIN TIMBERLAKE, THE SHADOWBOXERS LITTLE CAESARS ARENA, DETROIT APRIL 2	17,131 SELLOUT	LIVE NATION GLOBAL TOURING
16	\$2,099,540 (\$1,501,355) \$57.34/\$50.34	BON IVER EVENTIM APOLLO, LONDON FEB. 21-22, 25-27, MARCH 2, 4-5	40,855 41,121 EIGHT SHOWS	LIVE NATION
17	\$2,098,916 \$225/\$49.50	JUSTIN TIMBERLAKE, THE SHADOWBOXERS VIVINT SMART HOME ARENA, SALT LAKE CITY APRIL 12	14,862 SELLOUT	LIVE NATION GLOBAL TOURING
18	\$1,661,156 \$207.45/\$47.45	PINK, KIDCUTUP PHILIPS ARENA, ATLANTA APRIL 21	12,441 SELLOUT	LIVE NATION
19	\$1,323,240 (\$1,764,741 AUSTRALIAN) \$112.40/\$74.91	HARRY STYLES, THE PREATURES QUIDOS BANK ARENA, SYDNEY APRIL 27	14,263 14,532	FRONTIER TOURING
20	\$1,205,217 \$549.50/\$29.50	BON JOVI, THE HOWLING TONGUES PHILIPS ARENA, ATLANTA APRIL 20	12,667 SELLOUT	LIVE NATION
21	\$946,142 \$146.50/\$36	ALABAMA, THE CHARLIE DANIELS BAND FOX THEATRE, ATLANTA APRIL 13-15	13,080 THREE SELLOUTS	OUTBACK CONCERTS
22	\$876,499 (\$05,945,000 COLON) \$129.93/\$60.63	THE KILLERS PARQUE VIVA, ALAJUELA, COSTA RICA MARCH 15	9,849 10,287	MOVE CONCERTS
23	\$872,916 \$238/\$188/\$138/\$68	G.E.M. MOHEGAN SUN ARENA, UNCASVILLE, CONN. APRIL 1	6,202 7,075	IEM
24	\$868,854 (\$611,819) \$67.46/\$49.70	THIRTY SECONDS TO MARS O2 ARENA, LONDON MARCH 27	14,139 18,634	SJM CONCERTS
25	\$862,032 \$165/\$121/ \$104.50/\$82.50	JERRY SEINFELD THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS APRIL 20-21	7,256 7,390 TWO SHOWS	CAESARS ENTERTAINMENT, AEG PRESENTS
26	\$853,879 \$79.75/\$59.75	SEBASTIAN MANISCALCO, PAT MCGANN CHICAGO THEATRE, CHICAGO MARCH 2-3	10,582 THREE SELLOUTS	OUTBACK CONCERTS
27	\$844,285 \$285/\$22	ERIC CHURCH, STEVE EARLE & THE DUKE, THE TEXAS GENTLEMEN CYNTHIA WOODS MITCHELL PAVILION, THE WOODLANDS, TEXAS APRIL 27	15,665 SELLOUT	MESSINA TOURING GROUP
28	\$839,952 (\$15,719,535 PESOS) \$98.58/\$36.87	BEYOND WONDERLAND MEXICO: TIËSTO, MARSHMELLO & OTHERS PARQUE FUNDIDORA, MONTERREY, MEXICO MARCH 10	18,474 20,234	INSOMNIAC, OCECA-CIE
29	\$838,944 (\$1,081,497 CANADIAN) \$115.97/\$53.91	ROD STEWART BUDWEISER GARDENS, LONDON, ONTARIO MARCH 31	8,078 8,313	LIVE NATION
30	\$838,410 (\$15,838,320 PESOS) \$300.70/\$46.59	PHIL COLLINS, THE PRETENDERS AUDITORIO CITIBANAMEX, MONTERREY, MEXICO MARCH 6	5,795 6,207	OCECA-CIE
31	\$836,352 \$156/\$96/\$76	BOBBY & PHIL CHICAGO THEATRE, CHICAGO MARCH 10-11	7,072 TWO SELLOUTS	DGE
32	\$835,791 \$129/\$99	ROD STEWART MOHEGAN SUN ARENA, UNCASVILLE, CONN. MARCH 24	6,779 SELLOUT	IN-HOUSE
33	\$831,250 \$118/\$58	LIT AF TOUR HOSTED BY MARTIN LAWRENCE PHILIPS ARENA, ATLANTA APRIL 13	11,717 SELLOUT	NORTH AMERICAN ENTERTAINMENT GROUP
34	\$822,682 (\$15,516,600 PESOS) \$264.57/\$18.56	LUIS MIGUEL HIPICO DE JURUQUILLA, QUERÉTARO, MEXICO MARCH 3	8,551 8,743	OCECA-CIE
35	\$814,786 (\$15,079,900 PESOS) \$269.61/\$18.91	LUIS MIGUEL EXPO MUNDO IMPERIAL, ACAPULCO MARCH 26	8,630 10,278	OCECA-CIE



CHRISTOPHER POLKY/GETTY IMAGES

Timberlake Scores With New Tour

Justin Timberlake earns 10 slots on the Boxscore chart based on ticket sales reported from the new tour in support of his February release, *Man of the Woods*. The world tour, booked through January 2019 — launched March 13 in Toronto with an opening slate of 27 North American dates running through June.

Among the first reported engagements, the top box-office results were logged at Chicago's United Center, at No. 3 on the chart with a two-night gross of \$5.3 million. Just over 33,000 fans attended the sold-out performances on March 27 and 28, according to tour promoter Live Nation. Arenas in Las Vegas, Boston and Toronto also hosted the pop star for two-show runs with over 30,000 fans in attendance.

The tour marks Timberlake's first major trek since his 20/20 Experience World Tour that spanned 14 months beginning in November 2013. The latter outing visited five continents, racking up \$232 million in revenue from 1.9 million sold tickets at 128 concerts.

The new tour has already earned over \$36 million from 250,000 sold seats at 16 shows. Potentially, overall grosses could reach as high as \$275 million by the time the tour wraps next winter. With 112 arena concerts already booked, overall attendance could reach the 2 million mark based on sold-ticket tallies at the venues that have already hosted the show.

—Bob Allen

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



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REWINDING
THE
CHARTS

11 Years Ago 'GIRLFRIEND' FOUND LOVE ON THE HOT 100

At the age of 22, Avril Lavigne scored her first and only No. 1 on *Billboard's* premier songs chart

IT TOOK JUST TWO MINUTES FOR AN intoxicated Avril Lavigne to crack the chorus to her first No. 1 hit on the *Billboard* Hot 100, "Girlfriend," in 2007.

"I wrote [it] when I was drunk," the native of Belleville, Ontario, told MTV at the time. "I was singing the melody, the lyrics were coming out: 'I don't like your girlfriend,'" recalled Lavigne, then 22. "It took nothing."

That nothing amounted to something — big — as the song's infectious hook and "hey, hey, you, you" chants propelled the song to No. 1 on the May 5 Hot 100 chart, becoming Lavigne's first and only chart-topper to date.

"Girlfriend," the first single from her third LP, *The Best Damn Thing*, represented a slight sonic shift for Lavigne, who traded in the midtempo moodiness that defined previous hits like "Complicated," which reached No. 2 on the Hot 100, and "My Happy Ending," for the kind of high-octane pop melody and punk riffs found on her 2002 top 10 hit, "Sk8er Boi."

Her success invited legal troubles, however. Tommy Dunbar and James Gangwer, two songwriters of The Rubinoos' "I Wanna Be Your Boyfriend," sued Lavigne, producer Dr. Luke and RCA Records, among others, for copyright infringement, claiming "Girlfriend" ripped off their 1979 song. Though Lavigne disputed the allegations, the parties arrived at an undisclosed settlement in early 2008.

Post-"Girlfriend," Lavigne has landed 10 more Hot 100 hits and released two full-lengths since *The Best Damn Thing*. Lavigne plans to put out her first album in five years in 2018.

—TREVOR ANDERSON

Lavigne on the red carpet at the MuchMusic Video Awards in Toronto in 2007.

THE BILLBOARD HOT 100									
THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	PRODUCER (SONWRITER)	Artist	IMPRINT / PROMOTION LABEL	WEEK	PEAK POSITION
1	3	6	8	#1 GIRLFRIEND	DR. LUKE (A. LAVIGNE, L. GOTTFELD)	Avril Lavigne	RCA/RMG	1	1
2	1	1	11	GIVE IT TO ME	Timbaland	Timbaland Featuring Nelly Furtado & Justin Timberlake	RCA/RMG	1	1
3	2	2	14	DON'T MATTER	A THAM (A. THAM, A. LAWSON)	Akon	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	1	1
4	4	4	15	GLAMOROUS	FOLLOW DA GON (S. FERGUSON, J. JONES, W. ADAMS, E. WILLIAMS, C. BRIDGES)	Fergie Featuring Ludacris	WILL.I.AM/A&M/INTERSCOPE	1	1
5	7	10	9	GREATEST GAINER/AIRPLAY	BUY U A DRANK (SHAWTY SNAPPIN')	T-Pain Feat. Yung Joc	KONVICT/NAPPY BOY/JIVE/ZOMBA	5	5

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