

Billboard

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GRAMMYS 2018

*'You don't get
to un-have
this moment'*

LORDE on a historic Grammys race,
her album of the year nod
and the #MeToo movement

PLUS
Rapsody's underground
takeover and critics' predictions for
the Big Four categories





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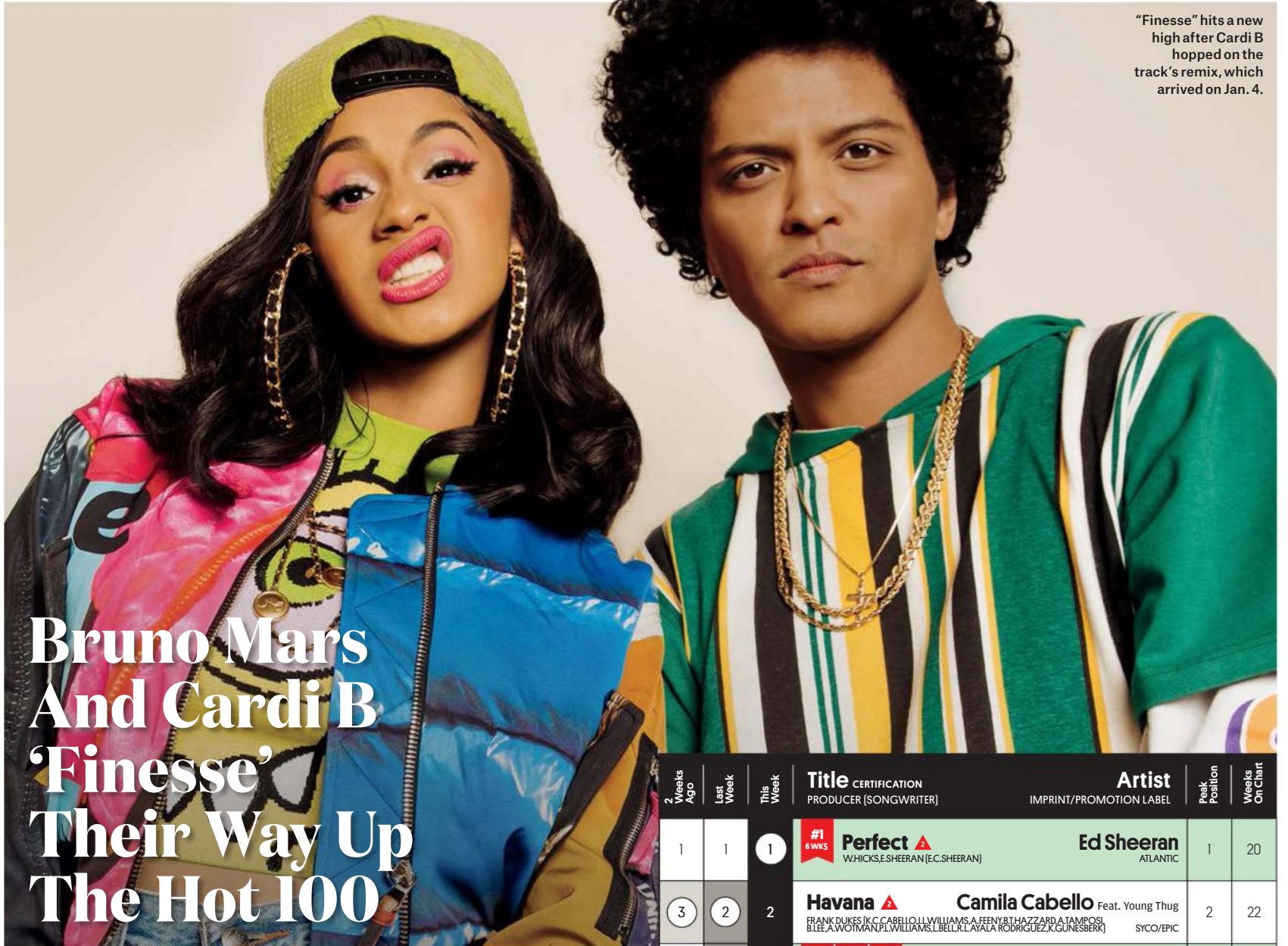
1971 – 2018

*Your voice will
forever linger*

UM^e ISLAND

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billboard HOT 100



"Finesse" hits a new high after Cardi B hopped on the track's remix, which arrived on Jan. 4.

Bruno Mars And Cardi B 'Finesse' Their Way Up The Hot 100

BRUNO MARS AND CARDI B bring new jack swing back to the top 10 of the Billboard Hot 100 as their '90s throwback track, "Finesse," vaults from its No. 35 debut to No. 3.

First released by Mars solo on his 2016 album, *24K Magic*, "Finesse" roars onto the Streaming Songs chart at No. 1 with 38.3 million U.S. streams in the week ending Jan. 11, according to Nielsen Music, after its remix with Cardi B arrived on Jan. 4. The single sold 87,000 downloads and drew 52 million in radio reach.

Mars tallies his 15th Hot 100 top 10 and Cardi B collects her fourth. Notably, Mars has now earned three top 10s from each of his first three LPs, becoming just the sixth act to

achieve the career-opening feat, and the second male; **Lionel Richie** landed at least three from each of his first three solo sets between 1982 and 1986. **Whitney Houston**, **Mariah Carey**, **Beyoncé** and **Lady Gaga** also earned the honor with each of their first three proper albums.

"Finesse" follows the *24K Magic* title track, which peaked at No. 4, as well as Hot 100 leader "That's What I Like." Mars' debut LP, *Doo-Wops & Hooligans* (2010), generated the No. 1s "Just the Way You Are" and "Grenade" and the No. 4 "The Lazy Song." In 2012, *Unorthodox Jukebox* yielded the chart-toppers "Locked Out of Heaven" and "When I Was Your Man" and the No. 5 hit "Treasure."

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	1	1	#1 Perfect ▲	W.HICKS, E.SHEERAN (E.C.SHEERAN)	Ed Sheeran ATLANTIC	1	20
3	2	2	Havana ▲	FRANK DUKE (K.C.CABELLO, J.L.WILLIAMS, A.FEENY, B.HAZZARD, A.TAMPOSI, B.LEE, A.WOJMAN, P.L.WILLIAMS, L.BELL, R.L.AYALA, RODRIGUEZ, K.GUNESBERG)	Camila Cabello Feat. Young Thug SYCO/EPIC	2	22
-	35	3	DG AG SG Finesse	SHAMPOO PRESS & CURL, STRECHTOPES (BRUNO MARS, P.M.LAWRENCE, C.BROWN, J.E.FAUNTILER, ROY LUTIPR, R.COMULUSI, J.REEVES, R.C.MCCULLOUGH II)	Bruno Mars & Cardi B ATLANTIC	3	2
2	3	4	Rockstar ▲	L.BELL, TANK GOD (A.POSTL, BELL, O.AWOSHILEY, S.B.A.JOSEPH)	Post Malone Feat. 21 Savage REPUBLIC	1	17
4	5	5	No Limit ▲	BOJDA, A.RITTER (G.GILLUM, M.SAMUELS, A.RITTER, R.A.MAYERS, E.PATLOR, WASHPOPPIN)	G-Eazy Feat. A\$AP Rocky & Cardi B G-EAZY/RVG/BPG/RCA	4	18
5	4	6	Thunder	ALEX DA KID, I.DEZUO (D.REYNOLDS, W.SERMON, B.MCKEE, D.PLATZMAN, A.GRANT, J.DEZUO)	Imagine Dragons KIDINAKORNER/INTERSCOPE	4	37
9	6	7	Bad At Love ▲	R.REED (A.FRANGIPANE, E.FREDERIC, J.DRANTER, R.CHAHAYED)	Halsey ASTRALWERKS/CAPITOL	6	19
8	7	8	Too Good At Goodbyes ▲	JIMMY NAPES, S.FITZMAURICE, STARGATE (S.SMITH, J.J.NAPIER, T.EHERMANSEN, M.SRIKSEN)	Sam Smith CAPITOL	4	18
		9	Filthy	TIMBALAND, J.TIMBERLAKE, DANIA (J.TIMBERLAKE, T.V.MOSLEY, F.N.HILLS, J.E.FAUNTILER, ROY L.LDOPSON)	Justin Timberlake RCA	9	1
7	8	10	MotorSport ●	MURDA, BEATZ, CUBATZ (O.K.MARSHALL, K.CEPHUS, K.BALL, OJ.MARAI, WASHPOPPIN, S.LINDSTROM, K.GOMRING, GERTGOMRING)	Migos, Nicki Minaj & Cardi B QUALITY CONTROL/MOTOWN/CAPITOL	6	11

COURTESY OF ATLANTIC RECORDS

SALES, AIRPLAY & STREAMING DATA COMPILATION BY NIELSEN MUSIC. THE WEEK'S MOST ENDURING CURRENT SONGS, AS WELL AS NEW RELEASES, ARE RATED BY Nielsen Music. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED, RE-RELEASED, OR RE-ENTERING THE CHARTS. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED, RE-RELEASED, OR RE-ENTERING THE CHARTS. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED, RE-RELEASED, OR RE-ENTERING THE CHARTS.

Billboard Hot 100

100

YO GOTTI Juice



The 36-year-old Memphis rapper also hits a new peak of No. 13 on Mainstream R&B/Hip-Hop.

“Juice” is your 10th track to enter the Hot 100. What does that mean to you? With all the doubt [I had] when I first started making music — “He’s a mixtape rapper” or “He’s a trap rapper” — my accomplishments show that they were wrong. Hip-hop always shifts culture. What’s going on [in the news], whether it’s controversial or political, hip-hop always weighs in on these things. I always said it was a matter of time before hip-hop would become more important and more popular.

You signed to Roc Nation in December 2016. How has your life changed since? I wish it could’ve been sooner. It feels like

one family — JAY-Z’s one call away for any advice, any questions. He’s a real big homie. You’re only as good as your team, and there ain’t no small goals.

What does it mean to have “juice”? It means you’re lit, you’re popping. Whatever it is about you, that’s your swag. It’s your confidence. You create your own juice — you just got to do you. I like to make music from a personal standpoint, so when that music gets big, it’s organic. Me and my producer, Ben Billions, were trying to create a song that when it comes on, people immediately feel good.

—TATIANA CIRISANO



23 CHARLIE PUTH How Long

Puth notches his second top 10 on the Radio Songs chart as a lead artist as “How Long” lifts 11-9 (64 million in audience, up 7 percent). Predecessor “Attention” reigned for five weeks beginning in September.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
12	11	11	New Rules		Dua Lipa	11	24
	6	9	Gucci Gang		Lil Pump	3	18
11	14	13	Love.		Kendrick Lamar	11	29
14	19	14	Bartier Cardi		Cardi B	14	3
17	18	15	Let You Down		NF	15	13
24	17	16	Him & I		G-Eazy & Halsey	15	6
10	10	17	Bodak Yellow (Money Moves)		Cardi B	1	28
26	24	18	Meant To Be		Bebe Rexha & Florida Georgia Line	18	12
15	20	19	Gummo		6ix9ine	12	9
23	12	20	Feel It Still		Portugal. The Man	4	30

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
20	15	21	Sorry Not Sorry		Demi Lovato	6	27
19	13	22	Shape Of You		Ed Sheeran	1	53
27	27	23	How Long		Charlie Puth	23	14
29	28	24	Wolves		Selena Gomez X Marshmello	20	12
22	26	25	I Get The Bag		Gucci Mane	11	21
16	23	26	I Fall Apart		Post Malone	16	16
21	21	27	What Lovers Do		Maroon 5	9	20
18	22	28	Young Dumb & Broke		Khalid	18	26
31	31	29	Plain Jane		A\$AP Ferg	26	16
25	16	30	Believer		Imagine Dragons	4	49
41	38	31	Sky Walker		Miguel	31	16
43	45	32	River		Eminem	11	4
35	36	33	The Way Life Goes		Lil Uzi Vert	24	20
30	25	34	Despacito		Luis Fonsi & Daddy Yankee	1	52
32	30	35	Mi Gente		J Balvin & Willy William	3	28
40	39	36	End Game		Taylor Swift	36	8
28	29	37	Bank Account		21 Savage	12	27
37	32	38	That's What I Like		Bruno Mars	1	52
45	44	39	Marry Me		Thomas Rhett	39	6
55	40	40	Let Me Go		Hailee Steinfeld & Alessa	40	16
39	34	41	Attention		Charlie Puth	5	38
33	37	42	The Weekend		SZA	29	24
NEW	NEW	43	All The Stars		Kendrick Lamar & SZA	43	1
34	33	44	1-800-273-8255		Logic	3	37
51	47	45	Roll In Peace		Kodak Black	45	21
44	41	46	Silence		Marshmello	30	22
54	50	47	Lights Down Low		MAX	47	14
53	49	48	Ric Flair Drip		Offset & Metro Boomin	44	11
47	42	49	Unforgettable		French Montana	3	40
49	48	50	Lemon		N*E*R*D & Rihanna	46	10

2 Weeks Ago	Last Week	This Week	Title CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
56	46	51	Like I Loved You ● D.HUFF (B.YOUNG,J.LEE)	Brett Young BMLG	46	16
62	52	52	Yours ● C.BROWN (P.WELLING,C.BROWN,R.DICKERSON)	Russell Dickerson TRIPLE TIGERS	52	13
57	51	53	Pills And Automobiles ● OG PARKER, SMASH DAVID, THE MARTIANZ (C.M.BROWN, J.L.PARKER, J.HUTCHINS, S.D.JIMINEZ, M.MIMS, A. BOOGIE WIT DA HOODIE, D.OCTAVE)	Chris Brown Feat. 'N Gotti, A Boogie Wit da Hoodie & Kodak Black RCA	46	18
60	54	54	Good Old Days BUDO (B.HAGGERTY, K.SEBERT, J.KARP, A.JOSLYN, S.WISH-KOSKI, T.ANDREWS)	Macklemore Feat. Keshha BENDO/ADA/WARNER BROS.	54	12
78	72	55	Tell Me You Love Me J.HILL, STINT (J.HILL, KIRBY LAURYN, A.BHATTACHARYA)	Demi Lovato HOLLYWOOD/SAFEHOUSE/ISLAND/REPUBLIC	53	7
81	62	56	I Could Use A Love Song BUSBEE, M.MORRIS (M.MORRIS, J.ROBBINS, L.VELTZ)	Maren Morris COLUMBIA NASHVILLE	56	21
72	57	57	Round Here Buzz J.JOYCE (E.CHURCH, J.HYDE, L.DICK)	Eric Church EMI NASHVILLE	57	16
70	65	58	Codeine Dreaming NOT LISTED (NOT LISTED)	Kodak Black Feat. Lil Wayne DOLLAZ N DEALZ/ATLANTIC	52	7
52	61	59	La Modelo Y.M.P.(CHRIS EDAY) (J.C.OZUNA ROSADO, V.SA VEDRA, WASHPOPPIN, J.F.SOTO PASCUAL, C.EORTIZ RIVERA, J.G.RIVERA VAZQUEZ)	Ozuna x Cardi B VP ENTERTAINMENT/SONY MUSIC LATIN	52	3
74	64	60	Echame La Culpa A.TORRES, M.RENGIFO (LUIS FONSI), A.TORRES, M.RENGIFO, A.RENGIFO	Luis Fonsi & Demi Lovato SAFEHOUSE/ISLAND/UNIVERSAL MUSIC LATINO/REPUBLIC/UMILE	47	8
58	53	61	Greatest Love Story ● J.JOYCE (J.LANCASTER)	LANCO ARISTA NASHVILLE	45	19
59	60	62	Rubbin Off The Paint IZAK (N.SIMMONS)	YBN Nahmir YBN/MMMG	46	10
76	63	63	Losing Sleep ● C.CROWDER, C.YOUNG (C.YOUNG, J.HOGE, C.DESTEFANO)	Chris Young RCA NASHVILLE	63	16
-	83	64	This Is Me G.WELLS, J.PAULA, L.A.CAMORE (A.GUBMAN (B.PASEK, J.PAUL))	Keala Settle & The Greatest Showman Ensemble FOX/20TH CENTURY FOX/ATLANTIC	64	2
-	71	65	Never Be The Same FRANK DUKES, JARAMI (K.C.CABELLO, A.FEENY, L.R.DAWOOD, J.L.OLOFFSON, N.BAO, S.YATCHENKO)	Camila Cabello SYCO/EPIC	61	4
63	56	66	I'll Name The Dogs S.HENDRICKS (M.DRAGSTREM, B.HAYS, J.P.HOMPSON)	Blake Shelton WARNER BROS. NASHVILLE/WMN	56	18
50	59	67	Candy Paint ● POST MALONE, L.BELL (A.POST, L.BELL)	Post Malone ARTIST PARTNERS GROUP/ATLANTIC/REPUBLIC/RRP	50	12
79	67	68	You Broke Up With Me ● S.MCANALLY (W.HAYES, K.SACKLET, ARCHER)	Walker Hayes MONUMENT/ARISTA NASHVILLE	67	12
86	70	69	Written In The Sand S.MCANALLY (M.RAIMEY, T.ROSEN, B.TURIS, S.MCANALLY)	Old Dominion RCA NASHVILLE	69	8
-	82	70	Heaven D.HUFF (S.CARTER, M.MCGINN, L.RIMES)	Kane Brown ZONE 4/RCA NASHVILLE	70	3
85	77	71	Pick It Up NOT LISTED (NOT LISTED)	Famous Dex Feat. A\$AP Rocky RICH FOREVER/300	71	9
94	89	72	Stir Fry NOT LISTED (NOT LISTED)	Migos QUALITY CONTROL/MOTOWN/CAPITOL	72	3
67	68	73	Kooda NOT LISTED (NOT LISTED)	6ix9ine SCUMGANG	50	6
82	66	74	MIC Drop S.AOKI (RIS, S.HIRO, YUKI, AOKI, P.DOGG, SUPREME BOI, HTIMAN, BANG, J.HOPES, R.SEBY, J.H.PARKS, F.LOWSKY, J.A.COSBY)	BTS Feat. Designer BIGHIT ENTERTAINMENT	28	7
77	73	75	No Smoke NOT LISTED (NOT LISTED)	YoungBoy Never Broke Again NEVER BROKE AGAIN	73	6
75	76	76	Betrayed B.JOHNSON (D.LEONAS, A.BRUESCH)	Lil Xan COLUMBIA	67	9
89	78	77	Five More Minutes F.ROGERS (S.MCCREERY, F.ROGERS, M.CRISWELL)	Scotty McCreery TRIPLE TIGERS	77	6
-	85	78	Rewrite The Stars G.WELLS, J.TRAPANESE, J.PAULA, L.A.CAMORE (B.PASEK, J.PAUL)	Zac Efron & Zendaya FOX/20TH CENTURY FOX/ATLANTIC	78	2
80	74	79	Ice Tray RICKY RACKS, LITGANGES, J.SIR, HARRELL, C.K.MARSHALL, L.LI, YACHTY	Quavo & Lil Yachty QUALITY CONTROL/MOTOWN/CAPITOL	74	4
61	58	80	...Ready For It? ▲ MAX MARTIN, SHELLBACK, A.PAYAMI (T.SWIFT, MAX MARTIN, SHELLBACK, A.PAYAMI)	Taylor Swift BIG MACHINE/REPUBLIC	4	19



9

JUSTIN
TIMBERLAKE
Filthy

Justin Timberlake's "Filthy" launches at No. 9 on the Billboard Hot 100 after its first full week of availability, entering the Digital Song Sales chart at No. 3 with 79,000 downloads sold in the tracking week, according to Nielsen Music, and Streaming Songs at No. 26 (15.8 million U.S. streams). On Radio Songs, it ranks at No. 32 (36 million impressions). Timberlake scores his 18th solo Hot 100 top 10, to go along with his six between 1999 and 2002 as a member of 'N Sync. "Filthy" introduces his Feb. 2 album, *Man of the Woods*. —G.T.

2 Weeks Ago	Last Week	This Week	Title CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
-	87	81	All On Me J.JOYCE (D.DAWSON, J.DURRETT, A.SMITH)	Devin Dawson ATLANTIC/WEA	81	7
NEW	82	82	For You (Fifty Shades Freed) NOT LISTED (NOT LISTED)	Liam Payne & Rita Ora UNIVERSAL STUDIOS/ATLANTIC/REPUBLIC	82	1
97	79	83	Legends F.G.WHITEHEAD, J.MASSEY (K.BALLERINI, F.G.WHITEHEAD, H.LINDEY)	Kelsea Ballerini BLACK RIVER	79	6
-	80	84	One Foot M.CROSSEY, CAPTAIN CUTS (N.PETRICCA, E.MAIMAN, K.RAY, S.WAUGAMAN, B.BERGER, R.MCMAN, HON, R.RABIN)	WALK THE MOON RCA	80	2
NEW	85	85	Nowadays CASH MONEY AP (K.FOOSE, L.VON CUBE, A.PETIT)	Lil Skies Feat. Landon Cube ALL WE GOT/ATLANTIC	85	1
-	100	86	Best Friend SOFT TUKKER (S.WAWLEY, WELDT, HALPERN, O.M.NERVO, M.NERVO, J.PATTERSON, A.UENO, H.KAWANABE)	Sofi Tukker Feat. NERVO, The Knocks & Alisa Ueno ULTRA	86	2
84	84	87	My Dawg QUAY GLOBAL (J.DJONES)	Lil Baby QUALITY CONTROL	71	5
-	95	88	The Greatest Show G.WELLS, J.PAULA, L.A.CAMORE, R.SINCLAIR, R.LEWIS (B.PASEK, J.PAUL, R.LEWIS)	Hugh Jackman, Keala Settle, Zac Efron, Zendaya & The Greatest Showman Ensemble FOX/20TH CENTURY FOX/ATLANTIC	88	2
88	75	89	Krippy Kush R.VSSIAN (C.FREYES, ROSADO, A.MARTINEZ OCASIO, F.MARTINEZ, J.K.RICHARD, J.LOHNSTON, S.B.AJOSEPH, J.O.T.MARA, J)	Farruko, Nicki Minaj, Bad Bunny, 21 Savage & Rvssian CARBON FIBER/SONY MUSIC LATIN	75	5
-	92	90	Corazon THE RUDE BOY, ZULIYAVARES, MAOZINHA (LONDONO ARIAS, K.M.MINEZ LONDONO, B.SNADER, LEZCANO, CHAVERRA, LUTAVARES, J.UINOR, H.OME, R.G)	Maluma X Nego do Borel SONY MUSIC LATIN	90	2
-	91	91	Broken Halos D.COBB, C.STAPLETON (C.STAPLETON, M.HENDERSON)	Chris Stapleton MERCURY NASHVILLE	90	7
NEW	92	92	I Miss You J.PATTERSON, M.AH, P.H.G.CHATTO (J.PATTERSON, J.MICHAELS, G.CHATTO)	Clean Bandit Feat. Julia Michaels BIG BEAT/ATLANTIC/RRP	92	1
98	86	93	Too Much To Ask G.KURSTIN (N.HORAN, J.SCOTT)	Niall Horan NEON HAZE/CAPITOL	66	12
91	81	94	Mayores J.FONSECA (S.A.CASTILLO VASQUEZ, S.M.PRIMERA, A.MUSSET, P.AINGUNZAJ, FONSECA, B.A.MARTINEZ OCASIO, M.CACERES)	Becky G Feat. Bad Bunny KEMOSABE/RCA/SONY MUSIC LATIN	74	12
RE-ENTRY	95	95	Beautiful Trauma J.M.ANTONOFF (PINK, J.M.ANTONOFF)	P!nk RCA	95	3
-	93	96	Female K.URBAN, R.COPPERMAN, D.HUFF (R.COPPERMAN, N.GALYON, S.MCANALLY)	Keith Urban HIT RED/CAPITOL NASHVILLE	69	3
95	99	97	Home D.A.PRANIK, D.PHELPS (R.C.BAKER, J.L.HAWKES, D.A.PRANIK, D.PHELPS, D.C.SNYDER, R.GILLIES, S.HARRIS)	Machine Gun Kelly, X Ambassadors & Bebe Rexha NETFLIX/ATLANTIC/INTERSCOPE/RRP	90	5
NEW	98	98	Red Roses MENO BEATS (K.FOOSE, A.ELA, M.L.VON CUBE)	Lil Skies Feat. Landon Cube ALL WE GOT/ATLANTIC	98	1
-	88	99	Never Enough J.TRAPANESE, J.PAULA, L.A.CAMORE (B.PASEK, J.PAUL)	Loren Allred FOX/20TH CENTURY FOX/ATLANTIC	88	2
100	90	100	Juice BEN BILLIONS (M.MIMS, B.DIEHL, K.M.KHALED)	Yo Gotti COCAINE MUZIK/EPIC	90	6



36
TAYLOR SWIFT FEAT. ED SHEERAN & FUTURE
End Game

Boosted by the first day of streaming for its official music video (Jan. 11), the track pushes by 11 percent to 8.2 million U.S. clicks. The third single from *Reputation* also reaches the top 10 on the Mainstream Top 40 chart (11-10).



82
LIAM PAYNE & RITA ORA
For You (Fifty Shades Freed)

The duet from the *Fifty Shades Freed* soundtrack (out Feb. 9) drew 3.2 million U.S. streams and starts at No. 8 on the Digital Song Sales list (29,000 sold), where **Payne** and **Ora** each earn their second top 10.

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

Creative Artists Agency

congratulates our clients on their 60th Annual GRAMMY® Award nominations

Record Of The Year
“Despacito”
LUIS FONSI
featuring
JUSTIN BIEBER

Album Of The Year
MELODRAMA
LORDE*

Song Of The Year
“Despacito”
LUIS FONSI
JUSTIN BIEBER

“Issues”
JULIA MICHAELS

“1-800-273-8255”
LOGIC
ANDREW TAGGART

Best New Artist
JULIA MICHAELS

Best Pop Solo Performance
“Love So Soft”
KELLY CLARKSON

“Praying”
KESHA

“Million Reasons”
LADY GAGA

Best Pop Duo/Group Performance
“Something Just Like This”
THE CHAINSMOKERS

“Despacito”
LUIS FONSI
featuring
JUSTIN BIEBER

“Feel It Still”
PORTUGAL. THE MAN*

Best Dance Recording
“Cola”
ELDERBROOK

“Andromeda”
GORILLAZ*
DAMON ALBARN

Best Dance/Electronic Album
3-D THE CATALOGUE
KRAFTWERK

WHAT NOW
SYLVAN ESSO*

Best Traditional Pop Vocal Album
NOBODY BUT ME
(DELUXE VERSION)
MICHAEL BUBLÉ*

TRIPLICATE
BOB DYLAN*

IN FULL SWING
SETH MACFARLANE

WONDERLAND
SARAH MCLACHLAN

TONY BENNETT CELEBRATES 90
TONY BENNETT

Best Pop Vocal Album
LUST FOR LIFE
LANA DEL REY*

RAINBOW
KESHA

JOANNE
LADY GAGA

Best Rock Performance
“Run”
FOO FIGHTERS*

Best Rock Song
“Run”
FOO FIGHTERS*

“The Stage”
AVENGED SEVENFOLD

Best Alternative Music Album
EVERYTHING NOW
ARCADE FIRE*

HUMANZ
GORILLAZ*

Best Traditional R&B Performance
“What I’m Feelin’”
ANTHONY HAMILTON

“Still”
MALI MUSIC

Best Rap Performance
“Bodak Yellow”
CARDI B

Best Rap Song
“Bodak Yellow”
CARDI B

Best Rap/Sung Performance
“Crew”
GOLDLINK

“Family Feud”
featuring
BEYONCÉ*

Best Country Solo Performance
“Body Like A Back Road”
SAM HUNT

“Losing You”
ALISON KRAUSS*

“I Could Use A Love Song”
MAREN MORRIS

Best Country Duo/Group Performance
“My Old Man”
ZAC BROWN BAND

“You Look Good”
LADY ANTEBELLUM

“Better Man”
LITTLE BIG TOWN

“Drinkin’ Problem”
MIDLAND

Best Country Song
"Better Man"
LITTLE BIG TOWN

"Body Like A Back Road"
SAM HUNT

"Drinkin' Problem"
MIDLAND

Best Country Album
HEART BREAK
LADY ANTEBELLUM

THE BREAKER
LITTLE BIG TOWN

Best New Age Album
REFLECTION
BRIAN ENO

Best Contemporary
Christian Music Performance/Song
"Even If"
TIM TIMMONS

"Hills And Valleys"
TAUREN WELLS

Best Contemporary Christian Music Album
RISE
DANNY GOKEY

HILLS AND VALLEYS
TAUREN WELLS

Best American Roots Performance
"I Never Cared For You"
ALISON KRAUSS*

Best American Roots Song
"Cumberland Gap"
DAVID RAWLINGS*
GILLIAN WELCH*

Best Americana Album
BEAST EPIC
IRON & WINE*

Best Spoken Word Album
BORN TO RUN
BRUCE SPRINGSTEEN

THE PRINCESS DIARIST
CARRIE FISHER^Δ

Best Comedy Album
JERRY BEFORE SEINFELD
JERRY SEINFELD

Best Musical Theater Album
DEAR EVAN HANSEN
BEN PLATT
BENJ PASEK
JUSTIN PAUL

HELLO, DOLLY!
BETTE MIDLER

Producer Of The Year, Non-Classical
BLAKE MILLS

Best Music Video
"Up All Night"
BECK

"The Story Of O.J."
MARK ROMANEK

"1-800-273-8255"
LOGIC

Best Compilation Soundtrack
For Visual Media
BABY DRIVER
EDGAR WRIGHT

Best Song Written For Visual Media
"City Of Stars"
BENJ PASEK
JUSTIN PAUL

"Stand Up For Something"
ANDRA DAY
COMMON

Best Music Film
ONE MORE TIME WITH FEELING
NICK CAVE & THE BAD SEEDS*
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MusiCares Person of the Year

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NEDAA SWEISS
Writer

JESSE COLLINS
Coordinating Producer

60th Annual GRAMMY® Award Telecast

CAA

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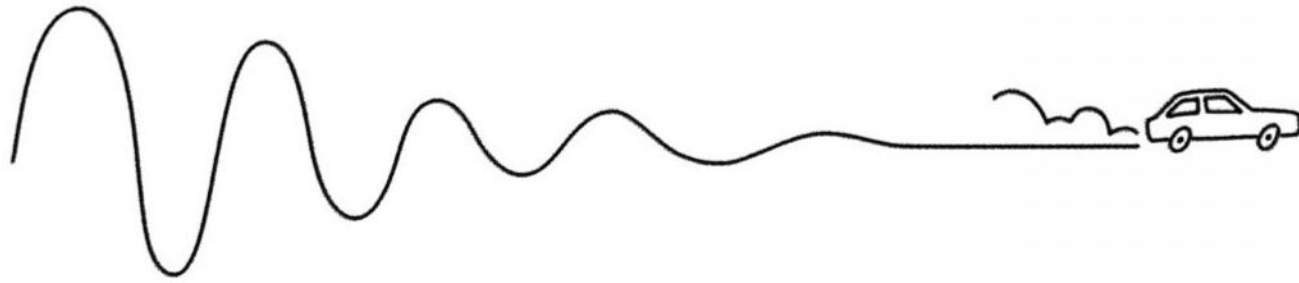
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Getting a Grammy is easy...

First, call in late to work. Rent and bills can wait. Now translate that meandering melody you have stuck in your skull into an 8-bar hook with barbs. Tape some nickels to the E and G strings of that decaying Steinway in Booky's basement so that they thsszzz. Record it on your phone and process it later with a snappy delay, shorter than Sunday. Share it with Mela, who is somewhere in Nicaragua, visiting friends. She will lay down a harmony, layering her voice so that it sounds like 9 Melas, all hoarse with heartbreak. The closet she'll record it in is filled with old football shirts, and the takes will be too dry, so you'll need to add reverb. Make it an evolving one. Go for that studio-with-moving-walls effect. Later, while you're waiting for Olivia outside the bodega, find a kick.

One that kicks you in the gut, so you can still feel it long after the song's over. Sidechain a thumby bass riff to the kick so that it that ducks almost supernaturally. Add drunken angel sounds, like some warbling bells and a distorted slide whistle with a fast gate. When JoJo listens to your track over the weekend, ignore everything he says. He's only heated because of the Raiders. Later, realize he was right about the hi-hat. Put a filter on it, cutoff LFO'd syrup slow until it's a lonely, stuttering cicada. Compress that clap. And don't forget to call your mother. Her old station wagon has the best sound system outside of a pro studio and you don't have access to the inside of one. Bring your aux cable (Mama knows oxtail soup, not aux cables) and mix

the track in the back seat of the wagon, windows rolled up and A/C off in the middle of ass-sweat August, because acoustics. EQ the lower tones until you feel them in your femurs. Finish the song in your mama's driveway, annoying her neighbors and draining her car's battery until the sweat makes it hard to see. Now that your vision is vexed, listen to the track again without looking at the arrangement. Sound right? Okay. Kiss Mama on the cheek and take her recycling out. Get home and add a tuba chop you made from a recording of your ex sneezing. Realize the tuba thing is what ties it all together. Don't think about your ex, because you need to make eleven more tracks that are just as good or better. Long road ahead.

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 "SHAPE OF YOU"
 BEST POP VOCAL ALBUM
 ÷ (DIVIDE)

EL-P

BEST RAP SONG
 "CHASE ME"

ELDERBROOK*

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 "COLA"

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FOUR TET

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GORILLAZ**

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 "ANDROMEDA"
 BEST ALTERNATIVE MUSIC ALBUM
 HUMANZ

IMAGINE DRAGONS

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 "THUNDER"
 BEST POP VOCAL ALBUM
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INDIA.ARIE

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 SONGVERSATION: MEDICINE

**THE INFAMOUS
 STRINGDUSTERS**

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 LAWS OF GRAVITY

JACK ANTONOFF

ALBUM OF THE YEAR
 MELODRAMA (LORDE)
 BEST SONG WRITTEN FOR VISUAL MEDIA
 "I DON'T WANNA LIVE FOREVER"
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BEST MUSIC VIDEO
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JÓHANN JÓHANSSON

BEST SCORE SOUNDTRACK FOR VISUAL MEDIA
 "ARRIVAL"

**JULIAN LAGE &
 CHRIS ELDRIDGE**

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K.FLAY

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KILLER MIKE

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LORDE

ALBUM OF THE YEAR
MELODRAMA

MANSIONAIR

BEST DANCE RECORDING
"LINE OF SIGHT"

THE MAVERICKS

BEST AMERICANA ALBUM
BRAND NEW DAY

MURA MASA

BEST DANCE/ELECTRONIC ALBUM
MURA MASA

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MURA MASA

THE NATIONAL

BEST ALTERNATIVE MUSIC ALBUM
SLEEP WELL BEAST

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BEST MUSIC FILM
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NOAM PIKELNY

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UNIVERSAL FAVORITE

ODESZA

BEST DANCE RECORDING
"LINE OF SIGHT"
BEST DANCE/ELECTRONIC ALBUM
A MOMENT APART

OFFA REX

BEST FOLK ALBUM
THE QUEEN OF HEARTS

PJ MORTON

BEST R&B SONG
"FIRST BEGAN"
BEST R&B ALBUM
GUMBO

QUEENS OF THE STONE AGE**

BEST ROCK ALBUM
VILLAINS

RANDY NEWMAN

BEST ARRANGEMENT,
INSTRUMENTS AND VOCALS
"PUTIN"

RAUL MALO

BEST AMERICAN ROOTS SONG
"I WISH YOU WELL"

R.L. BOYCE

BEST TRADITIONAL BLUES ALBUM
ROLL AND TUMBLE

SIA

BEST SONG WRITTEN FOR VISUAL MEDIA
"NEVER GIVE UP" FROM "LION"

SYLVAN ESSO

BEST DANCE/ELECTRONIC ALBUM
WHAT NOW

TAJ MAHAL

BEST CONTEMPORARY BLUES ALBUM
TAJMO

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Freudian

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Best Rap Performance

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Best Rap/Sung Performance

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HUMBLE.

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RAPSODY

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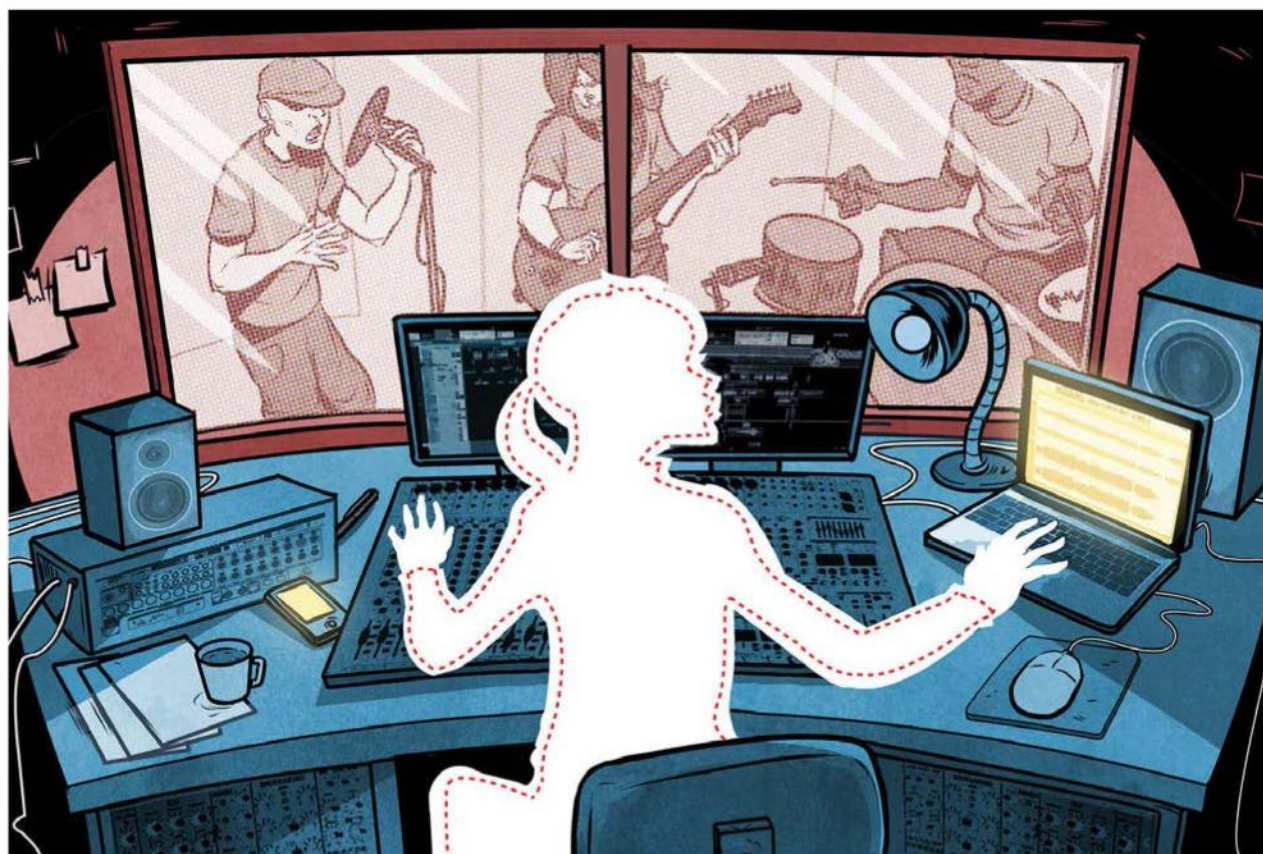
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Topline

Where Are All The Female Producers?

Why no woman has ever been awarded the Grammy for producer of the year, non-classical — and what female producers face behind the boards

BY MELINDA NEWMAN

EIGHT YEARS AGO, WHEN **Alex Hope** was 16 and first interested in music production, she Googled images of “female producers.” “I only came across **Linda Perry**,” recalls Hope, who has gone on to produce **Troye Sivan** and **Tove Lo**, among others. “We just learn early on that it’s a man’s job to be at the mixing desk.”

Nowhere has that notion been reinforced more than in the Grammy category for producer of the year, non-classical. Since the trophy was first handed out in 1975, no woman has taken home the golden gramophone. Just a handful of women — including **Janet Jackson**, **Paula Cole**, **Sheryl Crow**, **Lauryn Hill**, and **Lisa Coleman** and **Wendy Melvoin** from **Prince**’s band **The Revolution** — have been nominated for producing their own music. Only one nominated female producer

was not also the recording artist: **The Matrix**’s **Lauren Christy** in 2004. (The situation is less bleak for producer of the year, classical: Three women have won in that category, including quadruple-winner **Judith Sherman**. **Imogen Heap** and **Trina Shoemaker** have earned Grammys for best engineered album, non-classical.)

It’s not just a Grammy issue: During the last decade, only two women, **Lady Gaga** and **Taylor Swift**, have landed on *Billboard*’s year-end Top Producers chart, for their own songs.

Why does record production remain the ultimate boys club of the music industry? There are myriad reasons, including a lack of role models. “I

just don’t think there are that many women interested,” says songwriter-producer **Perry**, who, along with **Missy Elliott**, has been arguably the most successful female producer in pop and R&B, having worked with

such hitmakers as **P!nk**, **Christina Aguilera**, **Britney Spears**, **Courtney Love** and **James Blunt**. “Where are they if there are?”

Ebony Oshunrinde, aka **WondaGurl**, a 22-year-old producer who has created beats for **JAY-Z**, **Rihanna**, **Lil Uzi Vert**, **Drake** and **Kanye West**, is one rising star who has been busy in the studio. Like producer **Trakgirl (Luke James, Omarion)**, **WondaGurl** was spending time with computer programming and beats machines in middle school. By the time she began working with artists, “I knew what I was doing and how to make a good song,” says **WondaGurl**.

Former **M.I.A.** drummer **Kiran Gandhi**, aka **Madam Gandhi**, meanwhile, is working to push other female producers into the spotlight. In October, she released a remixed version of her *Voices* EP with each track produced by a woman of color. Last summer, *Sister: Volume One* featured 20 tracks helmed by women and nonbinary producers.

But when women first start

THE OVER UNDER



Spotify executives **Daniel Ek** (right) and **Troy Carter** will be honored as Music Visionaries of the Year by the UJA-Federation of New York.



Kid Rock nixes his tour name, *The Greatest Show on Earth*, after a lawsuit by **Ringling Bros.** and **Barnum & Bailey Circus**.



Atlantic promotes **Paul Ganberg** to president of A&R after the label group earned Top Label billing on *Billboard*’s year-end charts.

to produce, some say that uncomfortable moments can arise.

“There have definitely been times you’ll [suggest] an idea and the artist will pass over it and the guy in the room will say the same idea and they’ll say, ‘I love it,’ and you’re like, ‘Oh, my Lord,’” says

... When I first started out I always thought, ‘Ooh, I can’t wait to be in that role.’ And the more I learned and the more I began to understand the studio dynamics and the responsibilities that come with that role, I was like, ‘Maybe I’m pretty happy where I am.’”

learned the ropes from producer **Bill Bottrell**. “He sat me down in front of the console,” she recalls. “I had asked those questions before and people were hush-hush. They didn’t want to give up their secrets.”

Whalley, now Concord Music’s chief label executive, says the omission of female producers has never been by design. “I don’t think myself or any other A&R person I know would say, ‘We don’t want to use this person because they’re female,’” he says. “I just know there’s always value to having unique, talented people making records.”

While many male and female executives have been supportive, several female producers expressed dismay that more female artists don’t seek out female producers. “It’s interesting that a lot of female artists have this feminist message and they’ll make their record with all men. It seems kind of hypocritical,” says Hope. “This [woman] will get up to accept an award and be surrounded by straight, white, middle-aged men.”

Massy thinks it is hard for women to balance the rigors of a family with

the studio’s isolating 14-hour days, so they choose a different path. “The risk in losing the ability to have a family is too great. They’ll find better things to do. I know it’s an unpopular position, but I’ve always felt that,” says Massy. “I think there will be [women] like me that have decided, ‘I can do without a family because the young musicians I work with have been a substitute for family.’”

Others posit that the general lack of encouragement for young women to enter the STEM fields — science, technology, engineering and math — bleeds into the gender gap in music production as well.

“[Fewer] females go to audio engineering schools,” says one major-label A&R executive, who claims to have never seen an artist request a female producer. Perry suggests any women interested in production should offer to produce a track for free, like she did with **Stone Fox**. “We cannot wait for people to find us,” she says. Marks agrees: “We need to promote the women who are kicking ass so the next generation feels like it’s something they could do too.” ●

“I wouldn’t give direction much, because they wouldn’t take it. Now they take it seriously.” —*WondaGurl*

Hope. “You can’t really show any signs of not knowing what you’re doing. You are at the helm.”

“Sometimes when people are confused they’re like, ‘Why is this girl in the room?’” says WondaGurl. “Earlier, I would never talk; I’d just play the beat. I wouldn’t give direction much, because they wouldn’t take it. Now they take it seriously.”

Catherine Marks, who has produced **Manchester Orchestra** and **Wolf Alice**, says the initial leap from engineer to producer was “a difficult and unexpected transition

Many female producers say they were mentored by men. Marks studied with noted British producers **Alan Moulder** and **Flood**, Hope has worked with **Bleachers’ Jack Antonoff**, and pioneering engineer-producer **Sylvia Massy**, best-known for producing **Tool’s** breakthrough album, *Undertow*, in 1993, took notes from **Rick Rubin**. Perry praises Interscope co-founder/Apple executive **Jimmy Iovine** and former Warner Bros. CEO **Tom Whalley** as being particularly supportive, and after her rock band **4 Non Blondes** ended, Perry also



Olympic skier Vonn (left) and snowboarder White (right) in Beats’ latest “Above the Noise” campaign.

Beats Bets On G-Eazy In Olympic Ads

How the headphone maker picks the music it uses to sell its gear to sports fans — even if athletes have to hide the Beats logos on the slopes

BY GIL KAUFMAN

The Winter Olympics kick off in Pyeongchang, South Korea, on Feb. 9, but there’s already one winner: **G-Eazy**, whose song “The Beautiful & Damned” will be featured in Apple’s new ad campaign for its Beats headphones during the Games.

Beats’ latest “Above the Noise” campaign commercial — which shows elite athletes such as snowboarder **Shaun White**, skier **Lindsey Vonn** and the Nigerian bobsled team plugging in their headphones to get an edge — is set to the title track from the Oakland, Calif., rapper’s latest album. The song soundtracks five spots highlighting athletic themes such as failure, redemption and the rigors of training.

“If a song makes someone feel something, that’s authentic — you can’t fake that,” says Beats president/COO **Luke Wood**, noting that G-Eazy’s track was chosen after he played the album for the Beats music team last October. At that meeting, G-Eazy stressed his own risk-taking persona, similar to that of athletes who speed down icy hills on skis at 80 mph.

Generally, Wood says the “Above the Noise” campaign looks for acts on the cusp of a breakthrough, picking 14-year-old Australian singer **Ruel’s** debut single

(“Don’t Tell Me”) for its 2017 holiday ad starring **Serena Williams** and **Neymar Jr.**, or then-little-known **X Ambassadors** (“The Jungle”) for the 2014 FIFA World Cup spot. Other ads have helped propel acts such as **Hozier** and **Imagine Dragons**. Beats also relies on its team’s A&R experience to time campaigns to the moments it expects artists to break out: G-Eazy currently has two songs in the top 20 of the Billboard Hot 100.

The exposure for G-Eazy could be massive, with Apple buying ads in 30 global markets and deploying considerable digital assets to spread the clips. NBC hopes to repeat the average from the 2016 Summer Games in Rio de Janeiro of 27.5 million nightly viewers across platforms and a record 3.3 billion streaming minutes. NBC will also air primetime coverage live across all time zones for the first time during a Winter Games.

Wood doesn’t yet know if the South Korean International Olympic Committee will force athletes to cover up the Beats logo, as some past IOCs have, since the company doesn’t pay to be a sponsor. But White, at least, plans to don his headphones in Korea during practice anyway. “I love to have music playing at all times when I’m riding,” he says.

Dolores O'Riordan

1971-2018



O'Riordan, onstage with The Cranberries in Dublin in 1995, died Jan. 15.

Dolores O'Riordan had an unmistakable voice. The Cranberries singer, who died of undisclosed causes at age 46 on Jan. 15, was one of the most expressive vocalists of the 1990s, equally convincing on a spiderweb-soft love song like "Linger" (a top 10 hit on the Billboard Hot 100 in February 1994) or a haute-grunge rager like "Zombie" (which spent six weeks atop the Alternative Songs chart that fall). Fittingly, the Irish band's breakthrough in the United States roughly coincided with the end of Nirvana: The Cranberries' most durable

hits put a new spin on Kurt Cobain's loud-quiet-loud dynamism, and rock radio responded instantly.

She was just 19 when she joined The Cranberries in 1990, famously writing the words and melody to "Linger" within a week of meeting the band's other three members (guitarist Noel Hogan, bassist Mike Hogan and drummer Fergal Lawler). Getting that famous that young isn't easy for everyone, and O'Riordan had spoken honestly in recent years about her experiences with bipolar disorder. But she went on to write or co-write the band's entire catalog, along with

solo LPs in 2007 and 2009, showing a dedication to pop craft. And while the act would never again scale the heights of 1993 debut *Everybody Else Is Doing It, So Why Can't We?* and 1994 follow-up *No Need to Argue*, those albums were more than enough for millions of fans.

A month before she died, O'Riordan took the stage for her final public performance, a three-song set at *Billboard's* annual holiday party. O'Riordan sang "Linger," "Zombie" and "Ode to My Family" with grace and presence. Hearing that voice didn't feel like mere nostalgia — it felt timeless.

—SIMON VOZICK-LEVINSON

FROM THE DESK OF

FRONTMAN, CRACKER and
CAMPER VAN BEEHOVEN

David Lowery

The musician turned artist advocate on finding new ways to fight for creators' rights

BY ROBERT LEVINE
PHOTOGRAPHED BY
RAYMOND MCCREA JONES

THESE DAYS, CRACKER AND Camper Van Beethoven frontman **David Lowery** may be best known as a thorn in the side of music-technology companies like Spotify, which he sued in 2015 for copyright infringement related to unpaid mechanical royalties. That case ultimately resulted in a \$43 million class action settlement against the company that is awaiting court approval, although Lowery is no longer the named plaintiff, helping publicize an issue that returned to the news in late December when Wixen Music Publishing sued Spotify for \$1.6 billion. (Another class action brought by Lowery against Rhapsody is still active.)

"Streaming is the future of the music business, and I'm not against it — I just want everyone to get paid fairly," says Lowery, 57. "There could be millions of songs that songwriters weren't getting paid royalties for, and the future should be better than that."

Lowery got his start as an indie rocker in the 1980s with Camper Van Beethoven (best known for the off-kilter "Take the Skinheads Bowling"), then became a presence on MTV in the '90s with Cracker ("Low"). He still tours and records with both bands. But he started something of a second career at the 2012 SF MusicTech Summit, where he gave a speech — "Meet the New Boss, Worse Than the Old Boss" — that punctured any illusions that YouTube and download sales would leave creators better off. He then started a website called The Trichordist, where he blogs about the music business with the same sarcasm he brings to some of his lyrics, and he has become a prominent voice for creators in



the digital age. Now, Lowery has organized the Artists' Rights Symposium, which will bring policymakers and musicians together on Jan. 22 and 23 at the University of Georgia (UGA) in Athens, Ga., where he teaches about the music business.

"Someone needed to talk about these issues," says Lowery, who is married to **Velena Vego**, a talent buyer for Live Nation in Atlanta who also books the 40 Watt Club in Athens. He sees the symposium, which will focus on how artists can enforce their rights without expensive lawsuits, as part of the same work. "If I can't effect change," says Lowery, "I can at least affect the conversation."

How did you start working on creators' rights issues?

I started talking about artists' rights in the digital age after I watched the anti-Stop Online Piracy Act tidal wave, a lot of which was based on outright falsehoods. I used to be a completely pro-digital artist — burn down the old, replace it with the new. But none of it turned out the way I thought it would, so I wrote a little talk [for the 2012 SF MusicTech Summit] about how the new digital landscape wasn't any better than the old record company system. Plus, there appeared to be a greater concentration of power — we built these giant digital monopolies that we now can't

"Just once or twice in the real world has anyone ever come up to me and said anything negative about my advocacy, and it has been relatively polite," says Lowery, photographed Jan. 10 at his home office in Athens, Ga. "How people react online is often different, of course."

get around. You can't really promote your music without Apple, Google or Facebook and basically transferring value to them. I found that disturbing because I came up as completely independent.

This has grown to the point that you testified in front of a House of Representatives intellectual property subcommittee. What was that like?

When you see these hearings on camera, there's this big panel of congressmen, but they never pan back to show that there really aren't many people there. That made

You're performing with Camper and Cracker, plus teaching at UGA. How does this fit together?

Camper and Cracker are both basically family businesses; we're not a bunch of stoned dudes who record and hand it off to a manager and label. With Camper, as an indie band, we wanted to do business in a different way, so extending that to public advocacy is natural. It all blends together.

For a while you also worked in finance as a quantitative analyst, right?

I have a degree in math [from the

Tell me more about your role at UGA.

I started teaching classes about the business a few years ago and then became full time. I teach the finance and economics of the music business, which I really enjoy.

Most people think young people, like your college students, see artists' rights issues differently. Is that true?

I'm mostly teaching students who want to go into the business, so they all want to make money. The ones who make music want to make enough to record. Getting paid is something anyone who's serious about music doesn't see as controversial.

Why are you starting this conference?

The music business is built on monetizing the exclusive rights of creators, so we should look at how they're protected. But should that always mean federal civil copyright lawsuits? There could be other ways to do that. What about getting ad networks to follow best practices? There's a law enforcement panel since a lot of bad actors engaged in piracy are also engaged in malware, ad fraud. And piracy creates a market failure that drives down prices. It's hard to ask for more money for songwriters when there's a constant threat of people using our work for free.

Will the conference be annual?

I hope we can have it on other campuses. All the music business conferences are in New York, L.A. or D.C., but music is created all over the country. I'd like this to be the premier academic conference on this. Like everyone else, I want a hit. ●

"We built these giant digital monopolies that we now can't get around."

it less like a performance so I was a little nervous. But I'm used to expressing myself in five minutes — I'm a songwriter and that's what we do.

You've been accused of idealizing the major-label system as it was in the '90s, when Cracker was signed to Virgin.

There are strengths and weaknesses to both systems. The good thing about the digital age is you're liberated creatively. But it's extremely difficult to get paid, and over the long term that tamps down your creativity. You have to go get another job.

You've also been criticized by some industry figures for going after the streaming services that are helping to turn the business around.

If there's anything I've done that will have long-term repercussions, it's that. Without that suit, I don't know if the National Music Publishers' Association would have gotten to a settlement with Spotify; I'm not sure if the small publishers would have the same kind of deal as the big publishers. But yeah, there were people who didn't invite me to their Christmas parties.

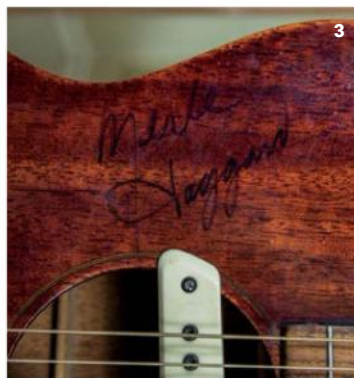
There's a lot more optimism in the music business than there was a few years ago. Do you share that?

The business in the U.S. is still about 50 percent of what it was. But I'm really talking about two things. First, if you're below a certain threshold of popularity, playing for 200 people a night, that and record sales used to be a middle-class living, but with streaming I'm not sure. Second, songwriters have been shafted — they get a much lower percentage [of streaming revenue, compared to sales]. In this business, I don't think a band like Camper would've persisted as long as it did.

University of California in Santa Cruz] and I know a bit about derivative pricing. I happened to be playing a private party and, beforehand, I was carrying around *The Black Swan* [the book about probability and risk by Nassim Nicholas Taleb] and someone asked me, "Are you reading that? Do you understand it?" And, after I said yes, "Are you interested in advising us?"

That must have been quite a change of pace from playing in a rock band.

The hours are sure different! But I was around a lot of really smart people, and the conversations were interesting. One day our positions were going crazy and a young lady who worked with me puked into the trash can. I'm in a band, so I've seen plenty of stuff like that.



1 Milano Frontera hat, a nod to Lowery's grandfather. **2** The math major's textbooks. **3** The Martin guitar he uses to write songs. "I consider Merle Haggard the archetypal American songwriter," says Lowery. "My wife got him to sign it for me." **4** Poster from the 20th-anniversary tour for Cracker's *Kerosene Hat*. **5** A painting of Kurt Vonnegut by Panhandle Slim. "The important thing to me is the quote," he says. "While it may be frustrating to deal with the music industry, 'The music will still be wonderful.'"

WHY LIL PUMP IS A FREE AGENT

Warner Bros. could keep the rapper, but it will have to pony up

BY DAN RYS

Lil Pump was 16 when he signed with Warner Bros. Records in the summer of 2017, and since then the SoundCloud rapper has catapulted to stardom. Unfortunately for the label, however, the gravy train may have ended before it ever got started.

In December, top music attorney **John Branca**, whose clients include **Aerosmith**, **Enrique Iglesias** and the **Michael Jackson** estate, sent a letter to Warner Bros. on behalf of Pump's management team, **Tha Lights Global**, that pointed out that because the "Gucci Gang" MC signed his deal while underage, the contract is not valid. Typically, labels seek court approval to validate their agreements with minors, then renegotiate such deals when the artists become adults, to be on safe legal footing.

As of press time, Warner had not yet responded to the letter and was still working "Gucci Gang" with no change to the day-to-day relationship between the companies, says one person close to the situation. Meanwhile, Branca and **Tha Lights Global** attorney **Todd Rubenstein** are fielding offers from other labels.

The error is an embarrassment for Warner and has led to significant internal finger-pointing, though there's no case law to predict the impact on its existing Pump releases. Sources tell *Billboard* that **Cameron Strang**, who left his post as chairman/CEO of the label at the turn of the year, was the only one inside the building with a close relationship with Pump and **Tha Lights Global**; as his exit neared and Pump's team saw Warner's mistake and the opportunity to land a more favorable deal, they brought on Branca in December to help with negotiations.

Warner has lagged behind the times as R&B/hip-hop has become the biggest genre in the streaming era, and label brass saw Pump as a key cog in its attempt to shore up that side of the roster. Warner needs Pump more than Pump needs Warner, and could still keep him, but other majors and indies are also vying for the deal, which is likely to go to the highest bidder, sources tell *Billboard*.

Lil Pump's contract with Warner Bros. may be void because he signed it as a minor.



Maluma performed at Dolce & Gabbana's Milan show on Jan. 13.

NOTED

1-10



Uber partnered with Grammy nominees **Khalid**, **Lil Uzi Vert** and **Julia Michaels** for an awards-night commercial campaign.

Access Industries' **Jörg Mohaupt** joined Discogs' newly formed board of directors, investing \$2.5 million in the company.

Motörhead guitarist **Edward "Fast Eddie" Clarke** died at age 67 after treatment for pneumonia.



Yosef (left) and Martin

Ricky Martin announced his marriage to artist **Jwan Yosef**.

Live Nation acquired independent promoter **Frank Productions**.

Kobalt appointed **Avid Larizadeh Duggan** of GV (formerly Google Ventures) its new executive vp/ chief strategy and business officer.

Drake announced plans to take his whiskey brand **Virginia Black** public.



Drake

Facebook inked deals with **Global Music Rights**, **SESAC**, **Kobalt Music Publishing** and more.

Capitol Christian Music Group promoted **Peter York** to chairman/CEO, following founder **Bill Hearn**'s death in December.

1-12



Gloria Trevi and **Alejandra Guzmán** set April 14 as the finale for their box-office record-breaking **Versus World Tour**, at Los Angeles' **Hollywood Bowl**.



Trevi (right) and Guzmán

Sony Music named **Daniel Lieberberg** president of continental Europe and Africa as **Philip Ginhör** stepped down.

Ticketmaster settled a two-year legal battle with **Songkick** for \$110 million.

Primary Wave acquired a share of **Bob Marley**'s catalog through a \$50 million deal with **Island Records** founder **Chris Blackwell**.

Maluma closed out **Dolce & Gabbana**'s Milan Fashion Week show with hit "Felices los 4."

Universal Music Publishing Group expanded its partnership with **Disney Music Publishing** to the United Kingdom, Ireland, continental Europe and beyond.

Kim Kardashian West and husband **Kanye West**'s surrogate gave birth to a baby girl.

Brooklyn-based **Shore Fire Media** opened its first Los Angeles office, helmed by **Ally Norton**.

Midem announced **Scoter Braun** as keynote speaker for 2018 and recipient of the inaugural **Midem Hall of Fame Award**.

1-11



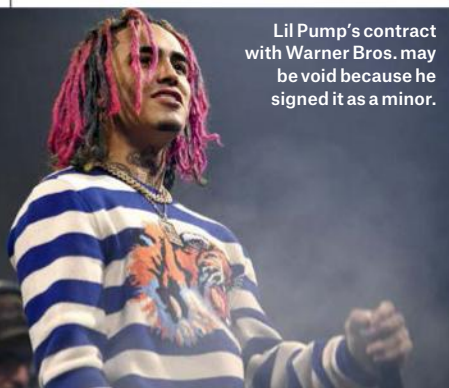
1-13



1-16



1-18



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7
DAYS
on the
SCENE

Lana Del Rey kicked off her L.A. to the Moon Tour in support of *Lust for Life* at the Target Center in Minneapolis on Jan. 5.



1 Noah Cyrus performed "All Falls Down" on *The Tonight Show Starring Jimmy Fallon* on Jan. 11. **2** From left: Actors Darren Criss, Penelope Cruz and Edgar Ramirez with Ricky Martin at the Los Angeles premiere of *The Assassination of Gianni Versace: American Crime Story* on Jan. 8. **3** Nick Mason (right) and Roger Waters of Pink Floyd at a press conference for "The Pink Floyd Exhibition: Their Mortal Remains" at the MACRO Museum in Rome on Jan. 16. **4** 2 Chainz at the Versace show during Men's Fashion Week in Milan on Jan. 13. **5** From left: Dierks Bentley, Maren Morris and her fiancé, Ryan Hurd, at the Nashville opening of Bentley's Whiskey Row on Jan. 14. **6** Andra Day and Common performed at the 49th annual NAACP Image Awards at the Civic Auditorium in Pasadena, Calif., on Jan. 15.



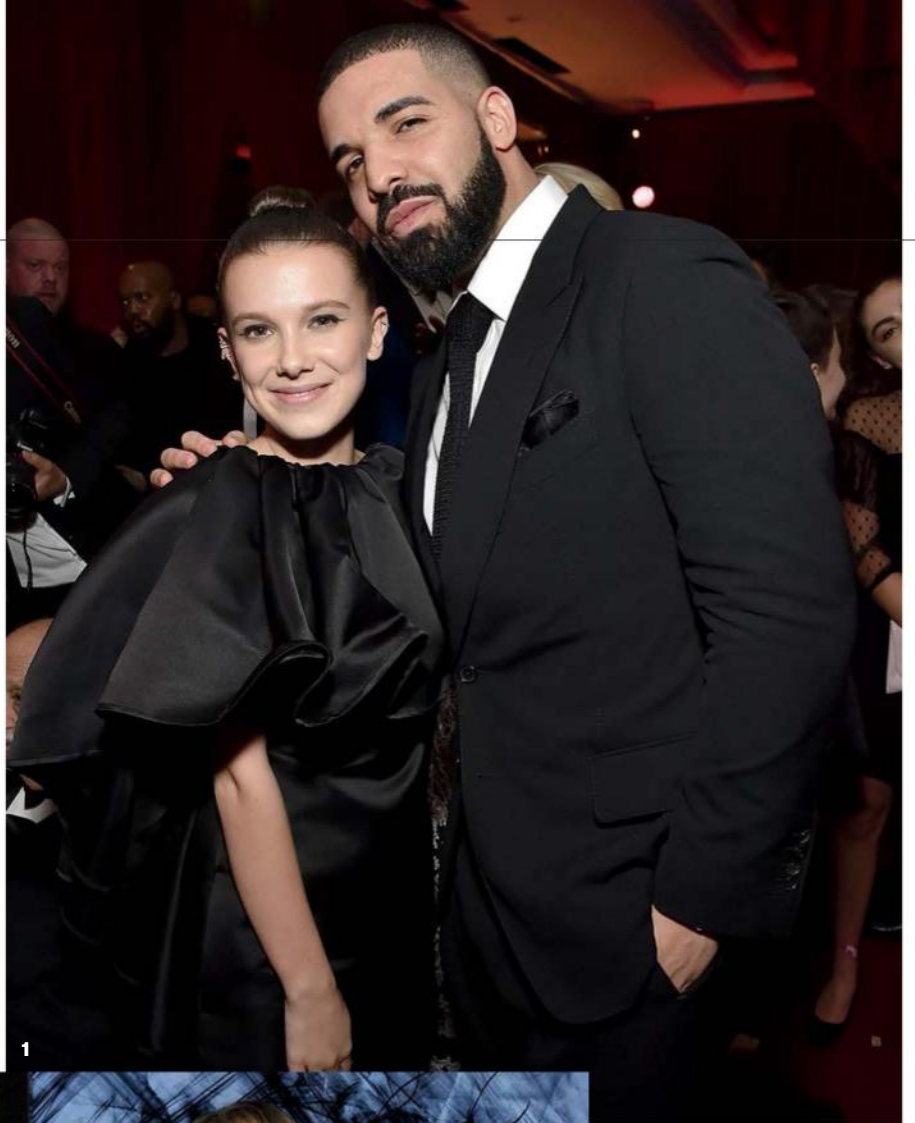
Mary J. Blige received a kiss from Sean "Diddy" Combs while being honored with a star on the Hollywood Walk of Fame in Los Angeles on Jan. 11. "I'm so grateful for this star right now because I've earned it probably three times," said Blige. "I say that with confidence and not arrogance. I know my worth."



75th Golden Globe Awards

BEVERLY HILLS, JAN. 7

BIG WINNERS AT THE 75TH ANNUAL GOLDEN GLOBES, HELD at The Beverly Hilton, included *Three Billboards Outside Ebbing, Missouri* (which took home four Globes, including best drama) on the film side, and *Big Little Lies* (which won six awards, including best miniseries or television film) on the TV side — but the biggest story of the night had little to do with any of the actual winners. Rather, the evening was dominated by discussion of sexual misconduct in the entertainment industry, as most of the night’s participants dressed in black in solidarity with the #TimesUp movement. Host **Seth Meyers**’ opening monologue set the tone with pointed shots at alleged abusers **Harvey Weinstein** and **Kevin Spacey**, and presenter **Natalie Portman** snuck in a barb about ingrained Hollywood sexism as she announced the “all-male nominees” for best director. The star of the evening, however, was Cecil B. DeMille Lifetime Achievement Award recipient **Oprah Winfrey**. “A new day is on the horizon,” she promised in her closing remarks, trumpeting the arrival of a new generation of leaders “who take us to the time when nobody ever has to say ‘me too’ again!” —ANDREW UNTERBERGER



1 Millie Bobby Brown and Drake at the Netflix Golden Globes afterparty at the Waldorf Astoria Beverly Hills on Jan. 7. **2** Meryl Streep (left), Michelle Williams (middle, rear) and Kelly Clarkson before the awards ceremony on Jan. 7. **3** From left: Salma Hayek, Mariah Carey and Ashley Judd at the *InStyle*/Warner Bros. afterparty at The Beverly Hilton. **4** Nick Jonas at the Globes’ official viewing and afterparty. **5** Keith Urban and Nicole Kidman. **6** From left: James Brolin, *W* magazine editor-at-large Lynn Hirschberg, Barbra Streisand and *W* editor Stefano Tonchi at the *W* Magazine Celebrates the Best Performances Portfolio and the Golden Globes in Los Angeles on Jan. 4.



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1

1 Party Favor played a back-to-back set with DJ Justin Jay at Holy Ship! on Jan. 13. 2 Kaskadee on Jan. 6. 3 REZZ on Jan. 11. 4 Mija (right) and Jay on Jan. 9. 5 A-Trak (left) and YehMe2 on Jan. 8. 6 Virtual Self on Jan. 13. 7 Freddy Kennett (left) and Robby Hauldren of Louis the Child on Jan. 9.



2



3



4

Holy Ship!

NORWEGIAN EPIC, PORT CANAVERAL, GREAT STIRRUP CAY, JAN. 6-10

THE 10TH ANNUAL HOLY SHIP! ELECTRONIC dance music cruise and festival, which sailed from Florida to the Bahamas, didn't let the bad weather rain on its parade. Though the stormy seas caused the daytime beach parties to be canceled, performances from major acts like **Alison Wonderland**, **The Black Madonna**, **Excision** and others went on as planned — plus **A-Trak** (who was also on 2017's lineup) and duo **Louis the Child** gifted the ship with additional, unannounced sets to make up for the extra time. But the biggest surprise came courtesy of **Porter Robinson**, who unexpectedly performed under his new alias, **Virtual Self**. Prior to setting sail, electronic producer **Mija** told *Billboard* that the experience of the festival is best described as "organized chaos." "My favorite part is being with so many friends," she continued, "and running around from set to set with no real purpose or intention other than to dance, meet fans and try to go back-to-back with the legends." —ISIS BRIONES



5



6



7



Dance artist AC Slater and Chicago-based DJ YehMe2 played Holy Ship! on Jan. 13. Elsewhere that weekend, Slater joined forces with Mija for another collaborative effort.



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THE HOPEFUL ROMANTIC

One of 2018's most promising voices, Daniel Caesar takes R&B back to basics with his Grammy-nominated debut

BY MELISSA VINCENT
PHOTOGRAPHED BY CAITLIN CRONENBERG

Caesar photographed Dec. 22, 2017, at La Banane in Toronto. Watch a behind-the-scenes video of the shoot at Billboard.com.

SITTING IN A VINYL BOOTH AT AN UPSCALE French restaurant in his native Toronto, **Daniel Caesar** is multitasking, leading the creative planning for his upcoming tour stop in Asia as he fields scheduling questions from his team of young creators with bubbly excitement. He has a toothy smile and a warm laugh — in contrast to the somber, reflective mood of the music that thrust him into the spotlight during the past year.

All the attention, he says, “is weird — it’s cool, it’s awesome, but it’s pressure, because I realize that everything I say matters more, so I have to choose the things I say carefully.”

At 22, Caesar has become one of R&B’s most talked-about talents, even though — or perhaps because — he’s more of a classic soul man than a trend-chaser. His debut album, *Freudian*, released in August 2017, secured him two Grammy nominations: best R&B album (alongside **Bruno Mars, SZA** and **Kehlani**) and best R&B performance for album single “Get You” featuring Colombian-American singer **Kali Uchis**, which peaked at No. 11 on *Billboard*’s Hot R&B Songs chart. In 2017, he performed on *Late Night With Seth Meyers* and *The Late Late Show With James Corden*, and premiered a new track, titled “First World Problems,” alongside **Chance the Rapper** on *The Late Show With Stephen Colbert*. Former President **Barack Obama** put Caesar’s “Blessed” on his annual personal playlist of favorite songs of the year alongside artists like **Harry Styles** and **Kendrick Lamar**. To date, *Freudian* has earned 353 million on-demand streams in the United States and accrued 234,000 equivalent album units, according to Nielsen Music.

While other contemporary R&B artists cross over with a blend of bravado and contemporary hip-hop production, Caesar’s sensual music doesn’t sound like today’s trap-leaning hits. “He’s blessed with a timeless voice,” says Uchis. “I remember first hearing his songs and wondering how he hadn’t blown up already.”

Freudian trades the glamour of the club for the authenticity of everyday experiences. “The way I

can justify how well [my music is] doing and exactly why that is is because I went through it,” explains Caesar. “And I know it came from a real place. [Listeners] cling to it; they need it.”

With the help of a team of creative collaborators including **Jordan Evans** and **Matthew Burnett (Drake, Eminem)**, Caesar has done all this without a major label. It’s a notable feat for an artist operating in a system where independent success tends to result in a corporate deal. “We sat through a lot of pleasant label meetings,” he says, “but none of



“It came from a real place,” says Caesar of *Freudian*. Inset: Caesar in the video for “Get You.”

them reflected the value we placed on our work.”

Originally from the working-class city of Oshawa, Ontario, Caesar got his start singing in Seventh-day Adventist churches with his three brothers. After

being kicked out of his predominantly white, Christian private school for a marijuana-related infraction, Caesar moved to Toronto at 17, falling into the tumultuous romantic relationship that would inspire his later songs. “It was fun at the time,” he says. “Then it got not fun at all. The feeling of being understood can be addicting; it makes you stay in relationships you don’t want to be in.”

His first EP, 2014’s *Praise Break*, attracted notice for what it didn’t sound like: the

moody, synth-driven tone usually associated with Toronto R&B. On his 2015 EP, *Pilgrim’s Paradise*, he crafted psychedelic lullabies inspired by love and loss themes he carried over to *Freudian*: “My life’s a spectacle, a sad story/Perhaps I’ll find my way to the glory,” he sings on the unexpectedly swaggering “Hold Me Down.”

Freudian showcases Caesar’s skill as a talented multi-instrumentalist (he plays guitar and piano), moving between the fullness of gold-toned strings and sparse melodies reminiscent of **D’Angelo**. Caesar brought in an all-female cast of features — **Syd, Charlotte Day Wilson, H.E.R.** and Uchis — to offer perspectives from both sides of the romantic equation. “We didn’t set out to only have female vocalists,” he says. “For every song, we thought, ‘This person would be great for it,’ and it was a female every time. You only get one side of the story if it’s too much masculine energy. It’s just logical to me to try and balance myself out.”

“People want to feel like they’re being heard,” he continues. “So all the feelings and thoughts that we go through that are socially unacceptable, less than ideal — if they can see someone else going through it, someone that they respect, then it makes them feel different about their own situation.”

While he has yet to confirm any plans for new music, Caesar intends to tour Europe and Australia this year, play Coachella — and, of course, attend the Grammys, all with a newfound perspective on how to navigate his sudden rise and the responsibilities it brings. “I didn’t realize the power that I have,” he says. “But now? I’m coming to understand it.” ●

TOMORROW’S R&B STARS

Three artists poised for breakout success in 2018



JORJA SMITH

Britain’s Smith made waves with her 2016 debut *Project 11 EP*, then **Drake** tapped her for two tracks on 2017’s *More Life*. She has already secured a 2018 Critics’ Choice BRIT Award and a breakthrough single, “On My Mind.”



RAVYN LENAЕ

Hailing from Chicago, Lenae independently released her debut EP, *Moon Shoes*, in August 2015. She followed with the *Midnight Moonlight* EP in 2017, amassing 16.5 million on-demand U.S. streams, according to Nielsen Music.



ELLA MAI

The *X Factor UK* 2014 contestant became a **DJ Mustard** protégée when he discovered her on Instagram. The producer helmed her debut *Time* EP in 2016, which Mai followed with a pair of EPs and an opening slot on **Kehlani**’s 2017 tour.

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**CHART
BREAKER**

DISCOVERING NEW TALENT SINCE 1894(!)

LIL XAN

The "Betrayed" rapper turned a prescription addiction into a hit

By Rebecca Haithcoat

Photographed by Christopher Patey

Bittersweet symphony

Growing up in Redlands, Calif., the 21-year-old rapper, born **Diego Leanos**, says his family lived out of motels and was "dirt poor." But he prized his father's vinyl collection, which exposed him to all genres of music. "He had everything, from early jazz records to **Black Flag**," he says. "I grew up loving symphonies. **Beethoven** is beautiful."

Down and (Xan'd) out...

A shy kid who preferred doodling and video games to homework, Xan dropped out of high school when he was a freshman. He knew he would never work a 9-to-5 job — and at 18 he got his first face tattoo of his mother's name to prove it. "Rapping was a joke, but the music helped me break out of my shell," he says. He had also developed an addiction to the anti-anxiety drug Xanax — hence the nickname "Lil Xan."

...but he rose above

"The last time I took a Xannie was six months ago, in the 'Betrayed' session," he says of the anti-drug song that launched his career. The woozy track was recorded and mastered in 30 minutes, says Xan: "I never was like, 'Yeah, this is the fucking one.'" But when the "Betrayed" video was released in August, the clip logged 1 million views in 12 hours, and has since notched almost 90 million.

Causing 'Xanarchy'

Lil Xan's first tour sold out in five hours, and *Total Xanarchy*, his Columbia Records debut out March 17, features guests like **Rae Sremmurd's Swae Lee** and **Diplo**. "I know there are people who are praying for my downfall, but they're going to be like, 'Wow, Xan's actually an artist,'" he says. Meanwhile, he has maintained his Xanax sobriety. "I don't think I could be here if I were abusing all those substances," he says. "I'm in a way better place now." ●

Lil Xan photographed Jan. 10 at Golden Gopher in Los Angeles. Watch an exclusive video about his ascent through the years at Billboard.com.

GROOMING BY ASHLEY HUMPHREYS AT CELESTINE AGENCY; SPOONER; GREG ENDRIS/CONTIG/GETTY IMAGES; STIPE; STEPHEN LOVERIN/WIREIMAGE; CASHMERE C&C; NICHOLAS HUNT/GETTY IMAGES; MR. KEVIN MAZUR/GETTY IMAGES; DENMARK; HEMIS/ALAMY; PERFORMANCE; NOAM GALAI/WIREIMAGE; SHORREBROD; DORLING KINDERSLEY/UNIVERSAL IMAGES GROUP/NEWSCOM

A double-exposure image of Spooner performing on New York's Fire Island in 2017.



CONVERSATION

Reunited (And It Feels So Good)

Casey Spooner enlisted an old flame, Michael Stipe, to produce *Sir*, Fischerspooner's most vulnerable album to date

BY RAY ROGERS

Fischerspooner's fourth album, *Sir*, breaks new ground for electroclash pioneers **Warren Fischer** and **Casey Spooner**. Produced by R.E.M.'s **Michael Stipe** — Spooner's first boyfriend; they dated for a year in 1988 — the set, a treatise on queer love in the digital age, puts the emphasis on emotional storytelling and reveals the heart behind frontman Spooner's robotic persona. His approach to the dark, sexy project has somber roots: It was inspired by the demise of his 14-year relationship, which came undone during the early phase of recording. Stipe, who has released little music since R.E.M.'s 2011 dissolution, "was there for me," says Spooner. "It wasn't like we were making a record — he was

fucking saving my life." The two discuss the value of intimacy in life and song.

STIPE Let's talk about *Sir*. Why are vulnerability and intimacy needed right now in American and Western pop culture?

SPOONER That's something that you really pushed for, and I didn't realize what was necessary until my life shifted so dramatically while working on this record. To me, what has become important is a cojoining — no pun intended — of sexuality and emotionality.

STIPE Because of that vulnerability, what you end up with is a presentation of yourself and Fischerspooner that's radically different from what people are used to.

SPOONER You came in wanting an emotionality, but you created some boundaries that kept the writing and the performance more raw. The record you helped me make is one that is very performable.

STIPE You had a voice as a kind of robotic performer. Here, you pulled back that curtain in a very big way. You're one of the most unafraid people I've met, which makes it thrilling to work with you.

SPOONER That's high praise coming from you.

STIPE Goddamn right it is! ●

Spooner (right) with Stipe in 2006.



VERSUS

NORDIC NEIGHBORS

Norwegian producer Cashmere Cat, known for collaborations with Ariana Grande and Kanye West, will join Danish singer MØ for their joint MEØW Tour on Jan. 20. And while they're cut from the same Scandinavian cloth, they have some key differences.

Cashmere Cat (born Magnus August Høiberg)	NAME	MØ (born Karen Marie Ørsted)
---	------	------------------------------

30	AGE	29
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HOMETOWN

"Us Norwegian people are really stuck-up. Danish people are like our cooler brother."

NORWEGIANS VS. DANES

"Norwegian people are tough. They always go out to the mountains, and we always get killed outside."

"I wear big jackets; it makes me feel like I'm hiding. Sometimes no shoes. No one can tell, because it's a huge stage and everyone is on molly."



ONSTAGE SECRET WEAPON

"If things are shit onstage, I go into the crowd and it creates a new thing. It's because I get nervous!"



Unreleased MØ track "Dubai": "When I'm on a plane, I stare out the window and listen."

FAVORITE SONG BY YOUR TOURMATE

"Throw Myself a Party" featuring Starrah, Tory Lanez and 2 Chainz.



"My parents for Christmas eat lutefisk, which is literally fish marinated in soap [lye]. And they love it."

YOUR COUNTRY'S MUST-TRY TRADITIONAL FOOD

"Smørrebrød. It's like rye bread with a big fat layer of butter and then you put things like salad, shrimp and eggs on top."



"No. I'm a dog person. I can't really hang with cats. They're assholes."

CAT PERSON?

"Yes! Except [my cat] Cleo has started to bite people."

—JOHN NORRIS



Finding A New Path
Manchester, England

As Klara's engagement to indie artist **Jo Rose** ended, she found herself rethinking her next steps. "It was the first time where I had this very clear idea of where my life was heading, who I was going to be, and then it didn't end up working out," she says. "That led to a transition for me and me growing up in a bigger way."



Klara (top) and Johanna Söderberg



Turning Life Into Art
Oregon

Inspired by their travels, the sisters began recording *Ruins* at the top of 2017, in Portland, Ore., with producer **Tucker Martine**. On the duo's past LPs, Johanna says it was typically herself, Klara, their dad on bass and a producer in the studio. This time, they welcomed feedback from contributing musicians including **Wilco's Glenn Kotche** and **Midlake's McKenzie Smith**. "You can tell it's a richer arrangement," says Johanna. "There's a lot of life."

FIRST AID KIT'S WORLDWIDE RIDE

The folksy Söderberg sisters of First Aid Kit — Klara, 25, and Johanna, 27 — spent the better half of the past decade touring, and when they finally finished supporting 2014 breakthrough *Stay Gold*, they were mentally and physically burnt out. After time apart, they reconnected in spring 2016 in Stockholm before again hitting the road — this time on their own terms. With an inspired outlook ("We're more open-minded instead of sales-minded") and new album *Ruins*, the duo's fourth, out Jan. 19, the sisters explain how breaking out of their routine gave them a fresh perspective. —LYNDESEY HAVENS

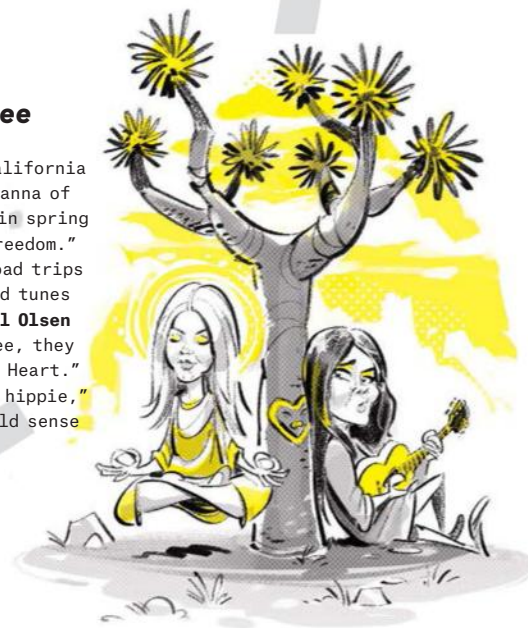
No Place Like Home
Stockholm

"We had to catch up on things we hadn't had a chance to do while touring," says Johanna of the sisters' return to their hometown. She got her driver's license, and they both got apartments. They also found hobbies other than music — Johanna studied Japanese, while Klara took acting lessons and started drawing. Together, they dog-sat. "There's more to life than touring," says Johanna. "We needed to have a home somewhere."



Free At Joshua Tree
California

"We've had dreams about California since forever," says Johanna of the duo's six weeks there in spring 2016. "It [symbolizes] freedom." The two went on weekend road trips during which they blasted tunes from **Fleetwood Mac**, **Angel Olsen** and **Mitski**. In Joshua Tree, they wrote album opener "Rebel Heart." "This is going to sound so hippie," adds Johanna, "but we could sense a spirit there."



DOCUMENTARY

THE BITTERSWEET FRUIT OF BOWIE'S FINAL YEARS

In January 2016, British director **Francis Whatley** was making a film about actress **Judi Dench**. Then, his friend of over 20 years, **David Bowie**, died after a quiet battle with cancer. "I was as surprised as everybody else," recalls Whatley. Soon after, the BBC asked him to make a documentary on the icon, with one catch — it had to be done in a year's time, by what would have been Bowie's 70th birthday (Jan. 8). He started in September 2016 and finished in four months.

The result, *David Bowie: The Last Five Years*, just debuted on HBO. The doc is actually Whatley's second on Bowie: In 2013, he directed *David Bowie: Five Years*, which explored five of the singer's most iconic albums, from glam-rock androgyne *Ziggy Stardust* in 1971 to pop-funk commercial juggernaut *Let's Dance* in 1983. "The first film covered the golden period, when most people were huge Bowie fans," he says. "This one is more about the man."



Whatley

Whatley dug through rare, archival material and extensive interviews with recent bandmembers and collaborators to craft a fascinating and at turns haunting portrait of Bowie that shows just how fertile his last five years were. After nearly a decade out of the spotlight following a minor heart attack in 2004, Bowie had a burst of activity with two adventurous albums: *The Next Day* in 2013 and *Blackstar* in 2016, as well as the stage musical *Lazarus*.

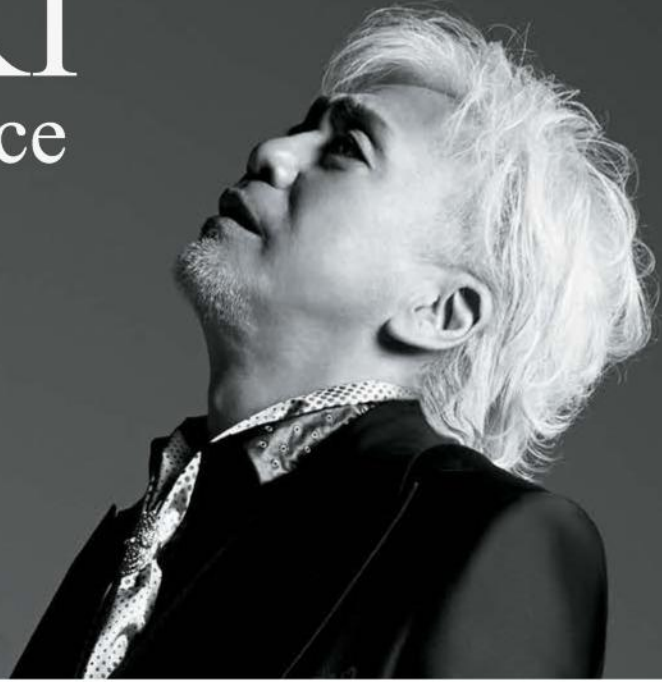
"The sort of themes he was writing about in his music at the end were very much the same as the ones he discussed throughout the 50 years of his career," says Whatley. "These big themes of mortality, spirituality [and] fame." Even as the director cast a revealing light on Bowie's less public final years, he remained respectful of his wishes for privacy about his health. "I could have milked his illness a lot more than I did," he says, "but the story I was telling was not about illness and death. It was about life."

—RICHARD BIENSTOCK

From top: Bowie in the video for *Blackstar* single "Lazarus"; the late singer in Whatley's HBO documentary, *David Bowie: The Last Five Years*.



billboard classics
KOJI TAMAKI
 with Orchestra Performance
*Emergence of Timeless
 and Borderless Music Scene*



Tokyo is known as one of the world's premiere cities for classical music, along with New York, and London. Every month, performances by internationally renowned orchestras and opera companies such as the Vienna Philharmonic, Berlin Philharmonic, Paris Opera and Royal Opera House are held around the city.

Since 2013, the Billboard Classics series presented by Billboard Japan, has attempted to synchronize rock, pop, jazz and traditional classical music on stage at Tokyo's specialized classical music venues, like the Suntory Hall and Tokyo Metropolitan Festival Hall and has been well-received by a wide variety of audiences. The number of performances exceeds 50 performances per year, and are highly praised across the genre in music journalism. In recent years, artists performing in the series include not only Japanese million seller artists such as Koji Tamaki, Fumiya Fujii, JUJU, but also US and European artists.

In June 2015, Grammy award winning artist, Robert Glasper Experiment and the IlluminArt Philharmonic Orchestra led by world-class conductor, Tomomi Nishimoto performed at the Tokyo Metropolitan Theater. Through his performance, Glasper presented a new musical expression fusing jazz and classical and made global news. Furthermore, every year since 2015, Koji Tamaki has held orchestra tours in Tokyo and other major Japanese cities and has become the centerpiece of the Billboard Classics series.

Koji Tamaki made his debut as the vocalist & guitarist of the rock band Anzen Chitai in 1982. He has multiple million seller achievements as part of the band and as a solo artist, with songs like, "Wine Red no Kokoro" (1983) and "Den-en" (1996) and has also enjoyed success overseas with "Ikanaide" (1989) which became a national hit in Hong Kong. With 35 years of experience in music composition, he has created around 800 rock & pop works for himself and for other artists. (For Anzen Chitai 14 works, 13 solo works were released.) He reigns as a definitive hit maker of the modern era and has gained overwhelming popularity not only in Japan but also in other Asian countries.

Tamaki's particular melody is often reminiscent of the beautiful sound of the Eagles or of Sting. Furthermore, his majestic sound reminiscent of the Russian opera composer, Borodin's "Polovtsian Dances", has garnered him the reputation of "a colorful rich sound architect." His fertile and diverse musical elements continues to capture the hearts of many music fans across the border. In addition, his unrivaled and overwhelmingly powerful vocals are receiving support from classical music fans through orchestra performances. Hailed as "Asia's best vocalist," over 8,000 fans gathered to see Tamaki's performance with the Hong Kong City Pops Orchestra in November 2015, at Asia World Arena, which was broadcasted live in both China and Japan.

The poster artworks, flyers and other designs for advertisement of Tamaki's performances are produced by Tadanori Yokoo, whose work also includes posters and album artworks of the Rolling Stones and Carlos Santana. His timeless and novel designs have deepened Tamaki's artistic, musical expression which incorporates elements of traditional classical music, further widening his recognition in the art world, the advertising world, and the media.

Last but not least, the string orchestral piece "Kanki no Uta," or the Ode to Joy, was composed by Tamaki as an instrumental overture of the concert program. In it, he commiserates with the spirit and prayers of peace of the Balkan Chamber Orchestra, comprised of musicians who have experienced ethnic conflict in former Yugoslavia. Tamaki collaborated with them in Tokyo in early 2016, and in October of the same year, "Kanki no Uta" was performed at the United Nations European (UNOG) headquarters in Geneva, Switzerland. This musical exchange between Tamaki and musicians from the conflict area, made possible through Billboard Classics, has garnered the attention of the European music community.



Soloist: Koji Tamaki Conductor: Naoto Otomo
 Orchestra: Tokyo Philharmonic Orchestra
 Concert Hall: Suntory Hall (Tokyo)



Band: Robert Glasper Experiment
 Conductor: Tomomi Nishimoto
 Orchestra: IlluminArt Philharmonic Orchestra
 Concert Hall: Tokyo Metropolitan Theatre (Tokyo)



Poster of Koji Tamaki
 designed by Tadanori Yokoo



Tadanori Yokoo ©Eriko Matsumoto
 Praemium Imperiale Award winning artist Tadanori Yokoo has held solo exhibitions at museums in various countries around the world, including the MoMA in New York. In 2012, the Yokoo Tadanori Museum of Contemporary Art opened in Kobe, Japan.




Conductor: Toshio Yanagisawa
 Orchestra: Balkan Chamber Orchestra
 Palais des Nations/United Nations
 Office at Geneva





"I think I will eventually be based here and write records here," says Lorde, photographed Dec. 19, 2017, at Jonkers Farm in Auckland, New Zealand. Styling by Karla Welch. Lorde wears a Simone Rocha dress.

A woman with long brown hair is sitting on a large, weathered tree trunk. She is wearing a light-colored, short-sleeved dress with dark floral patterns. The background features a large, gnarled tree trunk and a clear blue sky. The overall scene is serene and natural.

GRAMMYS 2018

perfect place

Writing *Melodrama* at home in New Zealand, Lorde discovered that a breakup could not “break me.” Now that it’s up for album of the year, she’s plotting her future — a “quiet life” in Auckland — and praising a historically diverse slate of Big Four nominees: “It’s a big moment for the Grammys”

BY BROOKE MAZUREK
PHOTOGRAPHY BY OLIVIA BEE

FOR A MINUTE, IT'S EASY TO forget that Lorde is over 8,600 miles away, at home in New Zealand — an island nation so remote, the sheep-to-human ratio is, famously, 7-to-1. Before our Skype connection starts failing (“The universe was like, ‘You’re talking about baking, no one cares,’” she quips after one crash), Lorde welcomes me into her little slice of the world: a lush, midcentury-style living room, with a black upright piano to her left and a Christmas tree to her right.

“There is a lot of green around us,” she says, panning to the de Gournay wallpaper hand-painted in a deep fern hue, then over to a set of glass doors that look onto a garden where the fennel is growing “tall enough to lead an army.”

It’s a few days before Christmas, and the 21-year-old born Ella Yelich-O’Connor has been holed up here, on break from a 65-city world tour in support of *Melodrama*, her stellar second LP, which debuted at No. 1 on the Billboard 200 in June 2017 and landed her a Grammy nomination for album of the year in November. (At the ceremony on Jan. 28, she’ll be up against Kendrick Lamar, JAY-Z, Bruno Mars and Childish Gambino.) Dressed in an off-the-shoulder buttercream blouse, she says her time has been mostly spent baking — “I’ve been working my way through the Ottolenghi dessert book” — and studying for her learner’s permit, a rite of passage she missed at age 16 when her debut album, *Pure Heroine*, sold 1.7 million copies in the United States, according to Nielsen Music. (Two days later, she giddily informs me she passed the driving test — and made a banoffee pie.)

By the time she had scooped up two Grammys for that album, Lorde was in the throes of the kind of superstardom she parodied in her first single, “Royals” (“Everybody’s like Cristal, Maybach, diamonds on your timepiece/Jet planes, islands, tigers on a gold leash”). She had become close friends with Taylor Swift and found a fan in Kanye West. David Bowie told her that her music “felt like listening to tomorrow,” and critics labeled her a prodigy. The question, of course, was where she would go from there.

The answer lay at the ends of the earth. She returned home to Auckland, making a U-turn from fame that’s normally impossible for working celebrities. “I made a really conscious decision to keep my life here as this pure thing,” she says. “No one knows anything about this world, or the people that I’m writing about.”

The intimacy of those experiences unfolds in *Melodrama*, which was mostly recorded in producer Jack Antonoff’s home studio in Brooklyn. Loosely constructed around

the conceit of narrating a single house party, the album moves from heartbreak to bliss with production that spans lonely piano chords and screeching industrial synths. Like *Pure Heroine*, it deploys empty spaces to great effect. Perhaps most of all, it affirms Lorde’s gift for distilling complex emotions into luminously simple, often gut-wrenching lyrics.

“She’s like a Jedi,” close friend and *Rookie* magazine founder/editor-in-chief Tavi Gevinson says of Lorde’s unique prowess as a writer. “She knows when to be inside of a moment, losing herself, and when to kind of hover above and watch it and take notes. With some experiences, she knows how to do them simultaneously.”

A voracious reader who once estimated that she had read 1,000 books by age 15, Lorde developed her ear for language as something of an outsider. “Often,” she says, “when you live in books and your life isn’t very exciting, you listen for people’s exciting morsels.”

Before we part ways and Lorde takes her place 18 hours in the future, I ask about the row of books perched above her. There are works by Lucia Berlin, Ray Bradbury and Renata Adler. “I remember finding this — it’s secondhand,” she says, turning the camera to show me the cover of Michael Chabon’s *A Model World*. “It’s a true must.” She flips through a few pages before

stopping at words so perfect, they could be lifted from her music. Stamped in bold black letters, the phrase: IMPERFECT NOT FOR RESALE.

I’ve read that rich Silicon Valley types are buying property in New Zealand because they think, “When the world falls apart, that’s where I want to be.”

Oh, yes, this is a thing. I think [PayPal co-founder] Peter Thiel was here. The getaway nature of it is very real — I always feel very unmoored from America when I’m here. I’ll get a work email, and I just laugh at how absurd it feels. It’s like it has traveled underwater or something. My main concern right now is what the tide is doing. I map my day around it. It’s high soon, so I’m going to go for a swim. I can bike over to the beach.

Where were you when you found out about the Grammy nomination?

True to the DNA of the record, I was at a massive party [in Australia]. I was drinking, and I was kind of blitzed. It was the middle of the night, and I was aware that the nominations were coming out, and I’d done that thing where I’d convinced myself that [I wouldn’t be nominated]. I was getting over it in my mind, like, “You still made a great record.” And then a friend found me and told me, and we were the only people in this room who knew. It was

Below, from left: Onstage in Stockholm on the *Melodrama* World Tour in late 2017; meeting Beyoncé at the Grammy Awards in 2014. Opposite: Lorde wears a BreeLayne dress.

“IT’S CRAZY I’M THE ONLY WOMAN IN MY CATEGORY, AND I FEEL VERY PROUD OF THAT. BUT I’M ALSO STOKED THAT I’M IN THERE WITH FOUR INCREDIBLE ARTISTS OF COLOR ... IT’S EXCITING WHEN THESE INSTITUTIONS MOVE IN THE RIGHT WAY.”







young women winners club

When Lorde won two Grammys for “Royals” in 2014, she became, at age 17, the third-youngest solo artist in history to take home a statue in any category. Now 21, she would be the second-youngest winner in the album of the year category if *Melodrama* takes the prize — and she would be joining an elite, now five-member club made up entirely of women under 25.



Taylor Swift, 20
One of Swift’s many impressive achievements before turning legal drinking age: besting Lady Gaga and Beyoncé in 2010 with her second album, *Fearless*.



Alanis Morissette, 21
Morissette’s fully formed major-label debut, *Jagged Little Pill*, earned four wins at the 1996 Grammys, including the top prize.



Barbra Streisand, 22
Streisand kicked off one of the most fruitful careers in 20th-century entertainment with *The Barbra Streisand Album*, which won in 1963.



Lauryn Hill, 23
The former Fugee scored 10 nominations and five wins at the 1999 Grammys with *The Miseducation of Lauryn Hill*, her first — and to date, only — solo LP.



Adele, 23
Though, of course, 21 when she recorded her second album, *21*, Adele was practically a veteran when she won the top honor in 2012.
—ANDREW UNTERBERGER

such a special moment.

It’s crazy I’m the only woman in my category, and I feel very proud of that. I’m wearing that mantle for sure. But I’m also stoked that I’m in there with four incredible artists of color — it’s a big moment for the Grammys. It’s exciting when these institutions move in the right way. To me, that is a huge victory.

Were there any artists you were particularly over the moon to see nominated?

I’m really pumped about Childish Gambino [nominated in four categories, including album and record of the year]. I think everyone was pleasantly surprised by that. We share a musical director, and it’s nice when friends of friends are recognized.

Are there any artists you wish had been nominated but weren’t?

I can’t remember — I’m literally Googling “Grammy snubs” to see if I can think of something. Oh, fuck! Cardi B should have gotten a nomination in one of those big categories. [“Bodak Yellow (Money Moves)” is nominated for best rap song and best rap performance.] She kind of defined 2017. I wish Jack got nominated for producer of the year, but still he’s well represented, I feel. [Antonoff is nominated for best song written for visual media.]

What was your favorite moment from the 2014 ceremony?

It was just one of those nights that kept on giving. JAY-Z shook my hand, and Beyoncé acknowledged that I existed, which was the best thing. Being addressed by Beyoncé, it gives you this elixir of confidence and beauty and strength. It was such a weird dream to be up there [accepting the awards]. I didn’t write anything to say, I just word-vommed, and then all of a sudden you’re underneath the stage in this little nest, and they take the Grammy off you and say, “OK, come this way.” And you’re like, “Wait, my life just changed!”

***Melodrama* examines what happens after a relationship ends. What did you learn about the human heart in the process of making the record?**

It really is a muscle that you have to tone up. (*Laughs.*) It’s like heart gymnastics. I was pleasantly surprised by myself and what I have in me — by what won’t break me. And I’ve had an amazing year of re-getting to know who I was at the time that I made it. I feel a lot of tenderness and a lot of appreciation for that whole period, and for myself being able to muddle my way through it.

“EVERY MAN I KNOW IS HAVING TO CHECK HIMSELF — HAVING TO BE AWARE OF HIS MISOGYNISTIC BIASES, HAVING TO RE-EXAMINE HIS UNDERSTANDING OF CONSENT. I THINK THAT IS SO OVERDUE AND SO VITAL.”

Does who you were when you wrote the album feel distant now?

It does, because I was so much more fragile. When you’re newly alone, you have these very real moments of, “Am I crazy? What is my reality outside of this thing?” You realize you’re not crazy, something just really hurts. Finding your reality outside of other people is special. I feel much calmer now.

What do you do to get to that place of openness?

In a way, my records are always me in the present trying to reach a hand out to me in the past, trying to offer what little knowledge I have. There’s always a few versions of myself sitting in a room metaphorically when I’m making work.

Young women in pop so often have their lyrics scrutinized and get pulled into controversy both real and imagined. Do you ever worry about how someone in your orbit might react to your work?

Tavi said this thing to me about a year before I finished *Melodrama* that I found really helpful: “It’s not fact, it’s not a documentary, it’s not a police record — you’re just writing this thing.” I think if I was censoring myself, I would feel more like shit than if I said something about someone that was overly revealing. That was sort of my thing with “Writer in the Dark.” It was my way of saying, “When you choose to rub up against someone like me, I may steal some sentence out of your mouth and reframe it.” But I think that can be really beautiful, too. I’m a big Joni Mitchell fan, and she does it so well. She’s just snipping details out of her memory and putting them in this one place. Joni was really famous when she wrote “A Case of You,” but you’re not thinking about this famous person saying, “If you want me,



"Fame is this gnarly thing that you have to tailor to work for you. It's not something I dreamed of; it's this thing I have to roll with. I'm grateful for it a lot of the time, and other times I don't think about it at all."

I'll be in the bar" — you're thinking about this woman who at that moment was lost.

Around the time you were working with Jack on *Melodrama*, he was working on Taylor Swift's and St. Vincent's albums.

And he manages to make you feel like he's only working on your thing. The Bleachers album is what he was working on most of the time. Those two records were really happening side by side. It's like when people have their babies around the same time and the babies are friends. We still FaceTime almost every day. When you work with someone, you sometimes think, "Maybe it will just be for this time, and we say we're going to keep in touch but we won't." But we really ... I'm like, "Hey, dickhead, what are you getting me for Christmas?" *(Laughs.)*

Is there a moment that, to you, kind of crystallizes who Jack is?

When I came to New York, we had only written together maybe a couple of times, and we were very obsessed with each other on a creative level and as buds. I was sort of doing nothing in New York, and we did this thing where for five days in a row we just kept having dinner every night, just getting to know each other. One night, somehow it came up that I hadn't had Cap'n Crunch or Cinnamon Toast Crunch or Lucky Charms. He was like, "We have to do this." So we went to a bodega, got all of these cereals and went back to his house in Brooklyn and did a little lineup of bowls. We tried, like, 20 different kinds of cereal. *(Laughs.)* I still think about Cinnamon Toast Crunch all the time.

A total game-changer for the palate.

And there was another one that was like Reese's Pieces balls. Delicious.

Early last year, you tweeted — presciently, as many people later noted — that "old men in power have



'SHE HAS BECOME KINDER TO HERSELF'

A famed blogger by age 12, now-21-year-old writer-actress **Tavi Gevinson** explains how Lorde transcended prodigy status

One of Ella's greatest gifts as a writer is her ability to switch between dancing and writing, and to do both at the same time. That sounds esoteric, but what I mean is that she knows when to be inside of a moment, losing herself, and when to kind of hover above and watch it and take notes. With some experiences, she knows how to do

them simultaneously. She's like a Jedi.

I think she has become kinder to herself and given herself some distance from pressures or expectations that might've come with her debut. She is beholden to the visions in her head more than anything. But after the first album she had to work to remember that,

because there were so many voices clouding her path. When you are getting so much constant feedback, not just from consumers of your work but the people in your industry, some of whom work for you, and everyone has a different agenda, and very few probably see you as a person ... it's very hard to parse what's worth listening to

and what to take in stride.

The music industry seems uniquely toxic to me, even more so than Hollywood, and there are probably three 21-year-olds in the world who could not just survive it but use it to achieve their artistic/professional goals and grow as a person in the meantime. Ella is one of them.



a storm coming, the likes of which they cannot comprehend.” Are you hopeful for the future?

My prophetic tweet! (*Laughs.*) What is really interesting and important about this moment is that every man I know is having to check himself — having to be aware of his misogynistic biases, having to re-examine his understanding of consent. I think that is so overdue and so vital. It’s the kind of thing that only comes about when people are brave enough to share and really bring these dudes down. I think every woman is like, “Oh, my God, it’s happening.” A really important thing, that

Gabrielle Union addressed eloquently, is that we can’t forget that white voices are given their moment much more willingly than voices of color. It’s so important to realize that people of color weren’t afforded this luxury of having everybody listen always. But for me, it feels like one of those things where there’s this chasm that opens and it’s never going to close. You don’t get to un-have this moment. This is forever, and the way this trickles down to everyone’s lives is a permanent thing.

There’s a line in “Ribs” from *Pure Heroine* where you sing, “It feels so scary,

“Every woman understands microaggressions, even if they haven’t had experience with the macro. The fact that everything is changing is really exciting.” Lorde wears a Jill Stuart dress.

getting old.” Do you still feel that way?

As I get older now, I’m kind of excited by the prospect. I am becoming a better writer, but I’m also better at digesting stuff emotionally. I think about older artists I love, and there’s a certain level of writing and foresight that I just don’t have right now and hopefully I’ll have when I’m 40.

Where do you want to be in your personal life 10 or 20 years from now?

I love children. I think I am definitely going to end up having children. My short-term goal: I just want to get a dog! I bake a lot. Yesterday, I made this lime cheesecake with Swiss meringue on top — I spent a couple of hours trying to get that right. My life is really quiet. Obviously, this year has been intense for me. It’s nice to have a busy year, but I’m also aware that for the most part my life is going to be pretty quiet. It’s going to be about making this work when I feel like I have something to say. Or spending a long time mastering some weird skill, whether that’s in music or it’s something visual. I feel very excited at the prospect of a quiet life full of listening. Also, I think when you start working very young, it’s easy to imagine just doing that forever and being on a talk show every year for the rest of your life, which is not appealing. It’s nice to work really hard from a young age, but also be like, “OK, you can also have a really beautiful life.”

Did you grow up in a religious home?

No, not at all. I’m a heathen. I’m also one of the most mystical, spiritual people I know, so somewhere in there, it’s balanced out.

Do you believe in an afterlife? What do you think happens?

Oh, interesting. This is one of those things that I’ve never thought about. One of [the other things] is my wedding — I’ve never imagined it. I don’t know why; I don’t have a glitch with weddings. And the afterlife is another one of these where I have no formed opinion but I’m happy to entertain any prospect.

What will Christmas look like for you this year?

I have a big Irish family, so we do a big family thing in our garden. It’s often 50 people, it’s summer, people are in the pool. I’ll be making a lot of desserts. We’re in New Zealand, so you might eat an oyster — it’s very incongruous with what people think of as Christmas. I have a very vivid memory of the Christmas before last. Some of my cousins are Mexican and brought some great tequila back with them; I had two hands in the sink washing pots and one of my cousins was just pouring a shot of tequila into my mouth. So that’s Christmas at our house. ●



The Battle For The Big Four

In the year the Grammys finally, truly recognized hip-hop, two critics break down an epic face-off [Kendrick vs. Jay], a pool of standout newbies [Alessia! Khalid! SZA!] and a monster hit ["Des...pa...cito"] due for a major award moment

MATTHEW TRAMMELL As Kanye West once said, "Oh, it can't be" — it's Grammys time again, and we're here to talk about the Big Four categories. Let's start with record of the year. Between Childish Gambino's "Redbone"; Luis Fonsi, Daddy Yankee and Justin Bieber's "Despacito"; JAY-Z's "The Story of O.J."; Kendrick Lamar's "HUMBLE."; and Bruno Mars' "24K Magic," it'll come down to Kendrick: young, fast, agile, robbed once, and JAY-Z: old(er), measured, sturdy, winner several times over but never in this category. Like previous winners "Rehab," "Get Lucky" and "Somebody That I Used to Know," "HUMBLE." feels timeless in concept, unique in sound and inescapable on a pop level. "Despacito" and Gambino might take other categories, but in the year that the genre hit critical commercial mass, it's rap's award to win.

PUJA PATEL "HUMBLE." is the best record of the year nominee for all the reasons you mentioned. But as the Kendrick versus Jay battle plays out — and splits the hip-hop vote — I have a

feeling Bruno Mars will swoop right in with his pinky finger up.

Also, I'm being a bit of a cynic here, but I have a vivid image in my head of Lorde winning album of the year and giving an Adele-style speech about how it should have been Kendrick.

TRAMMELL I don't see *Melodrama* beating *DAMN.* for album. I love "Liability," but while *Melodrama* is full of great songs, it isn't a statement, and the Grammys like to reward statements. Adele released a ballad album during a pop rush, and Childish Gambino did something similar: that revival of Parliament/Isaac Hayes/Stax funk sound. He could've easily put out more campus rap, but he tried something new. It's the only album I could see beating *DAMN.* — and it comes with a built-in star acceptance speech.

On song of the year, we've got the same read: "Despacito" should win, but Bruno will. This category considers the efforts of the songwriters alone. Wouldn't it be amazing for a song written in another language to win?

PATEL Yes! Daddy Yankee deserves it solely for massaging that perfect "pasito a pasito, suave suavecito" into a single led by two artists far more practiced as frontmen. There's also something triumphant about seeing Erika Ender, who wrote hits for jaunty conjunto group Los Tigres del Norte and Mexican singer-songwriter Gloria Trevi, write a song, sung by men, that approaches seduction from a woman's perspective and make it a hit within that specific genre.

TRAMMELL Your close read of "Despacito" makes me root for it even more. With its once-in-a-career honesty, JAY-Z's "4:44" could be a strong contender — but this category is very pop-leaning...

PATEL ...And "That's What I Like" is a catchy smash that could definitely stick the landing. Julia Michaels is a song nominee for "Issues" and a best new artist contender too. She's a whip-smart songwriter, but I think she could use a year or two on her own music.

TRAMMELL She's not the "statement" choice in a category with Lil Uzi Vert and Khalid. His "Location" is murder, and if best new artist singles out someone with potential for a long career, he's got that in spades. Who's your pick?

PATEL Alessia Cara is a clear Grammys fave — a young woman with a throaty, emphatic warble that's super effective on big choruses — but in this moment she feels like more of the same to me, blending into the glut of radio pop. SZA is the clear star of the group. She's got the voice, and her debut album, *Ctrl*, was easily one of the best of 2017, and the best female vocalist album in a year with so many notable releases — Katy Perry, Miley Cyrus, Taylor Swift, Halsey, Lana Del Rey, Lorde, Kehlani. She is, quite literally, the best new artist of the past year — if there's justice in Grammy world, she'll take this one home.

Puja Patel is editor-in-chief of Spin. Matthew Trammell is night-life editor for The New Yorker.



SOY BOMB: THE [QUICKIE] ORAL HISTORY

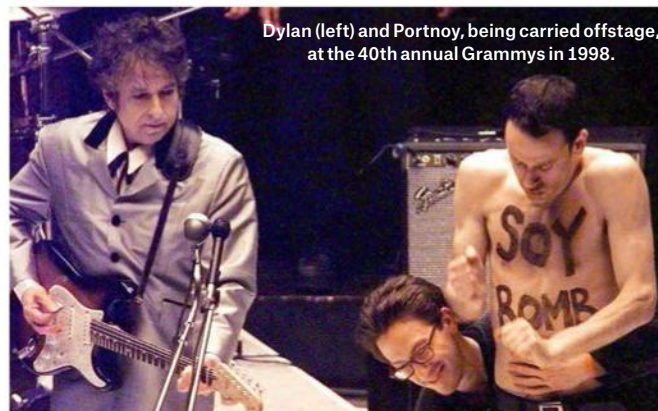
Two decades after writing his way into Grammy history, the notorious stage-crasher — and the artists who watched him in disbelief — recall a moment of epic absurdity

In 59 years of Grammy ceremonies, few were as action-packed as the 1998 show in New York, where Aretha Franklin pinch-hit for an ailing Luciano Pavarotti, Ol' Dirty Bastard interrupted song of the year winner Shawn Colvin ("Wu-Tang is for the children!") and an experimental artist named Michael Portnoy snuck onstage during Bob Dylan's performance to dance, shirtless, with two words written on his chest: "Soy Bomb." Twenty years later, the artists and Grammy staff who witnessed Soy Bomb's debut — along with Portnoy himself, who has little interest in explaining the act today — remember the awards-show anarchy.

KEN EHRLICH, *Grammys producer* Bob's team wanted to do this performance where fans were onstage. Initially we were reluctant, but we said, "Hey, as long we properly screen the people, we'd be fine with it."

LARRY CAMPBELL, *Dylan guitarist* Bob's vision was to have these extras come in and just stand around the band. There was a rehearsal the afternoon of the Grammys at Radio City [Music Hall]; everything went smooth and Bob was pretty pleased.

MICHAEL PORTNOY We were instructed, and this is a direct quote, "to give Bob a good vibe." If you watch us in the background, you can



Dylan (left) and Portnoy, being carried offstage, at the 40th annual Grammys in 1998.

see how liberally this was interpreted.

TISHA FEIN, *Grammys co-producer* From what I gathered, [Portnoy] behaved fine at rehearsal, then decided to go crazy at the show.

CAMPBELL This guy comes up, pulls his shirt off and starts gyrating in a way completely unrelated to the music. My initial thought was, "Was this something that Bob had planned and I just missed it?" Then Bob turns to me: "Who the fuck is this guy?"

TRISHA YEARWOOD, *Grammy winner* I just remember seeing it and thinking, "What is happening? I've met Bob Dylan, but I don't think this is a part of his thing..."

SHAWN COLVIN, *Grammy winner/performer* Nobody knew what "Soy

Bomb" meant. "I am the bomb" [in Spanish]? Is that what it means? But Dylan didn't flinch.

PAULA COLE, *Grammy winner/performer* I thought it was rebellious and fun, and probably more authentic than all those trendy youngsters dancing.

ISAAC HANSON, *performer* "Soy Bomb" was more surprising than ODB's stage-crashing. It was way longer, for one thing.

PORTNOY I was surprised I got to dance for so long! But no one filming seemed to have any clue that it wasn't part of the act.

CAMPBELL Eventually, two guys came out, picked this guy up and hauled him off like a sack of potatoes. Onstage, Bob was clearly annoyed, but after the fact, I think he was more bemused than upset.

PORTNOY I did run into one of Dylan's bandmembers at a party a few years after, and we had a good laugh about it.

YEARWOOD It was a kinder, gentler time. If it happened today, that kid would be taken down by a SWAT team and you'd never hear from him again.

COLE "Soy Bomb" and Ol' Dirty Bastard... that's rock'n'roll. It's chaotic and unpredictable.

CAMPBELL The further we get away from it, the more surreal it seems. It was this odd event that never made sense. I haven't seen video of it since. I understand it's on YouTube, though. I should pull that up.

—ANDREW UNTERBERGER

For an extended 1998 Grammys oral history, go to Billboard.com.

AND THAT WASN'T ALL IN '98...



ARETHA'S ARIA

"Aretha stepping in [for Pavarotti] and singing [Puccini's] 'Nessun Dorma' — oh, my gosh. We already knew she was the Queen of Soul, and she just proved that she could do anything."

—TRISHA YEARWOOD



ODB'S INTERRUPTION

"I like to say I was pre-Kanye Taylor. I couldn't understand what he was saying ["Wu Tang is for the children!"]. I thought he was mad at me for winning. I did get flowers and a fax from ODB later. The card said, 'I'm sorry I took away your moment.' " —SHAWN COLVIN

ALBUM OF THE YEAR

	Who Should Win	Who Will Win
PATEL	DAMN. Kendrick Lamar	Melodrama Lorde
TRAMMELL	DAMN. Kendrick Lamar	"Awaken, My Love!" Childish Gambino

SONG OF THE YEAR

	Who Should Win	Who Will Win
PATEL	"Despacito" Luis Fonsi and Daddy Yankee ft. Justin Bieber	"That's What I Like" Bruno Mars
TRAMMELL	"Despacito" Luis Fonsi and Daddy Yankee ft. Justin Bieber	"That's What I Like" Bruno Mars

RECORD OF THE YEAR

	Who Should Win	Who Will Win
PATEL	"HUMBLE." Kendrick Lamar	"24K Magic" Bruno Mars
TRAMMELL	"HUMBLE." Kendrick Lamar	"HUMBLE." Kendrick Lamar

BEST NEW ARTIST

	Who Should Win	Who Will Win
PATEL	SZA	SZA
TRAMMELL	Khalid	Alessia Cara

GRAMMYS 2018

"I always looked at the Grammys as a popularity contest," says Rapsody. "But this year we're on a level playing field." Rapsody photographed Jan. 8 at XIX Studios in Los Angeles. Watch her talk about writing "Sassy" in an episode of *How It Went Down* at Billboard.com.





b-girl *a-list*

For over a decade, Rapsody toiled outside hip-hop's mainstream, making a name for herself as a deft underground lyricist. Now, the 2018 Grammys' only female best rap album nominee takes her place alongside Kendrick and JAY-Z as she confronts the political moment: "We can't afford to not say anything"

BY DAVID PEISNER

PHOTOGRAPHY BY ELIZABETH WEINBERG

ON A CHILLY DECEMBER morning in Atlanta, Marlanna Evans — better known as Rapsody — is sitting on the edge of a king-sized bed, her feet dangling above a scrum of orange Nike boxes. She has been on tour for two weeks, and yesterday, a rare day off, she did some shopping. The fruits of her retail excursion are strewn around the room, and a *Law & Order* rerun beams from the flat-screen TV.

"I don't even have time to watch TV anymore," she admits as she clicks off the remote. At barely 5-foot-3, dressed in a black Nike sweatshirt and sweatpants, Rapsody cuts an unassuming figure, save for the sweep of electric red hair atop her head. Her vibe is similarly low-key: She speaks softly, rarely raising her voice, and seems to measure each sentence. But she exudes an approachable warmth, laughing easily and looking giddy to

be kicking back in these upscale digs. In the past, she found herself running low on cash at this time of year. "This is probably the first November to January that I'm really comfortable," she says.

When this year's Grammy Award nominations were announced, Rapsody earned two. "Sassy," an airy groove that quotes Maya Angelou, scored a nod for best rap song, and her soulful, ambitious second studio full-length, *Laila's Wisdom*, is nominated

for best rap album, alongside efforts by JAY-Z, Kendrick Lamar, Migos and Tyler, The Creator, making Rapsody only the fifth female nominee ever in the 23-year history of the category. Aside from Lauryn Hill, who took home the trophy with *The Fugees* in 1997 (and might as well have with *The Miseducation of Lauryn Hill* in 1999, though it was relegated to the R&B category), none have ever won.

Although artists like MC Lyte and Queen Latifah were influential in rap's early years, and Hill and Missy Elliott are considered among the genre's greats, hip-hop has suffered more recently from a dearth of well-recognized female rappers — beyond Nicki Minaj, who broke through in 2010 and has dominated since then with 83 Hot 100 entries, the most for any woman. With Cardi B's explosive debut in 2017, that drought subsided a bit, though the work of making hip-hop a more equitable place is far from finished. Where Minaj, a 10-time Grammy nominee who has yet to win, is known for her ferocious technical skill coupled with pure pop ability, and Cardi has already distinguished herself as a playful and aggressive MC, Rapsody is a throwback, a storyteller with a low-key, B-girl image — she favors T-shirts and tracksuits, and stalks around the stage with her microphone held close to her mouth — a stark contrast to her more glamorous, extroverted peers.

Her music, too, feels distinctly out of step with prevailing trends. In a year dominated by hyper-catchy, highly stylized rap singles, she made an artistically bold, thematically cohesive, lyrically dexterous 14-track album tackling war, drug abuse, mass incarceration, gender dynamics and police violence. “I know my blackness powerful and they don't like that,” she raps on the album's first single, “Power.” “I know some n—s sold theirs, sit back and watch them tap dance.” But *Laila's Wisdom* has earned just 17,000 equivalent-album units, according to Nielsen Music, and “Sassy” has just over 300,000 streams on Spotify. By comparison, Cardi B's “Bodak Yellow (Money Moves)” — also nominated for best rap song this year, and a track that Rapsody herself loves (“I turn up to that!”) — garnered over 243 million Spotify streams. “Once the album came out, the reviews were great,” says Rapsody. “But I saw it was going to be a slow burn.”

For 34-year-old Rapsody, the nods are the culmination of a long-simmering career. In the two years since Lamar gave her the only rap feature on his epic *To Pimp a Butterfly*, she picked up enthusiastic co-signs from Dr. Dre and JAY-Z, signed to Roc-A-Fella and visited the Obama White House multiple times. Now, in the wake of the Black Lives Matter movement and the

“Before, I was just trying to get that respect as a lyricist. As a woman in hip-hop, it was tough,” says Rapsody. “Now, I'm not chasing those things anymore. I just want to make dope music.”

election of Donald Trump, *Laila's Wisdom* arrives at a moment when hip-hop is engaging the political world with a greater sense of urgency. And after years of waiting, in a time when socially conscious rap rarely translates to commercial success, Rapsody finds herself among artists like Lamar and Chance the Rapper — not to mention a newly woke Eminem and JAY-Z — who the Grammys love to pluck out for recognition.

“It's the times we're in,” she says. “We can't afford to not say anything. We have so much to talk about.”

“PEOPLE TELL ME ALL THE TIME, ‘IT'S AMAZING YOU MADE IT AS FAR AS YOU HAVE, COMING FROM WHERE YOU COME FROM,’” says Rapsody. She grew up in Snow Hill, N.C.,

a rural dot on the map halfway between Raleigh and the Atlantic Ocean, where her father, a mechanic, and her mother, who hand-paints the borders on expensive china, still live. “We weren't [raised] to think we could be musicians and artists,” says Rapsody. “You were taught the basic things: lawyer, doctor, teacher, accountant. Go to college, make some money, get married, have kids.”

But after her older cousins introduced her to artists like Hill, Nas and A Tribe Called Quest, Rapsody decided she wanted something else. At North Carolina State, she joined a local hip-hop collective called H2O, and one day in the summer of 2005, the Raleigh-based producer 9th Wonder met up with the group. Rapsody nervously sat in the corner of a



small living room, trying not to throw up while 9th Wonder listened to the first two verses she had ever properly committed to tape. “My palms were sweaty,” she says. “I thought that shit was trash.” 9th Wonder, who had already earned production credits with JAY-Z, De La Soul and Destiny’s Child, disagreed. “[Her] music was rough around the edges, but I thought it was dope,” he says. “Just listening to her voice and her passion, I told everybody in the room, ‘That’s your star right there.’”

He began working with Rapsody, teaching her about cadence, inflection and tone. “He gave me homework,” she says. “Like, ‘Here’s 10 CDs’” — albums like Snoop Dogg’s *Doggystyle*, Tribe’s *Midnight Marauders* and JAY-Z’s *The Black Album*.

“Go listen to how they say it versus what they’re saying.” By 2008, she had signed with 9th Wonder’s independent label, Jamla, and two years later started releasing mixtapes, drawing in vaunted peers and influences including Lamar, Raekwon, Common and Chance for features. “She listens a lot, doesn’t drink or smoke — she’s just very focused,” says Terrace Martin, a producer, writer and artist who met Rapsody in 2010 and has worked with Snoop and Lamar. “When I heard her rap, the music felt like something that has been here forever but new at the same time.”

For years, Rapsody strung together a living through a combination of shows, features, a day job selling sneakers at Foot Action and timely trips to the pawn shop. “I was broke and hungry a lot,” she says. “I’d only eat once a day. I spent three months living in the studio, hitting up friends: ‘Hey, can I come take a shower?’ At times, I’d be flying high, but then it would always hit me in the November-to-January phase: ‘Shit! I’m broke again.’” Then, in 2015, Rapsody got her biggest showcase yet: a dynamic verse on “Complexion,” from Lamar’s *To Pimp a Butterfly*. Scoring the only guest verse on the platinum-selling, Grammy-winning opus that became the de facto soundtrack of Black Lives Matter felt like a cultural achievement as much as a career one.

“Kendrick put me on a platform,” she says today. “It validated me to a degree.” When she met JAY-Z backstage at a concert that same year, he rapped part of her “Complexion” verse back at her. “He pointed at me and was like, ‘Oh, there goes the spitter!’” she recalls, bouncing a little on the hotel bed. “I’m trying to be cool, but inside, I’m tripping. He’s my favorite rapper.” As part of an overall deal with Jamla, she signed with Roc Nation.

Now, she finds herself competing with her hero in a Grammy category where JAY-Z is the introspective elder statesman

up against the hitmakers of the moment (Migos), the voice of the resistance (Lamar) and a left-field maverick (Tyler, The Creator). Rapsody is the respected voice of the underground, and in the first year of the Grammys’ new rap nomination review committee, her nods may signal the beginning of the academy recognizing artists beyond the mainstream.

Laila’s Wisdom, named for Rapsody’s grandmother, is a deeply personal album on which she pulls back the curtain on her own intimate relationships (“A Rollercoaster Jam Called Love,” “U Used 2 Love Me”) and confronts warped standards of female beauty. On standout track “Black & Ugly,” she raps, “I remember when y’all used to call me ugly/Isn’t it ironic, now y’all just want to love me,” calling out YouTube commenters who’ve disparaged her looks. “People see music before they hear it,” says Rapsody. “I work hard, I respect the culture, I want to be known as one of the best, but

because of the way I look you won’t even listen? What the fuck?”

“It’s always a case of finding your voice,” says 9th Wonder, who co-produced the album. “Instead of just rapping, *what* are you rapping? What do you have to say?” “Power,” which includes a verse from Lamar, manages to be personal, political and wildly catchy. As BJ the Chicago Kid, who appears on two tracks and has known Rapsody since 2010, puts it, “When it comes to her wordplay, her cadences, her subject matter, she’s like a female Kendrick to me.”

LATER THAT AFTERNOON, RAPSODY climbs into a Sprinter van and heads a few miles to The Masquerade, a no-frills venue sitting in a mostly abandoned outdoor mall, where she’ll perform this evening. Tonight’s show, like many on this headlining run, is sold out — heartening evidence that Rapsody’s Grammy noms are moving the needle. “It puts you on another level, closer to the mainstream than I’ve ever been,” she says, sinking into a blue couch backstage. “This was my first run partnering with a major label, so I didn’t know what to expect. I didn’t have this huge single or huge push. It’s inspiring [as a woman] to be celebrated for just your talent and skill.”

At the show that night, Rapsody exudes confidence. When she made *Laila’s Wisdom*, she was in the midst of a relationship, but now, she alerts the crowd, “I’m single this month,” before pulling a handsome fan onstage to dance with her during “Rollercoaster” and telling him, “I might have to knock on your door later.”

Rapsody knows that come Grammy night, she’s a long shot. But for a female MC who came from the middle of nowhere, the recognition alone might be enough. “Just to sit there with my mom, my brother, 9th, Terrace and our team, when your album cover is on the screen and you hear them say your name?” she says, shivering a little. “I’m excited.”

When this tour is over, she’ll go back home to Raleigh, where she still lives, in part to save money. “I always wanted to live in New York,” she says. “I still do. And I thought about moving to Los Angeles last year. But it was so expensive.” Still, Rapsody allows herself quiet moments to dream that it could be her who wins the statue and experiences the changes that come with it. “It’s only natural to give yourself a small ‘What if I do?’” she says. Of course, doing so would require beating out her ferociously competitive label boss. “I think Jay would be proud. It would be a big-brother moment.” She smiles widely, shakes her head and lets out a hearty laugh. “That would be crazy.” ●

1 Rapsody and producer 9th Wonder at Bright Lady Studios in Raleigh, N.C., in 2011. **2** The video for Rapsody’s Grammy-nominated “Sassy.” **3** From left: ScHoolboy Q, Rapsody and Lamar in 2013. **4** Rapsody onstage during her *Wisdom Is Power* Tour in Los Angeles on Nov. 29, 2017.



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Over 100,000 attendees are expected at the annual NAMM Show at the Anaheim Convention Center.

The NAMM Show Gets Into Top Gear

These 17 companies to watch — from startups to iconic instrument brands — are among 2,000 exhibitors participating in the world's largest trade show for the \$17 billion global music-products business

BY THOM DUFFY

FROM AMATEURS TO superstars, all musicians have one thing in common: They need gear. They perform with various instruments, and recording artists capture their creativity with hardware and software.

The NAMM Show, which runs Jan. 25-28 at the Anaheim (Calif.) Convention Center, is the world's largest trade show for the music-products business, an industry whose \$17 billion in worldwide sales (according to NAMM, the National Association of Music Merchants) makes it larger than the recorded-music business (\$15.7 billion in global value, according to labels trade group IFPI).

Over 100,000 attendees from 120-plus countries are expected at this year's event, flocking to Anaheim for networking sessions, artist performances and awards shows — and most of all, to check out the latest in gear and music technology. Some 2,000 exhibitors will be on hand, showcasing over 7,000 brands, from startups to iconic firms with deep roots in American culture.

Take C.F. Martin & Co., for example, which began selling custom-made guitars on Hudson Street in New York in 1833. At NAMM, the company will market the latest line in its Reimagined Standard

Series guitars: the OMC-28E, an acoustic model equipped with an electronic pickup for amplification. But Martin's big news at NAMM continues its long history of creating custom instruments: It will unveil a new John Mayer edition of its classic D-45 dreadnought acoustic guitar, its fifth guitar design collaboration with the singer-songwriter and guitarist for Dead & Company. Only 45 copies of the instrument will be manufactured.

"I do feel like the guys who work at Martin are artisans," said Mayer at a previous NAMM gathering. "None of my guitars have been expressly for fans of mine. They've been made for guitar lovers — part of my evil plan to get everyone to like me."

Here are 16 more companies to watch at the NAMM Show this year.

BandLab Technologies

The company behind the social music platform BandLab, which allows musicians to share their creative process with peers and fans worldwide, will unveil a new version of its BandLab software designed for schools. BandLab for Education will allow students and teachers to work together on projects across all of their devices. The Singapore-based firm (which in 2016 bought a 49 percent share in *Rolling Stone* parent company Wenner

Media) reports that the BandLab platform has over 2.5 million users.

BlipTech

Proving you're never too young to create your own beats, BlipTech is launching its flagship product the BlipBlox, "a fully functional synthesizer and beatbox for all ages," says company founder Troy Sheets. He says the BlipBlox was created for children as young as age 3, with "big, bright, child-friendly controls." But the BlipBlox also features a MIDI input port and an audio output jack so it can function as a professional music production device.

Blue Microphones

Dan Reynolds of Imagine Dragons has sung the praises of Blue Microphones, describing the company's Blue Bottle model as "one of my favorite mics." Blue Microphones will present two new headphone lines: the Satellite wireless model and the Mix-Fi headphones. It also will showcase USB microphones designed for home studios, gamers and podcasters. And it will display custom-crafted versions of its Blue Bottle mics.

BOSS

The Katana-Air from BOSS is described as the first fully wireless guitar amplifier. The compact, battery-powered amp



C.F. Martin & Co. has designed five guitars with Mayer (above).

features a wireless transmitter that plugs into any electric guitar. It also will make it possible to play along with audio streamed through Bluetooth from any iOS or Android smartphone, and to edit tones and effects from the BOSS Tone Studio app.

Dean Markley

Australian rock guitarist Orianthi, who teamed up with former Bon Jovi band member Richie Sambora in 2017 to form the group RSO, will do meet-and-greets at the Dean Markley booth at NAMM to promote the company's Orianthi Signature Series of guitar strings.

DW Drums

Jack White's drummer, Daru Jones, has endorsed his eponymous New Yorker Kit from DW Drums, a four-piece setup designed for sound (with a hybrid poplar/maple shell), portability (with short-stack toms and lightweight hardware) and looks (a "gold-to-black sparkle fade lacquer finish").

Fender

The guitar brand associated with many of rock's greatest players, from Eric Clapton to Bruce Springsteen, will introduce its American Original Series. It's a new line of electric basses and electric guitars designed to look and feel like classic Fender models of the 1950s, '60s and '70s, but with modern hardware. The instruments are available in 13 different models and no fewer than 13 colors. Take your pick from Aztec Gold, Candy Apple Red, Butterscotch Blonde and more.

Gretsch

Steve Ferrone, the longtime drummer for Tom Petty & The Heartbreakers, lends his name, design and hand signature to each unit in a new snare-drum line from Gretsch. In a bittersweet touch, Gretsch's booth at NAMM will display Ferrone's drum set from his tours with Petty, who died last October.

IK Multimedia

A portable music production station, the iRig Keys I/O series will be unveiled by IK Multimedia, which creates software and hardware for digital music creation. The company says that its new unit is the only one on the market that offers 25 or 49 full-sized keys with a fully featured computer interface.

McSwain Guitars

Original designs from artist Ralph Steadman, who memorably illustrated Hunter S. Thompson's 1972 novel, *Fear and Loathing in Las Vegas*, will grace a new, limited "Fear and Loathing" guitar line, says company founder Stephen McSwain.

NEXI Industries

Founded by self-described "frustrated guitarists and boutique analog stomp-box fanatics," NEXI Industries unveiled a pedalboard in 2016 branded as The Solution to simplify the onstage setup for its own proprietary guitar effects pedals. At NAMM, the company will introduce the ConNEXI to allow use of vintage effects gear with its modern pedalboard.



JACKSON BROWNE HONORED

The Les Paul Innovation Award will be presented at NAMM

Jackson Browne, the acclaimed singer-songwriter known for his deeply personal lyrics and committed politics, will be recognized with the Les Paul Innovation Award during the 33rd annual NAMM Technical Excellence and Creativity (TEC) Awards in Anaheim on Jan. 27.

The award is given on behalf of the Les Paul Foundation to honor individuals who have set the highest standards of excellence in the creative application of recording technology in the spirit of audio pioneer, inventor and musician Les Paul.

Browne in December released a single, "The Dreamers," recorded with Los Cenzontles, that speaks out for young people facing deportation under current immigration policies. He begins a U.S. tour on Jan. 17.

Four veteran sidemen — guitarist Danny Kortchmar, keyboardist Craig Doerge, bassist Leland Sklar and drummer Russ Kunkel — collectively known as The Section and known for their work with Browne, James Taylor, Carole King and Crosby, Stills & Nash will be inducted into the NAMM TEC Hall of Fame and will perform at the awards. —T.D.

Peavey Electronics

The HP 2 Guitar bears the initials of company founder/CEO Hartley Peavey and combines classic looks with cutting-edge electronics. Manufactured in the United States, the guitar is distinguished by its carved maple top, neck and fretboard, basswood back, asymmetrical body design and two custom-wound pickups.

Pioneer DJ

Pioneer DJ made news last fall when it announced a partnership with the Canadian performing rights organization SOCAN to use its KUVO technology to relay information on tracks played by DJs to increase the accuracy of royalty payments. At NAMM, the company will introduce the DDJ-1000 controller and version 5.1 of its rekordbox music management software, as well as a new interface to create light shows.

Roland

Musicians aren't the only ones who need state-of-the-art recording equipment. Roland will introduce the handheld R-07 high-resolution audio recorder designed for artists, journalists and students. It's equipped with Bluetooth for remote operation and streaming, and connection to Bluetooth-equipped headphones and speakers.

Universal Audio

Marking its 50th anniversary, UA will showcase its Arrow Desktop Audio Interface, allowing compact, portable access to the company's extensive library of plug-ins that capture the sound of classic analog instruments. Its new Ox Amp Top Box is designed to let guitarists to coax the ideal tone from their tube amps, with multiple built-in effects.

Yamaha

Yamaha will introduce no fewer than 88 products at NAMM. They include the Genos, an advanced digital workstation keyboard; the EAD10 acoustic drum module system (which allows drummers to digitally capture the sound of an acoustic drum set); the APX600 and CPX600 acoustic-electric guitars; the TRBX604FM and TRBX605FM electric basses; and updates to its Steinberg lines of software for producing, mixing, audio editing, mastering and musical notation. ●

CLASSIC FENDERS AND BEATS FOR TODDLERS

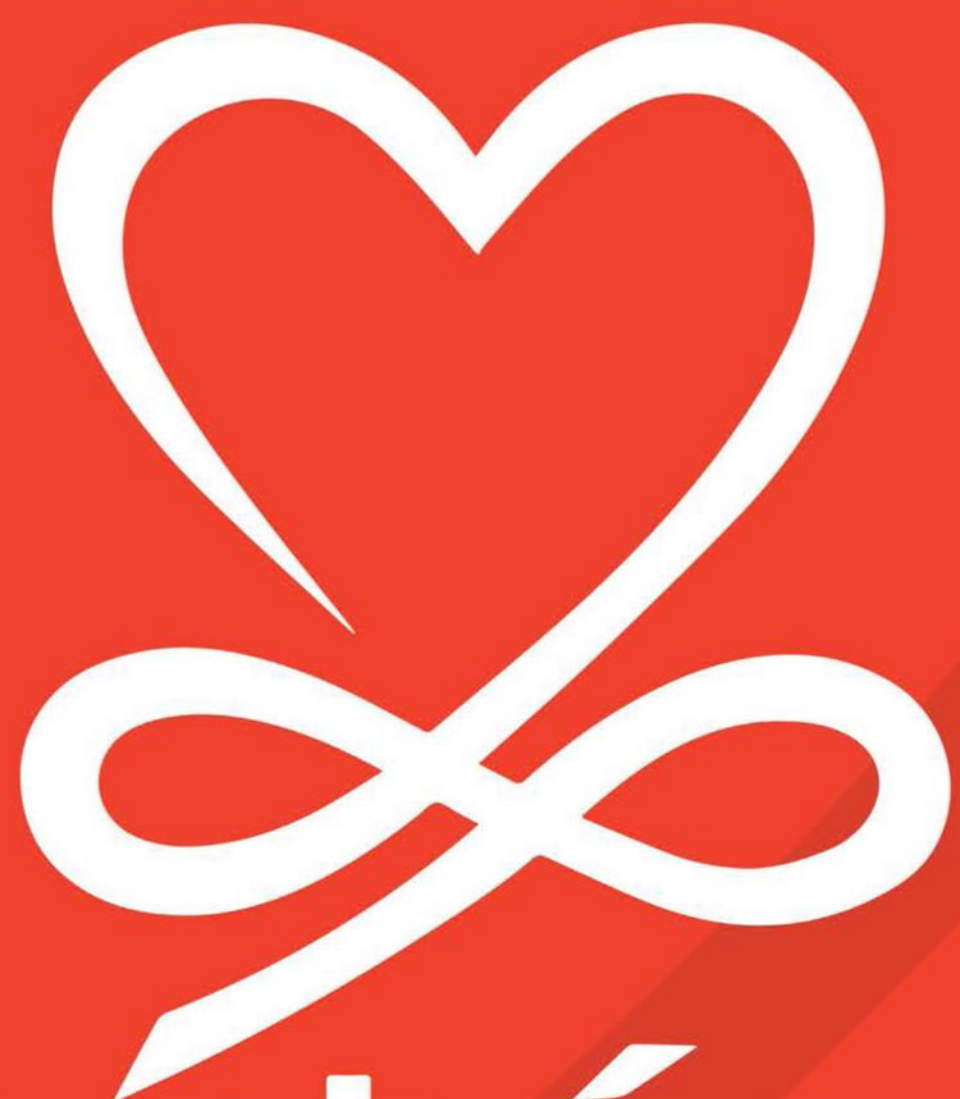
- 1 The iRig Keys I/O music production station from IK Multimedia
- 2 BlipTech's child-friendly BlipBlox beatbox
- 3 Fender's American Original '60s Jaguar
- 4 Steve Ferrone's signature snare drum from Gretsch's Collector Series line
- 5 A Blue Bottle microphone
- 6 The Ox Amp Top Box from Universal Audio
- 7 The DDJ-1000 controller from Pioneer DJ





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'I Want Artists Who Have An Uplifting Spirit'

Jana Herzen's Motéma Music — a Harlem-based indie label drawing from the heart of jazz, soul and world music — turns 15

BY DAN OUELLETTE



ON WEST 127TH STREET, inside the Harlem brownstone where she runs Motéma Music, label founder Jana Herzen, 58, sits in a high-ceilinged office with a stack of CDs in front of her. In recent years, an array of jazz, soul and world music artists have knocked on Herzen's door and auditioned for her.

They've come for good reason. Motéma, which is marking its 15th anniversary, "supports artists who have an uplifting spirit, a great work ethic and who are creating something new," says Herzen.

"I like to build and design things," she adds. "I even worked as a carpenter for that reason. I want to create music that has a positive impact on the world. Almost every artist in the Motéma world has taken a step up the ladder. That's what I'm hoping for in the future."

Motéma has launched the careers of jazz-soul singer Gregory Porter, child-prodigy pianist Joey Alexander and Latin-funk bandleader Pedrito Martinez, among many others. It also has given refuge to veteran artists from major-label

upheavals, including National Endowment for the Arts Jazz Master pianist Randy Weston, pianist Monty Alexander, vocalist René Marie and the late pianist Geri Allen. In 2014, the label also released *Why?*, the first album in 13 years from former Cream drummer Ginger Baker.

Motéma's artists have been nominated 20 times for Grammy Awards and have captured four wins (two in 2016 for the Ted Nash Big Band's *Presidential Suite: Eight Variations on Freedom* and two for the Arturo O'Farrill Afro Latin Jazz Orchestra, in 2014 for *The Offense of the Drum* and in 2015 for *Cuba: The Conversation Continues*).

The label's name means "heart" in both the Congolese language of Lingala and in German, reflecting the geographic and cultural scope of Motéma's releases.

Herzen, who is single with no children (except for her artists, she quips), was born in Washington, D.C., but spent her youth in the San Francisco Bay Area, where her parents worked at Stanford University in immunology, genetics and cell-sorting technology. She attended New York University as a drama major and was active

for 15 years in the off-Broadway theater scene after graduating.

She started Motéma as a DIY project in 2003 in San Francisco to release her own African-infused singer-songwriter album, *Soup's On Fire*. In 2005, she moved back to New York and eventually settled in Harlem, down the block from the former residence of the great poet and social activist Langston Hughes.

"The first five years was figuring it out," says Herzen of Motéma's start. "The next five, Motéma 2.0, was starting to make an impact. The last five years, Motéma 3.0, has been about making us an efficient machine for launching albums."

On a recent winter day, Herzen reflected on her accomplishments so far and what she'd likely call Motéma 4.0 — the path ahead.

Jazz pianist Alexander (above) performed at a Global Citizen concert at New York's Riverside Church last September. Motéma Music founder Herzen (below) released the 14-year-old artist's first album when he was 11. "It has been fun watching Joey grow," she says.



How did you transition from theater to being a singer-songwriter?

I left the theater to pursue my muse as a musician. I traveled around the world and eventually recorded an album [*Soup's On Fire*] produced by a French African [Shaka Ra Mutela]. That was in 1999. When I was promoting it, I got the idea of starting my own label. I got a couple of bites to sign, but I decided to do the DIY thing that led me to make it grow by promoting other people.

You went from artist to entrepreneur?

I had this huge learning curve, and [former Narada label executive] David Neidhardt helped me figure out how to run a label. We got noticed at the center of the jazz scene at the time. People like Todd Barkan at Jazz at Lincoln Center helped me to meet the right people musically, like [pianist] Randy Weston. I came from way outside of the jazz world, so I knew I could bring a new flavor in my approach to it.

How did you finance the label in the beginning?

I came into a little bit of money. My parents were arts supporters. Through their scientific work, significant patent money emerged. They told me at one point, "If there's anything you want to do, talk to us, and maybe we can support you."

How did you define Motéma's focus?

I never intended to make Motéma a jazz label — just a place where high-quality music could span genres. But we started establishing a relationship with the jazz community, and we found ourselves loving it. I liked what people were bringing: their intelligence, musicianship, artistry. We were getting radio play and good feedback from the press. At the beginning, we were like an artist management program while also releasing albums.

When did you know Motéma was going to make it as a significant label?

It has to be signing Marc Cary, who had been [iconic jazz vocalist] Abbey Lincoln's pianist for several years. That came in 2006, when I was teetering on the brink to give up. I went to the Healdsburg [Calif.] Jazz Festival, where Marc was playing. I remember thinking, "He's going to have to blow my mind away for me to sign him." Well, he did, and we ended up recording

his album *Focus*, which is still one of my favorite releases.

What did the signing of Gregory Porter in 2009 do for Motéma?

He really put us on the map. My publicist, Cary Goldberg, had a friend, Paul Ewing, who was Gregory's manager. He brought him to this office. Hearing him sing, I knew he was a man with a soul that was super deep. We recorded *Water* in 2010, which earned our first Grammy nomination in 2011. Then his next album, *Be Good*, was also nominated for a Grammy. He has actually won two Grammy Awards, but that came after he went to Blue Note. And with the Grammy nominations, artists started to come to us.

What about piano prodigy Joey Alexander from Indonesia?

We met him when he was 10. He was 11 when his first album came out in 2011 and 12 for his second — both Grammy-nominated — and last year with his third, *Joey.Monk.Live!*, he was 14. His debut was the first jazz album to be written about on the front page of *The New York Times*. Joey will be putting out his fourth album on May 2 with six new compositions. It has been fun watching Joey grow.

What's distinctive about Motéma?

Two things that are not very evident about Motéma is that most of what we release is groove-based with a jazz underpinning and that we focus on people who are writing new music. We are mostly jazz, but we're evolutionary-minded, such as the Gil Scott-Heron tribute album by a bunch of hip-hop artists. [*Offering: The Music of Gil Scott-Heron & Brian Jackson*, released in 2015, featured Charenée Wade, Marcus Miller, Christian McBride, Malcolm Jamal-Warner, Lakecia Benjamin and others.]

"I came from way outside of the jazz world, so I knew I could bring a new flavor in my approach to it."

— Herzen



Motéma is releasing the debut album *Run Deep* from singer Mahal, the daughter of Taj Mahal.

How did you sign Ginger Baker?

Ina Dittke, who was the agent for the band The Cookers that we recorded, was managing Ginger. Ina dealt mostly with the recording. But I did go to a show after it came out and Ginger chewed me out, which I felt was like a rite of passage. He made a fairly random complaint to me, something about what we had done with the marketing. Ginger is famous for chewing people out. So I got a pack of cigarettes for him, and then he liked me after that.

What's coming from Motéma in this anniversary year?

We may have a celebration and special showcases but nothing's set yet. And we've got the new releases, including Donny McCaslin's new alt-rock album, David Murray's third album for us, a new Joey Alexander studio recording and Stefon Harris' first album in seven years that connects his role as jazz director at the Manhattan School of Music with the Harlem neighborhood. Plus we're introducing indie soul singer Deva Mahal, Taj Mahal's daughter, who truly has a voice of her generation. The album's not jazz, but it has every other aspect that I would consider Motéma — an electrifying performance, an amazing writer, a really good heart and a deep soul.

The big signing for us this year is the Playing for Change project that involves more than 210 people, with 20 name stars shot on video from all around the world playing songs like "Listen to the Music," "All Along the Watchtower," "Skin Deep." We'll release a multitracked video each month, which will be a tribute to our strategic digital marketing. This is the 10th anniversary of Playing for Change as a nonprofit [promoting music education worldwide]. It's not a jazz album, but it's the ultimate project of inclusiveness of all cultures. ●



Jazz-soul singer Porter "put us on the map," says Herzen, and earned Motéma its first Grammy nominations.

Congratulations to Motema Music
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Billboard Artist 100

January 20
2018
billboard



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 9 WKS ED SHEERAN	ATLANTIC/AG	1	179
3	2	2	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	1	153
7	11	3	CARDI B	THE KSR GROUP/ATLANTIC/AG	3	26
16	8	4	BRUNO MARS	ATLANTIC/AG	1	173
4	5	5	POST MALONE	REPUBLIC	3	81
9	4	6	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	156
2	3	7	TAYLOR SWIFT	BIG MACHINE/BMLG	1	181
6	9	8	SAM SMITH	CAPITOL	1	110
5	6	9	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	1	185
10	7	10	HALSEY	ASTRALWERKS	1	109
93	46	11	JUSTIN TIMBERLAKE	RCA	5	134
12	14	12	CAMILA CABELLO	SYCO/EPIC	6	57
20	10	13	DEMI LOVATO	SAFEHOUSE/ISLAND/HOLLYWOOD	3	110
22	13	14	P!NK	RCA	1	88
15	12	15	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	116
17	15	16	CHARLIE PUTH	OTTO/ATLANTIC/AG	8	137
19	18	17	G-EAZY	G-EAZY/RVG/BPG/RCA	6	69
14	17	18	KHALID	RIGHT HAND/RCA	11	45
26	71	19	BTS	BIGHIT ENTERTAINMENT	5	66
23	21	20	THOMAS RHETT	VALORY/BMLG	1	154
18	23	21	21 SAVAGE	SLAUGHTER GANG/EPIC	8	41
31	29	22	SZA	TOP DAWG/RCA	16	31
24	28	23	MIGOS	QUALITY CONTROL/300/AG	1	66
34	26	24	DUA LIPA	WARNER BROS.	24	20
32	22	25	MAROON 5	222/INTERSCOPE/IGA	1	185
37	25	26	NF	NF REAL MUSIC/CAPITOL/CAROLINE	8	14
27	42	27	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	2	80
29	20	28	SHAWN MENDES	ISLAND	1	153
39	19	29	PORTUGAL. THE MAN	ATLANTIC/AG	16	28

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
21	47	30	LIL PUMP	LYFETIME/THA LIGHTS GLOBAL/WARNER BROS.	12	18
50	33	31	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	5	30
28	24	32	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	184
44	32	33	FLORIDA GEORGIA LINE	BMLG	1	185
43	74	34	KODAK BLACK	DOLLAZ N DEALZ	6	54
35	43	35	RIHANNA	WESTBURY ROAD/ROC NATION	2	181
38	27	36	NIALL HORAN	NEON HAZE/CAPITOL	1	65
51	30	37	BRETT YOUNG	BMLG	28	58
11	76	38	HUNCHO JACK	GRAND HUSTLE/EPIC	11	3
52	51	39	TRAVIS SCOTT	GRAND HUSTLE/EPIC	5	96
49	54	40	MARSHMELLO	JOYTIME COLLECTIVE	38	13
61	40	41	THE WEEKND	XO/REPUBLIC	1	170
46	67	42	CHRIS BROWN	RCA	1	179
70	31	43	ALAN JACKSON	ACR/EMI NASHVILLE/UMGN	20	15
64	38	44	METALLICA	BLACKENED	2	135
58	39	45	ADELE	XL/COLUMBIA	1	154
47	37	46	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	1	143
73	52	47	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	185
36	35	48	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	181
57	50	49	YOUNG THUG	300/ATLANTIC/AG	11	68

NO. 11
Justin Timberlake

Timberlake vaults 46-11 on the Artist 100 on the strength of his new single, "Filthy," which debuts at No. 9 on the Billboard Hot 100 (see page 3), earning him his 18th solo top 10. Timberlake peaked at No. 5 on the Artist 100 in May 2016.

TIMBERLAKE: JOHN SHEARER/GETTY IMAGES. BROWN: AARON J. THORNTON/GETTY IMAGES. DICKEISSON: MICHAEL LOCCASINO/GETTY IMAGES. SHEERAN: MARK SURRIDGE.

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/hiz for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

AIRPLAY/STREAMING & SALES DATA COMPILED BY
nielsen MUSIC

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
-	53	50	KENNY CHESNEY	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	1	128
66	49	51	MICHAEL JACKSON	MJJ/EPIC	20	150
59	55	52	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	184
62	41	53	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	111
45	62	54	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	174
42	60	55	GUCCI MANE	GUWOP/ATLANTIC/AG	5	66
56	44	56	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	10	45
71	66	57	SELENA GOMEZ	INTERSCOPE/JGA	2	160
RE-ENTRY		58	6IX9INE	SCUMGANG	52	5
77	73	59	BEBE REXHA	WARNER BROS.	35	47
63	91	60	OZUNA	VP ENTERTAINMENT/SONY MUSIC LATIN	60	9
53	36	61	KESHA	KEMOSABE/RCA	1	27
RE-ENTRY		62	LIAM PAYNE	HAMPTON/REPUBLIC	25	33
78	48	63	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	8	146
55	45	64	THE BEATLES	APPLE/CAPITOL/UME	5	43
-	61	65	ERIC CHURCH	EMI NASHVILLE/UMGN	8	150
67	58	66	KELLY CLARKSON	ATLANTIC/AG	2	65
74	86	67	A\$AP FERG	ASAP WORLDWIDE/POLO GROUNDS/RCA	32	6
65	34	68	SAM HUNT	MCA NASHVILLE/UMGN	5	178
RE-ENTRY		69	XXXTENTACION	BAD VIBES FOREVER/EMPIRE RECORDINGS	4	22
-	70	70	TOM PETTY AND THE HEARTBREAKERS	REPRISE/WARNER BROS.	1	13
-	57	71	WALK THE MOON	RCA	8	64
82	59	72	LINKIN PARK	MACHINE SHOP/WARNER BROS.	1	47
81	64	73	MACKLEMORE	BENDO	10	15
-	69	74	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	15	57
88	68	75	LED ZEPPELIN	SWAN SONG/ATLANTIC/RHINO	5	35
95	72	76	RUSSELL DICKERSON	TRIPLE TIGERS	69	4
89	63	77	OLD DOMINION	RCA NASHVILLE/SMN	10	80
94	81	78	CHRIS YOUNG	RCA NASHVILLE/SMN	12	63
100	94	79	MIGUEL	BYSTORM/RCA	14	10
83	56	80	ALESSIA CARA	EP/DEF JAM	12	120
-	82	81	WALKER HAYES	MONUMENT/SMN	63	3
96	83	82	DJ KHALED	WE THE BEST/EPIC	2	79
RE-ENTRY		83	FUTURE	A-1/FREEBANDZ/EPIC	1	128
-	92	84	MAX	DCD2/CRUSH MUSIC/RED ASSOCIATED LABELS	84	2
-	79	85	JAMES ARTHUR	COLUMBIA	21	49
13	16	86	BEYONCE	PARKWOOD/COLUMBIA	2	171
69	90	87	SIA	MONKEY PUZZLE/ATLANTIC/AG	5	175
85	98	88	YO GOTTI	COCAINE MUZIK/EPIC	10	48
72	78	89	LOGIC	VISIONARY/DEF JAM	2	37
NEW		90	LIL SKIES	ALL WE GOT/AG	90	1
86	80	91	LANCO	ARISTA NASHVILLE/SMN	57	16
-	89	92	LADY GAGA	STREAMLINE/INTERSCOPE/JGA	1	79
RE-ENTRY		93	GUNS N' ROSES	GEFFEN/JGA	67	8
87	99	94	EAGLES	ERC	10	21
RE-ENTRY		95	METRO BOOMIN	BOOMINATI/REPUBLIC	49	9
98	77	96	KELSEA BALLERINI	BLACK RIVER	18	61
-	84	97	JON PARDI	CAPITOL NASHVILLE/UMGN	28	60
RE-ENTRY		98	MALUMA	SONY MUSIC LATIN	40	25
RE-ENTRY		99	YOUNGBOY NEVER BROKE AGAIN	NEVER BROKE AGAIN/G	85	2
RE-ENTRY		100	A BOOGIE WIT DA HOODIE	HIGHBRIDGE THE LABEL/ATLANTIC/AG	11	22

Emerging Artists

January 20
2018
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
2	1	1	#1 2 WKS RUSSELL DICKERSON	TRIPLE TIGERS	1	21
4	3	2	WALKER HAYES	MONUMENT/SMN	2	22
3	4	3	MAX	DCD2/CRUSH MUSIC/RED ASSOCIATED LABELS	3	22
1	2	4	LANCO	ARISTA NASHVILLE/SMN	1	22
8	23	5	TRIPPIE REDD	EG	5	20
9	6	6	DEVIN DAWSON	ATLANTIC/WMN	6	18
42	12	7	KEALA SETTLE	FOX/20TH CENTURY FOX/ATLANTIC/AG	7	3
RE-ENTRY		8	RITA ORA	ATLANTIC/AG	8	8
6	5	9	ZACARI	TOP DAWG	5	16
31	8	10	GRETA VAN FLEET	LAVA/REPUBLIC	3	22
11	15	11	ZENDAYA	HOLLYWOOD/REPUBLIC	11	14
15	31	12	LIL BABY	QUALITY CONTROL	12	8
20	7	13	SOFI TUKKER	ULTRA	7	9
5	21	14	LIL XAN	COLUMBIA	5	13
7	26	15	YBN NAHMIR	YBN/MMMG	7	10
47	13	16	LOREN ALLRED	FOX/20TH CENTURY FOX/ATLANTIC/AG	13	3
28	11	17	JORDAN DAVIS	MCA NASHVILLE/UMGN	11	13
10	10	18	GOLDLINK	SQUAAASH CLUB/RCA	4	22
24	9	19	ALICE MERTON	PAPER PLANE/MOM + POP	9	11
17	18	20	LAUV	LAUV/KOBALT	17	18
12	16	21	JACQUEES	CASH MONEY/REPUBLIC	8	22
RE-ENTRY		22	ANITTA	WARNER LATINA	18	8
13	47	23	TAY-K	TAY-K	9	22
NEW		24	WATAIN	HIS MASTERS NOISE/CENTURY MEDIA	24	1
21	19	25	DYLAN SCOTT	CURB	6	22
34	22	26	AJR	AJR/BMG	22	9
26	14	27	HIGH VALLEY	ATLANTIC/WMN	14	11
16	41	28	TEE GRIZZLEY	300/AG	3	22
25	24	29	SWAE LEE	EAR DRUMMER/INTERSCOPE/JGA	4	22
30	50	30	ALAN WALKER	MER MUSIKK/RCA	19	22
RE-ENTRY		31	FAMOUS DEX	RICH FOREVER/300	25	10
33	20	32	THE REVIVALISTS	WIND-UP/WASHINGTON SQUARE/CONCORD	5	22
45	44	33	NEGO DO BOREL	SONY MUSIC LATIN	33	4
-	42	34	MORGAN WALLEN	BIG LOUD	34	2
22	17	35	CHRISTIAN NODAL	JG/FONOVISIA/UMLE	3	22
-	36	36	CHRIS LANE	BIG LOUD	19	9
39	28	37	AULI'I CRAVALHO	WALT DISNEY	27	21
RE-ENTRY		38	LAYTON GREENE	LEVEL'D UP	38	2
RE-ENTRY		39	LOUIS TOMLINSON	78/SYCO/EPIC	2	21
-	33	40	JUST CHASE	SOS	33	6
23	39	41	BIG SHAQ	ISLAND	23	10
NEW		42	DEREZ DE'SHON	DEREZ DE'SHON/BMG	42	1
-	32	43	ANDRA DAY	BUSKIN/WARNER BROS.	14	6
44	40	44	DEJ LOAF	IBGM/COLUMBIA	20	12
-	38	45	WATT	JOHN VARVATOS/REPUBLIC	38	3
-	35	46	LEXY PANTERRA	LONDON ENTERTAINMENT	35	6
RE-ENTRY		47	NATTI NATASHA	PINA/SONY MUSIC LATIN	41	3
NEW		48	LANDON CUBE	LANDON CUBE	48	1
38	25	49	CARLY PEARCE	BIG MACHINE/BMLG	1	22
RE-ENTRY		50	BHAD BHABIE	BHAD BHABIE/ATLANTIC/AG	5	17



Dickerson Stays On Top

Nashville-based country artist **Russell Dickerson** posts his second week atop the Emerging Artists chart as his debut single, "Yours," rises 5-3 on Country Airplay, up 8 percent to 46 million impressions, according to Nielsen Music. Its radio audience, along with 5.4 million U.S. streams (up 10 percent) and 10,000 downloads sold, sparks the song to its first week in the top five (6-4) on the airplay-, streaming- and sales-based Hot Country Songs chart. Plus, **Rita Ora** re-enters Emerging Artists at a new No. 8 high as the pop singer's "For You (Fifty Shades Freed)," with **Liam Payne**, debuts at No. 8 on Digital Song Sales, shifting 29,000 first-week downloads. The track, from *Fifty Shades Freed*, due in theaters on Feb. 9, also opens with 3.2 million U.S. streams. —Xander Zellner

CHART BEAT



'PERFECT' FOR RADIO
Ed Sheeran's "Perfect" hits No. 1 on both the Mainstream Top 40 and Adult Pop Songs airplay charts, rising 2-1 on each ranking. The ballad marks Sheeran's third No. 1 on the former chart, following "Thinking Out Loud," for a week in 2015, and "Shape of You," which began a nine-week reign in March 2017. On Adult Top 40, he previously led with "Thinking," "Photograph" (each for six weeks in 2015) and "Shape" (12 weeks). "Perfect" tops the all-genre Radio Songs chart for a second week, with 145 million in audience, according to Nielsen Music, and the Billboard Hot 100 for a sixth frame. —Gary Trust

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

Billboard 200

January 20
2018
billboard

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
1	1	#1 2 WKS SOUNDTRACK FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	5
	2	ED SHEERAN ATLANTIC/AG	Divide	1	45
	3	G-EAZY G-EAZY/RVG/BPG/RCA	The Beautiful & Damned	3	4
15	4	GG BRUNO MARS ATLANTIC/AG	24K Magic	2	60
	5	POST MALONE REPUBLIC	Stoney	4	57
	6	TAYLOR SWIFT BIG MACHINE/BMLG	Reputation	1	9
	7	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Revival	1	4
	8	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	DAMN.	1	39
	9	HUNCHO JACK GRAND HUSTLE/CACTUS JACK/QUALITY CONTROL/MOTOWN/EPIC/CAPITOL	Huncho Jack, Jack Huncho	3	3
	10	SAM SMITH CAPITOL	The Thrill Of It All	1	10
	11	LIL UZI VERT GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	20
	12	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Evolve	2	29
	13	KHALID RIGHT HAND/RCA	American Teen	4	45
	14	CHRIS BROWN RCA	Heartbreak On A Full Moon	3	11
	15	KODAK BLACK DOLLAZ N DEALZ/ATLANTIC/AG	Project Baby Two	2	21
13	16	DEMI LOVATO HOLLYWOOD/SAFEHOUSE/ISLAND	Tell Me You Love Me	3	15
	17	VARIOUS ARTISTS QUALITY CONTROL/MOTOWN/CAPITOL	Quality Control: Control The Streets, Vol. 1	5	5
	18	SZA TOP DAWG/RCA	Ctrl	3	31
	19	21 SAVAGE, OFFSET & METRO BOOMIN BOOMINATI/QUALITY CONTROL/MOTOWN/SLAUGHTER GANG/REPUBLIC/CAPITOL/EPIC	Without Warning	4	11
	20	NF NF REAL MUSIC/CAPITOL/CAROLINE	Perception	1	14
	21	ORIGINAL BROADWAY CAST HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	120
17	22	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	43
HOT SHOT DEBUT	23	LIL SKIES ALL WE GOT/AG	Life Of A Dark Rose	23	1
	24	PINK RCA	Beautiful Trauma	1	13
	25	LIL PUMP LYFETIME/THA LIGHTS GLOBAL/WARNER BROS.	Lil Pump	3	14
	26	HALSEY ASTRALWERKS	hopeless fountain kingdom	1	32
	27	KANE BROWN ZONE 4/RCA NASHVILLE/SMN	Kane Brown	5	58
	28	XXXTENTACION BAD VIBES FOREVER/EMPIRE RECORDINGS	17	2	20
	29	THOMAS RHETT VALORY/BMLG	Life Changes	1	18
27	30	THE WEEKND XO/REPUBLIC	Starboy	1	59
	31	MAROON 5 222/INTERSCOPE/IGA	Red Pill Blues	2	10
	32	MIGOS QUALITY CONTROL/300/AG	Culture	1	50
	33	CHRIS STAPLETON MERCURY NASHVILLE/UMGN	From A Room: Volume 2	2	6
	34	A BOOGIE WIT DA HOODIE HIGHBRIDGE THE LABEL/ATLANTIC/AG	The Bigger Artist	4	15
43	35	DUA LIPA WARNER BROS.	Dua Lipa	35	28
	36	MIGUEL BYSTORM/RCA	War & Leisure	9	6
	37	SOUNDTRACK WALT DISNEY	Moana	2	60
40	38	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	89
	39	CHRIS STAPLETON MERCURY NASHVILLE/UMGN	Traveller	1	122
	40	BIG SEAN & METRO BOOMIN BOOMINATI/G.O.O.D./REPUBLIC/DEF JAM	Double Or Nothing	6	5
44	41	A\$AP FERG A\$AP WORLDWIDE/POLO GROUNDS/RCA	Still Striving	12	21
	42	SOUNDTRACK UNIVERSAL STUDIOS/UME/REPUBLIC	Pitch Perfect 3	20	4
	43	ED SHEERAN ATLANTIC/AG	X	1	186
50	44	TRAVIS SCOTT GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	1	71
	45	BEBE REXHA WARNER BROS.	All Your Fault, Pt. 2 (EP)	45	17
	46	LUKE BRYAN CAPITOL NASHVILLE/UMGN	What Makes You Country	1	5
	47	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	1	375
	48	GUCCI MANE GUWOP/ATLANTIC/AG	Mr. Davis	2	13
	49	21 SAVAGE SLAUGHTER GANG/EPIC	Issa Album	2	27
	50	ALAN JACKSON ARC/EMI NASHVILLE/UMGN	Precious Memories Collection	33	15

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
RE	51	MICHAEL JACKSON EPIC/LEGACY	The Essential Michael Jackson	46	218
	52	RUSS DIEMON/RUSS MY WAY/COLUMBIA	There's Really A Wolf	7	36
	53	FIVE FINGER DEATH PUNCH PROSPECT PARK	A Decade Of Destruction	29	6
	54	TOM PETTY AND THE HEARTBREAKERS MCA/GEFFEN/UME	Greatest Hits	2	249
	55	OZUNA VP ENTERTAINMENT/SONY MUSIC LATIN	Odisea	22	20
	56	NIALL HORAN NEON HAZE/CAPITOL	Flicker	1	12
	57	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	254
	58	LOGIC VISIONARY/DEF JAM	Everybody	1	36
	59	SOUNDTRACK UNIVERSAL STUDIOS/ARTIST PARTNERS GROUP/ATLANTIC/AG	The Fate Of The Furious: The Album	10	39
	60	MACKLEMORE BENDO	GEMINI	2	16
	61	SOUNDTRACK NETFLIX/ATLANTIC/AG	Bright: The Album	48	4
39	62	PORTUGAL. THE MAN ATLANTIC/AG	Woodstock	32	30
	63	BRETT YOUNG BMLG	Brett Young	18	48
	64	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	2	272
	65	SAM SMITH CAPITOL	In The Lonely Hour	2	187
95	66	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Live In No Shoes Nation	1	11
	67	SOUNDTRACK VILLA 40/DREAMWORKS/RCA	Trolls	3	68
	68	TWENTY ONE PILOTS FUELED BY RAMEN/AG	Blurryface	1	139
	69	CHRIS STAPLETON MERCURY NASHVILLE/UMGN	From A Room: Volume 1	2	36
	70	ELTON JOHN ROCKET/ISLAND/UME	Diamonds	23	9
	71	LUKE COMBS RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	5	32
	72	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions	2	276
	73	TRIPPIE REDD EG	A Love Letter To You	73	21
46	74	SHAWN MENDES ISLAND	Illuminate	1	67
	75	BTS BIGHIT ENTERTAINMENT/LOEN ENTERTAINMENT	Love Yourself: Her	7	14
	76	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/AG	AI YoungBoy	24	23
	77	TAYLOR SWIFT BIG MACHINE/BMLG	1989	1	161
	78	H.E.R. RCA	H.E.R.	78	12
	79	PNB ROCK EMPIRE RECORDINGS/ATLANTIC/AG	Catch These Vibes	17	8
65	80	THE CHAINSMOKERS DISRUPTOR/COLUMBIA	Memories...Do Not Open	1	40
78	81	RIHANNA WESTBURY ROAD/ROC NATION	ANTI	1	103
	82	N*E*R*D N.E.R.D/I AM OTHER/COLUMBIA	No One Ever Really Dies	31	4
	83	J. COLE DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	162
85	84	2 CHAINZ WE THE BEST/EPIC	Pretty Girls Like Trap Music	2	30
	85	THE WEEKND XO/REPUBLIC	Beauty Behind The Madness	1	124
	86	CHANCE THE RAPPER CHANCE THE RAPPER	Coloring Book	8	87
	87	QUEEN HOLLYWOOD	Greatest Hits I II & III: The Platinum Collection	48	107
75	88	DJ KHALED WE THE BEST/EPIC	Grateful	1	29
100	89	BRYSON TILLER TRAPSOUL/RCA	T R A P S O U L	8	120
	90	PANIC! AT THE DISCO DC22/FUELED BY RAMEN/AG	Death Of A Bachelor	1	104
	91	2PAC AMARU/DEATH ROW/INTERSCOPE/UME	Greatest Hits	3	225
	92	PS LED ZEPPELIN SWAN SONG/ATLANTIC/RHINO	Mothership	7	238
	93	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UME	Legend: The Best Of...	5	504
106	94	PLAYBOI CARTI AWGE/INTERSCOPE/IGA	Playboi Carti	12	39
89	95	FUTURE A-1/FREEBANDZ/EPIC	FUTURE	1	47
	96	KELLY CLARKSON ATLANTIC/AG	Meaning Of Life	2	11
	97	KESHA KEMOSABE/RCA	Rainbow	1	22
	98	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	10	494
	99	VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/UME	NOW 64	12	10
	100	BLACKBEAR BEARTRAP/ALAMO/INTERSCOPE/IGA	digital druglord	14	38



Showman Scores Again

The soundtrack to the musical drama film *The Greatest Showman* scores a second week at No. 1 on the Billboard 200 as the set earned 104,000 equivalent album units (down 3 percent) in the week ending Jan. 11, according to Nielsen Music. Of that sum, 70,000 were traditional album sales (down 10 percent). *The Greatest Showman* is just the fifth soundtrack in the last 10 years to spend multiple weeks at No. 1.

In the past 10 years, 21 soundtracks have hit No. 1 on the Billboard 200, and just five of them have netted multiple weeks atop the list: *The Greatest Showman* (two, so far), *Suicide Squad: The Album* (two, in 2016), *Guardians of the Galaxy: Awesome Mix Vol. 1* (two, 2014), *Frozen* (13, 2014) and *Glee: The Music, Volume 3 — Showstoppers* (two, 2010). The last live-action musical released in movie theaters whose soundtrack notched more than a week at No. 1 was the *Dreamgirls* album, which spent two weeks in the penthouse in 2007.

The Greatest Showman could spend a third week at No. 1, though **Camila Cabello's** debut album, *Camila*, might challenge for the top. Industry forecasters suggest Cabello's set (released Jan. 12) may start with 95,000 equivalent album units in the week ending Jan. 18. Will that be enough to bump *The Greatest Showman* from No. 1?

Also due to appear on the Jan. 27 Billboard 200: **The Cranberries**, following the death of frontwoman **Dolores O'Riordan** on Jan. 15. The act's greatest-hits set, *Stars: The Best of 1992-2002*, will likely reach the chart, along with perhaps a few other studio releases. —Keith Caulfield

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
102	101	FUTURE & YOUNG THUG 300/ATLANTIC/A-1/FREEBANDZ/AG/EPIC	Super Slimey	2	12
86	102	CALVIN HARRIS COLUMBIA	Funk Wav Bounces Vol. 1	2	28
93	103	SAM HUNT ▲ MCA NASHVILLE/UMGN	Montevallo	3	168
108	104	6LACK LVRN/INTERSCOPE/IGA	FREE 6LACK	34	54
118	105	FLEETWOOD MAC ◆ WARNER BROS./RHINO	Rumours	1	252
149	106	THE BEATLES ◆ APPLE/CAPITOL/UME	1	1	299
97	107	HALSEY ▲ ASTRALWERKS	Badlands	2	124
147	108	GUNS N' ROSES ▲ GEFFEN/UME	Greatest Hits	3	427
115	109	TYLER, THE CREATOR ODD FUTURE/COLUMBIA	Flower Boy	2	25
123	110	LIL PEEP ◆ LIL PEEP/KOBALT	Come Over When You're Sober (EP)	38	9
107	111	ADELE ◆ XL/COLUMBIA	25	1	112
122	112	DANIEL CAESAR GOLDEN CHILD	Freudian	25	18
116	113	JADEN SMITH MSFTMUSIC/ROC NATION	SYRE	24	8
129	114	JHENE AIKO ARTCLUB/ARTIUM/DEF JAM	Trip	5	16
76	115	JEEZY Y/AGENCY 9/DEF JAM	Pressure	6	4
110	116	KODAK BLACK ● DOLLAZ N DEALZ/ATLANTIC/AG	Painting Pictures	3	40
88	117	HARRY STYLES ● ERSKINE/COLUMBIA	Harry Styles	1	35
128	118	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	219
138	119	KANYE WEST ▲ G.O.O.D./DEF JAM	The Life Of Pablo	1	90
119	120	TIM MCGRAW & FAITH HILL MCGRAW/ARISTA NASHVILLE/SMN	The Rest Of Our Life	2	8
136	121	BRUNO MARS ▲ ELEKTRA/AG	Doo-Wops & Hoologans	3	357
114	122	JUSTIN BIEBER ▲ SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Purpose	1	112
112	123	GREEN DAY REPRISE/WARNER BROS.	Greatest Hits: God's Favorite Band	39	8
139	124	BILLY JOEL ▲ COLUMBIA/LEGACY	The Essential Billy Joel	15	102
105	125	JON PARDI ● CAPITOL NASHVILLE/UMGN	California Sunrise	11	80
104	126	SOUNDTRACK ● Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2 MARVEL/HOLLYWOOD		4	38
77	127	GUCCI MANE GUWOP/ATLANTIC/AG	El Gato: The Human Glacier	28	3
137	128	TAY-K 88 CLASSIC	#SANTANAWORLD (+)	128	2
146	129	THE LUMINEERS ● DUALTONE	Cleopatra	1	92
162	130	LIL BABY QUALITY CONTROL	Too Hard	80	4
141	131	MEEK MILL MAYBACH/ATLANTIC/AG	Wins And Losses	3	24
120	132	BIG SEAN ▲ G.O.O.D./DEF JAM	I Decided.	1	47
142	133	NAV AND METRO BOOMIN XO/BOOMINATI/REPUBLIC	Perfect Timing	13	23
133	134	CREEDENCE CLEARWATER REVIVAL ◆ FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	349
121	135	LORDE LAVA/REPUBLIC	Melodrama	1	28
167	136	BILLIE EILISH DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	136	3
144	137	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	1	151
RE	138	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Lust For Life	1	17
134	139	ED SHEERAN ▲ ELEKTRA/AG	+	5	232
109	140	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Texoma Shore	4	10
148	141	LANA DEL REY ▲ POLYDOR/INTERSCOPE/IGA	Born To Die	2	300
125	142	FLORIDA GEORGIA LINE ▲ BMLG	Dig Your Roots	2	71
152	143	LIL UZI VERT ● GENERATION NOW/ATLANTIC/AG	Lil Uzi Vert Vs. The World	37	80
130	144	METALLICA ◆ BLACKENED/RHINO	Metallica	1	465
124	145	YO GOTTI COCAINE MUZIK/EPIC	I Still Am	6	10
RE	146	GRETA VAN FLEET LAVA/REPUBLIC	From The Fires	36	7
150	147	MONEYBAGG YO & YOUNGBOY NEVER BROKE AGAIN N-LESS/NEVER BROKE AGAIN/INTERSCOPE/IGA	Fed Baby's	21	7
139	148	FRENCH MONTANA ● COKE BOYS/BAD BOY/EPIC	Jungle Rules	3	24
165	149	FRANK OCEAN BOYS DON'T CRY	Blonde	1	67
92	150	U2 ISLAND/INTERSCOPE/IGA	Songs Of Experience	1	6

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
154	151	THOMAS RHETT ▲ VALORY/BMLG	Tangled Up	6	114
159	152	SOUNDTRACK PIXAR/WALT DISNEY	Coco	55	7
156	153	ADELE ◆ XL/COLUMBIA	21	1	359
153	154	CHARLIE PUTH ▲ OTTO/ATLANTIC/AG	Nine Track Mind	6	92
151	155	J. COLE ▲ DREAMVILLE/ROC NATION	4 Your Eyez Only	1	55
186	156	BRUNO MARS ▲ ATLANTIC/AG	Unorthodox Jukebox	1	194
145	157	ARIANA GRANDE ▲ REPUBLIC	Dangerous Woman	2	81
132	158	KEITH URBAN ▲ HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	4	88
194	159	RED HOT CHILI PEPPERS ▲ WARNER BROS.	Greatest Hits	18	152
175	160	THE NOTORIOUS B.I.G. BAD BOY/RHINO	Greatest Hits	1	110
113	161	JAY-Z ▲ S. CARTER ENTERPRISES/ROC NATION	4:44	1	26
196	162	KEVIN GATES ▲ BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	Islah	2	95
164	163	OLD DOMINION RCA NASHVILLE/SMN	Happy Endings	7	16
177	164	FUTURE ● A-1/FREEBANDZ/EPIC	HNDXXX	1	41
168	165	WALKER HAYES MONUMENT/SMN	boom.	37	4
143	166	JAMES ARTHUR COLUMBIA	Back From The Edge	39	56
169	167	NIRVANA ◆ SUB POP/DGC/GEFFEN/UME	Nevermind	1	384
191	168	FUTURE ▲ A-1/FREEBANDZ/EPIC	DS2	1	125
180	169	HOZIER ▲ RUBYWORKS/COLUMBIA	Hozier	2	149
131	170	THE CHAINSMOKERS ▲ DISRUPTOR/COLUMBIA	Collage (EP)	6	55
198	171	NAV XO/REPUBLIC	NAV	24	41
190	172	BOB SEGER & THE SILVER BULLET BAND ◆ HIDEOUT/CAPITOL/UME	Icon: Greatest Hits	8	211
174	173	BROCKHAMPTON QUESTION EVERYTHING/EMPIRE RECORDINGS	Saturation III	15	3
176	174	TY DOLLA \$IGN ATLANTIC/AG	Beach House 3	11	8
184	175	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	146
173	176	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/AG	Ain't Too Long (EP)	173	2
170	177	ERIC CHURCH ● EMI NASHVILLE/UMGN	Mr. Misunderstood	2	105
183	178	G-EAZY ▲ G-EAZY/RVG/BPG/RCA	When It's Dark Out	5	95
RE	179	KEVIN GATES BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	By Any Means 2	4	12
161	180	SOUNDTRACK ▲ DC/ATLAS/WATERTOWER/ATLANTIC/AG	Suicide Squad: The Album	1	68
155	181	THE BEATLES ◆ APPLE/CAPITOL/UME	Sgt. Pepper's Lonely Hearts Club Band	1	218
197	182	SOUNDTRACK UNIVERSAL STUDIOS/ILLUMINATION/REPUBLIC	Sing	8	52
RE	183	ELVIS PRESLEY ▲ RCA/LEGACY	Elvis: 30 #1 Hits	1	113
RE	184	CHRIS YOUNG RCA NASHVILLE/SMN	Losing Sleep	5	8
187	185	LINKIN PARK ◆ WARNER BROS.	[Hybrid Theory]	2	191
RE	186	SOUNDTRACK ● UNIVERSAL STUDIOS/REPUBLIC	Fifty Shades Darker	1	24
172	187	KELSEA BALLERINI BLACK RIVER	Unapologetically	7	10
166	188	SIA ▲ MONKEY PUZZLE/RCA	This Is Acting	4	83
171	189	IMAGINE DRAGONS ▲ KIDINAKORNER/INTERSCOPE/IGA	Smoke + Mirrors	1	95
RE	190	YOUNG THUG 300/ATLANTIC/AG	BEAUTIFUL THUGGER GIRLS	8	24
193	191	EMINEM ▲ WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Recovery	1	305
163	192	TWENTY ONE PILOTS ▲ FUELED BY RAMEN/AG	Vessel	21	167
RE	193	THE WEEKND ▲ XO/REPUBLIC	Trilogy	4	191
188	194	FRANK SINATRA FRANK SINATRA ENTERPRISES/CAPITOL/UME	Ultimate Sinatra	32	46
RE	195	P!NK ▲ LAFACE/JIVE/RCA	Greatest Hits... So Far!!!	5	121
RE	196	XXXTENTACION BAD VIBES FOREVER/EMPIRE RECORDINGS	Revenge	44	22
178	197	CHILDISH GAMBINO ● MCDJ/GLASSNOTE	Awaken, My Love!	5	56
RE	198	BEYONCÉ ▲ MUSIC WORLD/COLUMBIA	I Am...Sasha Fierce	1	158
RE	199	KANYE WEST ▲ ROC-A-FELLA/DEF JAM	My Beautiful Dark Twisted Fantasy	1	98
195	200	DUSTIN LYNCH BROKEN BOW/BMG	Current Mood	7	14




ORIGINAL MOTION PICTURE SOUNDTRACK
Disney
MOANA
Original Songs by Lin-Manuel Miranda, Opetaia Foa'i
Original Score Composed by Mark Isakova

37

SOUNDTRACK
Moana

The soundtrack to the animated film *Moana* has proved to be a sturdy performer on the Billboard 200 during the past year. The album, which has spent all but one of its 60 chart weeks inside the top 50, moves 35-37 with 12,000 equivalent album units earned in the week ending Jan. 11 (down 7 percent), according to Nielsen Music. In total, the album has generated 1.6 million equivalent album units, with 912,000 of those in traditional album sales. —K.C.



4

BRUNO MARS
24K Magic

Spurred by the release of the album's new remix of "Finesse," with **Cardi B**, the album jumps (36,000 units; up 75 percent) to its highest rank since April 22, 2017, when it also placed at No. 4.



51

MICHAEL JACKSON
The Essential Michael Jackson

Jackson's best-of, along with a number of hits compilations on the chart, profit from special pricing and promotion at digital retailers. The album returns with 10,000 units (up 139 percent).

Dua Lipa Reaches Top 40

Seven months after its release, **Dua Lipa's** self-titled debut album reaches the top 40 on the Billboard 200 for the first time, climbing 43-35. The set rises with a 9 percent increase in equivalent album units earned for the week ending Jan. 11 (rising to 12,000), according to Nielsen Music. The LP is one of 11 titles to see a gain within the top 40.

Lipa's album continues to profit from the breakout success of its single "New Rules," which holds at No. 7 on the Radio Songs chart (90.2 million in audience in the week ending Jan. 14) and is steady at No. 4 on Mainstream Top 40 (up 12 percent in detections at the format). The song is also on the verge of hitting the top 10 on the Billboard Hot 100, as it is stationary at No. 11 for a second week (though still gaining in overall points).

Dua Lipa bowed on the Billboard 200 dated June 24, 2017, at No. 86 and fell off the chart the next week, only to return on the July 29 list. It has been slowly climbing the chart ever since.

In total, the album has earned 310,000 equivalent album units, of which just 27,000 are traditional album sales. (In fact, *Dua Lipa* has spent just one week on the Top Album Sales chart — its debut frame, at No. 50.) Most of the album's popularity has come from streaming services, as *Dua Lipa* has yielded 340 million on-demand audio streams for its tracks, with 164 million of those owed to "New Rules." —Keith Caulfield



Album Sales

January 20 2018
billboard

TOP ALBUM SALES™				
LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 2 WKS SOUNDTRACK FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	5
2	2	ED SHEERAN ATLANTIC/AG	Divide	45
4	3	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Revival	4
3	4	TAYLOR SWIFT BIG MACHINE/BMLG	Reputation	9
9	5	SAM SMITH CAPITOL	The Thrill Of It All	10
5	6	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Evolve	29
7	7	CHRIS STAPLETON MERCURY NASHVILLE/UMGN	From A Room: Volume 2	6
11	8	P!NK RCA	Beautiful Trauma	13
10	9	ALAN JACKSON ARC/EMI NASHVILLE/UMGN	Precious Memories Collection	18
8	10	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	DAMN.	39
20	11	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Live In No Shoes Nation	11
6	12	SOUNDTRACK UNIVERSAL STUDIOS/UME/REPUBLIC	Pitch Perfect 3	4
12	13	VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/UME	NOW 64	10
13	14	LUKE BRYAN CAPITOL NASHVILLE/UMGN	What Makes You Country	5
17	15	ORIGINAL BROADWAY CAST HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	119
16	16	SOUNDTRACK MARVEL/HOLLYWOOD	Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2	38
21	17	BRUNO MARS ATLANTIC/AG	24K Magic	59
27	18	TOM PETTY AND THE HEARTBREAKERS MCA/GEFFEN/UME	Greatest Hits	221
19	19	CHRIS STAPLETON MERCURY NASHVILLE/UMGN	From A Room: Volume 1	36
15	20	G-EAZY G-EAZY/RVG/BPG/RCA	The Beautiful & Damned	4
24	21	CHRIS STAPLETON MERCURY NASHVILLE/UMGN	Traveller	122
28	22	FIVE FINGER DEATH PUNCH PROSPECT PARK	A Decade Of Destruction	6
23	23	UZ ISLAND/INTERSCOPE/IGA	Songs Of Experience	6
32	24	TIM MCGRAW & FAITH HILL MCGRAW/ARISTA NASHVILLE/SMN	The Rest Of Our Life	8
43	25	GRETA VAN FLEET LAVA/REPUBLIC	From The Fires	9
25	26	SOUNDTRACK MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	166
31	27	SOUNDTRACK WALT DISNEY	Moana	59
22	28	KHALID RIGHT HAND/RCA	American Teen	33
48	29	ELTON JOHN ROCKET/ISLAND/UME	Diamonds	9
33	30	KANE BROWN ZONE 4/RCA NASHVILLE/SMN	Kane Brown	50
14	31	DEMI LOVATO HOLLYWOOD/SAFEHOUSE/ISLAND	Tell Me You Love Me	15
30	32	POST MALONE REPUBLIC	Stoney	20
HOT SHOT DEBUT	33	LIL SKIES ALL WE GOT/AG	Life Of A Dark Rose	1
44	34	KELLY CLARKSON ATLANTIC/AG	Meaning Of Life	11
35	35	THOMAS RHETT VALORY/BMLG	Life Changes	18
29	36	SOUNDTRACK LUCASFILM/WALT DISNEY	Star Wars: The Last Jedi	4
37	37	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Texoma Shore	10
36	38	NF NF REAL MUSIC/CAPITOL/CAROLINE	Perception	7
38	39	METALLICA BLACKENED/RHINO	Metallica	434
53	40	BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL/UME	Icon: Greatest Hits	214
47	41	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UME	Legend: The Best Of...	347
26	42	GARTH BROOKS PEARL	The Anthology: Part I, The First Five Years	8
RE	43	LONDON PHILHARMONIC ORCHESTRA XS	The 50 Greatest Pieces Of Classical Music	3
55	44	SOUNDTRACK PIXAR/WALT DISNEY	Coco	7
40	45	THE BEATLES APPLE/CAPITOL/UME	Sgt. Pepper's Lonely Hearts Club Band	43
42	46	BEYONCE PARKWOOD/COLUMBIA	Lemonade	84
41	47	METALLICA BLACKENED/RHINO	Master Of Puppets	103
58	48	SZA TOP DAWG/RCA	Ctrl	22
NEW	49	WATAIN HIS MASTERS NOISE/CENTURY MEDIA	Trident Wolf Eclipse	1
34	50	TWENTY ONE PILOTS FUELED BY RAMEN/AG	Blurryface	126

HEATSEEKERS ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	#1 1 WK WATAIN HIS MASTERS NOISE/CENTURY MEDIA	Trident Wolf Eclipse	1
NEW	2	CUPCAKKE CUPCAKKE	Ephorize	1
NEW	3	SUMMONING NAPALM	With Doom We Come	1
2	4	BILLIE EILISH DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	12
NEW	5	SMITH AND HAY SMH	Jazz (Deluxe)	1
NEW	6	STRAY KIDS JYP	Mixtape (EP)	1
4	7	ARMIK BOLERO	Enamor	10
RE	8	LENNY GRANT ADDED TO MONEY	Uncle Murda Presents: Don't Come Outside, Volume 1	2
5	9	TADRIC JERMAINE INGENIOUS DREAMS	MMIII	12
NEW	10	CHANEL SOSA RAZOR SHARP	Bl'tch In Me	1
7	11	GG TYLER CHILDERS HICKMAN HOLLER/THIRTY TIGERS	Purgatory	10
NEW	12	KEALA NOISEWELLS	Chapter One (EP)	1
NEW	13	JAWGA BOYZ D.THRAASH	Reloaded 2	1
3	14	KING KRULE TRUE PANTHER SOUNDS/XL	The OOOZ	10
NEW	15	LENA HALL GHOSTLIGHT/SH-K-BOOM	Obsessed: Hedwig (EP)	1
NEW	16	VIENNA PHILHARMONIC (MUTI) SONY CLASSICAL/SONY MASTERWORKS	New Year's Concert 2018 / Neujahrskonzert 2018	1
6	17	FMB DZ FAST MONEY BOYZ/EMPIRE RECORDINGS	The Gift	2
RE	18	RANKY TANKY RESILIENCE	Ranky Tanky	2
1	19	JEFF ROSENSTOCK POLY/VINYL	Post-	2
8	20	FUERZA DE TIJUANA TALENTO UNO/ANAKIN	Lo Mejor de	2
NEW	21	ALEXANDR MISKO ALEXANDR MISKO	Beyond The Box	1
16	22	SLOWDIVE DEAD OCEANS	Slowdive	12
23	23	BIG THIEF SADDLE CREEK	Capacity	6
15	24	THE REVIVALISTS WIND-UP/WASHINGTON SQUARE/CONCORD	Men Amongst Mountains	15
11	25	KAMASI WASHINGTON DOM EHI NO/YOUNG TURKS	Harmony Of Difference	10

TOP CATALOG ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 8 WKS ED SHEERAN ATLANTIC/AG	Divide	76
3	2	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	264
RE	3	MICHAEL JACKSON EPIC/LEGACY	The Essential Michael Jackson	271
4	4	TOM PETTY AND THE HEARTBREAKERS MCA/GEFFEN/UME	Greatest Hits	581
5	5	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	96
7	6	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	126
6	7	SAM SMITH CAPITOL	In The Lonely Hour	58
2	8	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions	107
8	9	TAYLOR SWIFT BIG MACHINE/BMLG	1989	49
9	10	RIHANNA WESTBURY ROAD/ROC NATION	ANTI	6
10	11	J. COLE DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	35
14	12	THE WEEKND XO/REPUBLIC	Beauty Behind The Madness	11
16	13	CHANCE THE RAPPER CHANCE THE RAPPER	Coloring Book	6
11	14	QUEEN HOLLYWOOD	Greatest Hits I II & III: The Platinum Collection	39
17	15	BRYSON TILLER TRAPSOUL/RCA	T R A P S O U L	45
12	16	PANIC! AT THE DISCO DC2D/FUELED BY RAMEN/AG	Death Of A Bachelor	25
20	17	2PAC AMARU/DEATH ROW/INTERSCOPE/UME	Greatest Hits	163
RE	18	LED ZEPPELIN SWAN SONG/ATLANTIC/RHINO	Mothership	205
18	19	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UME	Legend: The Best Of...	1291
23	20	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	1134
13	21	SAM HUNT MCA NASHVILLE/UMGN	Montevallo	58
22	22	FLEETWOOD MAC WARNER BROS./RHINO	Rumours	191
37	23	THE BEATLES APPLE/CAPITOL/UME	1	530
15	24	HALSEY ASTRALWERKS	Badlands	38
35	25	GUNS N' ROSES GEFEN/UME	Greatest Hits	428



Del Rey Matches Adele, King Feat

Lana Del Rey becomes just the third woman in the history of the Billboard 200 to have an album spend at least 300 weeks on the chart. Her *Born To Die* clocks its 300th frame on the tally, moving 148-141.

Since the Billboard 200 began publishing on a regular weekly basis in 1956, only three albums by women have notched 300 weeks on the chart: *Born to Die*, *Carole King's Tapestry* (318 weeks) and *Adele's 21* (359).

Born to Die — Del Rey's full-length debut set — bowed and peaked at No. 2 on Feb. 18, 2012. It has earned 3 million equivalent album units through Jan. 11, according to Nielsen Music, with 1.5 million of that sum in traditional album sales. The album is mostly powered by on-demand audio streams of its songs, and in the latest tracking week, it scored 5.5 million streams for its tracks.

The all-time longevity champ on the chart remains *Pink Floyd's The Dark Side of the Moon*, with a whopping 937 weeks on the tally. It's far ahead of the No. 2 title, *Bob Marley & The Wailers' Legend: The Best Of...*, with 504. The rest of the top five titles with the most weeks on the chart are *Journey's Greatest Hits* (494), *Johnny Mathis' Johnny's Greatest Hits* (490) and the *My Fair Lady* original cast recording (480). —K.C.

TOP ALBUM SALES: This week's top-selling albums across all genres, ranked by sales data as compiled by Nielsen Music. HEATSEEKERS ALBUMS: This week's top-selling albums by new or developing acts, defined as those who have never appeared in the top 100 of the Billboard 200 or the top 10 of Top R&B/Hip-Hop albums, Top Country albums, Top Latin albums, Christian albums or Gospel albums. If a title reaches any of those levels, it and the act's subsequent albums are then ineligible to appear on Heatseekers Albums. Titles are ranked by sales data as compiled by Nielsen Music. TOP CATALOG ALBUMS: The week's most popular albums across all genres that are at least 18 months old and have fallen below no. 100 on the Billboard 200, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track-equivalent albums, and streaming equivalent albums). See Charts Legend on billboard.com/biz for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

Bieber Surges After Shirtless Shot

One sure thing about the Social 50 chart: When **Justin Bieber** (below) takes off his shirt, you're going to see results. The singer leaps 17-6 with 10.4 million Instagram reactions in the week ending Jan. 11, according to Next Big Sound, a majority of which came from a shirtless photo of Bieber posted to the platform on Jan. 6. "Wowzers," he captioned the picture, which featured the singer seated and reading, showing off his tattooed body. An additional post in the tracking week, a screenshot of a 2014 **Kanye West** tweet ("Not smiling makes me smile"), also drove likes on his page.

The release of the new single "Filthy" drives another Justin up the Social 50, as **Justin Timberlake** leaps 49-13. Timberlake, who garnered 305,000 YouTube reactions and 94,000 new subscriptions thanks to the "Filthy" video (both the song and video were released on Jan. 5), scores his best position on the tally since Nov. 19, 2016, when he reached No. 4. In addition to promoting his new single, Timberlake announced a new tour and posted from the 2018 Golden Globe Awards, at which his wife, **Jessica Biel**, was nominated.

Meanwhile, K pop act **JB** debuts on the chart, bowing at No. 36 amid promotion of the group's *True Colors* (released Jan. 17). The six-piece act, which was formed in 2017 from members of the second season of Mnet's *Produce 101* TV show, snagged 345,000 Twitter reactions and 27,000 mentions after posting multiple teasers and behind-the-scenes clips for the new album.

—Kevin Rutherford



Social/Streaming

January 20 2018

billboard

SOCIAL 50™				
LAST WEEK	THIS WEEK	ARTIST	IMPRINT/LABEL	WKS. ON CHART
1	1	#1 BTS	BIGHT ENTERTAINMENT	66
3	2	DEMI LOVATO	SAFEHOUSE/ISLAND/HOLLYWOOD	362
2	3	CARDI B	THE KSR GROUP/ATLANTIC/AG	29
28	4	ED SHEERAN	ATLANTIC/AG	156
4	5	CHRIS BROWN	RCA	343
17	6	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	373
14	7	EXO	S.M.	25
15	8	BRUNO MARS	ATLANTIC/AG	301
18	9	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	338
11	10	SELENA GOMEZ	INTERSCOPE/IGA	366
30	11	POST MALONE	REPUBLIC	19
22	12	ANITTA	WARNER LATINA	47
49	13	JUSTIN TIMBERLAKE	RCA	288
26	14	DUA LIPA	WARNER BROS.	27
29	15	LADY GAGA	STREAMLINE/INTERSCOPE/IGA	356
27	16	SNOOP DOGG	DOGGYSTYLE/EMPIRE RECORDINGS	333
13	17	MALUMA	SONY MUSIC LATIN	65
16	18	LIAM PAYNE	HAMPTON/REPUBLIC	49
6	19	RIHANNA	WESTBURY ROAD/ROC NATION	362
5	20	CAMILA CABELLO	SYCO/EPIC	88
19	21	JENNIFER LOPEZ	NUYORICAN/EPIC	356
7	22	SEVENTEEN	PLEDIS/LOEN ENTERTAINMENT	32
8	23	LIL PUMP	LYFETIME/THA LIGHTS GLOBAL/WARNER BROS.	11
10	24	LOUIS TOMLINSON	78/5/5/5/5/5	51
12	25	ARIANA GRANDE	REPUBLIC	269
20	26	NIALL HORAN	NEON HAZE/CAPITOL	67
43	27	GUCCI MANE	GUWOP/ATLANTIC/AG	26
37	28	MONSTA X	STARSHIP ENTERTAINMENT/LOEN ENTERTAINMENT	10
9	29	SHAWN MENDES	ISLAND	160
31	30	DJ KHALED	WE THE BEST/EPIC	31
39	31	J BALVIN	CAPITOL LATIN/UMLE	59
RE	32	GOT7	JYP	25
RE	33	TROYE SIVAN	CAPITOL	79
40	34	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	281
33	35	SHAKIRA	SONY MUSIC LATIN/RCA	364
NEW	36	JB		1
RE	37	NICK JONAS	SAFEHOUSE/ISLAND	43
25	38	BLACKPINK	YG	23
44	39	MARIAH CAREY	EPIC	69
RE	40	SAM SMITH	CAPITOL	81
38	41	ZAYN	RCA	87
32	42	KATY PERRY	CAPITOL	369
50	43	MARTIN GARRIX	STMPD RCRDS/RCA	175
RE	44	RICKY MARTIN	COLUMBIA/SONY MUSIC LATIN	17
23	45	TWICE	JYP	6
24	46	HALSEY	ASTRALWERKS	71
RE	47	CIARA	EPIC	51
RE	48	BAD BUNNY	RIMAS/HEAR THIS MUSIC	8
RE	49	MILEY CYRUS	RCA	292
RE	50	PABLO VITTAR	SONY MUSIC BRAZIL	7

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
NEW	1	#1 FINESSE	Bruno Mars & Cardi B	1
1	2	ROCKSTAR	Post Malone Feat. 21 Savage	17
4	3	PERFECT	Ed Sheeran	16
3	4	NO LIMIT	G-Eazy Feat. A\$AP Rocky & Cardi B	13
2	5	HAVANA	Camila Cabello Feat. Young Thug	16
5	6	GUCCI GANG	Lil Pump	17
6	7	GUMMO	6ix9ine	9
7	8	MOTORSPORT	Migos, Nicki Minaj & Cardi B	11
8	9	BARTIER CARDI	Cardi B Feat. 21 Savage	3
9	10	BODAK YELLOW (MONEY MOVES)	Cardi B	26
10	11	I FALL APART	Post Malone	16
29	12	LOVE.	Kendrick Lamar Feat. Zacari	16
14	13	HIM & I	G-Eazy & Halsey	6
18	14	LET YOU DOWN	NF	10
13	15	TOO GOOD AT GOODBYES	Sam Smith	18
16	16	PLAIN JANE	A\$AP Ferg	12
11	17	BANK ACCOUNT	21 Savage	27
12	18	YOUNG DUMB & BROKE	Khalid	24
19	19	THUNDER	Imagine Dragons	16
20	20	BAD AT LOVE	Halsey	14
21	21	THE WAY LIFE GOES	Lil Uzi Vert Feat. Nicki Minaj	20
22	22	NEW RULES	Dua Lipa	19
17	23	I GET THE BAG	Gucci Mane Feat. Migos	21
24	24	RIC FLAIR DRIP	Offset & Metro Boomin	10
28	25	ROLL IN PEACE	Kodak Black Feat. XXXTENTACION	21
NEW	26	FILTHY	Justin Timberlake	1
31	27	MEANT TO BE	Bebe Rexha & Florida Georgia Line	7
15	28	DESPACITO	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	47
25	29	SILENCE	Marshmello Feat. Khalid	22
27	30	THE WEEKEND	SZA	23
23	31	SHAPE OF YOU	Ed Sheeran	53
32	32	XO TOUR LLIF3	Lil Uzi Vert	42
40	33	RIVER	Eminem Feat. Ed Sheeran	3
39	34	SKY WALKER	Miguel Feat. Travis Scott	5
36	35	HUMBLE.	Kendrick Lamar	41
NEW	36	ALL THE STARS	Kendrick Lamar & SZA	1
30	37	SORRY NOT SORRY	Demi Lovato	26
26	38	MI GENTE	J Balvin & Willy William Feat. Beyonce	26
33	39	BELIEVER	Imagine Dragons	35
34	40	CONGRATULATIONS	Post Malone Feat. Quavo	51
41	41	CODEINE DREAMING	Kodak Black Feat. Lil Wayne	6
37	42	RUBBIN' OFF THE PAINT	YBN Nahmir	9
35	43	WOLVES	Selena Gomez X Marshmello	10
38	44	1-800-273-8255	Logic Feat. Alessia Cara & Khalid	26
44	45	LA MODELO	Ozuna x Cardi B	3
42	46	THAT'S WHAT I LIKE	Bruno Mars	42
46	47	UNFORGETTABLE	French Montana Feat. Swae Lee	37
43	48	LOCATION	Khalid	45
45	49	KOODA	6ix9ine	6
49	50	CANDY PAINT	Post Malone	8



Bruno And Cardi's No. 1 Bow

Bruno Mars and **Cardi B's** "Finesse" becomes the first song to debut at No. 1 on Streaming Songs in 2018, launching atop the tally with 38.3 million streams earned in the week ending Jan. 11, according to Nielsen Music. That's a 342 percent leap from the previous week's 8.7 million (and 9,608 percent more than two weeks before, when only the Cardi-less version had been released). "Finesse" is the 14th song to debut at No. 1 on the chart and the first since **Post Malone's** "rockstar" (featuring **21 Savage**), which bowed atop the ranking on Oct. 7, 2017. "Finesse" also starts atop On-Demand Streaming Songs (with 18.7 million streams) — the first to do so since, again, "rockstar." Meanwhile, the first song from the upcoming film *Black Panther*, **Kendrick Lamar** (above) and **SZA's** "All the Stars," debuts on Streaming Songs at No. 36 with 12.2 million streams in its first full chart-tracking week (it arrived Jan. 4). The song marks SZA's best start on the tally, exceeding the No. 47 premiere of **Maroon 5's** "What Lovers Do," on which she was featured, last October. The soundtrack to *Black Panther*, curated by Lamar, will be released Feb. 9. Lastly, **Camila Cabello's** "Never Be the Same," out Dec. 7, debuts at No. 46 on On-Demand Streaming Songs with 5.8 million streams, adding to her total sum of 8.9 million. The track is the follow-up single to "Havana" at radio, and it rises 32-26 on Mainstream Top 40. —K.R.

RADIO SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 PERFECT ATLANTIC	Ed Sheeran	15	
2	2	HAVANA SYCO/EPIC	Camila Cabello Feat. Young Thug	14	
3	3	BAD AT LOVE ASTRALWERKS/CAPITOL	Halsey	14	
5	4	ROCKSTAR REPUBLIC	Post Malone Feat. 21 Savage	14	
6	5	TOO GOOD AT GOODBYES CAPITOL	Sam Smith	19	
4	6	THUNDER KIDINAKORNER/INTERSCOPE	Imagine Dragons	17	
7	7	NEW RULES WARNER BROS.	Dua Lipa	11	
8	8	FEEL IT STILL ATLANTIC	Portugal. The Man	26	
11	9	HOW LONG OTTO/ATLANTIC	Charlie Puth	11	
10	10	LOVE. TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Zacari	9	
9	11	WHAT LOVERS DO 222/INTERSCOPE	Maroon 5 Feat. SZA	20	
13	12	SORRY NOT SORRY HOLLYWOOD/SAFEHOUSE/ISLAND/REPUBLIC	Demi Lovato	21	
12	13	ATTENTION OTTO/ATLANTIC	Charlie Puth	32	
49	14	FINESSE ATLANTIC	Bruno Mars & Cardi B	2	
15	15	NO LIMIT G-EAZY/VRG/BPG/RCA	G-Eazy Feat. A\$AP Rocky & Cardi B	12	
18	16	END GAME BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran & Future	7	
20	17	LIGHTS DOWN LOW DCD2/CRUSH MUSIC/RED ASSOCIATED LABELS	MAX Feat. gnash	9	
24	18	I COULD USE A LOVE SONG COLUMBIA NASHVILLE	Maren Morris	17	
16	19	LIKE I LOVED YOU BMLG	Brett Young	12	
26	20	LET YOU DOWN NF REAL MUSIC/CAROLINE/CAPITOL	NF	7	
17	21	SHAPE OF YOU ATLANTIC	Ed Sheeran	54	
19	22	WOLVES INTERSCOPE	Selena Gomez X Marshmello	8	
25	23	YOURS TRIPLE TIGERS	Russell Dickerson	10	
23	24	ROUND HERE BUZZ EMI NASHVILLE	Eric Church	13	
29	25	MOTORSPORT QUALITY CONTROL/MOTOWN/CAPITOL	Migos, Nicki Minaj & Cardi B	9	

DIGITAL SONG SALES™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 PERFECT ATLANTIC/AG	Ed Sheeran	19	
13	2	FINESSE ATLANTIC/AG	Bruno Mars & Cardi B	2	
NEW	3	FILTHY RCA	Justin Timberlake	1	
3	4	HAVANA SYCO/EPIC	Camila Cabello Feat. Young Thug	18	
7	5	MEANT TO BE WARNER BROS.	Bebe Rexha & Florida Georgia Line	13	
2	6	THUNDER KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	30	
4	7	ROCKSTAR REPUBLIC	Post Malone Feat. 21 Savage	17	
NEW	8	FOR YOU (FIFTY SHADES FREED) ATLANTIC/UNIVERSAL STUDIOS/AG/REPUBLIC	Liam Payne & Rita Ora	1	
12	9	HIM & I G-EAZY/VRG/BPG/RCA	G-Eazy & Halsey	6	
15	10	BAD AT LOVE ASTRALWERKS	Halsey	17	
32	11	RIVER WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Eminem Feat. Ed Sheeran	4	
17	12	HOW LONG OTTO/ATLANTIC/AG	Charlie Puth	14	
5	13	FEEL IT STILL ATLANTIC/AG	Portugal. The Man	28	
NEW	14	RED COLD RIVER HOLLYWOOD	Breaking Benjamin	1	
27	15	MARRY ME VALOR/BMLG	Thomas Rhett	8	
21	16	TOO GOOD AT GOODBYES CAPITOL	Sam Smith	18	
19	17	NO LIMIT G-EAZY/VRG/BPG/RCA	G-Eazy Feat. A\$AP Rocky & Cardi B	14	
24	18	LET YOU DOWN NF REAL MUSIC/CAPITOL/CAROLINE	NF	10	
36	19	THIS IS ME FOX/20TH CENTURY FOX/ATLANTIC/AG	Keala Settle & The Greatest Showman Ensemble	2	
28	20	NEW RULES WARNER BROS.	Dua Lipa	16	
29	21	LET ME GO REPUBLIC	Hailee Steinfeld & Alesso	9	
16	22	YOUNG DUMB & BROKE TRAPSOUL/RCA	Khalid	20	
31	23	WOLVES INTERSCOPE/IGA	Selena Gomez X Marshmello	12	
NEW	24	ALL THE STARS TOP DAWG/AFTERMATH/INTERSCOPE/IGA	Kendrick Lamar & SZA	1	
6	25	BELIEVER KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	49	

Pop/Rhythmic/Adult

January 20 2018

billboard

MAINSTREAM TOP 40™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 PERFECT ATLANTIC	Ed Sheeran	16	
1	2	HAVANA SYCO/EPIC	Camila Cabello Feat. Young Thug	18	
3	3	BAD AT LOVE ASTRALWERKS/CAPITOL	Halsey	21	
4	4	NEW RULES WARNER BROS.	Dua Lipa	20	
5	5	ROCKSTAR REPUBLIC	Post Malone Feat. 21 Savage	16	
6	6	TOO GOOD AT GOODBYES CAPITOL	Sam Smith	19	
8	7	HOW LONG OTTO/ATLANTIC	Charlie Puth	14	
9	8	WOLVES INTERSCOPE	Selena Gomez X Marshmello	11	
7	9	THUNDER KIDINAKORNER/INTERSCOPE	Imagine Dragons	18	
11	10	END GAME BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran & Future	9	
14	11	LET YOU DOWN NF REAL MUSIC/CAROLINE/CAPITOL	NF	12	
12	12	LIGHTS DOWN LOW DCD2/CRUSH MUSIC/RED ASSOCIATED LABELS	MAX Feat. gnash	25	
16	13	GOOD OLD DAYS MACKLEMORE/WARNER BROS.	Macklemore Feat. Kesha	14	
13	14	SORRY NOT SORRY SAFEHOUSE/ISLAND/HOLLYWOOD/REPUBLIC	Demi Lovato	26	
18	15	HIM & I G-EAZY/VRG/BPG/RCA	G-Eazy & Halsey	6	
17	16	LET ME GO REPUBLIC	Hailee Steinfeld & Alesso	17	
23	17	FILTHY RCA	Justin Timberlake	2	
10	18	WHAT LOVERS DO 222/INTERSCOPE	Maroon 5 Feat. SZA	20	
28	19	GG FINESSE ATLANTIC	Bruno Mars & Cardi B	2	
20	20	BEST FRIEND ULTRA	Sofi Tukker Feat. NERVO, The Knocks & Alisa Uleno	8	
21	21	MEANT TO BE WARNER BROS.	Bebe Rexha & Florida Georgia Line	10	
19	22	TOO MUCH TO ASK NEON HAZE/CAPITOL	Niall Horan	13	
22	23	YOUNG DUMB & BROKE RIGHT HAND/RCA	Khalid	15	
24	24	ONE FOOT RCA	WALK THE MOON	8	
25	25	LOVE. TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Zacari	6	

ADULT CONTEMPORARY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 THERE'S NOTHING HOLDIN' ME BACK ISLAND/REPUBLIC	Shawn Mendes	34	
2	2	WHAT ABOUT US RCA	P!nk	22	
3	3	SOMETHING JUST LIKE THIS DISRUPTOR/COLUMBIA	The Chainsmokers & Coldplay	40	
4	4	SHAPE OF YOU ATLANTIC	Ed Sheeran	53	
6	5	GG PERFECT ATLANTIC	Ed Sheeran	16	
5	6	SAY YOU WON'T LET GO COLUMBIA	James Arthur	48	
7	7	SCARS TO YOUR BEAUTIFUL EP/DEF JAM	Alessia Cara	52	
8	8	TOO GOOD AT GOODBYES CAPITOL	Sam Smith	19	
10	9	STAY DEF JAM/INTERSCOPE	Zedd & Alessia Cara	29	
9	10	ATTENTION OTTO/ATLANTIC	Charlie Puth	29	
11	11	FEEL IT STILL ATLANTIC	Portugal. The Man	21	
13	12	WHAT LOVERS DO 222/INTERSCOPE	Maroon 5 Feat. SZA	18	
12	13	BELIEVER KIDINAKORNER/INTERSCOPE	Imagine Dragons	27	
14	14	SLOW HANDS NEON HAZE/CAPITOL	Niall Horan	25	
15	15	DA YA THINK I'M SEXY REPUBLIC	Rod Stewart Feat. DNCE	20	
16	16	LOVE SO SOFT ATLANTIC/RRP	Kelly Clarkson	18	
19	17	LIGHTS DOWN LOW DCD2/CRUSH MUSIC/RED ASSOCIATED LABELS	MAX Feat. gnash	2	
17	18	THUNDER KIDINAKORNER/INTERSCOPE	Imagine Dragons	12	
20	19	HOW LONG OTTO/ATLANTIC	Charlie Puth	6	
NEW	20	HAVANA SYCO/EPIC	Camila Cabello Feat. Young Thug	1	
21	21	LIFE'S ABOUT TO GET GOOD MERCURY NASHVILLE	Shania Twain	20	
22	22	LOOK WHAT YOU MADE ME DO BIG MACHINE/REPUBLIC	Taylor Swift	16	
29	23	I'M A SURVIVOR LIONEVES	Leslie Courv Mather	2	
24	24	WISH I KNEW YOU WASHINGTON SQUARE/WIND-UP/CONCORD	The Revivalists	19	
NEW	25	BAD AT LOVE ASTRALWERKS/CAPITOL	Halsey	1	

RHYTHMIC™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 I GET THE BAG GUWOP/ATLANTIC	Gucci Mane Feat. Migos	15	
3	2	ROCKSTAR REPUBLIC	Post Malone Feat. 21 Savage	17	
1	3	HAVANA SYCO/EPIC	Camila Cabello Feat. Young Thug	14	
4	4	LET YOU DOWN NF REAL MUSIC/CAROLINE/CAPITOL	NF	13	
5	5	LOVE. TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Zacari	16	
7	6	SKY WALKER BYSTORM/RCA	Miguel Feat. Travis Scott	18	
6	7	NO LIMIT G-EAZY/VRG/BPG/RCA	G-Eazy Feat. A\$AP Rocky & Cardi B	17	
8	8	MOTORSPORT QUALITY CONTROL/MOTOWN/CAPITOL	Migos, Nicki Minaj & Cardi B	11	
9	9	LEMON N.E.R.D./I AM OTHER/COLUMBIA	N*E*R*D & Rihanna	10	
11	10	HIM & I G-EAZY/VRG/BPG/RCA	G-Eazy & Halsey	6	
10	11	I FALL APART REPUBLIC	Post Malone	12	
12	12	GUCCI GANG LVE/TIME/THA LIGHTS GLOBAL/WARNER BROS.	Lil Pump	10	
14	13	THE WAY LIFE GOES GENERATION NOW/ATLANTIC	Lil Uzi Vert Feat. Nicki Minaj	14	
29	14	GG FINESSE ATLANTIC	Bruno Mars & Cardi B	2	
13	15	BODAK YELLOW (MONEY MOVES) THE KSR GROUP/ATLANTIC	Cardi B	24	
15	16	PLAIN JANE A\$AP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Ferg	8	
17	17	BAD AT LOVE ASTRALWERKS/CAPITOL	Halsey	8	
19	18	KRIPPY KUSH CARBON FIBER/SONY MUSIC LATIN	Farruko, Nicki Minaj, Bad Bunny, 21 Savage & Rvssian	6	
16	19	THE WEEKEND TOP DAWG/RCA	SZA	10	
21	20	PERFECT ATLANTIC	Ed Sheeran Duet With Beyonce	6	
27	21	NEW RULES WARNER BROS.	Dua Lipa	4	
20	22	OH! FIFTH AMENDMENT/BLOOD MONEY/EONE	The Game Feat. Jeremih, Young Thug & Sevyn	8	
NEW	23	FILTHY RCA	Justin Timberlake	1	
33	24	BARTIER CARDI THE KSR GROUP/ATLANTIC	Cardi B Feat. 21 Savage	2	
26	25	END GAME BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran & Future	6	

ADULT TOP 40™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 PERFECT ATLANTIC	Ed Sheeran	19	
1	2	THUNDER KIDINAKORNER/INTERSCOPE	Imagine Dragons	22	
3	3	WHAT LOVERS DO 222/INTERSCOPE	Maroon 5 Feat. SZA	20	
5	4	HAVANA SYCO/EPIC	Camila Cabello Feat. Young Thug	14	
4	5	FEEL IT STILL ATLANTIC	Portugal. The Man	27	
7	6	TOO GOOD AT GOODBYES CAPITOL	Sam Smith	19	
6	7	WHAT ABOUT US RCA	P!nk	23	
8	8	BAD AT LOVE ASTRALWERKS/CAPITOL	Halsey	16	
9	9	HOW LONG OTTO/ATLANTIC	Charlie Puth	14	
11	10	BEAUTIFUL TRAUMA RCA	P!nk	8	
12	11	LIGHTS DOWN LOW DCD2/CRUSH MUSIC/RED ASSOCIATED LABELS	MAX Feat. gnash	16	
10	12	SORRY NOT SORRY HOLLYWOOD/SAFEHOUSE/ISLAND/REPUBLIC	Demi Lovato	19	
15	13	ONE FOOT RCA	WALK THE MOON	9	
13	14	SMOKE CLEARS S-CURVE/BMG	Andy Grammer	10	
16	15	NEW RULES WARNER BROS.	Dua Lipa	17	
17	16	END GAME BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran & Future	8	
18	17	TOO MUCH TO ASK NEON HAZE/CAPITOL	Niall Horan	12	
20	18	MEANT TO BE WARNER BROS.	Bebe Rexha & Florida Georgia Line	10	
24	19	FILTHY RCA	Justin Timberlake	2	
14	20	...READY FOR IT? BIG MACHINE/REPUBLIC	Taylor Swift	17	
29	21	GG FINESSE ATLANTIC	Bruno Mars & Cardi B	2	
22	22	NO ROOTS PAPER PLANE/MOM + POP	Alice Merton	8	
19	23	YOU'RE THE BEST THING ABOUT ME ISLAND/INTERSCOPE	U2	17	
23	24	DON'T TAKE THE MONEY RCA	Bleachers	17	
21	25	LOVE SO SOFT ATLANTIC/RRP	Kelly Clarkson	19	

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. Popularity is measured by album and single sales, as well as streaming activity from all major music services (including Pandora, Spotify, iTunes, Amazon Music, etc.) as measured by Nielsen Music. MAINSTREAM TOP 40: 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. RHYTHMIC: 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. ADULT CONTEMPORARY: 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. ADULT TOP 40: 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. BILLBOARD.COM/ARTIST: For complete chart data and explanation. All charts © 2018. Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

Country

January 20
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 7 WKS	SG MEANT TO BE	Bebe Rexha & Florida Georgia Line WILSHIRE (B.REXHA,T.HUBBARD,J.MILLER,D.A.GARCIA) WARNER BROS./BMLG	1	7
2	3	2		MARRY ME	Thomas Rhett D.HUFF,J.FRASURE,THOMAS RHETT (THOMAS RHETT,J.FRASURE,A.GORLEYS,MCANALLY) VALORY	2	16
5	4	3		LIKE I LOVED YOU	Brett Young D.HUFF (B.YOUNG,J.LEE) BMLG	3	25
7	6	4		YOURS	Russell Dickerson C.BROWN (P.WELLING,C.BROWN,R.DICKERSON) TRIPLE TIGERS	4	31
3	5	5		WHAT IFS	Kane Brown Featuring Lauren Alaina D.HUFF (K.BROWN,M.MCGINN,J.M.SCHMIDT) ZONE 4/RCA NASHVILLE	1	58
4	2	6		BODY LIKE A BACK ROAD	Sam Hunt Z.CROWELL (S.HUNT,Z.CROWELL,J.OSBORNE,S.MCANALLY) MCA NASHVILLE	1	50
15	11	7	AG	I COULD USE A LOVE SONG	Maren Morris BUSBEE,M.MORRIS (M.MORRIS,J.ROBBINS,L.VELTZ) COLUMBIA NASHVILLE	7	43
11	9	8		ROUND HERE BUZZ	Eric Church J.JOYCE (E.CHURCH,J.HYDE,L.DICK) EMI NASHVILLE	8	40
6	7	9		GREATEST LOVE STORY	LANCO J.JOYCE (B.LANCASTER) ARISTA NASHVILLE	1	43
13	12	10		LOSING SLEEP	Chris Young C.CROWDER,C.YOUNG (C.YOUNG,J.HOGE,C.DESTEFANO) RCA NASHVILLE	8	35
9	8	11		I'LL NAME THE DOGS	Blake Shelton S.HENDRICKS (M.DRAGSTREM,B.HAYSLIP,J.THOMPSON) WARNER BROS./WMN	6	19
14	13	12		YOU BROKE UP WITH ME	Walker Hayes S.MCANALLY (W.HAYES,K.SACKLEY,T.ARCHER) MONUMENT/ARISTA NASHVILLE	12	33
16	16	13		WRITTEN IN THE SAND	Old Dominion S.MCANALLY (M.RAMSEY,T.ROSEN,B.TURSI,S.MCANALLY) RCA NASHVILLE	13	27
21	19	14	DG	HEAVEN	Kane Brown D.HUFF (S.CARTER,M.MCGINN,L.RIMES) ZONE 4/RCA NASHVILLE	10	14
17	17	15		FIVE MORE MINUTES	Scotty McCreery F.ROGERS (S.MCCREERY,F.ROGERS,M.CRISWELL) TRIPLE TIGERS	15	34
10	14	16		UNFORGETTABLE	Thomas Rhett D.HUFF,J.FRASURE,THOMAS RHETT (THOMAS RHETT,J.FRASURE,A.GORLEYS,MCANALLY) VALORY	4	24
19	20	17		ALL ON ME	Devin Dawson J.JOYCE (D.DAWSON,J.DURRETT,A.SMITH) ATLANTIC/WEA	17	28
18	18	18		LEGENDS	Kelsea Ballerini F.G.WHITEHEAD,J.MASSEY (K.BALLERINI,F.G.WHITEHEAD,H.LINDSEY) BLACK RIVER	18	32
20	21	19		BROKEN HALOS	Chris Stapleton D.COBBS,C.STAPLETON (C.STAPLETON,M.HENDERSON) MERCURY	13	39
22	22	20		FEMALE	Keith Urban K.URBAN,R.COPPERMAN,D.HUFF (R.COPPERMAN,N.GALYON,S.MCANALLY) HIT RED/CAPITOL NASHVILLE	11	10
12	15	21		LIGHT IT UP	Luke Bryan J.STEVENS,J.STEVENS (L.BRYAN,B.TURSI) CAPITOL NASHVILLE	4	21
23	23	22		A GIRL LIKE YOU	Easton Corbin A.GORLEV,W.KIRBY (A.GORLEV,J.FRASURE,R.AKINS) MERCURY	22	41
26	25	23		THE LONG WAY	Brett Eldredge R.COPPERMAN,B.ELDRIDGE (B.ELDRIDGE,M.ROGERS) ATLANTIC/WMN	23	21
27	27	24		SINGLES YOU UP	Jordan Davis P.DIGIOVANNI (J.DAVIS,S.D.JONES,J.EBACH) MCA NASHVILLE	24	26
25	26	25		BOY	Lee Brice L.BRICE,J.STONE,K.JACOBS,D.FRIZSELL (J.M.NITE,N.GALYON) CURB	19	30
28	28	26		HAPPENS LIKE THAT	Granger Smith G.SMITH,F.ROGERS,D.WELLS (G.SMITH,J.M.SCHMIDT,A.BELTRT,HUBBARD,WILSON) WHEELHOUSE	26	19
29	29	27		SHE'S WITH ME	High Valley S.MOSLEY,M.O'CONNOR (B.REMPLE,S.MOSLEY,B.M.STENNIS) ATLANTIC/WEA	27	22
33	33	28		UP DOWN	Morgan Wallen Featuring Florida Georgia Line J.MOI (B.CLAWSON,M.HARDY,C.J.SOLAR) BMLG/BIG LOUD	28	13
31	30	29		MAKE A LITTLE	Midland D.HUFF,S.MCANALLY,OSBORNE (J.CARSON,C.DUDDY,M.WYSTRACHS,MCANALLY,J.OSBORNE) BIG MACHINE	29	14
30	31	30		TAKE BACK HOME GIRL	Chris Lane Featuring Tori Kelly J.MOI (D.A.GARCIA,H.LINDSEY,J.MILLER) BIG LOUD	30	15
32	32	31		THE REST OF OUR LIFE	Tim McGraw & Faith Hill B.GALLIMORE,T.MCGRAW,F.HILL (E.C.SHEERAN,A.WADGE,J.MCDONN,S.MCUTCHEON) MCGRAW/ARISTA NASHVILLE	18	14
36	34	32		FOR THE FIRST TIME	Darius Rucker R.COPPERMAN (D.RUCKER,D.GEORGE,SCOOTER CARUSOE) CAPITOL NASHVILLE	32	12
RE-ENTRY	33	33		MOST PEOPLE ARE GOOD	Luke Bryan J.STEVENS,J.STEVENS (D.FRASIER,E.M.HILL,L.KEAR) CAPITOL NASHVILLE	33	3
37	35	34		ONES THAT LIKE ME	Brantley Gilbert D.HUFF (B.GILBERT,B.CHAFFIN,B.PINSON) VALORY	34	19
HOT SHOT DEBUT	35	35		SHOOT ME STRAIGHT	Brothers Osborne J.JOYCE (J.OSBORNE,T.OSBORNE,L.T.MILLER) EMI NASHVILLE	35	1
41	38	36		EVERYTHING'S GONNA BE ALRIGHT	David Lee Murphy & Kenny Chesney K.CHESENEY,B.CANNON (D.L.MURPHY,C.STEVENS,J.YEAR) BLUE CHAIR/REVIVER	36	7
38	39	37		FOUND YOU	Kane Brown D.HUFF (K.BROWN,B.BERRYHILL,J.MULLINS,T.PHILLIPS) ZONE 4/RCA NASHVILLE	13	18
40	40	38		GET TO YOU	Michael Ray S.HENDRICKS (A.STOKLASA,P.DOVGALYUK) ATLANTIC/WEA	38	16
34	37	39		STAY DOWNTOWN	Cole Swindell M.CARTER (C.TAYLOR,M.DRAGSTREM) WARNER BROS./WMN	34	15
47	45	40		HEART BREAK	Lady Antebellum BUSBEE (D.HAYWOOD,C.KELLEY,H.SCOTT,J.FRASURE,N.GALYON) CAPITOL NASHVILLE	40	5
45	43	41		SHE AIN'T IN IT	Jon Pardi B.BUTLER,J.PARDI (C.DANIELS,W.VARBLE) CAPITOL NASHVILLE	41	6
43	41	42		HOOKEE	Dylan Scott M.ALDERMAN,C.GIBBS,J.E.NORMAN (L.RIMES,S.ENNIS,M.EVANS) CURB	41	11
44	42	43		WHEN SOMEONE STOPS LOVING YOU	Little Big Town J.JOYCE (H.LINDSEY,C.MCGILL,L.MCKENNA) CAPITOL NASHVILLE	39	17
RE-ENTRY	44	44		ONE NUMBER AWAY	Luke Combs S.MITCHELL,JACKIE BOYZ (L.COMBS,S.A.BATEYS,MITCHELL,R.WILLIFORD) RIVER HOUSE/COLUMBIA NASHVILLE	37	2
48	46	45		I'D BE JEALOUS TOO	Dustin Lynch R.COPPERMAN (D.LYNCH,R.COPPERMAN,J.M.NITE) BROKEN BOW	45	4
NEW	46	46		DRUNK GIRL	Chris Janson S.HENDRICKS (C.JANSON,SCOOTER CARUSOE,T.DOUGLAS) WARNER BROS./WAR	46	1
39	36	47		NEW YEAR'S DAY	Taylor Swift J.M.ANTONOFF,T.SWIFT (T.SWIFT,J.M.ANTONOFF) BIG MACHINE	33	8
42	44	48		MILLIONAIRE	Chris Stapleton D.COBBS,C.STAPLETON (K.WELCH) MERCURY	26	8
35	47	49		STILL THE SAME	Sugarland K.BUSH,J.RAYMOND (J.NETTLES,K.BUSH) BIG MACHINE	35	4
46	50	50		WHAT'S MINE IS YOURS	Kane Brown D.HUFF (K.BROWN,S.ELLIS,J.HOGE) ZONE 4/RCA NASHVILLE	34	7

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 4 WKS	KANE BROWN	Kane Brown	58	
2	2		THOMAS RHETT	Life Changes	18	
3	3		CHRIS STAPLETON	From A Room: Volume 2	6	
5	4		CHRIS STAPLETON	Traveller	141	
4	5		LUKE BRYAN	What Makes You Country	5	
6	6		ALAN JACKSON	Precious Memories Collection	26	
8	7		BRETT YOUNG	Brett Young	48	
11	8	GG	KENNY CHESNEY	Live In No Shoes Nation	11	
7	9		CHRIS STAPLETON	From A Room: Volume 1	36	
9	10		LUKE COMBS	This One's For You	32	
10	11		SAM HUNT	Montevallo	152	
15	12		TIM MCGRAW & FAITH HILL	The Rest Of Our Life	8	
13	13		JON PARDI	California Sunrise	82	
14	14		BLAKE SHELTON	Texoma Shore	10	
16	15		FLORIDA GEORGIA LINE	Dig Your Roots	72	
18	16		THOMAS RHETT	Tangled Up	120	
17	17		KEITH URBAN	Ripcord	88	
20	18		OLD DOMINION	Happy Endings	20	
21	19		WALKER HAYES	boom.	5	
24	20		ZAC BROWN BAND	Greatest Hits So Far...	129	
22	21		ERIC CHURCH	Mr. Misunderstood	115	
28	22	PS	ELVIS PRESLEY	Elvis: 30 #1 Hits	122	
29	23		CHRIS YOUNG	Losing Sleep	12	
23	24		KELSEA BALLERINI	Unapologetically	10	
25	25		DUSTIN LYNCH	Current Mood	18	



Morris' First Solo No. 1 'Song'

"I Could Use a Love Song" by Maren Morris (above) ascends 2-1 on Country Airplay, increasing 9 percent to 43 million audience impressions in the week ending Jan. 15, according to Nielsen Music. The song reigns in its 44th week, a new record for a lead female, passing the 38-week ascent of Kelsea Ballerini's debut No. 1, "Love Me Like You Mean It," in 2014-15.

The coronation marks Morris' second Country Airplay leader and first on her own. In her prior chart visit, she led the July 22, 2017-dated list as featured on Thomas Rhett's "Craving You."

"It's an incredible feeling," Morris tells *Billboard*. "This is what I came to Nashville for many years ago: to be an artist and songwriter. Achieving this No. 1 with a song co-written by me is a fulfillment of that dream."

"Love Song" is the third single from Morris' debut major-label full-length, *Hero*, which entered at the summit of the Top Country Albums chart dated June 25, 2016. Lead single "My Church" peaked at No. 9 on Country Airplay, and follow-up "80s Mercedes" rolled to No. 12.

Plus, Walker Hayes earns his first Country Airplay top 10, as his co-written "You Broke Up With Me" lifts 11-10 (21 million impressions). "Broke" is Hayes' third Country Airplay appearance and first since 2011. Previous singles "Pants" and "Why Wait for Summer" peaked at Nos. 40 and 42, respectively, that year.

—Jim Asker

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 1 WK	I COULD USE A LOVE SONG	Maren Morris	44	
1	2		LIKE I LOVED YOU	Brett Young	26	
5	3		YOURS	Russell Dickerson	38	
4	4		ROUND HERE BUZZ	Eric Church	40	
3	5		I'LL NAME THE DOGS	Blake Shelton	19	
6	6		LOSING SLEEP	Chris Young	36	
9	7		WRITTEN IN THE SAND	Old Dominion	18	
8	8		LEGENDS	Kelsea Ballerini	32	
10	9		A GIRL LIKE YOU	Easton Corbin	51	
11	10		YOU BROKE UP WITH ME	Walker Hayes	29	
13	11		FIVE MORE MINUTES	Scotty McCreery	34	
16	12		MARRY ME	Thomas Rhett	9	
12	13		ALL ON ME	Devin Dawson	33	
14	14		FEMALE	Keith Urban	10	
15	15		MAKE A LITTLE	Midland	17	
18	16		THE LONG WAY	Brett Eldredge	21	
19	17		BROKEN HALOS	Chris Stapleton	26	
17	18		SHE'S WITH ME	High Valley	37	
21	19		SINGLES YOU UP	Jordan Davis	30	
20	20		HAPPENS LIKE THAT	Granger Smith	30	
22	21		BOY	Lee Brice	31	
23	22		FOR THE FIRST TIME	Darius Rucker	23	
39	23	GG	MOST PEOPLE ARE GOOD	Luke Bryan	4	
24	24		EVERYTHING'S GONNA BE ALRIGHT	David Lee Murphy & Kenny Chesney	10	
25	25		ONES THAT LIKE ME	Brantley Gilbert	26	

HOT COUNTRY SONGS: The week's most popular current country songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP COUNTRY ALBUMS: Top Country Albums ranks the most popular country albums of the week, as compiled by Nielsen Music, based on multi-metric consumption of traditional album sales, streaming equivalent album sales, track equivalent album sales, and on-demand album sales. COUNTRY AIRPLAY: Country Airplay ranks the most popular country songs, ranked by sales data as compiled by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See chart. Legend on billboard.com 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

Rock

January 20
2018
billboard

HOT ROCK SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 THUNDER ALEX DA KID, DJEZIZIO (DREYNOLDS, W. SERMON, B. MCKEE, D. PLATZMAN, A. GRANT, J. DEZIZIO)	Imagine Dragons KIDINAKORNER/INTERSCOPE	1	38
2	2	2	FEEL IT STILL ▲	Portugal. The Man ATLANTIC	1	45
3	3	3	BELIEVER	Imagine Dragons KIDINAKORNER/INTERSCOPE	1	50
5	4	4	ONE FOOT	WALK THE MOON RCA	4	16
		HOT SHOT DEBUT	RED COLD RIVER NOT LISTED (NOT LISTED)	Breaking Benjamin HOLLYWOOD	5	1
7	5	6	AG WHATEVER IT TAKES J. LITTLE (DREYNOLDS, W. SERMON, B. MCKEE, D. PLATZMAN, J. LITTLE)	Imagine Dragons KIDINAKORNER/INTERSCOPE	5	28
9	7	7	DG NO ROOTS N. REBSCHER (A. MERTON, N. REBSCHER)	Alice Merton PAPER PLANE/MOM + POP	7	17
6	6	8	WALK ON WATER	Thirty Seconds To Mars INTERSCOPE	5	21
8	8	9	RX (MEDICATE)	Theory Of A Deadman 604/ROADRUNNER/RRP	4	24
14	13	10	SIT NEXT TO ME	Foster The People COLUMBIA	10	17
10	14	11	GONE AWAY	Five Finger Death Punch PROSPECT PARK	10	6
12	10	12	UP ALL NIGHT	Beck FONOGRAP RECORDS/CAPITOL	10	18
15	12	13	LIVE IN THE MOMENT	Portugal. The Man ATLANTIC	12	9
11	11	14	WORLD GONE MAD	Bastille NETFLIX/ATLANTIC/RRP	11	9
4	9	15	THUNDER/YOUNG DUMB & BROKE (MEDLEY)	Imagine Dragons + Khalid KIDINAKORNER/INTERSCOPE	4	3
13	15	16	THE SKY IS A NEIGHBORHOOD	Foo Fighters ROSWELL/RCA	10	20
		NEW	GOD SAVE OUR YOUNG BLOOD BORN Featuring Lana Del Rey NOT LISTED (NOT LISTED)	Lana Del Rey REZIDUAL/INTERSCOPE	17	1
20	23	18	SG HOLD ME TIGHT OR DON'T FALL OUT BOY, COFFER, B. WALKER (P.V. STUMP, P. WENTZ, J. TROHMAN, A. HURLEY, C. COFFER)	Fall Out Boy DCD2/ISLAND/REPUBLIC	12	8
16	16	19	LAY IT ON ME	Vance Joy ATLANTIC	12	26
		RE-ENTRY	GET FREE	Lana Del Rey POLYDOR/INTERSCOPE	20	2
		NEW	DISILLUSIONED	A Perfect Circle BMG	21	1
25	20	22	HAPPY HOUR	Weezer WEEZER/CRUSH MUSIC/ATLANTIC	20	10
23	19	23	I ONLY LIE WHEN I LOVE YOU	Royal Blood IMPERIAL GALACTIC/BLACK MAMMOTH/WARNER BROS.	19	9
19	22	24	THE RESISTANCE	Skillet HEAR IT LOUD/ATLANTIC	19	15
18	17	25	YOU'RE THE BEST THING ABOUT ME	U2 ISLAND/INTERSCOPE	5	19
27	26	26	BORN FOR GREATNESS	Papa Roach ELEVEN SEVEN/E7LG	26	7
26	25	27	GO TO WAR	Nothing More BETTER HOISE/E7LG	23	20
33	31	28	RUN FOR COVER	The Killers ISLAND/REPUBLIC	22	8
32	30	29	THE GOLD	Manchester Orchestra LOMA VISTA/CONCORD	29	10
40	32	30	DREAM	Bishop Briggs TELEPORT/ISLAND/REPUBLIC	30	8
22	24	31	COME TOGETHER	Gary Clark Jr. DC/HOTWIRE/WARNER BROS.	7	12
21	27	32	INTO THE FIRE	Asking Alexandria SUMERIAN	18	12
49	43	33	BROKEN	lovelytheband ANOTHER CENTURY/CENTURY MEDIA	33	3
29	29	34	BETRAY AND DEGRADE	Seether CANINE RIOT/FANTASY/CONCORD	29	8
31	28	35	SO TIED UP	Cold War Kids Featuring Bishop Briggs CAPITOL	28	14
-	35	36	WHERE'S MY LOVE	SYML NETTWERK	35	2
44	38	37	GO FUCK YOURSELF	Two Feet MAJESTIC CASUAL	36	6
28	33	38	TROUBLE	Five Finger Death Punch PROSPECT PARK	10	10
43	37	39	WAKING LIONS	Pop Evil G6G/EONE	37	4
47	44	40	SAFARI SONG	Greta Van Fleet LAVA/REPUBLIC	40	5
34	41	41	SCARY LOVE	The Neighbourhood [RE]VOLVE/COLUMBIA	19	5
35	34	42	KILL4ME	Marilyn Manson LOMA VISTA/CONCORD	34	10
		NEW	CONNECTED BY LOVE NOT LISTED (NOT LISTED)	Jack White THIRD MAN/COLUMBIA	43	1
36	40	44	LEGEND	The Score REPUBLIC	36	13
30	39	45	THE LAST OF THE REAL ONES	Fall Out Boy DCD2/ISLAND/REPUBLIC	5	18
41	36	46	GIRL YOU THINK YOU KNOW	My Silent Bravery MWS RECORDS	36	5
		NEW	MYSTERY OF LOVE NOT LISTED (NOT LISTED)	Sufjan Stevens MADISON GATE	47	1
48	46	48	NOVACAINE	10 Years MASCOT	46	3
		RE-ENTRY	WE FIGHT	Dashboard Confessional FUELED BY RAMEN/RRP	36	2
-	47	50	THE DOOMED	A Perfect Circle BMG	19	6

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	WKS. ON CHART	
1	1	#1 14 WKS IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	Evolve	29	
5	2	FIVE FINGER DEATH PUNCH	A Decade Of Destruction PROSPECT PARK	6		
6	3	TOM PETTY AND THE HEARTBREAKERS 12	MCA/GEFFEN/UME	Greatest Hits	33	
2	4	PORTUGAL. THE MAN	ATLANTIC/AG	Woodstock	30	
4	5	TWENTY ONE PILOTS ▲	FUELED BY RAMEN/AG	Blurryface	139	
7	6	ELTON JOHN	ROCKET/ISLAND/UME	Diamonds	9	
3	7	IMAGINE DRAGONS ▲	KIDINAKORNER/INTERSCOPE/IGA	Night Visions	164	
8	8	QUEEN ▲	Greatest Hits I II & III: The Platinum Collection HOLLYWOOD	36		
9	9	PANIC! AT THE DISCO ▲	Death Of A Bachelor DCD2/FUELED BY RAMEN/AG	104		
33	10	GG LED ZEPPELIN ▲	SWAN SONG/ATLANTIC/RHINO	Mothership	46	
14	11	JOURNEY 15	COLUMBIA/LEGACY	Journey's Greatest Hits	51	
13	12	FLEETWOOD MAC 30	WARNER BROS./RHINO	Rumours	46	
23	13	THE BEATLES 11	APPLE/CAPITOL/UME	1		
21	14	GUNS N' ROSES ▲	GEFFEN/UME	Greatest Hits	68	
12	15	GREEN DAY	Greatest Hits: God's Favorite Band REPRISE/WARNER BROS.	8		
18	16	BILLY JOEL ▲	COLUMBIA/LEGACY	The Essential Billy Joel	26	
11	17	SOUNDTRACK ●	Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2 MARVEL/HOLLYWOOD	38		
20	18	THE LUMINEERS ●	DUALTONE	Cleopatra	92	
16	19	CREEDENCE CLEARWATER REVIVAL 10	FANTASY/CONCORD	Chronicle	51	
17	20	ED SHEERAN ▲	ELEKTRA/AG	+	122	
22	21	LANA DEL REY ▲	POLYDOR/INTERSCOPE/IGA	Born To Die	185	
15	22	METALLICA 10	BLACKENED/RHINO	Metallica	51	
40	23	PS GRETA VAN FLEET	LAVA/REPUBLIC	From The Fires	9	
10	24	U2	ISLAND/INTERSCOPE/IGA	Songs Of Experience	6	
37	25	RED HOT CHILI PEPPERS ▲	WARNER BROS.	Greatest Hits	47	



Breaking Benjamin's 'River' Flows

Breaking Benjamin (above) rolls back onto the rock charts with "Red Cold River," the band's first new music since 2015's *Dark Before Dawn*. The track bows at No. 5 on Hot Rock Songs, the group's best debut to date and its first top five hit since "I Will Not Bow," which led for two weeks in 2009. "River" rages at No. 1 on Hard Rock Digital Song Sales, where it's the band's fourth No. 1, with 22,000 downloads sold, according to Nielsen Music. *Ember*, the **Ben Burnley**-led act's sixth studio album, is due this spring.

Also on Hot Rock Songs, **Lana Del Rey**'s "Get Free" re-enters at No. 20, the track's first appearance since its No. 47 debut on Aug. 12, 2017. The song, which closes Del Rey's 2017 album, *Lust For Life*, was cited as the catalyst for a possible lawsuit from **Radiohead**, which was reportedly pursuing legal action due to its alleged similarities to the group's '90s classic "Creep." The band has since denied the report, but the renewed attention nonetheless makes Del Rey's song shoot back onto the chart with a 1,316 percent surge to 1,000 downloads sold and an 827 percent burst to 1.6 million U.S. streams. **The War On Drugs** notches its first No. 1 on any *Billboard* chart as "Pain," the second single from 2017's *A Deeper Understanding*, rises 2-1 on the Triple A airplay tally. The band bests its prior No. 3 peak logged by "Holding On," the set's lead track, in August 2017.

—Kevin Rutherford

TRIPLE A™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
2	1	#1 1 WK PAIN	The War On Drugs ATLANTIC	13		
1	2	NO ROOTS	Alice Merton PAPER PLANE/MOM + POP	15		
3	3	LIVE IN THE MOMENT	Portugal. The Man ATLANTIC	12		
4	4	UP ALL NIGHT	Beck FONOGRAP RECORDS/CAPITOL	19		
7	5	GET OUT OF YOUR OWN WAY	U2 ISLAND/INTERSCOPE	7		
14	6	LOS AGELESS	St. Vincent LOMA VISTA/CONCORD	13		
12	7	ACROSS THE ROOM	ODESZA Feat. Leon Bridges FOREIGN FAMILY COLLECTIVE/COUNTER	9		
6	8	THIS IS IT	Lo Moon COLUMBIA	15		
13	9	DAY I DIE	The National 4AD/BEGGARS GROUP	17		
19	10	THE JOKE	Brandi Carlile LOW COUNTRY SOUND/ELEKTRA/ATLANTIC	8		
10	11	STAND BY MY GIRL	Dan Auerbach EASY EYE SOUND/NONESUCH/WARNER BROS.	23		
8	12	AHEAD OF MYSELF	X Ambassadors KIDINAKORNER/INTERSCOPE	22		
11	13	THE GOLD	Manchester Orchestra LOMA VISTA/CONCORD	25		
5	14	ALL ON MY MIND	Anderson East LOW COUNTRY SOUND/ELEKTRA/ATLANTIC	21		
9	15	REVOLUTION	Van William Feat. First Aid Kit FANTASY/CONCORD	16		
16	16	PAINTED YELLOW LINES	Dispatch BOMBER/KOBALT	10		
17	17	IT'S A SHAME	First Aid Kit COLUMBIA	11		
20	18	WHATEVER IT TAKES	Imagine Dragons KIDINAKORNER/INTERSCOPE	7		
21	19	DO I HAVE TO TALK YOU INTO IT	Spoon MATADOR/BEGGARS GROUP	9		
19	20	SPENT THE DAY IN BED	Morrissey ETIENNE/BMG	15		
22	21	CREATURE COMFORT	Arcade Fire COLUMBIA	9		
18	22	YOU'RE THE BEST THING ABOUT ME	U2 ISLAND/INTERSCOPE	19		
23	23	WILD AND RECKLESS	Blitzen Trapper LKC	9		
24	24	RUN FOR COVER	The Killers ISLAND/REPUBLIC	6		
NEW	25	YOU WORRY ME	Nathaniel Rateliff & The Night Sweats STAX/CONCORD	1		

AMY HARRIS/INVISION/PP IMAGES
HOT ROCK SONGS: The week's most popular current rock songs, ranked by radio airplay, audience impressions, as measured by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP ROCK ALBUMS: The week's most popular rock albums, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums), ranked by radio airplay detections 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.

R&B/Hip-Hop

January 20
2018
billboard

HOT R&B/HIP-HOP SONGS™									
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART		
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL				
-	16	1	#1 1 WK DG AG SG FINESSE		Bruno Mars & Cardi B	1	2		
1	1	2	ROCKSTAR		Post Malone Featuring 21 Savage	1	17		
2	2	3	NO LIMIT		G-Eazy Featuring A\$AP Rocky & Cardi B	2	18		
4	3	4	MOTORSPORT		Migos, Nicki Minaj & Cardi B	3	11		
3	4	5	GUCCI GANG		Lil Pump	2	19		
6	6	6	LOVE.		Kendrick Lamar Featuring Zacari	6	29		
7	9	7	BARTIER CARDI		Cardi B Featuring 21 Savage	7	3		
10	8	8	LET YOU DOWN		NF	8	14		
13	7	9	HIM & I		G-Eazy & Halsey	7	6		
5	5	10	BODAK YELLOW (MONEY MOVES)		Cardi B	1	28		
8	10	11	GUMMO		6ix9ine	5	9		
12	13	12	I GET THE BAG		Gucci Mane Featuring Migos	5	21		
9	12	13	I FALL APART		Post Malone	9	16		
11	11	14	YOUNG DUMB & BROKE		Khalid	8	26		
15	15	15	PLAIN JANE		A\$AP Ferg	13	17		
18	19	16	SKY WALKER		Miguel Featuring Travis Scott	16	19		
19	20	17	RIVER		Eminem Featuring Ed Sheeran	5	4		
17	17	18	THE WAY LIFE GOES		Lil Uzi Vert Featuring Nicki Minaj	11	20		
HOT SHOT DEBUT		19	ALL THE STARS		Kendrick Lamar & SZA	19	1		
22	21	20	ROLL IN PEACE		Kodak Black Featuring XXXTentacion	20	21		
23	23	21	RIC FLAIR DRIP		Offset & Metro Boomin	18	11		
20	22	22	LEMON		N*E*R*D & Rihanna	20	10		
24	24	23	PILLS AND AUTOMOBILES		Chris Brown Feat. Yo Gotti, A Boogie Wit da Hoodie & Kodak Black	16	19		
30	27	24	CODEINE DREAMING		Kodak Black Featuring Lil Wayne	20	7		
25	26	25	RUBBIN OFF THE PAINT		YBN Nahmir	17	10		
21	25	26	CANDY PAINT		Post Malone	21	12		
37	32	27	PICK IT UP		Famous Dex Featuring A\$AP Rocky	27	10		
42	34	28	STIR FRY		Migos	28	3		
28	28	29	KOODA		6ix9ine	20	6		
33	29	30	NO SMOKE		YoungBoy Never Broke Again	29	13		
32	31	31	BETRAYED		Lil Xan	28	12		
34	30	32	ICE TRAY		Quavo & Lil Yachty	30	4		
48	40	33	NOWADAYS		Lil Skies Featuring Landon Cure	33	3		
36	33	34	MY DAWG		Lil Baby	29	7		
43	39	35	HOME		Machine Gun Kelly, X Ambassadors & Bebe Rexha	35	6		
-	50	36	RED ROSES		Lil Skies Featuring Landon Cure	36	2		
45	35	37	JUICE		Yo Gotti	35	8		
44	38	38	F**K LOVE		XXXTentacion Featuring Trippie Redd	18	20		
46	37	39	WANTED YOU		NAV Featuring Lil Uzi Vert	27	9		
47	36	40	WHEN WE		Tank	35	14		
-	44	41	AT THE CLUB		Jacquees X Dej Loaf	41	2		
49	42	42	JOCELYN FLORES		XXXTentacion	13	20		
-	49	43	GHOSTFACE KILLERS		21 Savage, Offset & Metro Boomin Feat. Travis Scott	14	10		
NEW		44	ROCK		Plies	44	1		
RE-ENTRY		45	DARK KNIGHT DUMMO		Trippie Redd Featuring Travis Scott	29	3		
-	41	46	FAKING IT		Calvin Harris Featuring Kehlani & Lil Yachty	38	8		
-	46	47	DANGER		Migos & Marshmello	34	3		
NEW		48	GET YOU		Daniel Caesar Featuring Kali Uchis	48	1		
27	43	49	EYE 2 EYE		Huncho Jack Featuring Takeoff	27	3		
RE-ENTRY		50	SAUCE IT UP		Lil Uzi Vert	21	17		

TOP R&B/HIP-HOP ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART				
		IMPRINT/DISTRIBUTING LABEL							
1	1	#1 2 WKS G-EAZY		The Beautiful & Damned	4				
9	2	GG BRUNO MARS		24K Magic	60				
4	3	POST MALONE		Stoney	57				
3	4	EMINEM		Revival	4				
2	5	KENDRICK LAMAR		DAMN.	39				
5	6	HUNCHO JACK		Huncho Jack, Jack Huncho	3				
7	7	LIL UZI VERT		Luv Is Rage 2	20				
6	8	KHALID		American Teen	45				
8	9	CHRIS BROWN		Heartbreak On A Full Moon	11				
10	10	KODAK BLACK		Project Baby Two	21				
12	11	VARIOUS ARTISTS		Quality Control: Control The Streets, Vol. 1	5				
13	12	SZA		Ctrl	31				
15	13	21 SAVAGE, OFFSET & METRO BOOMIN		Without Warning	11				
16	14	NF		Perception	14				
11	15	DRAKE		More Life	43				
HOT SHOT DEBUT		16	LIL SKIES	Life Of A Dark Rose	1				
14	17	LIL PUMP		Lil Pump	14				
18	18	XXXTENTACION		17	20				
17	19	THE WEEKND		Starboy	59				
19	20	MIGOS		Culture	50				
21	21	A BOOGIE WIT DA HOODIE		The Bigger Artist	15				
23	22	MIGUEL		War & Leisure	6				
22	23	DRAKE		Views	89				
20	24	BIG SEAN & METRO BOOMIN		Double Or Nothing	5				
25	25	A\$AP FERG		Still Striving	21				

HOT R&B SONGS™									
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART					
		IMPRINT/PROMOTION LABEL							
2	1	#1 1 WK FINESSE	Bruno Mars & Cardi B	2					
1	2	YOUNG DUMB & BROKE	Khalid	37					
4	3	SKY WALKER	Miguel Feat. Travis Scott	20					
24	4	ALL THE STARS	Kendrick Lamar & SZA	2					
5	5	PILLS AND AUTOMOBILES	Chris Brown	22					
7	6	F**K LOVE	XXXTentacion Feat. Trippie Redd	20					
6	7	WHEN WE	Tank	19					
9	8	AT THE CLUB	Jacquees X Dej Loaf	8					
8	9	FAKING IT	Calvin Harris Feat. Kehlani & Lil Yachty	13					
11	10	GET YOU	Daniel Caesar Feat. Kali Uchis	19					
10	11	WHILE WE'RE YOUNG	Jhene Aiko	16					
12	12	ROLL IN PEACE	Layton Greene	5					
15	13	TEMPO	Chris Brown	11					
13	14	DIE FOR YOU	The Weeknd	29					
14	15	B.E.D.	Jacquees	30					
19	16	BROKEN CLOCKS	SZA	26					
18	17	IDFC	Blackbear	45					
17	18	QUESTIONS	Chris Brown	22					
16	19	FEELS	Calvin Harris	30					
20	20	BEST PART	Daniel Caesar Feat. H.E.R.	9					
23	21	FOCUS	H.E.R.	2					
21	22	WIFE YOU UP	Russ	9					
22	23	SHOOTERS	Tory Lanez	9					
RE	24	SATIVA	Jhene Aiko Feat. Swae Lee	9					
25	25	STEEN	Khalid	10					



Cardi B Makes History

Cardi B (above) becomes the first woman to own five of the top 10 hits on Hot R&B/Hip-Hop Songs in one week since the chart began in 1958. Among all acts, she ties Drake and Kendrick Lamar for the most concurrently charting titles in the region. The spread starts with "Finesse," her collaboration with Bruno Mars (above), which roars 16-1 in its first full tracking week as it also leaps 35-3 on the Billboard Hot 100 (see page 3). In addition, Cardi B claims credit as a featured artist on "Motorsport" (No. 4), "Bartier Cardi" (No. 7) and "Bodak Yellow (Money Moves)" (No. 10). For the past two weeks, Cardi B was tied with Beyoncé as the women with the most concurrently charting songs in the top 10, with four apiece.

Meanwhile, Gucci Mane collects his first No. 1 on the Rhythmic airplay chart as a lead act as "I Get the Bag" (featuring Migos) lifts 2-1. "Bag" ascends with a 5 percent bump in plays for the week ending Jan. 14, according to Nielsen Music. Gucci Mane previously reigned in a featured role for five weeks on Rae Sremmurd's "Black Beatles" in 2016 and 2017, while Migos led for two frames with "Bad and Boujee" (featuring Lil Uzi Vert) last March. Plus, R&B newcomer Daniel Caesar earns his first top 10 on Hot R&B Songs as "Get You" (featuring Kali Uchis) climbs 11-10. The song also starts at No. 48 on Hot R&B/Hip-Hop Songs, marking both artists' debut on the chart. Radio reception continues to grow for the track: "Get" steps 3-2 on Adult R&B (up 8 percent in weekly plays) and holds at No. 24 on R&B/Hip-Hop Airplay, but jumps 12 percent in audience impressions.

—Trevor Anderson

Christian/Gospel

January 20
2018
billboard

HOT CHRISTIAN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
	NEW	1	#1 I JUST NEED U. B.FOWLER,TOBYMAC (T.MCKEEHAN,B.FOWLER,B.NEESMITH)	tobyMac FOREFRONT/CAPITOL CMG	1	1
1	1	2	WHAT A BEAUTIFUL NAME M.G.CHISLETT,H.OUSTON,B.LIGERTWOOD (B.FELDING,B.LIGERTWOOD)	Hillsong Worship HILLSONG/SPARROW/CAPITOL CMG	1	68
2	2	3	O COME TO THE ALTAR S.FURTICK,M.BROCK (C.BROWN,M.BROCK,S.FURTICK,W.JOYE)	Elevation Worship ELEVATION CHURCH	2	67
4	3	4	EVEN IF D.GARCIA,B.GLOVER (B.MILLARD,D.A.GARCIA,B.GLOVER,T.TIMMONS,C.LEWIS)	MercyMe FAIR TRADE	1	49
3	4	5	OLD CHURCH CHOIR C.WEDGEWORTH (Z.WILLIAMS,E.HULSE,C.WEDGEWORTH)	Zach Williams ESSENTIAL/PLG	1	38
5	5	6	O' LORD P.MABURY (P.MABURY,J.WILLIAMS)	Lauren Daigle CENTRICITY	5	28
10	8	7	ALL MY HOPE E.CASH (D.CROWDER,E.CASH)	Crowder Featuring Tauren Wells SIXSTEPS/SPARROW/CAPITOL CMG	5	21
6	6	8	BROKEN THINGS P.KIPLEY (J.HOUSER,A.J.PRUIS,M.WEST)	Matthew West SPARROW/CAPITOL CMG	5	35
8	7	9	CONTROL (SOMEHOW YOU WANT ME) J.INGRAM,P.MABURY (M.DONHEHY,J.INGRAM,M.BRONLEWE)	Tenth Avenue North REMADE/REUNION/PLG	7	21
7	9	10	DIFFERENT C.WEDGEWORTH (M.TYLER,K.W.LEE)	Micah Tyler FAIR TRADE	7	26
12	12	11	BLEED THE SAME C.STEVENS,B.FOWLER (C.STEVENS,B.FOWLER,T.MCKEEHAN,MANDISA)	Mandisa Featuring tobyMac SPARROW/CAPITOL CMG	11	21
13	13	12	POINT TO YOU S.MOSLEY,M.O'CONNOR (D.MULLIGAN,S.MOSLEY)	We Are Messengers WORD-CURB	12	29
22	21	13	RECKLESS LOVE J.INGRAM,P.MABURY (C.ASBURY,C.LLUIVER,R.JACKSON)	Cory Asbury BETHEL	13	11
17	16	14	WHEN WE PRAY C.WEDGEWORTH,J.SAPP (T.WELLS,C.WEDGEWORTH,E.HULSE)	Tauren Wells REUNION/PLG	14	16
14	14	15	YOUR LOVE DEFENDS ME J.INGRAM,P.MABURY (M.MAHER,H.KERR)	Matt Maher ESSENTIAL/PLG	12	28
16	15	16	JESUS I BELIEVE J.REDMON (M.WEAVER,J.INGRAM)	Big Daddy Weave FERVENT/WORD-CURB	15	20
26	20	17	WITNESS C.WEDGEWORTH (J.FELIZ,P.DUNCAN,C.WEDGEWORTH)	Jordan Feliz CENTRICITY	17	12
18	17	18	RESCUER (GOOD NEWS) B.FOWLER,G.GILKESON (B.HASTINGS,B.FOWLER,R.REND COLLECTIVE)	Rend Collective REND FAMILY/SPARROW/CAPITOL CMG	15	20
24	22	19	GRACEFULLY BROKEN J.LEONARD,J.S.GOFFITH (M.REEDMAN,J.MYRIN,N.COBBIS LEONARD,B.J.TORWALT,K.TORWALT)	Matt Redman Feat. Tasha Cobbs Leonard SIXSTEPS/SPARROW/CAPITOL CMG	18	20
20	19	20	DEATH WAS ARRESTED S.FEE,S.MARCIA (B.COKER,A.KERSH,P.T.SMITH,H.BALLTZGLIER)	North Point InsideOut Feat. Seth Condry NORTH POINT/CENTRICITY	12	15
19	18	21	GOD HELP ME J.REDMON (T.A.LEE,C.WELLS,L.SHEETS)	Plumb PLUMB	18	24
27	23	22	MIRACLE TEDD T.,J.WALKER (C.MATTSON,J.LOWRY,T.JORNHOM,J.WALKER)	Unspoken CENTRICITY	22	11
23	24	23	COME TO THE TABLE S.MOSLEY,M.O'CONNOR (B.DONALD,D.FREY,B.GLOVER)	Sidewalk Prophets FERVENT/WORD-CURB	23	19
-	27	24	GOD OF ALL MY DAYS M.A.MILLER (M.HALL,J.INGRAM)	Casting Crowns BEACH STREET/REUNION/PLG	24	2
-	41	25	BROKEN PRAYERS B.GLOVER,TEDD T. (R.CLEMMONS,E.L.WEISBAND,J.KERR,B.GLOVER,T.JORNHOM)	Riley Clemmons SPARROW/CAPITOL CMG	25	2

HOT GOSPEL SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 CHANGE ME M.BUTLER (T.CLAY)	Tamela Mann TILLYMANN	1	43
3	2	2	YOU WAITED T.GREENE (T.GREENE)	Travis Greene RCA INSPIRATION/PLG	2	35
5	7	3	YOU DESERVE IT J.J.HAIRSTON (D.BLOOM,C.VAUGHN,P.D.REED,J.J.HAIRSTON)	J.J. Hairston & Youthful Praise JAMESTOWN/EONE	1	74
2	3	4	TRUST IN YOU A.J.BROWN,J.SAVAGE (A.J.BROWN)	Anthony Brown & group therAPy KEY OF A/FAIR TRADE/TYSCOT	2	40
4	4	5	I'M BLESSED E.GHANTOUS,K.ETTRICKS,DALYCE.WILSON (C.WILSON,E.GHANTOUS,K.ETTRICKS,DALYCE.C.BATTEY,M.WILSON,M.PARANL,J.JARRIS, JR.)	Charlie Wilson MUSIC/RCA	1	33
6	5	6	EVERLASTING GOD A.W.LINDSEY (W.H.MURPHY II)	William Murphy Feat. Bishop James Morton RCA INSPIRATION/PLG	5	38
7	6	7	WON'T HE DO IT M.R.RIDDICK-WOODS (M.R.RIDDICK-WOODS,R.SHELTON,L.HILL)	Koryn Hawthorne RCA INSPIRATION/PLG	6	18
8	8	8	GRACE C.JENKINS,R.E.JONES (C.JENKINS,R.E.JONES)	Charles Jenkins & Fellowship Chicago Feat. Le'Andria INSPIRED PEOPLE	6	29
10	9	9	YOU WILL WIN A.CARR (J.CARR)	Jekalyn Carr LUNJEAAL	9	19
11	10	10	WELL DONE W.CAMPBELL (W.S.CAMPBELL,II,J.BYNUM,E.M.ATKINS-CAMPBELL,K.CAMPBELL,WHITTE)	Erica Campbell MY BLOCK	8	24
24	12	11	I'M GETTING READY K.LEONARD, JR. (N.COBBIS LEONARD,T.GALBERTH,O.T.MARAJ)	Tasha Cobbs Leonard Featuring Nicki Minaj MOTOWN GOSPEL	1	20
9	11	12	MY LIFE W.CAMPBELL,D.HOMAS (D.THOMAS,E.DAWKINS,W.S.CAMPBELL,II,D.WALLS,A.WALLS,D.FARMER)	The Walls Group FO YO SOUL/RCA/RCA INSPIRATION/PLG	9	21
12	14	13	IF YOU DON'T MIND K.FRANKLIN,H.MARTIN (K.FRANKLIN)	Ledisi & Kirk Franklin VERVE	12	11
14	15	14	STAND IN AWE J.GILBERT,A.PARRISH,T.WINN (T.WINN,D.CONNERS)	Ted Winn Featuring Balance TEDDYSIAMZ/SHANACHIE	14	11
15	16	15	HE PROMISED ME B.WINANS (B.WINANS,D.WEATHERSPOON)	BeBe Winans Feat. Tobbi & Tommi Introducing Kiandra REGIMEN	15	7
13	13	16	KINGDOM A.J.BROWN,J.SAVAGE (A.J.BROWN)	Ruth La'Onta ALIR/TYSCOT	13	21
19	17	17	NO REASON TO FEAR J.J.HAIRSTON (W.WYATT)	J.J. Hairston & Youthful Praise JAMESTOWN/EONE	17	6
18	19	18	GREAT GOD K.LEONARD, JR.,N.LEONARD (N.COBBIS LEONARD)	Tasha Cobbs Leonard MOTOWN GOSPEL	13	21
17	21	19	YOUR GREAT NAME D.J.KIMBROUGH,T.DULANEY (T.DULANEY,D.J.KIMBROUGH)	Todd DulaneY EONE	15	8
20	20	20	TOO HARD NOT TO W.CAMPBELL (T.CAMPBELL,W.S.CAMPBELL II)	Tina Campbell GEE TREE CREATIVE	18	12
16	18	21	GET ME THROUGH JON JON TRAXX (W.MORGAN,J.CLAYBORN,J.WEBB JR.,B.L.ROBINSON)	Wess Morgan BOWTIE WORLD	13	14
-	25	22	GRACEFULLY BROKEN K.LEONARD, JR. (M.REDMAN,J.MYRIN,N.COBBIS LEONARD,B.J.TORWALT,K.TORWALT)	Tasha Cobbs Leonard MOTOWN GOSPEL	16	19
RE-ENTRY	23	24	YOU KNOW MY NAME K.LEONARD, JR. (N.COBBIS LEONARD,B.BROWN)	Tasha Cobbs Leonard Feat. Jimi Cravity MOTOWN GOSPEL	23	6
21	23	24	RELEASE J.P.KEE (J.P.KEE)	The Church Choir Feat. Maranda Curtis & John P. Kee KEE	20	28
23	22	25	I SURVIVED IT R.DILLARD,M.TAYLOR,W.BOGLIE (J.CLAYBORN,R.DILLARD)	Ricky Dillard & New G EONE	21	12

TOP CHRISTIAN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 ALAN JACKSON ARC/EMI NASHVILLE/CAPITOL CMG	Precious Memories Collection	30	
2	2	LAUREN DAIGLE CENTRICITY/CAPITOL CMG	How Can It Be	145	
3	3	NF CAPITOL CMG	Therapy Session	90	
5	4	SKILLET HEAR IT LOUD/ATLANTIC/WORD-CURB	Unleashed	75	
7	5	NF CAPITOL CMG	Mansion	129	
6	6	VARIOUS ARTISTS PLG/WORD-CURB/SPARROW/CAPITOL CMG	WOW Hits 2018	14	
11	7	HILLSONG UNITED HILLSONG/SPARROW/CAPITOL CMG	Wonder	31	
8	8	LECRÆA REACH/COLUMBIA	All Things Work Together	16	
12	9	ELEVATION WORSHIP ELEVATION CHURCH/ESSENTIAL WORSHIP/PLG	There Is A Cloud	43	
14	10	CROWDER SIXSTEPS/SPARROW/CAPITOL CMG	American Prodigal	68	
10	11	ELEVATION WORSHIP ELEVATION CHURCH/ESSENTIAL WORSHIP/PLG	Here As In Heaven	101	
9	12	SKILLET ARDENT/FAIR TRADE/ATLANTIC/PLG	Awake	191	
13	13	HILLSONG WORSHIP HILLSONG/SPARROW/CAPITOL CMG	Let There Be Light	65	
18	14	TOBYMAC FOREFRONT/CAPITOL CMG	This Is Not A Test	127	
19	15	ZACH WILLIAMS ESSENTIAL/PLG	Chain Breaker	55	
17	16	FOR KING & COUNTRY FERVENT/WORD-CURB	RUN WILD. LIVE FREE. LOVE STRONG.	174	
30	17	MATTHEW WEST SPARROW/CAPITOL CMG	All In	16	
21	18	MERCYME FAIR TRADE/PLG	Lifer	41	
40	19	GG CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	How Great Is Our God: The Essential Collection	122	
15	20	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	Never Lose Sight	64	
25	21	TAUREN WELLS REUNION/PLG	Hills And Valleys	25	
26	22	CASTING CROWNS BEACH STREET/REUNION/PLG	The Very Next Thing	69	
RE	23	JORDAN FELIZ CENTRICITY/CAPITOL CMG	The River	79	
20	24	NEEDTOBREATHE ATLANTIC/WORD-CURB	HARD LOVE	77	
27	25	BETHEL MUSIC BETHEL	Starlight	34	

TOP GOSPEL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 TASHA COBBIS LEONARD MOTOWN GOSPEL/CAPITOL CMG	Heart, Passion, Pursuit	20	
4	2	TAMELA MANN TILLYMANN	One Way	70	
2	3	TRAVIS GREENE RCA INSPIRATION/PLG	The Hill	115	
3	4	TRAVIS GREENE RCA INSPIRATION/PLG	Crossover: Live From Music City	21	
6	5	TASHA COBBIS MOTOWN GOSPEL/CAPITOL CMG	One Place: Live	124	
5	6	MARVIN SAPP RCA INSPIRATION/PLG	Close	15	
7	7	MARVIN SAPP VERITY/LEGACY	Playlist: The Very Best Of Marvin Sapp	130	
9	8	TASHA COBBIS MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)	200	
8	9	ANTHONY BROWN & GROUP THERAPY KEY OF A/TYSCOT/FAIR TRADE/PLG	A Long Way From Sunday	24	
12	10	THE WALLS GROUP FO YO SOUL/RCA/RCA INSPIRATION/PLG	The Other Side	10	
10	11	KIRK FRANKLIN FO YO SOUL/RCA/RCA INSPIRATION/PLG	Losing My Religion	113	
RE	12	KIRK FRANKLIN FO YO SOUL/VERITY/LEGACY	The Essential Kirk Franklin	119	
15	13	TAMELA MANN TILLYMANN	Best Days	202	
14	14	TYE TRIBBETT MOTOWN GOSPEL/CAPITOL CMG	The Bloody Win	13	
13	15	J.J. HAIRSTON & YOUTHFUL PRAISE JAMESTOWN/EONE	You Deserve It	43	
17	16	TODD DULANEY EONE WORSHIP/EONE	A Worshipper's Heart	85	
20	17	KIRK FRANKLIN FO YO SOUL/VERITY/RCA INSPIRATION/PLG	Hello Fear	93	
19	18	WILLIAM MURPHY RCA INSPIRATION/PLG	Demonstrate	68	
22	19	DONNIE MCCLURKIN RCA INSPIRATION/PLG	The Journey (Live)	57	
16	20	VARIOUS ARTISTS MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/PLG	WOW Gospel 2017	50	
11	21	SOUNDTRACK ARISTA/LEGACY	The Preacher's Wife	134	
24	22	WILLIAM MCDOWELL DELIVERY ROOM/EONE	Sounds Of Revival: Live	68	
23	23	ANTHONY BROWN & GROUP THERAPY KEY OF A/VMAN/TYSCOT/GODDIPATH	Everyday Jesus	114	
RE	24	YOLANDA ADAMS ELEKTRA/ATLANTIC/JAG	The Best Of Me	78	
RE	25	MARY MARY MY BLOCK/COLUMBIA	Go Get It (Soundtrack)	79	



TobyMac, Tenth Avenue Top Tallies

Veteran artist **tobyMac** (above) notches his first No. 1 debut, and sixth total leader, on Hot Christian Songs with "I Just Need U," the lead single from his next studio album, expected this summer. He soars past his prior highest start: No. 22, for "Bring On the Holidays" in December 2016.

The new track arrives at No. 1 on Christian Digital Song Sales, selling 15,000 downloads in the week ending Jan. 11, according to Nielsen Music, marking tobyMac's fifth No. 1 (and third chart-topping start). On Christian Airplay, the song vaults 39-20, up 259 percent to 2 million audience impressions. It also snagged 912,000 U.S. streams.

TobyMac earns his first Hot Christian Songs leader since "Me Without You," which spent two weeks on top in September 2012. He first reigned with "Made to Love You" in 2006. He moves into a tie for the third-most No. 1s with **Jeremy Camp**, **Third Day** and **Chris Tomlin**. **MercyMe** leads all acts with 12 No. 1s, followed by **Casting Crowns** (nine).

Meanwhile, **Tenth Avenue North** notches its third Christian Airplay No. 1 as "Control (Somehow You Want Me)" rises 3-1 (8 million impressions). The West Palm Beach, Fla.-based group posted its first two No. 1s in 2011: "You Are More" (for four weeks that March and April) and "Strong Enough to Save" (three, December).

—Jim Asker

HOT CHRISTIAN SONGS: This week's most popular Christian songs, ranked by Nielsen Music and streaming activity data by online music source tracked by Nielsen Music. TOP CHRISTIAN ALBUMS: The week's most popular Christian albums, ranked by Nielsen Music and streaming activity data by online music source tracked by Nielsen Music. HOT GOSPEL SONGS: The week's most popular gospel songs, ranked by Nielsen Music and streaming activity data by online music source tracked by Nielsen Music. TOP GOSPEL ALBUMS: The week's most popular gospel albums, ranked by Nielsen Music and streaming activity data by online music source tracked by Nielsen Music. Nielsen Music, LLC and Nielsen Music, Inc. All rights reserved.

Dance/Electronic

January 20
2018
billboard

HOT DANCE/ELECTRONIC SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
			CERTIFICATION	IMPRINT/PROMOTION LABEL		
			PRODUCER (SONGWRITER)			
1	1	1	#1 9 WKS AG WOLVES Selena Gomez X Marshmello	INTERSCOPE	1	12
4	3	2	LET ME GO Hailee Steinfeld & Alesso Feat. Florida Georgia Line & Watt	REPUBLIC	2	18
2	4	3	SILENCE Marshmello Featuring Khalid	JOYTIME COLLECTIVE/RCA	1	22
3	2	4	SOMETHING JUST LIKE THIS The Chainsmokers & Coldplay	DISRUPTOR/COLUMBIA	1	47
5	5	5	STAY Zedd & Alessia Cara	DEF JAM/INTERSCOPE	1	47
7	7	6	DG BEST FRIEND Sofi Tukker Feat. NERVO, The Knocks & Alisa Ueno	ULTRA	6	13
10	10	7	SG I MISS YOU Clean Bandit Featuring Julia Michaels	BIG BEAT/ATLANTIC/RRP	7	11
6	6	8	IT AIN'T ME Kygo X Selena Gomez	KYGO AS/ULTRA/RCA/INTERSCOPE	2	48
9	8	9	NO PROMISES Cheat Codes Featuring Demi Lovato	300	2	41
8	9	10	FAKING IT Calvin Harris Featuring Kehlani & Lil Yachty	COLUMBIA	6	28
12	12	11	SO FAR AWAY Martin Garrix & David Guetta Feat. Jamie Scott & Romy Dya	STMPD RCRDS/RCA	11	6
11	11	12	FEELS GREAT Cheat Codes Featuring Fetty Wap & CVBZ	T.BIRD	9	13
14	13	13	ALL FALLS DOWN Alan Walker, Noah Cyrus & Digital Farm Animals	MER MUSIK/RCA	13	11
HOT SHOT DEBUT	14	14	LOVE U Marshmello	JOYTIME COLLECTIVE	14	1
16	16	15	A DIFFERENT WAY DJ Snake Featuring Lauv	DJ SNAKE/GEFFEN/INTERSCOPE	11	16
13	14	16	STARGAZING Kygo Featuring Justin Jesso	KYGO AS/ULTRA	11	16
15	15	17	LOVELY TOGETHER Avicii Featuring Rita Ora	GEFFEN/INTERSCOPE	11	22
20	19	18	DREAMER Axwell & Ingrosso Featuring Trevor Guthrie	AXWELL/REFUNE/DEF JAM	18	5
18	18	19	GET IT RIGHT Diplo Featuring MO	MAD DECENT	15	8
17	17	20	DIRTY SEXY MONEY David Guetta & Afrojack Feat. Charli XCX And French Montana	WHAT A MUSIC/PARLOPHONE/ATLANTIC/RRP	13	10
30	35	21	ALL NIGHT Steve Aoki & Lauren Jauregui	ULTRA	9	8
23	21	22	COLA CamelPhat & Elderbrook	DEFECTED/ADA	21	16
28	25	23	BREATHE Jax Jones Featuring Ina Wroldsen	POYDOR/INTERSCOPE	23	6
NEW	24	24	GET WHAT YOU GIVE Felix Cartal	PHYSICAL PRESENTS/CAPITOL	24	1
29	26	25	STARS Kristine W	FLY AGAIN	25	6
24	27	26	THE SPECTRE Alan Walker	MER MUSIK/RCA	24	16
19	20	27	STRANGER THINGS Kygo Featuring OneRepublic	KYGO AS/ULTRA	16	10
40	31	28	BODY Loud Luxury Featuring Brando	ARMADA	28	7
31	29	29	FIRST LOVE Lost Kings Featuring Sabrina Carpenter	DISRUPTOR/RCA	26	13
34	30	30	COPIING Toni Braxton	DEF JAM	30	4
37	32	31	TAKE HER PLACE Don Diablo Featuring A R I Z O N A	PARAMETRIC	23	10
45	38	32	MEET IN THE MIDDLE StoneBridge Featuring Haley Joelle	STONE BOY	32	3
39	33	33	ACROSS THE ROOM ODESZA Featuring Leon Bridges	FOREIGN FAMILY COLLECTIVE/COUNTER	33	18
RE-ENTRY	34	34	IS THAT FOR ME Alesso & Anitta	WARNER LATINA/BIG BEAT/RRP	25	6
38	39	35	LAST TO LEAVE Louis The Child Featuring Caroline Ailin	INTERSCOPE	35	4
32	34	36	BLOCKS Marshmello	JOYTIME COLLECTIVE	25	8
44	36	37	CARRY YOU HOME Tiesto Featuring Stargate & Aloe Blacc	MUSICAL FREEDOM	26	15
-	23	38	808 Jane Zhang	BEIJING SHAOXING TIMES CULTURE	23	4
46	40	39	NOBODY COMPARES TO YOU Gryffin Featuring Katie Pearlman	DARKROOM/GEFFEN/INTERSCOPE	26	14
48	41	40	FREE Sean Finn vs. Terri B! & Peter Brown	SELFIE TUNES	40	3
47	43	41	I JUST CAN'T R3hab & Quintino	R3HAB	22	18
22	22	42	THINK (ABOUT IT) Barbara Tucker	QUANTIZE	22	6
RE-ENTRY	43	43	SLOW Matoma Featuring Noah Cyrus	FFRR/PARLOPHONE/WARNER BROS.	38	3
49	44	44	17 M.KINCHEN (M.KINCHEN,D.WHELAN,M.DI SCALAC,A.MONROE)	AREA 10/BIG ON BLUE/ULTRA	44	3
NEW	45	45	MY WAY One Bit & Noah Cyrus	MINISTRY OF SOUND	45	1
42	46	46	YOU & ME Marshmello	JOYTIME COLLECTIVE	19	12
NEW	47	47	TO THE DANCEFLOOR Dirty Disco Featuring Celeda	DIRTY DISCO	47	1
-	47	48	TELL ME YOU LOVE ME Galantis & Throttle	BIG BEAT/ATLANTIC/RRP	42	3
RE-ENTRY	49	49	DON'T CALL Lost Kings	DISRUPTOR/RCA	49	3
21	37	50	X WITH U Tom Budin & Luciana	CLUB LOVE/ONELOVE	21	7

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 20 WKS THE CHAINSMOKERS	▲	Memories...Do Not Open	40	
2	2	CALVIN HARRIS		Funk Wav Bounces Vol. 1	28	
3	3	THE CHAINSMOKERS	▲	Collage (EP)	62	
4	4	LADY GAGA	▲	The Fame	200	
5	5	KYGO	▲	Stargazing (EP)	16	
6	6	ODESZA		A Moment Apart	18	
8	7	ILLENIUM		Awake	17	
7	8	DJ SNAKE	▲	Encore	75	
9	9	ODESZA		In Return	129	
13	10	AVICII	▲	AVICII (01) (EP)	23	
10	11	GORILLAZ	▲	Demon Days	155	
11	12	MAJOR LAZER		Peace Is The Mission	122	
18	13	ALINA BARAZ & GALIMATIAS		Urban Flora	129	
14	14	FLUME	●	Skin	85	
12	15	KYGO	●	Kids In Love	10	
16	16	DAVID GUETTA	●	Nothing But The Beat	157	
19	17	KYGO	●	Cloud Nine	84	
15	18	DAFT PUNK	▲	Random Access Memories	130	
17	19	DAFT PUNK	●	Discovery	86	
20	20	MARSHMELLO	●	Joytime	55	
23	21	LADY GAGA	▲	Born This Way	128	
22	22	GALANTIS	●	The Aviary	13	
25	23	MAJOR LAZER		Know No Better EP	30	
21	24	LINDSEY STIRLING	●	Brave Enough	58	
RE	25	THE CHAINSMOKERS	●	Bouquet (EP)	102	

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
3	1	#1 1 WK BEST FRIEND Sofi Tukker Feat. NERVO, The Knocks & Alisa Ueno	ULTRA	7		
1	2	HAVANA Camila Cabello Feat. Young Thug	SYCO/EPIC	15		
2	3	BAD AT LOVE Halsey	ASTRALWERKS/CAPITOL	16		
4	4	NEW RULES Dua Lipa	WARNER BROS.	17		
5	5	PERFECT Ed Sheeran	ATLANTIC	9		
16	6	INSANITY Rooverb, Alan Crown & Alicia Madison	REVEALED	5		
8	7	COLA CamelPhat & Elderbrook	DEFECTED/ADA	8		
7	8	ROCKSTAR Post Malone Feat. 21 Savage	REPUBLIC	13		
9	9	WOLVES Selena Gomez X Marshmello	INTERSCOPE	9		
14	10	NORTHERN SOUL Above & Beyond Feat. Richard Bedford	ANJUNIBEATS	6		
29	11	DREAMER Axwell & Ingrosso Feat. Trevor Guthrie	AXWELL/REFUNE/DEF JAM	5		
15	12	HOW LONG Charlie Puth	OTTO/ATLANTIC	9		
12	13	TOO GOOD AT GOODBYES Sam Smith	CAPITOL	13		
6	14	ALL STARS Martin Solveig Feat. ALMA	KOPG/CASABLANCA/REPUBLIC	14		
21	15	GET IT RIGHT Diplo Feat. MO	MAD DECENT	6		
17	16	LOVELY TOGETHER Avicii Feat. Rita Ora	GEFFEN/INTERSCOPE	6		
10	17	SILENCE Marshmello Feat. Khalid	JOYTIME COLLECTIVE/RCA	18		
11	18	NOBODY LIKE YOU Kaskade	ARKADE	10		
30	19	ALL FALLS DOWN Alan Walker, Noah Cyrus & Digital Farm Animals	MER MUSIK/RCA	6		
20	20	CLOSE Conro	MONSTERCAT	9		
19	21	A DIFFERENT WAY DJ Snake Feat. Lauv	DJ SNAKE/GEFFEN/INTERSCOPE	13		
NEW	22	FINESSE Bruno Mars & Cardi B	ATLANTIC	1		
31	23	HIM & I G-Eazy & Halsey	G-EAZY/RV/G/BPG/RCA	3		
13	24	FEEL IT STILL Portugal. The Man	ATLANTIC	20		
23	25	END GAME Taylor Swift Feat. Ed Sheeran & Future	BIG MACHINE/REPUBLIC	7		



Ross Reigns Supreme

Icon Diana Ross (above) rolls to her fifth No. 1 on Dance Club Songs with "Ain't No Mountain High Enough 2017" (2-1). The classic, updated for Ross' *Diamond Diana: The Legacy Collection*, was remixed by StoneBridge, Eric Kupper and Country Club Martini Crew, among others. "Mountain" is Ross' first chart-topper in over 22 years, since "Take Me Higher" in December 1995. Her other leaders: "The Boss" (all versions, 1979), "Upside Down"/"I'm Coming Out" (1980) and "Swept Away" (1984). While the original "Mountain" predated the chart's 1976 inception, it served as Ross' first solo Billboard Hot 100 No. 1 (of six) in 1970. Fronting *The Supremes*, she earned 12 Hot 100 No. 1s with the act between 1964 and 1969, the most for an American group.

Sofi Tukker surges 3-1 on Dance/Mix Show Airplay with "Best Friend" (featuring NERVO, The Knocks and Alisa Ueno). The first leader for all four acts is the top digital sales gainer on Hot Dance/Electronic Songs (7-6), up 51 percent to 16,000 downloads sold, according to Nielsen Music. Additionally on Hot Dance/Electronic Songs, Marshmello launches at No. 14 with "Love U." Although the track has been available since Aug. 4, 2017, its chart debut follows the Jan. 5 premiere of its official video, sparking a 1,865 percent jump to 2.2 million U.S. streams. Also, Clean Bandit breaks 10-7 with "I Miss You" (featuring Julia Michaels). The song soars 213 percent to 8,000 sold following the Jan. 5 release of its Yungen remix, which accounts for 40 percent of its total sales in the tracking week.

—Gordon Murray

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC
HOT DANCE/ELECTRONIC SONGS: The week's most popular current dance/electronic songs, ranked by radio airplay, audience impressions, as measured by Nielsen Music, streaming activity, data by online music sources tracked by Nielsen Music, and reports from a national sample of club DJs. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP DANCE/ELECTRONIC ALBUMS: The week's most popular dance/electronic albums, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). DANCE/MIX SHOW AIRPLAY: The week's most popular current dance/mix show songs ranked by total weekly plays on dance-formatted stations and mix show plays on mainstream top 40 and select rhythmic stations that have submitted their hours of mix show programming, as monitored by Nielsen Music. See Charts Legend on billboard.com/biz 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 IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 AIN'T NO MOUNTAIN HIGH ENOUGH 2017 MOTOWN/UMe	Diana Ross	9
3	2	STARS FLY AGAIN	Kristine W	10
4	3	GG TOO MUCH TO ASK NEON HAZE/CAPITOL	Niall Horan	9
5	4	COPING DEF JAM	Toni Braxton	8
6	5	MEET IN THE MIDDLE STONEISLAND/REPUBLIC	StoneBridge Feat. Haley Joelle	9
8	6	FREE SELFIE TUNES	Sean Finn vs. Terri B! & Peter Brown	8
12	7	ALL FALLS DOWN MER MUSIKK/RCA	Alan Walker, Noah Cyrus & Digital Farm Animals	6
1	8	THINK (ABOUT IT) QUANTIZE	Barbara Tucker	10
16	9	TO THE DANCEFLOOR DIRTY DISCO	Dirty Disco Feat. Celeda	6
10	10	THINK BEFORE I TALK ISLAND/REPUBLIC	Astrid S	9
17	11	CONSIDERATION WESTBURY ROAD/ROC NATION	Rihanna Feat. SZA	4
7	12	X WITH U CLUB LOVE/ONELOVE	Tom Budin & Luciana	12
11	13	SHINE YOUR LOVE 418	Scotty Boy & Lizzie Curious	13
13	14	WOLVES INTERSCOPE	Selena Gomez X Marshmello	8
14	15	LOVE LINE SONY MUSIC UK/THIRTY TIGERS/RED	LeAnn Rimes	11
23	16	DREAMER AXWELL/REFUNE/DEF JAM	Axwell & Ingresso Feat. Trevor Guthrie	4
21	17	MUSIC IS MY ART GUAREBER	DJ Head Feat. Geez	6
24	18	HAVE IT SONY MUSIC CANADA	AP3 Feat. Flo Rida	5
28	19	I DON'T KNOW RMG	E.J.	4
18	20	HAVANA SYCO/EPIC	Camila Cabello Feat. Young Thug	12
20	21	NO APOLOGY DIFF'RENT WORLD	BlissBliss	10
22	22	CRYPTIC LOVE THE TRASH MERMAIDS	The Trash Mermaids	11
27	23	LEMON N.E.R.D./I AM OTHER/COLUMBIA	N*E*R*D & Rihanna	5
9	24	COMPLICATED SMASH THE HOUSE/RCA	Dimitri Vegas & Like Mike vs. David Guetta Feat. Kizuna	13
31	25	BEST FRIEND ULTRA	Sofi Tukker Feat. NERVO, The Knocks & Alisa Ueno	3
30	26	WASTED RYAN MUSIC & CO.	Ally Ryan	4
25	27	WITH EVERY BEAT OF MY HEART DAUMAN	Raphael	6
15	28	FREAK CARRILLO	Rosabel Feat. Tamara Wallace	11
26	29	BAD AT LOVE ASTRALWERKS/CAPITOL	Halsey	14
38	30	WHAT WE REMEMBER UNIVERSAL	Anggun	3
19	31	TOO GOOD AT GOODBYES CAPITOL	Sam Smith	12
41	32	GENEROUS HOLLYWOOD	Olivia Holt	2
34	33	SWEET LOVE ROSE	Jena Rose	3
32	34	HOW LONG OTTO/ATLANTIC	Charlie Puth	5
40	35	LOSE CONTROL DEL ORO	April Diamond	3
46	36	BLAME CHERRYTREE/ADA	Skylar Stecker	2
45	37	LOVE DEALER 3 Q	Ryan Brahms	2
48	38	WE CAN FEEL IT DADA NADA	DaDa NaDa	2
33	39	YOU MAKE ME FEEL AUDIO4PLAY	Vizin	7
49	40	BLAZE THE DANCE FLOOR TWIN ANGEL	JoAnna Michelle	2
39	41	I MISS YOU BIG BEAT/ATLANTIC/RRP	Clean Bandit Feat. Julia Michaels	4
35	42	COLA DEFECTED/ADA	CamelPhat & Elderbrook	19
50	43	TOO LATE 2220	Azure	2
36	44	DARK DAY DAUMAN	Olga	7
HOT SHOT DEBUT	45	PERFECT ATLANTIC	Ed Sheeran	1
37	46	...READY FOR IT? BIG MACHINE/REPUBLIC	Taylor Swift	7
44	47	ON MY WAY SUTHER KANE	Orlinski & Nyanda	7
NEW	48	KING SIZE ASTANA	Chelsea	1
47	49	MI GENTE SCORPIO/CAPITOL LATIN/REPUBLIC/PARKWOOD/UMe/COLUMBIA	J Balvin & Willy William Feat. Beyonce	22
29	50	WOMAN KEMOSABE/RCA	Kesha Feat. The Dap-Kings Horns	15

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

BOXSCORE

January 20
2018
billboard

LEGEND

- Bullets indicate titles with greatest weekly gains.
- ▲ Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
- ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.
- ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).
- △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numeral noted with Platino symbol indicates album's multi-platinum level.
- Digital Songs Charts
 - RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).
 - ▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numeral noted with Platinum symbol indicates song's multi-platinum level.

Awards

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

Publishing song index available on Billboard.com/biz.

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

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$10,456,435 (\$3,983,413 REAIS) \$225/\$29.50	COLDPLAY, IZA, DUA LIPA, JON HOPKINS ALLIANZ PARQUE, SÃO PAULO NOV. 7-8	96,549 TWO SELLOUTS	LIVE NATION
2	\$7,589,239 (132,811,680 PESOS) \$225/\$29.50	COLDPLAY, DUA LIPA, JON HOPKINS ESTADIO ÚNICO CIUDAD DE LA PLATA, BUENOS AIRES NOV. 14-15	98,197 TWO SELLOUTS	LIVE NATION
3	\$6,763,624 (22,033,318 REAIS) \$208.72/\$36.83	BRUNO MARS, DNCE ESTÁDIO DO MORUMBI, SÃO PAULO NOV. 22-23	83,437 TWO SELLOUTS	LIVE NATION, MOVE CONCERTS
4	\$6,026,346 (3,864,587,400 PESOS) \$323.67/\$62.94	BRUNO MARS, DNCE ESTADIO NACIONAL, SANTIAGO NOV. 28	67,648 SELLOUT	LIVE NATION
5	\$5,910,139 (19,265,870 REAIS) \$225/\$29.50	COLDPLAY, DUA LIPA, JON HOPKINS, TATI PORTELLA ARENA DO GREMIO, PORTO ALEGRE, BRAZIL NOV. 11	50,229 SELLOUT	LIVE NATION
6	\$5,475,600 \$200/\$50	GEORGE STRAIT T-MOBILE ARENA, LAS VEGAS DEC. 8-9	35,989 36,639 TWO SHOWS	MGM RESORTS
7	\$5,060,415 (87,894,850 PESOS) \$205.70/\$35	BRUNO MARS, DNCE ESTADIO ÚNICO CIUDAD DE LA PLATA, BUENOS AIRES NOV. 25	49,204 SELLOUT	LIVE NATION
8	\$4,757,135 \$495/\$174/\$94/\$54	BRITNEY SPEARS THE AXIS AT PLANET HOLLYWOOD, LAS VEGAS DEC. 19, 27-28, 30-31	22,543 22,665 FIVE SHOWS	CAESARS ENTERTAINMENT
9	\$4,592,487 (14,848,703 NUEVOS SOLES) \$230.81/\$46.32	BRUNO MARS, DNCE ESTADIO NACIONAL, LIMA NOV. 30	41,493 SELLOUT	LIVE NATION
10	\$4,473,215 (14,572,035 REAIS) \$177.29/\$45.85	BRUNO MARS, DNCE PRAÇA DA APOTEOSE, RIO DE JANEIRO NOV. 18-19	56,846 TWO SELLOUTS	LIVE NATION, MOVE CONCERTS
11	\$4,170,179 (12,470,877,500 PESOS) \$335/\$45	BRUNO MARS, DNCE ESTADIO EL CAMPÍN, BOGOTÁ DEC. 5	40,468 SELLOUT	LIVE NATION, OCESA-CIE
12	\$3,563,518 \$335/\$45	BRUNO MARS, DNCE ESTADIO OLIMPICO ATAHUALPA, QUITO, ECUADOR DEC. 2	31,295 SELLOUT	LIVE NATION
13	\$3,555,990 (62,167,800 PESOS) \$102.96/\$34.32	ABEL PINTOS ESTADIO RIVER PLATE, BUENOS AIRES DEC. 16, 18	53,678 TWO SELLOUTS	MOVE CONCERTS
14	\$2,831,903 (1,603,667,000 COLON) \$279.47/\$45.13	BRUNO MARS, DNCE ESTADIO NACIONAL DE COSTA RICA, SAN JOSÉ DEC. 7	38,052 SELLOUT	LIVE NATION
15	\$2,370,139 \$169.50/\$49.50	BILLY JOEL, ANDREW MCMAHON IN THE WILDERNESS BB&T CENTER, SUNRISE, FLA. DEC. 31	17,927 SELLOUT	ARENA OPERATING CO., LIVE NATION
16	\$1,953,280 \$750/\$500/\$175/\$55	CELINE DION THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS DEC. 30-31	8,372 TWO SELLOUTS	AEG PRESENTS, CAESARS ENTERTAINMENT
17	\$1,897,495 \$250/\$175/\$140/\$55	MARIAH CAREY THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS DEC. 14, 16-17, 20, 22	14,533 17,434 FIVE SHOWS	AEG PRESENTS, CAESARS ENTERTAINMENT
18	\$1,448,678 \$59.50	KASKADE BILL GRAHAM CIVIC AUDITORIUM, SAN FRANCISCO DEC. 30-31	17,000 TWO SELLOUTS	ANOTHER PLANET ENTERTAINMENT
19	\$1,306,728 \$76/\$46	TRANS-SIBERIAN ORCHESTRA VAN ANDEL ARENA, GRAND RAPIDS, MICH. DEC. 3	19,925 TWO SELLOUTS	LIVE NATION
20	\$1,130,821 \$66.25	LCD SOUNDSYSTEM BILL GRAHAM CIVIC AUDITORIUM, SAN FRANCISCO NOV. 14-15	17,069 TWO SELLOUTS	ANOTHER PLANET ENTERTAINMENT
21	\$1,049,010 \$159/\$129/\$99/\$79	KEVIN HART MOHEGAN SUN ARENA, UNCASVILLE, CONN. DEC. 30	9,340 SELLOUT	IN-HOUSE
22	\$954,552 \$172/\$106/\$76/\$26	JAY-Z GOLDEN 1 CENTER, SACRAMENTO DEC. 17	11,459 15,370	LIVE NATION
23	\$787,272 \$95.24/\$52.38	XSCAPE, MONICA, TAMAR BRAXTON, ZONNIQUE, JUNE'S DIARY ORACLE ARENA, OAKLAND JAN. 5	11,757 SELLOUT	AEG PRESENTS
24	\$786,324 (€666,569) \$76.68/\$46.01	DIE SCHLAGERNACHT DES JAHRES MERCEDES-BENZ ARENA, BERLIN NOV. 18	13,635 13,962	SEMMELE CONCERTS
25	\$704,897 \$76/\$35.75	TRANS-SIBERIAN ORCHESTRA SMOOTHIE KING CENTER, NEW ORLEANS DEC. 20	12,846 SELLOUT	BEAVER PRODUCTIONS
26	\$482,741 \$495/\$144/\$94/\$34	LIONEL RICHIE THE AXIS AT PLANET HOLLYWOOD, LAS VEGAS DEC. 15-16	4,015 6,677 TWO SHOWS	CAESARS ENTERTAINMENT, LIVE NATION
27	\$431,997 \$125/\$29.50	AMY GRANT & MICHAEL W. SMITH, JORDAN SMITH VAN ANDEL ARENA, GRAND RAPIDS, MICH. DEC. 10	9,046 SELLOUT	RUSH CONCERTS
28	\$427,199 (\$532,162 CANADIAN) \$76.26/\$28.10	THE KILLERS PLACE BELL, LAVAL, QUEBEC JAN. 6	7,776 SELLOUT	EVENKO, LIVE NATION
29	\$415,750 \$49.50/\$39.50	SEVEN LIONS BILL GRAHAM CIVIC AUDITORIUM, SAN FRANCISCO NOV. 18	8,500 SELLOUT	ANOTHER PLANET ENTERTAINMENT
30	\$380,502 (\$486,017 AUSTRALIAN) \$78.21	LIAM GALLAGHER, SSHH HORDERN PAVILION, SYDNEY JAN. 4	5,380 SELLOUT	SECRET SOUNDS TOURING
31	\$371,899 (€312,505) \$65.45/\$35.70	2CELLOS MERCEDES-BENZ ARENA, BERLIN DEC. 2	6,467 9,788	LIVE NATION
32	\$339,493 \$75/\$35	GABRIEL IGLESIAS AMWAY CENTER, ORLANDO DEC. 2	6,158 6,863	ICON CONCERTS
33	\$335,947 \$39.50	ILLENIUM BILL GRAHAM CIVIC AUDITORIUM, SAN FRANCISCO NOV. 22	8,500 SELLOUT	ANOTHER PLANET ENTERTAINMENT, GOLDENVOICE
34	\$328,228 \$42.50	NGHTMRE BILL GRAHAM CIVIC AUDITORIUM, SAN FRANCISCO DEC. 16	7,223 8,500	ANOTHER PLANET ENTERTAINMENT
35	\$315,235 \$75/\$65/\$55	TORI AMOS, SCARS ON 45 THEATRE AT ACE HOTEL, LOS ANGELES DEC. 1	4,896 THREE SELLOUTS	NEDERLANDER CONCERTS



Coldplay: No. 3 Tour Of All Time

Coldplay (above) hits the Boxscore chart with the final three dates reported from its A Head Full of Dreams Tour that wrapped in November, after a run that stretched over a year and a half. At the conclusion of the five-continent trek, the overall gross totaled \$523 million from 5.4 million sold tickets to rank as the third-highest-grossing tour of all time. Only **U2** and **The Rolling Stones** surpass the group in overall sales from a single tour — U2's 360° jaunt (2009-11) at No. 1 with \$736 million and the Stones' A Bigger Bang (2005-07) second with \$558 million.

Coldplay's Live Nation-produced tour launched at the end of March 2016 and included 114 sold-out performances, ending with a final three-city stand in South America. The top grosser from the final leg was a two-show stint in Brazil at São Paulo's Allianz Parque stadium, No. 1 on the chart with \$10.4 million in sales. With 96,549 tickets sold for shows on Nov. 7 and 8, the engagement is one of 13 during the tour that topped \$10 million at a single venue.

Also completing a multiple-year run is pop diva **Britney Spears**, who wrapped her four-year residency at Planet Hollywood's Axis in Las Vegas on New Year's Eve. She played five nights during December leading up to the finale, earning \$4.7 million to take the No. 8 ranking. The *Britney: Piece of Me* production grossed \$137.6 million overall from its debut on Dec. 27, 2013, to the last show. The final attendance count reached 916,184 from 248 performances.

—Bob Allen

30 DAYS

REWINDING
THE
CHARTS

10 Years Ago RADIOHEAD'S PAY-WHAT-YOU-WANT WAGER PAID OFF

In Rainbows responded to — and helped shape — the changing landscape of consumer behavior in the digital age

AFTER RADIOHEAD'S CONTRACT with EMI ended following the release of 2003's *Hail to the Thief*, the alt-rockers could have gone in any number of directions. But few expected the band's follow-up, 2007's *In Rainbows*, to ignite a discussion about the sale and consumption of music in the digital age.

The English four-piece from Oxfordshire announced the release of *In Rainbows* in a blog post on Oct. 1, 2007. Rather than directing fans to an established online retailer for pre-orders, the album was offered days later on its

own dedicated website in a pay-what-you-want — including nothing — MP3 format. (The band also sold a physical deluxe box edition for about \$80.)

The album was exclusive to the group's website for its first three months of release, with some reports placing its initial sales at over 1 million globally (a claim that the act's management said was "incorrect" and "exaggerated"). And because Radiohead declined to report any sales to Nielsen Music, the recording remained ineligible to chart until January 2008, after the band struck label deals to

release hard copies of the title through traditional retailers.

The album's first full tracking week at general retail yielded 122,000 in U.S. sales, pushing the title from No. 156 to the top of the Jan. 19 Billboard 200 (following a premature debut a week prior, spurred by eager retailers that began selling the set before its Jan. 2 street date).

In Rainbows marked the band's second, and most recent, No. 1.

The pick-your-price option remains uncommon for major acts, but artists including Chance the Rapper — who scored the first streaming-only album to reach the top 10 with *Coloring Book* in 2016 — continue to challenge consumer norms as streaming has soared. Meanwhile, Radiohead again bucked normal patterns with its latest album, 2016's *A Moon Shaped Pool*, initially put out as a digital download and on streaming services a month before its physical release.

—KEVIN RUTHERFORD

Thom Yorke (left) and Jonny Greenwood of Radiohead in Los Angeles in 2009.



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	WEEK	PEAK POSITION
1	156	2	#1 GREATEST GAINER RADIOHEAD	TBD 21622*/ATO (13.98)	<i>In Rainbows</i>	1	
2	2	8	ALICIA KEYS	MRK/J 11513*/RMG (18.98) Ⓢ	As I Am	3	1
3	1	3	MARY J. BLIGE	MATRIARCH/GEFFEN 010313/90A (13.98) Ⓢ	Growing Pains		1
4	4	8	VARIOUS ARTISTS	EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98)	NOW 26		3
5	8	63	TAYLOR SWIFT	BIG MACHINE 120702 (18.98) Ⓢ	Taylor Swift	2	5

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