

# Billboard

# THIS IS BTS

K-POP'S MEGASTAR REBELS  
SPEAK OUT IN SEOUL



February 17, 2018  
billboard.com

Clockwise from  
top: V, J-Hope,  
Jimin, Jungkook,  
RM, Jin and Suga





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# 4

# HISTORY-MAKING ACADEMY AWARD® NOMINATIONS

BEST SUPPORTING ACTRESS  
**MARY J. BLIGE**

BEST ORIGINAL SONG  
**"MIGHTY RIVER"**

BEST CINEMATOGRAPHY  
**RACHEL MORRISON**

BEST ADAPTED SCREENPLAY **VIRGIL WILLIAMS AND DEE REES**

**THE HUFFPOST**

**“MARY J. BLIGE IS NOW THE FIRST PERSON EVER TO RECEIVE AN ACTING AND SONGWRITING NOMINATION WITHIN THE SAME YEAR.”**

Verse 1

Solo

Piano

Life is a tea-cher Time is a hea-ler And I'm a be-

put our (put our, put our) Diff-'ren-ces a-side

lie-ver Like a ri-ver wild E-go's a kil-ler Greed is a

mon-ster But love is - stron-ger... stron-ger than them all White flag in

Pre-Chorus

Time tells no lies It keeps chang-ing and tick-ing and mov-ing then pass-es by

But if you're luck-y

But if you're luck-y

ri-ver

Let it wash

©2017

TO EXPERIENCE MARY J. BLIGE'S SONG, "MIGHTY RIVER," VISIT:  
In - [GUILDS.NETFLIX.COM/MUDBOUND/MUSIC](https://www.guilds.netflix.com/mudbound/music)

**FOR YOUR CONSIDERATION**

**MUDBOUND**

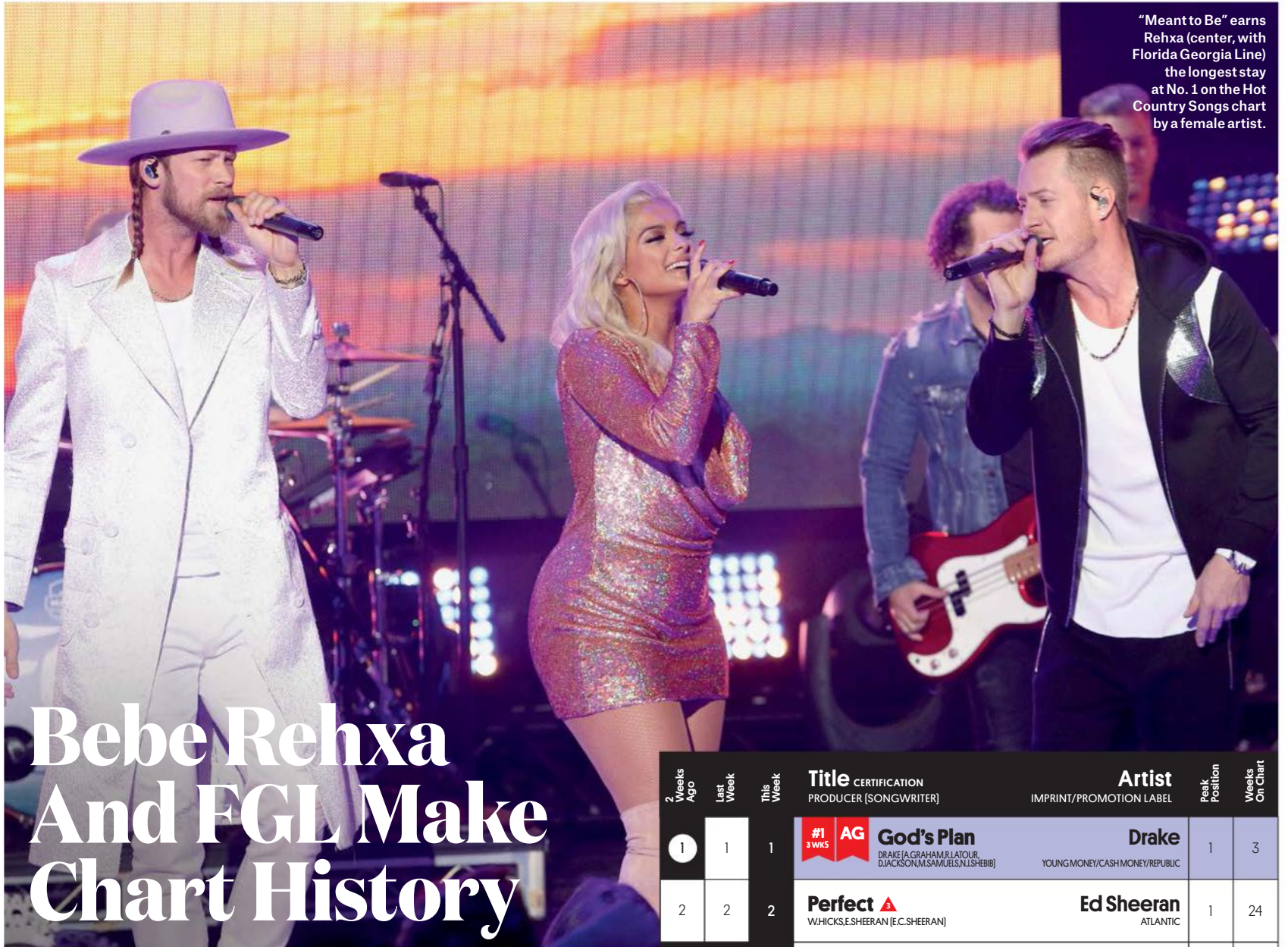
SCREENPLAY BY VIRGIL WILLIAMS AND DEE REES DIRECTED BY DEE REES

**R** SOME DISTURBING  
VIOLENCE  
BRIEF LANGUAGE  
AND NUDDY

**NETFLIX**



# billboard HOT 100



"Meant to Be" earns Rexha (center, with Florida Georgia Line) the longest stay at No. 1 on the Hot Country Songs chart by a female artist.

## Bebe Rexha And FGL Make Chart History

**P**OP SINGER-SONGWRITER **Bebe Rexha** and powerhouse country duo **Florida Georgia Line's** "Meant to Be" tops *Billboard's* Hot Country Songs chart (dated Feb. 17) for an 11th week, giving Rexha a record: The song becomes the longest-leading No. 1 in the list's history for a track by a female artist. It passes the 10-week reign of **Taylor Swift's** fellow country-pop hit "We Are Never Ever Getting Back Together" in 2012 and 2013.

On the all-genre *Billboard* Hot 100, "Meant" rises 11-9, marking Rexha's third top 10 and FGL's second; the pair's "Cruise" (featuring **Nelly**) reached No. 4 in July 2013. "Meant" is being promoted to pop and

country radio as it lifts 17-13 on the Mainstream Top 40 airplay chart, 16-14 on Adult Top 40 and 22-20 on Country Airplay.

The collaboration is also the second Hot 100 top 10 for a country act in less than a year: **Sam Hunt's** "Body Like a Back Road" rolled to No. 6 in April 2017.

"I have always respected the country genre, and, growing up in New York City, I knew of [country] artists that crossed over to the pop side, like **Faith Hill**, **Dixie Chicks** and **Taylor Swift**," says Rexha. "I never thought a New York girl like me would have a country hit. The meaning of the song is simple and honest, and I think that's why it's resonating." —GARY TRUST and JIM ASKER

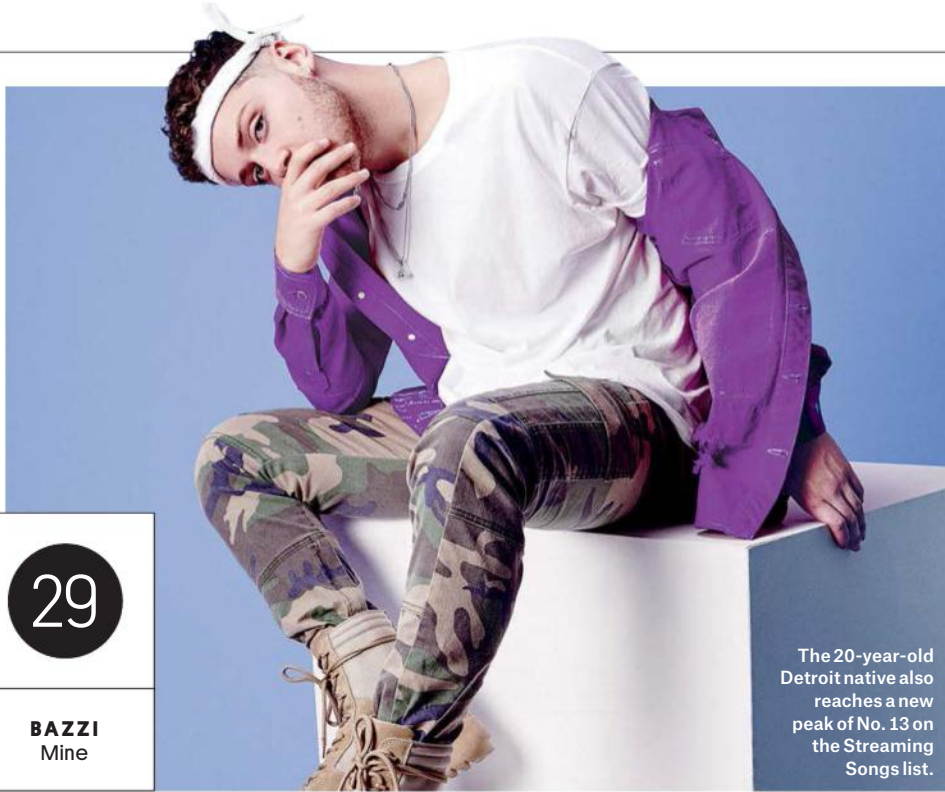
2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	1	1	<b>#1</b> <b>AG</b> <b>God's Plan</b>	DRAKE (A. GRAHAM, R. L. TOUR, DJACKSON, M. SAMUELS, N. J. SHEEB)	<b>Drake</b> YOUNG MONEY/CASH MONEY/REPUBLIC	1	3
2	2	2	<b>Perfect</b> ▲	W. HICKS, E. SHEERAN (E. C. SHEERAN)	<b>Ed Sheeran</b> ATLANTIC	1	24
5	3	3	<b>Finesse</b>	SHAMPOO PRESS & CURL, STEREOTYPES (BRUNO MARS, P. M. LAWRENCE II, C. B. BROWN, J. E. FAUNTLEROY II, J. YIP, R. ROMULUS, I. REEVES, R. C. MCCULLOUGH II)	<b>Bruno Mars &amp; Cardi B</b> ATLANTIC	3	6
3	4	4	<b>Havana</b> ▲	FRANK DUKES, DOC MCKINNEY (K. L. DUCKWORTH, A. TAMPONI, B. LEE, A. WOTMAN, P. L. WILLIAMS, L. BELL, R. L. AYALA, RODRIGUEZ, K. GUNESBERG)	<b>Camila Cabello</b> Feat. Young Thug SYCO/EPIC	1	26
4	5	5	<b>Rockstar</b> ▲	L. BELL, TANK GOD (A. POST, L. BELL, O. AWOSHILEY, S. B. A. JOSEPH)	<b>Post Malone</b> Feat. 21 Savage REPUBLIC	1	21
8	7	6	<b>New Rules</b> ●	L. KIRKPATRICK (C. ALIN, L. KIRKPATRICK, E. W. SCHWARTZ)	<b>Dua Lipa</b> WARNER BROS.	6	28
		7	<b>HOT SHOT DEBUT</b>		<b>Pray For Me</b> <b>The Weeknd &amp; Kendrick Lamar</b> FRANK DUKES, DOC MCKINNEY (K. L. DUCKWORTH, A. TAMPONI, B. LEE, A. WOTMAN, P. L. WILLIAMS, L. BELL, R. L. AYALA, RODRIGUEZ, K. GUNESBERG) TOP DAWG/AFTERMATH/XO/INTERSCOPE/REPUBLIC	7	1
52	12	8	<b>Stir Fry</b>	P. L. WILLIAMS (P. L. WILLIAMS, Q. K. MARSHALL, K. CEPHUS, K. BALL)	<b>Migos</b> QUALITY CONTROL/MOTOWN/CAPITOL	8	7
12	11	9	<b>Meant To Be</b>	W. L. SHIRE (B. REXHA, T. HUBBARD, J. MILLER, D. A. GARCIA)	<b>Bebe Rexha &amp; Florida Georgia Line</b> WARNER BROS./BMIG	9	16
6	6	10	<b>Bad At Love</b> ▲	R. REED (A. FRANGIPANE, E. FREDERIC, J. D. TRANTRER, R. CHAHAYED)	<b>Halsey</b> ASTRALWERKS/CAPITOL	5	23

FREDERICK M. BROWN/GETTY IMAGES

SALES, AIRPLAY & STREAMING DATA PROVIDED BY NIELSEN MUSIC



# Billboard Hot 100



29

**BAZZI**  
Mine

The 20-year-old Detroit native also reaches a new peak of No. 13 on the Streaming Songs list.

**Taylor Swift put "Mine" at the top of her Songs Taylor Loves playlist on Spotify, and you got a shout-out from BTS. What does this support mean to you?**

I've always had such a high level of respect for Taylor Swift because she writes all of her music — that was such a special feeling for me. And BTS' shout-out was insane. I noticed a whole new group of international fans [from it], which was so cool.

**Which line on "Mine" is your favorite?**

"I'm so fucking happy you're alive." People have to hear that. "Mine" is about the way that someone made me feel so loved,

special and accepted. [Now] I'm still dealing with feeling alone and anxious. I use music like therapy sessions. I knew I could make songs to make people feel that love and power in an insecure world.

**Like Lil Pump's "Gucci Gang," your track is barely two minutes long. What's appealing about keeping a song short?**

It forces the listener to hear the whole thing. I wanted people to really dissect what I was saying rather than giving them too much. I definitely think there's something special and revolutionary about that.

—TAYLOR WEATHERBY



8 **MIGOS**  
Stir Fry

Migos earn their third top 10 on the Hot 100 following the No. 6-peaking "MotorSport" (with Nicki Minaj and Cardi B) and "Bad and Boujee" (featuring Lil Uzi Vert), which led for three weeks in 2017.


2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
9	10	11	<b>Thunder</b>	ALEX DA KID, DEZUZIO (D. REYNOLDS, W. SERMON, B. MCKEE, D. PLATZMAN, A. GRANT, J. DEZUZIO)	Imagine Dragons	KIDINAKORNER/INTERSCOPE	4	41
14	14	12	<b>Let You Down</b> ▲	T. PROFITT (N. FEUERSTEIN, T. PROFITT)	NF	NF REAL MUSIC/CAROLINE/CAPITOL	12	17
15	15	13	<b>Love.</b>	T. WATSON, S. WAINWATER, G. KURSTIN, T. ORNING, K. L. D. OCKWORTH, Z. P. CALDOTT, W. ALTON, M. A. SPEARS, G. KELOR, A. THPITH	Kendrick Lamar	Feat. Zacari TOP DAWG/AFTERMATH/INTERSCOPE	11	33
11	8	14	<b>MotorSport</b> ●	MURDA BEATZ, COBEATZ (C. MARSHALL, K. CEPHUS, K. B. LITTON, M. A. WASH, P. P. N. S. LINDSTROM, K. G. M. RINGIER)	Migos, Nicki Minaj & Cardi B	QUALITY CONTROL/MOTOWN/CAPITOL	6	15
16	16	15	<b>Him &amp; I</b>	THE FUTURISTICS (G. GILLUM, A. FRANGIPANE, A. SCHWARTZ, J. KHAI, A. DOURIAN, J. W. L. VIGNE, E. MACHUCA, D. G. WITRAN, M. LOVE)	G-Eazy & Halsey	G-EAZY/RVC/BPG/RCA	15	10
10	13	16	<b>No Limit</b> ▲	BO-HIDA, A. RITTER (G. GILLUM, M. SAMUELS, A. RITTER, R. A. MAYERS, E. P. TAYLOR, WASHPOPPIN)	G-Eazy	Feat. A\$AP Rocky & Cardi B G-EAZY/RVC/BPG/RCA	4	22
-	9	17	<b>Say Something</b>	TIMBALAND, J. TIMBERLAKE, DANIA (J. TIMBERLAKE, C. STAPLETON, J. V. MOSLEY, J. N. HILLS, L. DOPSON)	Justin Timberlake	Feat. Chris Stapleton RCA	9	2
19	17	18	<b>I Fall Apart</b> ▲	ILL ANGELO (A. POSTIC, M. MONTAGNER, W. T. WALSH)	Post Malone	REPUBLIC	16	20
23	25	19	<b>Bodak Yellow (Money Moves)</b> ▲	J. WHITE, S. HAFIZ, M. WASH, P. P. N. S. LINDSTROM, D. OCTAVE, J. WHITE, J. THORPE, S. HAFIZ, M.	Cardi B	THE KSR GROUP/ATLANTIC	1	32
20	19	20	<b>Bartier Cardi</b>	NOT LISTED (NOT LISTED)	Cardi B	Feat. 21 Savage THE KSR GROUP/ATLANTIC	14	7

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
21	21	21	<b>How Long</b>	C. PUTH (C. PUTH, J. K. HINDLIN, J. FRANKS)	Charlie Puth	OTTO/ATLANTIC	21	18
-	23	22	<b>The Middle</b>	ZEDD, GREY (A. ZASLAVSKI, K. TREWARTH, M. TREWARTH, S. AARONS, S. JOHNSON, M. LOMAX, J. K. JOHNSON)	Zedd, Maren Morris & Grey	INTERSCOPE	22	2
22	22	23	<b>Shape Of You</b> ▲	STEVE MAC, E. SHEERAN (E. C. SHEERAN, J. MCDAID, S. MCCUTCHEON, K. BURRUSST, COTTELEK, BRIGGS)	Ed Sheeran	ATLANTIC	1	57
18	24	24	<b>Gummo</b> ●	P. BOURNE (6IX9INE, A. GREEN)	6ix9ine	SCUMGANG/TENTHousand PROJECTS	12	13
26	30	25	<b>Wolves</b> ●	MARSHIELLO, ANDREVA WATT (S. GOMEZ, MARSHIELLO, A. TAMPOSI, B. D. L. E. BELL, C. ROSEN)	Selena Gomez X Marshmello	INTERSCOPE	20	16
25	27	26	<b>Feel It Still</b> ▲	J. HILL, A. TACCONI (PORTUGAL. THE MAN, A. TACCONI, J. HILL, R. BATEMAN, F. GORMAN, B. FOLLAND)	Portugal. The Man	ATLANTIC	4	34
37	32	27	<b>Never Be The Same</b>	FRANK DUKES, JARAMI (K. C. CABELLO, A. FEENY, L. R. DAWOOD, L. LOFFSON, J. N. BAOS, Y. AICHENKO)	Camila Cabello	SYCO/EPIC	27	8
13	20	28	<b>Too Good At Goodbyes</b> ▲	JIMMY NAPES, S. FITZMAURICE, STARGATE (S. SMITH, J. J. NAPIER, T. E. HERMANSEN, M. S. ERIKSEN)	Sam Smith	CAPITOL	4	22
56	41	29	<b>Mine</b>	RICE N' PEAS, BAZZI (A. BAZZI, M. WOODS, K. WHITE)	Bazzi	ZZZ/ATLANTIC	29	3
38	38	30	<b>Lights Down Low</b> ▲	N. MOTTE (M. G. SCHNEIDER, L. O. DONNELL, N. MOTTE)	MAX	Feat. gnash DCD2/CRUSH MUSIC/RED	30	18
54	54	31	<b>All The Stars</b>	SQUIN WAVE, A. L. SHUX (K. D. LUCKY WORTH, S. ROWE, M. A. SPEARS, A. SHUCKBURGH)	Kendrick Lamar & SZA	TOP DAWG/AFTERMATH/INTERSCOPE	31	5
29	31	32	<b>Sky Walker</b>	HAPPY PEREZ, MIGUEL (M. J. PIMENTEL, N. PEREZ, R. CHAHAYED, TRAVIS SCOTT)	Miguel	Feat. Travis Scott BYSTORM/RCA	29	20
27	34	33	<b>Plain Jane</b> ●	K. KNIGHT (D. BROWN, K. I. ABARRIE, P. BAUREGARD, J. M. HOUSTON, J. MARA)	A\$AP Ferg	Feat. Nicki Minaj ASAP WORLDWIDE/POLO GROUNDS/RCA	26	20
33	51	34	<b>DG Filthy</b>	TIMBALAND, J. TIMBERLAKE, DANIA (J. TIMBERLAKE, T. V. MOSLEY, J. N. HILLS, J. E. FAUNTER, ROY L. DOPSON)	Justin Timberlake	RCA	9	5
35	35	35	<b>Young Dumb &amp; Broke</b> ▲	J. LITTLE (K. ROBINSON, J. LITTLE, RILEY)	Khalid	RIGHT HAND/RCA	18	30
17	26	36	<b>Gucci Gang</b> ▲	BIG HEAD, G. NEALZ (B. MURRAY, G. NEALZ, G. GARCIA)	Lil Pump	LYFETIME/THAUGHTS GLOBAL/WARNER BROS.	3	22
36	39	37	<b>Marry Me</b> ●	D. HURF, J. FRASURE, J. THOMAS RHETT (J. THOMAS RHETT, J. FRASURE, A. GORLEY, S. MCANALLY)	Thomas Rhett	VALORY	35	10
32	42	38	<b>Sorry Not Sorry</b> ▲	OAKWLD (D. L. V. A. T. W. FELDER, S. M. D. O. G. L. A. S. T. B. R. O. W. N. W. Z. S. M. M. O. N. S.)	Demi Lovato	HOLLYWOOD/SAFEHOUSE/ISLAND/REPUBLIC	6	31
51	45	39	<b>Outside Today</b>	NOT LISTED (NOT LISTED)	YoungBoy Never Broke Again	NEVER BROKE AGAIN/ATLANTIC	39	4
46	33	40	<b>1-800-273-8255</b> ▲	LOGIC (S. R. B. H. A. L. L. A. N. A. T. U. R. Y. A. C. A. R. A. C. C. I. O. K. R. O. B. I. N. S. O. N. A. T. A. G. G. A. R. T.)	Logic	Feat. Alessia Cara & Khalid VISIONARY/DEF JAM	3	41
24	37	41	<b>I Get The Bag</b> ▲	METRO BOOMIN, J. L. L. U. E. L. L. E. N. (R. D. D. A. V. I. S. J. H. L. L. U. E. L. L. E. N. J. T. W. A. Y. N. E.)	Gucci Mane	Feat. Migos GUFWOP/ATLANTIC	11	25
34	44	42	<b>River</b>	E. HAYNE (M. MATHERS, H. E. HAYNE, N. E. C. SHEERAN)	Eminem	Feat. Ed Sheeran WEB/SHADY/AFTERMATH/INTERSCOPE	11	8
39	46	43	<b>Ric Flair Drip</b>	METRO BOOMIN, BIAN (K. CEPHUS, L. T. W. A. Y. N. E. B. I. A. N.)	Offset & Metro Boomin	BOOMINATI/QUALITY CONTROL/MOTOWN/SLAUGHTER GANG/REPUBLIC/CAPITOL/EPIC	39	15
40	47	44	<b>Lemon</b> ●	P. L. WILLIAMS (P. L. WILLIAMS)	N*E*R*D & Rihanna	N.E.R.D./I AM OTHER/COLUMBIA	40	14
30	43	45	<b>End Game</b>	MAX MARTIN, S. H. E. L. L. B. A. C. K. (T. S. W. I. F. T. M. A. X. M. A. R. T. I. N., S. H. E. L. L. B. A. C. K., E. C. S. H. E. E. R. A. N., D. V. I. L. B. U. R. N.)	Taylor Swift	Feat. Ed Sheeran & Future BIG MACHINE/REPUBLIC	18	12
45	50	46	<b>Let Me Go</b>	ALESSANDREVA WATT (A. W. O. I. T. M. A. O., A. T. A. M. P. O. S. I. T. E. L. L. E. L. L. E. D. L. A. I. N. D. B. L. A. O.)	Hailee Steinfeld & Alessa	Feat. Florida Georgia Line & Watt REPUBLIC	40	20
31	40	47	<b>Roll In Peace</b>	LONDON ON DA TRACK (D. OCTAVEL, L. HOLMES, T. G. O. M. R. I. N. G. E. R. K. G. O. M. R. I. N. G. E. R. X. X. X. T. E. N. T. A. C. I. O. N.)	Kodak Black	Feat. XXXTENTACION DOLLAZ N DEALZ/ATLANTIC	31	25
-	18	48	<b>Walk It Talk It</b>	O. G. P. A. R. K. E. R. (A. G. D. E. C. O. U. T. O. Q. K. M. A. R. S. H. A. L. L. K. C. E. P. H. U. S., K. K. B. A. L. L. A. G. R. A. H. A. M., J. P. A. R. K. E. R., J. N. A. N. C. E.)	Migos	Feat. Drake QUALITY CONTROL/MOTOWN/CAPITOL	18	2
-	92	49	<b>El Farsante</b>	ALEX KILLER, CHRIS EDAY (L. G. R. E. G. O. R. V. E. Z. J. P. S. O. T. P. A. S. C. U. A. L., C. E. O. R. I. Z. R. I. V. E. R. A. L., J. C. O. Z. U. N. A. R. O. S. A. D. O. V. I. S. A. V. D. R. A.)	Ozuna & Romeo Santos	V. P. ENTERTAINMENT/SONY MUSIC LATIN	49	2
-	36	50	<b>Narcos</b>	D. I. U. R. E. L. Q. U. A. V. O. (O. K. M. A. R. S. H. A. L. L. K. C. E. P. H. U. S., K. B. A. L. L. D. M. C. H. E. R. S. O. N.)	Migos	QUALITY CONTROL/MOTOWN/CAPITOL	36	2

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA AS COMPILED 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. SEE CHARTS.LEGEND.COM/HTZ FOR COMPLETE RULES AND EXPLANATIONS. © 2018, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.



2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
60	58	51	<b>Written In The Sand</b>	S.MCANALLY (M.RAIMSEY,T.ROSEN,B.TURSI,S.MCANALLY)	Old Dominion	RCA NASHVILLE	51	12
-	28	52	<b>You Make It Easy</b>	M.KNOX (T.HUBBARD,B.KELLEY,M.WALLEN,J.M.SCHMIDT)	Jason Aldean	MACON/BROKENBOW	28	2
55	59	53	<b>Good Old Days</b>	BUDO (B.HAGGERTY,K.SEBERT,K.KAPP,A.JOSLYN,S.WISH-KOSKI,ANDREWS)	Macklemore	Feat. Keshha BENDQ/ADA/WARNER BROS.	53	16
64	61	54	<b>Five More Minutes</b>	F.ROGERS (S.MCCREERY,F.ROGERS,M.CRISWELL)	Scotty McCreery	TRIPLE TIGERS	54	10
88	56	55	<b>Wait</b>	J.H.RYAN (A.N.LEVINE,I.K.HINDLIN,J.H.RYAN,A.MALIK)	Maroon 5	222/INTERSCOPE	55	4
RE-ENTRY	56	56	<b>The Champion</b>	J.M.IONSIN (C.UNDERWOOD,BRETT JAMES,C.DESTEFANO,C.B.BRIDGES)	Carrie Underwood	Feat. Ludacris CAPITOL NASHVILLE	47	2
58	66	57	<b>Pick It Up</b>	R.I.ST.SOSABOB (D.GORE,R.J.M.ROBERTS,J.R.B.PARKER,R.A.MAYERS)	Famous Dex	Feat. A\$AP Rocky RICH FOREVER/300	57	13
49	57	58	<b>Yours</b>	C.BROWN (P.WELLING,C.BROWN,R.DICKERSON)	Russell Dickerson	TRIPLE TIGERS	49	17
85	62	59	<b>Broken Halos</b>	D.COBB,C.STAPLETON (C.STAPLETON,M.HENDERSON)	Chris Stapleton	MERCURY NASHVILLE	59	11
-	75	60	<b>New Freezer</b>	B.JAYNE (D.L.ROGERS,K.L.DUCKWORTH,B.JAYNE)	Rich The Kid	Feat. Kendrick Lamar INTERSCOPE	60	2
67	67	61	<b>Heaven</b>	D.HUFF (S.CARTER,M.MCGINN,L.RIMES)	Kane Brown	ZONE 4/RCA NASHVILLE	61	7
70	69	62	<b>You Broke Up With Me</b>	S.MCANALLY (W.HAYES,K.SACKLEY,T.ARCHER)	Walker Hayes	MONUMENT/ARISTA NASHVILLE	62	16
66	71	63	<b>This Is Me</b>	G.WELLS,J.PAULA,LACAMORE,A.GUBMAN (B.PASEK,PAUL)	Keala Settle & The Greatest Showman Ensemble	FOX/20TH CENTURY FOX/ATLANTIC	58	6
73	65	64	<b>Betrayed</b>	B.JOHNSON (D.LEONAS,A.BRUESCH)	Lil Xan	COLUMBIA	64	13
75	74	65	<b>One Foot</b>	M.CROSSEY,CAPTAIN CUTS (N.PETRICCA,E.MAIMAN,K.RAY,S.WAUGAMAN,B.BERGER,R.MCMAHON,R.RABIN)	WALK THE MOON	RCA	65	6
63	70	66	<b>Like I Loved You</b>	D.HUFF (B.YOUNG,J.LEE)	Brett Young	BMLG	46	20
43	63	67	<b>Keke</b>	WIZARD LEE WEINBERG (BIX9INE)	6ix9ine, Fetty Wap & A Boogie Wit da Hoodie	SCUMGANG/TENTHOUSAND PROJECTS	43	4
68	72	68	<b>Echame La Culpa</b>	A.TORRES,M.RENGIO (LUIS FONSI) A.TORRES,M.RENGIO,A.RBNGFO	Luis Fonsi & Demi Lovato	SAFEHOUSE/ISLAND/UNIVERSAL MUSIC/LATINO/REPUBLIC/UMLE	47	12
83	99	69	<b>King's Dead</b>	MIKE WILL MADE-IT,WALTON (K.L.DUCKWORTH, M.L.WILLIAMS,M.A.SPEARS,WALTON)	Jay Rock, Kendrick Lamar, Future & James Blake	TOP DAWG/AFTERMATH/INTERSCOPE	69	4
57	68	70	<b>Nowadays</b>	CASH MONEY AP (K.FOOSSE,L.VON CUBE,A.PETIT)	Lil Skies	Feat. Landon Cube ALL WE GOT/ATLANTIC	55	5
62	60	71	<b>Losing Sleep</b>	C.CROWDER,C.YOUNG (C.YOUNG,J.HOGE,C.DESTEFANO)	Chris Young	RCA NASHVILLE	60	20
-	52	72	<b>Notice Me</b>	FK1ST (K.K.MARSHALL,K.CEPPHUS, K.K.BALL,T.M.ROBERTS JR.,S.S.BOLDEN)	Migos	Feat. Post Malone QUALITY CONTROL/MOTOWN/CAPITOL	52	2
NEW	73	73	<b>Man Of The Woods</b>	THE NEPTUNES (J.TIMBERLAKE,P.L.WILLIAMS,C.HUGO)	Justin Timberlake	RCA	73	1
81	76	74	<b>All On Me</b>	J.JOYCE (D.DAWSON,J.DURRETT,A.SMITH)	Devin Dawson	ATLANTIC/WEA	74	11
87	84	75	<b>Legends</b>	FG.WHITHEAD,J.MASSEY (K.BALLERINI,FG.WHITHEAD,H.LINDSEY)	Kelsea Ballerini	BLACK RIVER	75	10
61	77	76	<b>No Smoke</b>	NOT LISTED (NOT LISTED)	YoungBoy Never Broke Again	NEVER BROKE AGAIN/ATLANTIC	61	10
74	80	77	<b>Red Roses</b>	MENOH BEATS (K.FOOSSE,A.E.LAMIN,L.VON CUBE)	Lil Skies	Feat. Landon Cube ALL WE GOT/ATLANTIC	69	5
91	88	78	<b>Beautiful Trauma</b>	J.M.ANTONOFF (PINK,J.M.ANTONOFF)	Pink	RCA	78	7
79	78	79	<b>Tell Me You Love Me</b>	J.HILLSTINT (HILLKIRBY LAURYN,A.BHATACHARYA)	Demi Lovato	HOLLYWOOD/SAFEHOUSE/ISLAND/REPUBLIC	53	11
78	82	80	<b>Candy Paint</b>	POST MALONE,L.BELL (A.POST,BELL)	Post Malone	ARTIST PARTNERS GROUP/ATLANTIC/REPUBLIC/RRP	50	16



1  
**DRAKE**  
 God's Plan

As on the Billboard Hot 100, "God's Plan" posts its third week at No. 1 on the Streaming Songs chart — and sets a record. Drawing 79.6 million U.S. streams in the week ending Feb. 8, according to Nielsen Music, the song is the first to log three weeks of over 75 million clicks, following its second-week sum of 83.3 million and debut-week total of 82.4 million. The only larger frames ever belong to **Baauer's** "Harlem Shake" (103.1 million and 97.6 million in 2013) and **Taylor Swift's** "Look What You Made Me Do" (84.5 million in 2017). —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
NEW	81	81	<b>Dura</b>	D.URBA ROMI (R.LAVALA,RODRIGUEZ,UMCERENO,J.L.ROMERO) (G.RIVERA VAZQUEZ)	Daddy Yankee	EL CARTEL/UMLE	81	1
76	79	82	<b>La Modelo</b>	YAMI,CHRIS EADY (J.COZUMA,ROSADO,QUISA AN,EDRA WASHPOPPIN, J.FSOTO,PASCUAL,CECORTZ,RIVERA) (G.RIVERA VAZQUEZ)	Ozuna x Cardi B	VP ENTERTAINMENT/SONY MUSIC/LATIN	52	7
7	55	83	<b>Diplomatic Immunity</b>	B.OH-DA,N.BRONCERS (A.GRAHAM,M.SAMUELS,N.BRONCERS)	Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	7	3
-	94	84	<b>Most People Are Good</b>	J.STEVENS,J.STEVENS (D.FRASIER,E.M.HILL,J.KEAR)	Luke Bryan	CAPITOL NASHVILLE	84	2
77	81	85	<b>Rewrite The Stars</b>	G.WELLS,J.TRAPANESE,PAULA,LACAMORE (B.PASEK,PAUL)	Zac Efron & Zendaya	FOX/20TH CENTURY FOX/ATLANTIC	70	6
72	86	86	<b>Codeine Dreaming</b>	NOT LISTED (NOT LISTED)	Kodak Black	Feat. Lil Wayne DOLLAZ N DEALZ/ATLANTIC	52	11
RE-ENTRY	87	87	<b>Whatever It Takes</b>	J.LITTLE (DREYNO,DSV,SERMON,B.MCKEED,PLATZMAN,J.LITTLE)	Imagine Dragons	KIDINAKORNER/INTERSCOPE	87	2
92	93	88	<b>IDGAF</b>	L.PRINCIPATO,KOZ (D.LIPA,J.DEAN,I.KIRKLAND, S.STONESTREET) (J.OSIP,OMIA,EMENIKE,L.PRINCIPATO)	Dua Lipa	WARNER BROS.	88	4
-	48	89	<b>BBO (Bad Bitches Only)</b>	BLOODH,BLESS,K.WEST,OUAJO,DI DURE (K.K.MARSHALL,K.CEPPHUS, K.K.BALL,S.B.A.JOSEPH,DOUGLASS,KOVVESTI,MCHERSON)	Migos	Feat. 21 Savage QUALITY CONTROL/MOTOWN/CAPITOL	48	2
NEW	90	90	<b>Hardaway</b>	LONDON ON DA TRACK (D.LENARD,L.HOLMES)	Derez De'Shon	DEREZ D'ESHO/COMMISSION/BMG	90	1
94	95	91	<b>Mayores</b>	J.FONSECA (S.A.CASTILLO,VASQUEZ,S.M.PRIMERA,MUSSETT, P.AINGUNZA) (J.FONSECA,B.A.MARTINEZ,OCASIO,M.CACERES)	Becky G	Feat. Bad Bunny KEMOSABE/RCA/SONY MUSIC/LATIN	74	16
NEW	92	92	<b>At The Club</b>	W.SKHARRU (R.LBROADNAX,D.M.TRIMBLE,K.E.HUNTER)	Jacquees X Dej Loaf	CASH MONEY/REPUBLIC	92	1
NEW	93	93	<b>The Long Way</b>	R.COPPERMAN,B.ELDRIDGE (B.ELDRIDGE,M.ROGERS)	Brett Eldredge	ATLANTIC/WVMN	93	1
NEW	94	94	<b>Singles You Up</b>	P.DIGIOVANNI (J.DAVIS,S.D.JONES,J.EBACH)	Jordan Davis	MCA NASHVILLE	94	1
RE-ENTRY	95	95	<b>Criminal</b>	R.PINA,HAZE (R.PINA,N.GUTIERREZ,J.C.COZUMA,ROSADO, E.E.ROSA,CINTRON) (M.NIEVES,CORTES)	Natti Natasha x Ozuna	PINA/SONY MUSIC/LATIN	95	2
93	100	96	<b>Corazon</b>	THE RUDE BOYZ (LITAVRES,MACZINHA (L.LONDONO,ARIAS,K.MUMENEZ,LONDONO, B.SNADE,LEZZANO,CHAVERRA) (A.ARES,J.JUNIOR,ROMERO))	Maluma X Nego do Borel	SONY MUSIC/LATIN	87	6
65	90	97	<b>Sick Boy</b>	THE CHAINSMOKERS (A.TAGGART,A.PALLI,ANNE,LEWISCHWARTZ)	The Chainsmokers	DISRUPTOR/COLUMBIA	65	3
NEW	98	98	<b>A Girl Like You</b>	A.GORLEY,W.KIRBY (A.GORLEY,I.FRASURE,R.AKINS)	Easton Corbin	MERCURY NASHVILLE	98	1
RE-ENTRY	99	99	<b>Rock</b>	NOT LISTED (NOT LISTED)	Plies	PLIES	99	2
RE-ENTRY	100	100	<b>Supplies</b>	THE NEPTUNES (J.TIMBERLAKE,P.L.WILLIAMS,C.HUGO)	Justin Timberlake	RCA	71	2



**15**  
**G-EAZY & HALSEY**  
 Him & I

The duet rebounds to its No. 15 Hot 100 high and climbs 12-10 on Radio Songs (67 million in audience, up 16 percent), marking **Halsey's** fourth top 10 and **G-Eazy's** second.



**56**  
**CARRIE UNDERWOOD**  
 FEAT. LUDACRIS  
 Champion

Boosted by synchs in NBC's Super Bowl LII and Winter Olympics coverage, the track surges 29-4 on Digital Song Sales, up 203 percent to 44,000 sold. It also sports a 72 percent gain to 3.7 million U.S. streams.

SALES, AIRPLAY & STREAMING DATA BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR CURRENT RELEASES ACROSS ALL GENRES, RANKED BY SALES (ALBUMS, SINGLES, TRACKS), AIRPLAY (RADIO, TV, AND ONLINE), AND STREAMING (ONLINE). SALES DATA IS COMPILED BY NIELSEN MUSIC AND AIRPLAY AND STREAMING DATA IS COMPILED BY NIELSEN MUSIC. SONGS ARE RANKED BY SALES (ALBUMS, SINGLES, TRACKS), AIRPLAY (RADIO, TV, AND ONLINE), AND STREAMING (ONLINE). SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR 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.





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# BEST ORIGINAL SONG "THIS IS ME"

Music and Lyrics by  
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Performed by  
KEALA SETTLE & THE GREATEST SHOWMAN ENSEMBLE



**WINNER**  
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# THE GREATEST SHOWMAN





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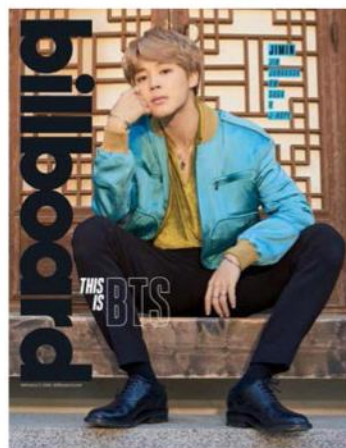
THIS WEEK

Volume 130 / No. 5

Member covers, clockwise from top: V, Jungkook, Jin, RM, Jimin, Suga and J-Hope.

## BREAKING IN AMERICA, WITH BTS

American pop music has changed during the past year — or, rather, expanded, to embrace sounds and ideas outside U.S. borders more openly than ever before. At this time in 2017, for instance, who could have predicted that a seven-member K-pop group, with songs that aren't in English and don't shy away from social issues, would be shattering records in the United States? Yet the ascent of BTS has been wholly unique, and for the band's first American cover shoot, Billboard traveled to Seoul to create a one-of-a-kind magazine experience featuring eight collectible covers. Along with Puerto Rican reggaetón sensation Ozuna and British-Jamaican rap breakthrough Stefflon Don, BTS stars in our Breaking in America package — celebrating the artists bringing their cultures into our own.



### ON THE COVER

Group cover, clockwise from top: V, J-Hope, Jimin, Jungkook, RM, Jin and Suga of BTS photographed by Peter Ash Lee on Jan. 19 at Korea House in Seoul. Watch an exclusive video of the members of BTS sharing their favorite Korean foods at [Billboard.com](http://Billboard.com).

### TO OUR READERS

Billboard will publish its next issue on March 3. For 24-7 music coverage, go to [Billboard.com](http://Billboard.com).

### FEATURES

- 40** *The Unstoppable BTS* The “Bulletproof Boy Scouts” of BTS have (finally, for real) imported their mania to America — all in Korean, as they rally dissatisfied millennials around the globe.
- 48** *Puerto Rico's Faithful Son* As Ozuna's blend of reggaetón and Latin trap finally starts to conquer the continental United States, a local hero comes home to his island and vows to stand by “my people.”
- 54** *'I Want World Domination'* British-Jamaican singer and rapper Stefflon Don has a genre-defying sound, a single with French Montana climbing the charts and a take-no-prisoners attitude when it comes to winning fans in the United States and beyond.

### BILLBOARD HOT 100

- 5** **Bebe Rexha** and **Florida Georgia Line**'s “Meant to Be” hits the Hot 100 top 10 and makes history atop the Hot Country Songs chart.

### TOPLINE

- 17** Why fans grind through 24-hour shifts and take leave from day jobs to mobilize fellow devotees to stream, request and Shazam, driving their idols up the charts.
- 18** Republic Group president **Charlie Walk** has been put on leave following sexual harassment allegations. With his future unclear, can the 2017 top Hot 100 label keep things on track?

### 7 DAYS ON THE SCENE

- 24** New York Fashion Week, amfAR Gala, Super Bowl LII

### THE BEAT

- 31** With an assist from Tyler, The Creator, **Rex Orange County** initiates his U.S. takeover.
- 34** Why this year's Oscar nominees for best original song all champion the importance of inclusivity.

### BACKSTAGE PASS

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- 58** Twenty of the freshest — and refreshed — music facilities to watch.

### CODA

- 76** In 2011, **Nicki Minaj's Pink Friday** hit No. 1 on the Billboard 200, making her only the fourth female rapper to top the tally.



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-Newsday

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-Billboard

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-Rolling Stone

On Tour This Summer with Dierks Bentley and Brothers Osborne



# 4

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JAMES IVORY

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# The Rising Power Of Fan Armies

Why fans — and their moms — grind through 24-hour social media shifts and take leave from day jobs to help drive their idols up the charts

BY JACKIE KOLGRAF

**W**E ARE FALLING behind on streaming,” warns a nonprofit fan site devoted to pushing music by the South Korean boy band **BTS** up the *Billboard* charts, explaining that “Shazam data [is] sent to radio stations to determine which song the public is into. Hence, we need to get as many Shazams in as possible for radio plays!”

But the site, **BTSXUSA.com**, cautions that “Shazam is not the same as streaming,” and just because a few radio stations have added **BTS** tracks to their rotations, “that is not an indication to slack off on requesting.”

**Amelie Chambord**, a superfan and government employee in her 40s who lives in Los Angeles, is one of eight social media managers who works for the site, volunteering her free time after seeing **BTS** perform at the 2014 Korean Culture Convention (K-CON) in L.A. to help the group go mainstream.

“Other fan bases were encouraging streaming and sales of albums, but only a few accounts

were brave enough to tap on radio promotions,” says Chambord. “We want to see them break records and write history.”

The site is one of a growing number of fan-operated platforms mobilizing fellow fanatics to take actions that can boost artists’ revenue — and record labels are taking notice. The platforms range from fan sites to “update accounts” on Twitter manned by volunteers around the world that not only encourage streaming and Shazaming but also might alert fans to which hotel their favorite artist is staying at, what he or she ordered at Starbucks or exactly what time the artist’s sound check begins. There are update accounts for every major act, which proliferate as artists expand their fan bases overseas. **BTS**, for example, has **@BTSNewsBrasil**, **@BTS\_Europe** and **@BTSxCalifornia** working around the clock to keep fans current. Fan-run Instagram accounts also compete fiercely for likes from the artists themselves — though, with limited linking abilities, Instagrammers can’t drive as much streaming.

Many fans operate these sites and accounts for free, but reap a range of other benefits, from hands-on youth marketing experience and online social status to the knowledge that they’ve had a role in their favorite artist’s success.

“It’s what I love to do — I dedicate myself almost 24 hours a day, and it’s like my job,” says **John Anjos**, a 19-year-old musician and ballet dancer who started **@BTS\_Daily** a year ago in Brazil. With a half-million followers, he relies on marketing partnerships to make money but says that he dreams of working in the music industry.

For labels, quietly providing update accounts with artist news can also be a more authentic-seeming way to message fans.

“Keeping tabs on these accounts is essential,” says **Michael D. Goodman Jr.**, a digital marketing consultant and social media manager at RCA Records. “In most cases, they do a better job of promoting than those on the inside. I’ve found that including these types of accounts on new releases

# Topline

## THE OVER UNDER



**Drake** goes on a giving spree in Miami, donating \$50,000 to a homeless shelter, \$25,000 to a high school and more.



**Lyndsay Harding** is named CFO of United Talent Agency, the first female chief financial officer at a major talent agency.



With 14 tracks from *Culture II* on the *Billboard* Hot 100, **Migos** tie *The Beatles* for most simultaneous entries on the chart among groups.



and premieres often obtains more reach than the artist posting about it themselves.”

The **Beyoncé**-focused Twitter account @TheBeyHiveTeam, for example, had “very close ties to the music industry,” a representative told *Billboard* after breaking the news on Twitter in November 2017 that the singer would feature on **Eminem**’s single “Walk on Water.” (The Twitter account has since been deactivated; the representative, reached through Facebook, declined to provide further details.)

The people operating fan-army platforms range from teenage superfans to middle-aged moms. **Rachel**, a 43-year-old mother of two teenagers in Sydney, who declined to share her last name, is one of 15 people behind the Twitter account @LouisT91Updates, which provides news on former



BTS fans at K-CON in 2014.

**One Direction** member **Louis Tomlinson**. They demand at least five hours of work a day from each teammate, and when Tomlinson is on the road, “it is not unusual for team members to work for more than 24 hours straight or to take leave from their paying jobs to cover activities,” explained Rachel in an email to *Billboard*, noting that they receive hundreds of applications each time they tweet about an opening for an unpaid position on the team. (The vetting process includes interviews, trial periods and practice tweeting on a fake account.) Rachel, now a business consultant,

says she applied three years ago after attending concerts with her **One Direction**-obsessed teenaged children, in part to explore a new career in social media marketing.

“My kids find it fairly amusing that I know just as much (if not more) about social media than they do,” she wrote. “There are quite literally no formal courses that cover the breadth of what we do—trust me, I’ve looked.”

Goals vary. In November, **Kanye West** fans organized to stream West’s “Hey Mama” en masse the same day that **Taylor Swift** released her album *Reputation*, “hopefully getting that song the #1 spot on daily streams over any of Taylor’s songs,” one West fan posted on Reddit. But 25-year-old Boston-based Swift fan **Sarah Edwards**, whom Swift herself follows on Tumblr, says she’s just proud to help an artist “who cares so much about the people who

support her” and shows “how much she appreciates our loyalty.” Thanks to concert invites from Swift’s team, says Edwards, “I haven’t purchased a Taylor ticket in five years.”

**Debbie White**, a partner at Loeb & Loeb who represents BTS, says she’s wary of issues that can arise

“Keeping tabs on these accounts is essential.”

—**Michael D. Goodman Jr., RCA**

when superfans “overstep,” using social media handles that the artist then can’t use, selling out-of-print items or hacking and leaking unreleased tunes. But “when it comes to BTS,” she says, “I have never seen such loyalty and backing at such an early stage.” ●

## With Walk On Leave, Republic Keeps Moving

With Universal in the midst of an investigation into the label group president, artists like Drake and Post Malone are helping the company stay on course

BY DAN RYS

Republic Group president **Charlie Walk**’s status at the company remains in limbo, two weeks after the label placed him on leave following an allegation of sexual harassment levied against him in an open letter published by former Sony Music employee **Tristan Coopersmith** on Jan. 29.

Walk ceded his spot as a judge on Fox’s music talent show *The Four* but has denied the claim, and sources say he is proud of how many female executives and artists he has championed during

his career. Meanwhile, his lawyers have threatened legal action against **Bob Lefsetz** over subsequent anonymous allegations published in industry newsletter *Lefsetz Letter*. Universal Music Group (UMG) announced it was conducting a review of the allegations, but as of press time hadn’t announced a result. In the meantime, Republic is left without its third-highest-ranking executive.

Walk’s purview at Republic includes oversight of its promotions, marketing and publicity divisions, as well



From left: Walk with Monte and Avery Lipman in 2016.

as promotions for Island Records, Cash Money Records and Big Machine’s pop initiatives. And he has been undoubtedly successful: Republic finished 2017 as the No. 1 *Billboard* Hot 100 label on *Billboard*’s year-end charts, and in the calendar year, the label group topped the Hot 100 for 28 weeks, the most of any label since Interscope’s 31 in 2009. (Republic was also the

No. 1 Hot 100 label in 2012, before Walk joined the team.)

28

Weeks Republic songs spent atop the Hot 100 in 2017, leading all labels

4

Consecutive years Republic has finished as the No. 1 Hot 100 label

Already in 2018, **Drake**’s “God’s Plan” has sat atop the chart for three weeks, meaning that Republic has held the top spot for 30 of the past 40 weeks, since **Luis Fonsi & Daddy Yankee**’s “Despacito” began its record-tying run at No. 1 last May.

Walk’s track record since beginning his career at Sony in 1990 is impressive: He

has been attached to over 50 Hot 100 No. 1s during the past three decades. Yet the team Republic has in place has experience keeping things moving in his absence. His role in *The Four* was announced Nov. 18, 2017, and the show premiered Jan. 4. New GM **Jim Roppo**, who had overseen the label’s marketing initiatives prior to his January promotion, just celebrated his 20th year at UMG, having spent over a decade at Island Def Jam, while executive vp promotions **Gary Spangler**, who Walk elevated to the top promotions job in 2016, has spent 12 years moving up the ranks at Republic. And in late 2017, respected iHeartRadio executive **Sharon Dastur** joined as senior vp promotions.

Meanwhile, top executives **Monte** and **Avery Lipman** have continued to grow the label they built 20 years ago. Projects from Drake, **Post Malone**, **Ariana Grande** and **The Weeknd** are in the pipeline. ●



# Above & Beyond



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“Even when it doesn’t make sense, you’ve just got to support the artist and throw conventional wisdom out the window,” says Manda, photographed Feb. 1 at Interscope Records in Santa Monica, Calif.



FROM THE DESK OF

EXECUTIVE VP, INTERSCOPE GEFLEN A&M

# Joie Manda

From The Tunnel to the top with Interscope’s resident hip-hop head

BY GAIL MITCHELL

PHOTOGRAPHED BY JESSICA SAMPLE



**W**HEN JOIE MANDA WAS 12 years old, Mongoose bicycles were all the rage among his preteen friends in Brooklyn—for everyone but him. “My mom had saved her money to get me a birthday present,” says Manda, 43. “She wanted to buy me a bicycle because all the other kids wanted them. But I wanted a turntable. That started my obsession with music.”

That passion became a career after he got his start as a nightclub promoter in the 1990s in New York, and later morphed into management with client and DJ **Funkmaster Flex**. Then, in 1999, Manda became associate executive producer on Flex and DJ **Big Kap**’s gold album, *The Tunnel*, named after the iconic club where Flex and Kap broke rap records.

## “Major labels are as necessary now as they ever were.”

“I wasn’t qualified in any way,” says the father of two. “But I like to remember the feeling. It wasn’t about the money.”

Five years later, Manda was given another opportunity: a major-label gig. Hired as executive vp of Warner Music Group’s then-newly revived Asylum Records, Manda worked with label president **Todd Moscovitz** and signed **Gucci Mane**, **Lil Boosie**, **Paul Wall** and **Bun B**. Later, as head of urban music for Warner Bros. Records, he helmed deals for **Jill Scott**, **Common** and **Rick Ross**’ Maybach Music Group. Manda spent a year as president of Def Jam Records—the first person to hold that title since **JAY-Z** in 2007—before becoming head of urban music at Interscope in 2013, though the role did not include oversight of Top Dawg Entertainment’s **Kendrick Lamar**, due to TDE’s deal with Interscope. Last May, Interscope Geffen A&M chairman/CEO **John Janick** elevated him to executive vp.

At Interscope, Manda has signed or overseen projects from **Rae Sremmurd**, **Tory Lanez**, **Mike Will Made-It**, **Playboi Carti** and first-time Grammy nominee **6LACK**. He also has piloted label partnerships with **J. Cole**’s Dreamville Records, **LVRN**, **DJ Mustard**’s 10 Summers, **YG**’s 4Hunnid and Moscovitz’s Alamo Records. Also on Manda’s agenda: his own IGA joint venture, Rule #1 Music.

With projects from Rae Sremmurd, Carti and 6LACK in the pipeline, Manda says Interscope is “on track to be the most innovative label in the world.” He discusses his first year in his new role at IGA, female rap’s might and the signing that got away.

### What does your current role entail?

To help expand the roster and map out future strategy. It has been an amazing time. Now I’m putting my toe in the water of pop music with artists like blackbear. We’ve done pop music, but I’m talking about the popularity of hip-hop and its influence on pop culture. Now every pop artist is calling for a rap feature or producer. I’ve been migrating to pop music naturally, and that’s why I shifted roles.

### Were you surprised when R&B/hip-hop began leading music consumption?

I wasn’t, because when you go outside it’s the music you hear coming out of cars. It’s what you hear when you go to a club. Urban music has always been at the forefront. Right now, it’s dominating culture.

### Does that extend to R&B?

If you look at artists like 6LACK, **Bryson Tiller**, **Khalid**, the answer is yes. It’s just leading to more creativity. Look at these collaboration albums being released. Look at how rappers and R&B artists are touring bigger venues than ever. The landscape we’re in is leading to more opportunities, more brand partnerships. The first calls we used to get would be about a pop artist. That’s not always the case anymore.

### Female MCs are having a moment now. What caused the disconnect before?

We’re entering the strongest time ever for female rap. **Nicki Minaj** dominated for a long time. Now **Cardi B** has kicked the door open for more to come after her. We have **Dreezy**, **Kamaiyah**. Before, I think women felt like they had to fit in a certain box to be a rapper, to look or be supersexual and be co-signed by a crew. Now they can make songs they want to make. They should be able to play by the same rules.

### How important are major labels now?

Major labels are as necessary now as they ever were. You can’t define what a major label’s role is without speaking about an artist specifically. Every artist needs a different kind of support for his or her vision. Some artists can come in with an album they’ve made at home that’s ready to go to market and win Grammys. Some artists need help making records. There’s no set support you get from a major label.

### Is there an artist signing that got away?

I really wanted to sign **Bryson Tiller**. He chose to go with [RCA A&R rep] **Tunji Balogun**. Obviously, they’ve done incredible things there and my hat’s off to them. **Tiller** is a special artist and talented writer. ●

**1** A signed jersey of former New York Yankees star pitcher **Mariano Rivera**, given to Manda by Interscope senior vp A&R **Sickamore**. **Rivera** “exemplifies the consummate team player who can step out and also be a leader,” says Manda. “I admire that he always did it with class and elegance.” **2** “When I look at those photos, it grounds me,” he says about the family photos of his two kids and wife, **Esther**. **3** “This was taken around 1999 and we were probably up to no good,” he says of this photo of him with **Eminem**. “We had some great times.” **4** “I always keep a turntable around because it reminds me of why I got into this in the first place,” he says.





TOPLINE

## IS THERE MONEY IN TICKET TRADING?

Some startups see a business in exchanges among fans

BY DAVE BROOKS

Scalping concert tickets has long been a common way to turn a profit. But is there a business in reselling tickets for face value?

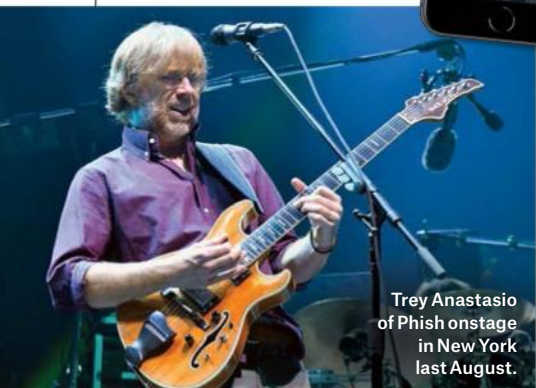
Some investors think so, and have poured millions into a variety of ticket-exchange startups, as consumer frustration mounts over quick concert sellouts and high prices on the secondary market. (Google announced on Feb. 7 that it will require resellers to be more transparent in their advertising.) To monetize the model, Twickets plans to charge face-value ticket buyers a 10 percent fee, while Lyte marks up refunded tickets but prices them well below the secondary market, undercutting scalpers and attracting interest from concert promoters who want to control their inventories.

"The sweet spot isn't reselling the ticket for what the fan paid," says Lyte founder **Ant Taylor**, "but driving the cost of a ticket as close to face value as possible."

**Brando Rich** founded CashorTrade in 2009 to help fans of the band **Phish** who were getting priced out of buying tickets by bots and brokers for the group's comeback tour.

"We started out trying to help Phish fans get tickets to a show at Hampton [Va.] Coliseum," says Rich, "and now we have 140,000 registered users."

Rich and his co-founders have now begun efforts of seed funding, hoping to raise \$500,000 from two fundraising rounds, though they are still figuring out how to make money selling face-value seats. In 2013, they launched a \$20-per-year Gold membership, which includes mobile notifications when new tickets are added to the site. The funds generated from the program help pay the firm's small staff, but "it's not enough to compete against billion-dollar corporations," says Rich, who hopes to announce a new plan later in 2018.



Trey Anastasio of Phish onstage in New York last August.



JAY-Z (center) with Trayvon Martin's parents Sybrina Fulton (left) and Tracy Martin at the Peace Walk & Peace Talk in Miami on Feb. 10.

NOTED

2-1  
→

Def Jam's **Steven Victor** and Bravado's **Christine Calip Victor** announced the birth of their baby girl, **Valor**.

2-4  
→

Viacom COO **Sarah Levy** took on oversight of BET and Nickelodeon.



Levy

**Kylie Jenner** revealed that her baby girl with **Travis Scott**, **Stormi Webster**, was born Feb. 1.

2-9  
→

*Billboard* unveiled its Latin Music Awards noms, led by **J Balvin** and **Shakira** with 12 nods each.

**Jamie Foxx**, **Common** and **Win Butler** were announced to play in the NBA Celebrity All-Star game on Feb. 16.

2-10  
→

**Pat Torpey**, a founding member of **Mr. Big**, died from complications of Parkinson's disease. He was 64.

The U.S. Senate introduced the CLASSICS (Compensating Legacy Artists for their Songs, Service and Important Contributions to Society) Act, which would require digital radio services to pay royalties on pre-1972 recordings.

2-8  
→

**Bill Patrizio** was named president/CEO of Napster after serving as interim leader since May 2017.

Atlantic promoted **Margo Scott** to senior vp business and legal affairs/deputy general counsel.

**Michelle Branch** and fiancé **Patrick Carney** of **The Black Keys** announced they are expecting a child.



Carney (left) and Branch

**Chance the Rapper** joined **Dwyane Wade** as executive producer on Fox's Chicago basketball doc *Shot in the Dark*.

**Young Thug** signed with United Talent Agency in all areas.



Young Thug

**Scooter Braun**, **Justin Tranter** and 36 other male musicians and executives signed a letter urging The Recording Academy to fix gender imbalance in the Grammy Awards.

**Gucci Mane** lined up a biopic with Paramount Pictures and Imagine Entertainment, based on his autobiography.

Composer **Jóhann Jóhannsson** died at age 48.

**JAY-Z** honored **Trayvon Martin** at the annual Peace Walk & Peace Talk in Miami.



Badu

**Erykah Badu** presented at the inaugural BET Social Awards for social media stars in Atlanta.

**Ed Sheeran's** manager, **Stuart Camp**, split from **Elton John's** Rocket Music company.

**Enrique Iglesias** signed a publishing deal with Kobalt Music.

Sony Pictures Entertainment named **Paul Friedman** executive vp music business affairs and administration, following the departure of **Shelly Bunge**.



# APA



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**7**  
**DAYS**  
*on the*  
**SCENE**

From left: Laverne Cox, Whoopi Goldberg, Meg Ryan, Molly Shannon and Cardi B at the Christian Siriano fashion show during New York Fashion Week at Grand Lodge in New York on Feb. 10.





NEW YORK FASHION WEEK TAKEOVER



1



2



3



4



5



6



7



8

1 Solange at the Stuart Weitzman FW18 Presentation & Cocktail Party at The Pool on Feb. 8. 2 Kehlani at Nike The 1 Reimagined launch party on Feb. 6. 3 Jeremy Atie (left) and Remy Ma attended the Christian Cowan fashion show at Gallery II at Spring Studios on Feb. 10. 4 Maren Morris at the Oscar de la Renta fashion show at The Cunard Building on Feb. 12. 5 21 Savage (left) and Metro Boomin at the Tom Ford Show, NYFW Men's, on Feb. 6. 6 SZA performed at the Proenza Schouler Fragrance Party on Feb. 10. 7 Zayn Malik at the Tom Ford Women's Runway Show at the Park Avenue Armory on Feb. 8. 8 From left: Matt Dillon, Joseph Abboud and Marky Ramone attended the Joseph Abboud Men's Fashion Show at Hotel Wolcott Ballroom on Feb. 6.





1 Klum at the 2018 amfAR Gala. 2 Henson hosted this year's annual event. 3 From left: Cole, Apollo II astronaut Buzz Aldrin and Swedish environmentalist Johan Ernst Nilson. 4 Queen Latifah and Daniels, the night's honoree, on the carpet ahead of the gala. 5 Halsey performed at the benefit. 6 La La Anthony.



# amfAR Gala

NEW YORK, FEB. 7

THIS YEAR, THE UNOFFICIAL KICKOFF TO NEW YORK Fashion Week, the amfAR Gala, which took place at Cipriani Wall Street, embodied the theme #BeEpic and honored director **Lee Daniels**. The annual event — amfAR celebrates its 20th anniversary in 2018 — benefits the Foundation for AIDS Research. It was hosted by **Taraji P. Henson**, who danced onstage with *Empire* creator Daniels, popped champagne alongside **Queen Latifah** and entertained guests including **Kenneth Cole**, **Heidi Klum** and **Maxwell**, until **Halsey**, in a Marilyn Monroe-inspired look, closed out the night with a performance of her hits.

—LYNDSEY HAVENS





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# Super Bowl LII

MINNEAPOLIS, FEB. 4

FOR HIS SUPER BOWL HALFTIME SHOW, JUSTIN TIMBERLAKE GOT his *Man of the Woods* material out of the way quickly, beginning with lead single “Filthy.” From there, it was nonstop throwback hits; 10 songs total. Those hoping for an ‘N Sync reunion are still waiting — the only (sort of) feature came courtesy of **Prince**, as Timberlake seamlessly mixed his most obviously Prince-indebted slow jam (“Until the End of Time” from *FutureSex/LoveSounds*) with a projected *Purple Rain* performance of synth-funk classic “I Would Die 4 U” while the stadium and city of Minneapolis lit up violet. Timberlake then ended his performance with “Can’t Stop the Feeling!,” his Billboard Hot 100-topping *Trolls* soundtrack contribution that offered a feel-good and fitting close to a crowd-pleasing Super Bowl halftime.

—ANDREW UNTERBERGER



**1** Timberlake performed during the halftime show at the New England Patriots-Philadelphia Eagles Super Bowl at U.S. Bank Stadium. Inset: Timberlake sang in the stands with fan Ryan McKenna, 13, who took a selfie with the pop star. **2** Eagles quarterback Nick Foles celebrated his team’s 41-33 victory. **3** Karl-Anthony Towns of the NBA’s Minnesota Timberwolves wore a “Free Meek Mill” Eagles jersey on the field. **4** Singer Leslie Odom Jr. performed “America the Beautiful” backed by the Angelica Cantanti and ComMUSICation youth choirs. **5** P!nk, who days before stated that she had the flu, persisted and sang the national anthem. **6** Sean “Diddy” Combs at the game.



**NP**

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## EVENTS & HAPPENINGS



**JAN. 25 | NOBU FIFTY SEVEN, NEW YORK**

*Billboard* unveiled its Power 100 list, honoring the most important and influential power players in the music industry at the annual Grammy Week event hosted at New York's Nobu Fifty Seven.

Music powerhouse attendees included Big Sean, Diplo, Daddy Yankee, Pentatonix and Normani Kordei. Live Nation CEO Michael Rapino received the Executive of the Year award. Julie Greenwald and Craig Kallman accepted the Label of the Year award for Atlantic Records, and Universal Music Publishing Group's Jody Gerson received the Clive Davis Visionary Award.

Thank you to all of our 2018 sponsors: Citi, Aflac and Nielsen Music.



**1** DJ duo The Knocks provided the music for the evening. **2** Judging from the excitement of the paparazzi, the Aflac Duck may have been the biggest celeb of the night. **3** The Nielsen Music team celebrated Grammy Week at the Power 100 party. From left: Helena Kosinski, Erin Crawford, Scott Musgrave, Josh Bennett, Matthew Yazge, John Murphy, Billy Law and Scott Ryan. **4** Guests enjoyed taking photos in front of the Citi statement wall throughout the evening. The dessert bar, specialty cocktail and florals were sponsored by Citi. **5** Kirsten Maldonado of Pentatonix on the black carpet. **6** UMPG chairman/CEO Gerson with Clive Davis.



# the heart

THE PULSE  
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RIGHT NOW

## REX IN EFFECT

With an assist from Tyler, The Creator, Rex Orange County initiates his U.S. takeover

BY ELIAS LEIGHT

PHOTOGRAPHED BY JACQUELINE HARRIET

Rex Orange County  
photographed Feb. 2  
at The Flower Shop in  
New York. Watch an  
exclusive video tracing his  
roots at [Billboard.com](http://Billboard.com).



ON FEB. 4, AS OVER 100 MILLION VIEWERS tuned in for **Justin Timberlake**'s Super Bowl halftime show, a young, buoyant crowd at Brooklyn's Music Hall of Williamsburg instead focused its attention on English pop-soul singer **Rex Orange County** (born **Alex O'Connor**), who took the stage for his debut performance in the United States. Visibly moved by the throngs of attendees singing along, O'Connor briefly clasped his hands in prayer.

"I didn't realize it until [my music] was out, but it's actually how loads of people feel," explains O'Connor. "People have cried at a couple of shows. To think that someone could do that for me... Jesus Christ. That's a crazy sign."

He has much to be thankful for. The 19-year-old sold out all four of his first U.S. shows, and O'Connor's manager says tickets for the two Los Angeles gigs went in under three minutes. Ticket buyers knew they were in for a rare treat: the chance to catch a distinctive artist early in his career, one where he has already earned over 50 million Spotify streams of his sophomore independent album, *Apricot Princess*, released in 2017, and stand-alone singles. In addition to booking slots at festivals such as Panorama and Primavera Sound on top of his mini-tour, he started the year coming in second place in the BBC's annual Sound of 2018 Poll alongside artists like **Khalid** and **Sigrid**.

Producer **Ben Ash**, who has crafted hits for **Sam Smith** as **Two Inch Punch**, calls O'Connor's music "the most exciting thing I've heard in years." "I had loads of sessions booked with artists on labels, paid sessions and paid productions," continues Ash. "After I heard [O'Connor], I threw everything in the bin and was like, 'I want to work with this guy.'"

That's a common sentiment among artists who hear O'Connor's music. He has just two self-released albums to his name, but in the last year he graced a pair of songs on **Tyler, The Creator**'s critically acclaimed *Flower Boy*, backed up unpredictable R&B star **Frank Ocean** on tour and most recently hit the studio with **Paul Epworth**, the songwriter-producer behind smash singles for **Adele** and **Rihanna**. Plus, he has another session in the pipeline with **Mark Ronson**.

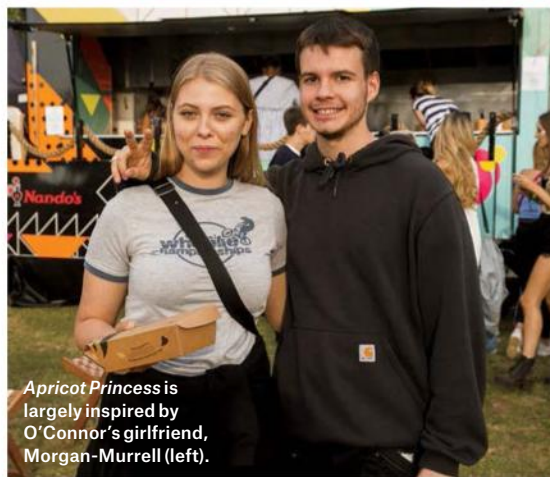
Rex Orange County songs are grounded in early-1970s blue-eyed soul, but unlike many recent

breakout artists with an interest in throwback styles (Smith, **Leon Bridges**), O'Connor's music also reflects the wide-ranging taste that's common among young performers in the streaming era. His songs feature energizing jolts of lo-fi indie rock and a slippery, conversational delivery indebted to hip-hop. The core of his music, though, is keyboard balladry and what he describes as "Stevie Wonder, Michael Jackson, Quincy Jones-type chords." "If you can make a song that sounds like that," adds O'Connor, "people who may not know about Quincy Jones are like, 'It just works.'"

*Apricot Princess* is dedicated to O'Connor's first serious romantic partner, **Thea Morgan-Murrell**. The title is also her nickname, and she turns in a song-stealing verse on "Sycamore Girl," a string-swathed ballad. Though the set captures the head-over-heels sensation of falling in love for



O'Connor performed his second sold-out Brooklyn show on Feb. 5.



*Apricot Princess* is largely inspired by O'Connor's girlfriend, Morgan-Murrell (left).

the first time, O'Connor's songs encompass other aspects of youthful romance: confusion, gaffes and fear of commitment. "What the fuck is a girlfriend?" he asks during a panic-stricken moment in "Television/So Far So Good." "I'ma need advice."

If O'Connor is uncertain in love, he's self-assured in artistic ambition. He grew up in Haslemere, an hour outside London. His father played the piano, and his mother sang in a choir; he developed an interest in drums, bashing along to rock songs from **Green Day** and **blink-182**, and took singing lessons. When he was 15, his teachers encouraged him to apply to the BRIT School, a London institution that has also welcomed artists like Adele. "I'd rather go to school and do loads of music than anything else," O'Connor remembers thinking. He was warned that only 5 percent of the people outside London got in, but he was accepted as a drummer.

The BRIT School widened his musical palette. "Partly because of where I lived and partly because of not having many young people around me [in Haslemere], I was learning about loads of artists that I probably should have known about all in one go," he says. At the same time, he was becoming interested in helming his own project. "I realized that you can achieve so much at the front of a stage,

**"I didn't realize it until my music was out, but it's how loads of people feel." —O'Connor**

releasing the music yourself and being something more selfish than just the drummer."

He began writing and recording, which led to the album *bcos u will never b free*, a blast of teenage angst released on Bandcamp in 2015. While many teens struggle to articulate their feelings, O'Connor's lyrics were forthright and unfiltered. Take "A Song About Being Sad": "The months of obsession and crying for hours/I even started sitting down in the shower, girl."

Songs from *bcos u will never b free* started to pick up traction on SoundCloud and found fans in artists like Tyler, The Creator, who flew the singer to Los Angeles during the *Flower Boy* sessions. "Seeing how he works was like, 'I can make some shit happen as well,'" says O'Connor. "In my head, it was like, if [*Flower Boy*] is going to come out, I need something I'm super proud of that shows where I'm at now." It led him to create the suave, confident *Apricot Princess*, which incorporated arrangements for an eight-person string section. "It felt great to be able to write songs that weren't like, 'Fuck this shit!'"

O'Connor is now slowly creating a follow-up album. He wants to write about "subjects that I haven't covered as much, [because] some of the best songs aren't actually love songs."

"More people are going to listen to it," he says, "so I do think about that shit — is this any good? Are people going to be like, 'This is the worst thing I've ever heard?' But I've got the time to do it right." ●

## HIS ECLECTIC INSPIRATIONS

O'Connor breaks down a trio of albums that had a significant impact on his style



**Songs in the Key of Life**  
STEVIE WONDER

The title track to *Apricot Princess* is an homage to "Another Star," the closer of Wonder's 1976 masterpiece. "It's jazz and pop going together without it being 'I love jazz' or 'I love pop,'" he explains. "Those songs are undeniably classic."



**Version**  
MARK RONSON

O'Connor singles out Ronson's cover of **Britney Spears**' "Toxic," which features an unhinged verse from rapper **Ol' Dirty Bastard**, for special praise. "It's a wild '60s brass version of 'Toxic.' I thought it was so amazing."



**Flower Boy**  
TYLER, THE CREATOR

"He should have more credit for how things are today," he says of Tyler, whom he credits for empowering other artists. "Anyone can put anything out at any point and make anything by themselves. He's the ultimate example of that." —E.L.



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*Remember Me*





# The Oscars' New Groove

This year, the nominees for best original song all champion the importance of inclusivity

BY STEVE DOLLAR

**I**NCLUSION — OR LACK THEREOF — is a major talking point at awards shows lately. (See: the overwhelmingly male Grammys ceremony in January.) The nominees for the 2018 Academy Award for best original song, meanwhile, are all about acceptance.

Each of the five nominated tracks celebrates diversity, a theme that likewise ties their source movies together, from the story of a young NAACP lawyer who becomes the first black justice on the Supreme Court in *Marshall* to the outcasts who form a community of their own in *The Greatest Showman*. The commercial success of these films and the songs they inspired reflect the appetite in the current political

climate for more open-minded entertainment.

"We wanted to write a song for these characters, these oddities, who were made to feel marginalized their whole lives," say **Benj Pasek** and **Justin Paul** of their nominated song, "This Is Me," from the **P.T. Barnum**-inspired *Greatest Showman*. The soundtrack topped the Billboard 200 for two weeks, while the tune peaked at No. 58 on the Billboard Hot 100.

Pasek and Paul, who in 2017 won an Oscar for *La La Land* and more recently a Grammy for the Broadway

smash *Dear Evan Hansen*, feel that their track resonates so strongly now because "many people feel disenfranchised."

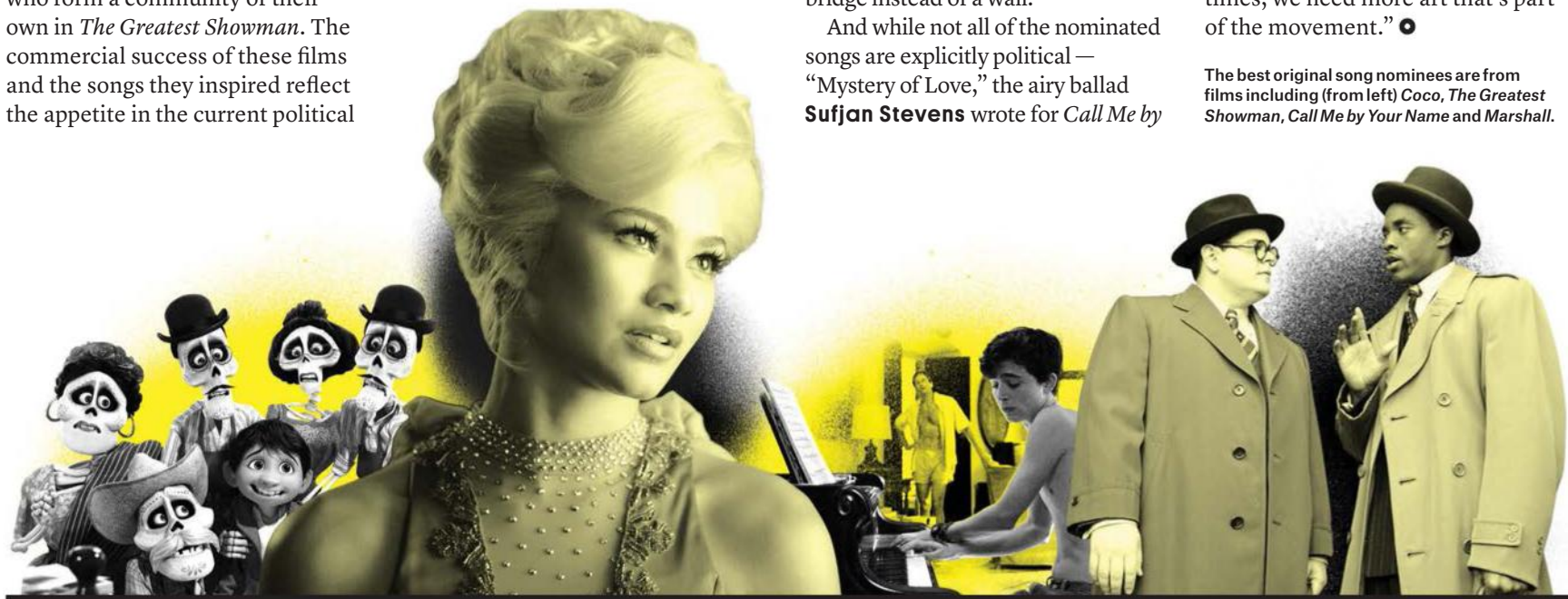
Their fellow nominees share that same sentiment. **Kristen Anderson-Lopez**, co-writer of *Coco*'s "Remember Me" with her husband, **Bobby Lopez** (they won an Oscar for 2013's *Frozen*), says their second nomination is even more significant to them. "At a time when leadership in this country has made polarizing statements about Mexico," says Anderson-Lopez, "it's nice to build a bridge instead of a wall."

And while not all of the nominated songs are explicitly political — "Mystery of Love," the airy ballad **Sufjan Stevens** wrote for *Call Me by*

*Your Name*, a coming-of-age story of a teenage boy who enjoys a fleeting summer romance with an older man, is more subtle in its message — the majority of the songwriters seized the opportunity to make a bold statement.

"My intention was to put out positive energy at a time when so many people are feeling discouraged and a lot of fear is out there," says **Common**, who co-wrote the lyrics to *Marshall*'s rallying cry "Stand Up for Something" with **Diane Warren**. He wrote the song, he says, "to remind us that in these days and times, we need more art that's part of the movement." ●

The best original song nominees are from films including (from left) *Coco*, *The Greatest Showman*, *Call Me by Your Name* and *Marshall*.



## BEHIND BLIGE'S 'MIGHTY' FIGHT ANTHEM

Soul veteran Raphael Saadiq explains how he brought a message of unity to his Oscar-nominated collaboration with the singer

When **Raphael Saadiq** hit the studio with **Mary J. Blige** to write the sweeping "Mighty River" for *Mudbound* — about two World War II veterans who strike up a controversial friendship — he hadn't seen the film. "It was a lot of pressure. Mary was like, 'That's not it!'" says the singer, 51. But the pair, along with Saadiq's writing partner **Taura Stinson**, harnessed the theme of unity for the ballad, which earned all three an Academy Award nomination for original song on top of Blige's for best supporting actress. Saadiq explains how they landed an Oscar nod.

**Now that you've seen Mudbound, do you think it aligns with the song's message?**

It aligned very well because Mary was in my face talking about it. It's about fighting. You don't want to fight and have this struggle. With both families [in the film], that's what this song is trying to say. "It's time, we got to put our differences aside," that one line in the song, that's what the movie is about. Mary's character was the person who was putting her differences aside to make everything work with both families.

**The topic of diversity in Hollywood has become so much more prevalent. Do you feel like Hollywood has taken strides to be more inclusive?**

I think everybody's trying. Everybody has to work together, and everything takes time. It's good they're aiming

for it, because we all have to live together with the #MeToo movement and everybody wearing black. You just can't have power anymore and use it on anybody. As a nation, there are so many things going on that the art world has to be the

glue. Music and art, and all of the arts, is the one thing we can all agree on. It's all we have.

**Some artists, like Solange, with whom you worked on her chart-topping A Seat at the Table, are finding success with music that addresses contemporary issues. Why is that?**

Kids are at a wall. I see an influx of another generation even under her coming up and everybody wanting to do their own thing. I think we'll see a lot of that in the next few years. —STEVEN J. HOROWITZ



Blige in *Mudbound*. Inset: Saadiq.





**IVAN DORN**

"No longer bound to Eastern Europe, the whole world's eyes are on him," writes Liana Satenstein for *Vogue Magazine*. September 1st, 2017.

PHOTOGRAPHED BY IGOR KLEPNEV

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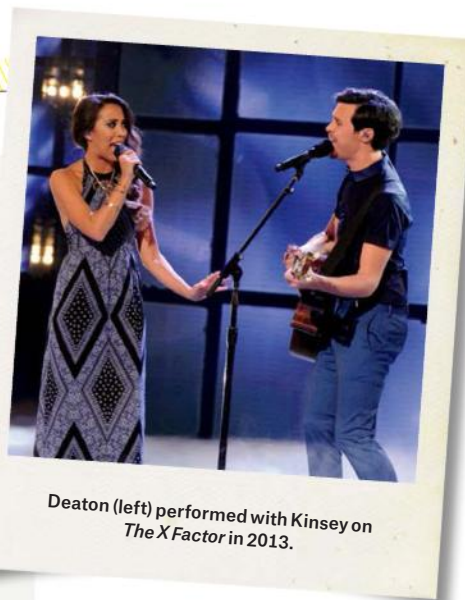
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Deaton released a new track, "Don't Hurt," under the name **Essy**.



Deaton (left) performed with Kinsey on *The X Factor* in 2013.

# From Breakup To Breakthrough

Sierra Deaton, formerly of Alex & Sierra, reflects on her debut solo single and splitting up with her boyfriend and bandmate, Alex Kinsey

BY EMILY ZEMLER

**F**OR MUCH OF HER CAREER, **Sierra Deaton** has been trying to find her voice. As one half of indie-pop duo **Alex & Sierra**, winners of the third (and final) season of *The X Factor* in 2013, she scaled the heights of music-competition fame with ex-boyfriend **Alex Kinsey**, securing the top 10 album *It's About Us* in 2014. But in September 2017, they announced the act was finished, largely due to Deaton and Kinsey's breakup a year prior. "For a long

time, there was hope we could fix things and get back together," says 27-year-old Deaton. "But it was done." With her first solo single, "Don't Hurt," released under the name **Essy**, Deaton is finally ready to forge a path on her own.

**When you broke up, what sort of discussion did you have about the status of the group?** We both wanted to keep the band going at first. We did try. We did a tour and album. It was pretty difficult to be living on a bus

together and be broken up. It got to the point where if we couldn't be friends to each other, then we couldn't be in a band together. The resentment was just growing, and it was better off to end it.

**Did the duo's music represent who you are as a musician?**

No. I had never written a song before in my life, so in the beginning it was easy for me to take a back seat on things. I do love the music that we put out in Alex & Sierra, but at the same time it was music that would make both me and Alex happy and wasn't necessarily my all-time favorite.

**Do you and Alex still speak?**

No. I needed him once and reached out to him as a friend, and he ignored me. It was not something you ignore someone on. And if he couldn't be a good friend to me, then I couldn't hurt myself over that friendship.

**What was the inspiration for "Don't Hurt"?**

Everyone knows I was with Alex for six years — we've known each other since high school. It was hard after we broke up because I was single but he was my friend. It got pretty difficult walking the line of what I should tell him. I wanted to be able to tell him all these exciting things happening in my life, but then I realized once he couldn't be a good friend to me anymore, it was better off just cutting those ties.

**What's the most important thing you've learned going through this experience?**

To be true to myself and be happy with me. I shouldn't get my validation from my boyfriend telling me the things I should feel. I know the things I feel, and I believe in myself. ●

## THE BIGGEST OF THE LILS

In 2017, 28 "Lil" artists entered the Billboard Hot 100 — up from nine in 2016 — with Lil Uzi Vert and Lil Yachty leading the way. Of the newer crop, these four charted highest in the last six months



**LIL XAN**

**BIG SPLASH** The Redlands, Calif., native's debut single, "Betrayed," hit No. 67 on the Hot 100. **FAST FACT** At 18, he got his mother's name tattooed on his face. **NEXT UP** Now 21, the MC cut Xanax out of his life and announced he intends to go by **Lil Diego**.



**LIL PUMP**

**BIG SPLASH** "Gucci Gang," off his 2017 debut self-titled mixtape, hit No. 3 on the Hot 100. **FAST FACT** The 17-year-old from Miami spent \$350,000 on chains for his crew. **NEXT UP** **Gucci Mane** and **DJ Khaled** want to sign him, if he successfully voids his Warner Bros. deal.



**LIL BABY**

**BIG SPLASH** The Atlantan's "My Dawg" reached No. 71 on the Hot 100. **FAST FACT** Baby, 22, started rapping last February — and released three mixtapes in 2017. **NEXT UP** The Quality Control rapper will join **PnB Rock** on his Catch These Vibes Tour.



**LIL SKIES**

**BIG SPLASH** The 19-year-old has two hits on the Hot 100: "Nowadays" and "Red Roses." **FAST FACT** He got his stage name from his father, also a rapper, who performs as **Skies**. **NEXT UP** The rural Pennsylvania native will set out on his first countrywide tour in March.

DEATON: KIKYAY BLASDELL; ALEX & SIERRA: RAY MCCOSHAW/FOX/GETTY IMAGES; XAN: MTV/GETTY IMAGES; PUMP: LARRY MARANO/REX/SHUTTERSTOCK; BABY: SKIES: PRINCE WILLIAMS/WIREIMAGE



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EXCERPT

# How The Fly Girls Lost Their Pop Opp

In David Peisner's book on Keenen Ivory Wayans' '90s sketch show *In Living Color*, key players recount how a chance run-in with Paula Abdul may have dashed the Fly Girls' aspirations in music

**I**N WAYANS' MANAGER **Eric Gold's** telling, the **Fly Girls** had a meeting with Virgin Records co-founder **Jeff Ayeroff** at Virgin's Beverly Hills offices. At the time, **Paula Abdul** was one of the label's top artists: Her 1989 album *Forever Your Girl* had spawned four No. 1 singles, the 1991 follow-up *Spellbound* went triple-platinum, and she'd become a national spokesperson for Diet Coke. Most of the Fly Girls knew her personally, at least in passing, as did their choreographer **Rosie Perez**.

Despite Abdul's huge and somewhat unlikely success, recently she'd been beset by bad PR. In April 1991, one of her backup singers sued Virgin, saying it was actually her voice, not Abdul's, singing the lead on several of her hits. *In Living Color*, as the show was wont to do, piled on. A vicious musical parody of Abdul's hit, "Promise of a New Day," retitled "Promise

of a Thin Me," mocked her troubles, her struggles with her weight and her romantic relationship with **Arsenio Hall**. Perez says she begged off choreographing the sketch, which featured a few Fly Girls, handing the work to her assistant.

"It was kind of cruel," she says. "I respected Paula so much. Keenen was like, 'Get over it. It's comedy. It's not personal.' But I was like, 'If that was me, I'd die.'"

The irony, of course, was that the transition Abdul had made — from dancer to pop star — was exactly the one the Fly Girls were attempting. As Gold recalls, during a break from their meeting with Ayeroff, some of the Girls went to the bathroom.

"The girls go into the bathroom and start talking shit about Paula Abdul," says Gold. As karma would have it, at that very moment, in one of the other bathroom stalls, was none other than



Abdul



Some of the Fly Girls, from left: Jossie Harris (now Jossie Thacker), Diedre Lang, Jennifer Lopez and Lisa Thompson, with DJ Twist.

Paula Abdul. "Out of the stall comes Paula, who walks into Jeff Ayeroff's office and says, 'They go or I go.' Virgin dropped them."

Though Gold swears by it and Keenen somewhat confirms it, neither Fly Girl members **Lisa Marie Todd** nor **Cari French** has any memory of the incident. Nor does Ayeroff or Virgin A&R **Gemma Corfield**. But like most myths, there might be at least a grain of truth in it.

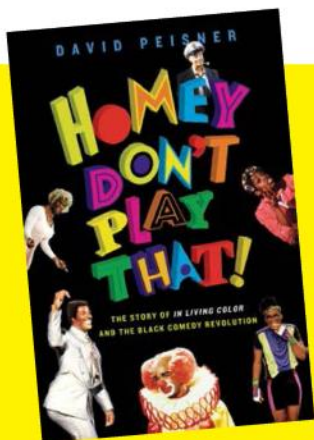
"I'm sure if Paula heard

about us signing another girl group she would've been pissed," says Corfield. "Certainly, when we signed **Janet Jackson**, we had to give Paula her own label."

To Ayeroff, the idea of Abdul freaking out about the Fly Girls being on the label is completely plausible. "That makes total sense. The fact she was in the bathroom while they were talking smack, that's like something from a bad **Jon Cryer** movie." He says that

they would've likely had a discussion with Abdul before finalizing a deal with the Fly Girls, "because you don't want to kill the goose who's laying the golden egg." ●

*Excerpted from HOMEY DON'T PLAY THAT!: The Story of In Living Color and the Black Comedy Revolution by David Peisner. Copyright © 2018 by David Peisner. Reprinted by permission of 37 Ink, a division of Simon & Schuster.*



## THE SHOW THAT KEEPS ON 'LIVING'

Author David Peisner chronicles *In Living Color's* legacy — and hip-hop's vital role in it — with a new book

**What inspired you to write *Homey Don't Play That!*?**  
Around 2015 — *In Living Color's* 25th anniversary — I thought about how it was an important show and moment that hadn't been explored much. I was thinking about how things have changed —

and how they haven't.  
**Why was the show's relationship with music so defining?**  
There was no other place on primetime network TV with an audience of 15 to 20 million people for a rapper. Hip-hop wasn't just showcased in the songs the Fly

Girls would perform to, it was in the show's DNA. *In Living Color* was a road map that showed people that this whole world was out there.  
**Bruno Mars and Cardi B recently paid homage to the show with the "Finesse (Remix)"**

**video. What do you make of that timing?**  
It was pretty fortuitous for me. The song dropped two weeks before the book came out. That video is a tribute to the show and an era that people are starting to recognize was a big turning point.  
—JOHN KENNEDY



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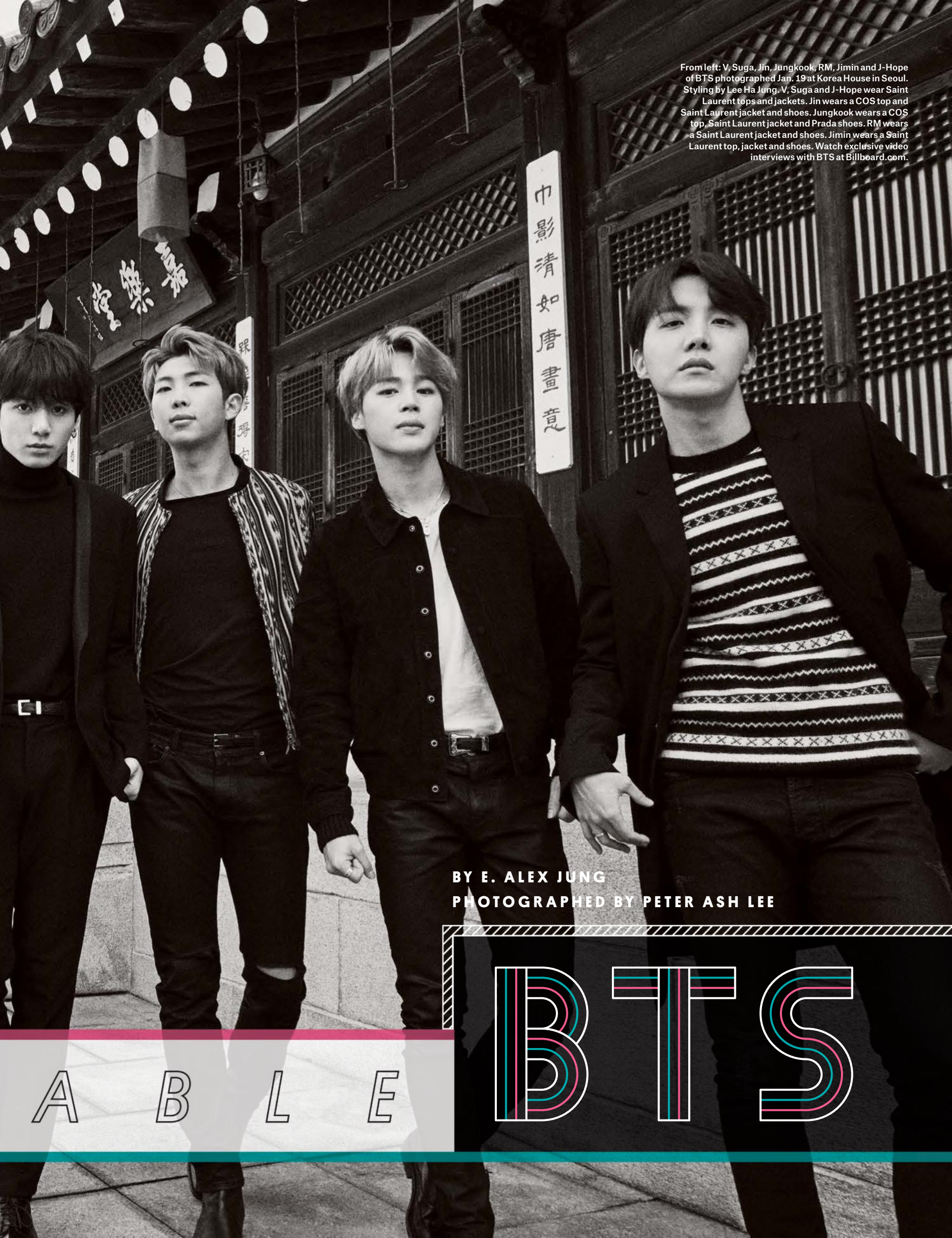


*the*

U N S T O P P



From left: V, Suga, Jin, Jungkook, RM, Jimin and J-Hope of BTS photographed Jan. 19 at Korea House in Seoul. Styling by Lee Ha Jung. V, Suga and J-Hope wear Saint Laurent tops and jackets. Jin wears a COS top and Saint Laurent jacket and shoes. Jungkook wears a COS top, Saint Laurent jacket and Prada shoes. RM wears a Saint Laurent jacket and shoes. Jimin wears a Saint Laurent top, jacket and shoes. Watch exclusive video interviews with BTS at [Billboard.com](http://Billboard.com).



BY E. ALEX JUNG  
PHOTOGRAPHED BY PETER ASH LEE

A B L E

B T S



## No sound on the planet inspires as obsessive a fandom as K-pop. The “Bulletproof Boy Scouts” of BTS have [finally, for real] imported that mania to America — all in Korean, as they rally dissatisfied millennials around the globe

**B**UILT IN 1957 AS A RECEPTION HALL for South Korea’s fledgling postwar government to entertain foreign dignitaries, the Korea House is a quiet oasis amid the tumult of Seoul, with a photogenic courtyard and collection of old-school Korean houses known as *hanoks*. Normally it’s the setting for historical TV dramas or weddings, but on this bright, cold mid-January morning, it’s a hideaway for the seven-man Korean pop group BTS, whose celebrity has expanded past K-pop’s traditional sphere of influence and, especially during the last six months, moved into the United States as well.

When I arrive, the band is sequestered in a room within a room, behind paper doors manned by a security detail. In the outer room, over 20 groomers, publicists and other handlers from the group’s management agency, BigHit Entertainment, mill about, grazing on the provided snacks and drinks. Everyone speaks in low tones. The members of BTS need an extra 15 minutes before the scheduled photo shoot, I’m told. They are, understandably, exhausted: Their schedule has been packed since New Year’s Eve with performances, TV appearances, commercials and meet-and-greets. I flew into Seoul expressly to meet them for this rare opening in their calendar.

The first to emerge from the room is J-Hope, 23, the former street dancer from the city of Gwangju, who capers down the steps, then doubles back to get RM, also 23, the group’s leader and English-speaking ambassador. The rest soon file out wearing similarly dark Saint Laurent-heavy outfits: Suga, 24, the idealistic and soulful rapper; Jimin, 22, the baby-faced modern dancer; V, 22, the master impressionist; Jungkook, 20, the golden *maknae* (youngest member, a sort of privileged position in K-pop) who’s good at everything; and Jin, 25, who’s known as “Worldwide Handsome.” They form a semicircle of multicolored bowl cuts, and RM comments on how tall I am (6 feet) and that I can speak Korean (like a 10-year-old). They’re photo-ready but groggy enough that I wish they’d taken another 15 minutes to rest. But time is money, and these guys are worth a lot.

It’s reasonable that BigHit would handle the members like prized jewels. They’re among the biggest stars in K-pop — their

last album, 2017’s *Love Yourself: Her*, has sold 1.58 million physical copies around the globe, according to BigHit. And while it may not be a household name in the United States, BTS — which stands for *Bangtan Sonyeondan* and roughly translates to “Bulletproof Boy Scouts” — is pulling unprecedented numbers for a group that mainly sings in Korean to an American populace that has long resisted K-pop’s charms. *Love Yourself: Her* debuted at No. 7 on the Billboard 200 in September 2017, and BTS claims the two highest-charting songs for a K-pop group ever, “DNA” (which peaked at No. 67 on the Billboard Hot 100) and the Steve Aoki remix of “Mic Drop,” featuring Desiigner (No. 28). In the States alone, BTS has sold 1.6 million song downloads and clocked 1.5 billion-with-a-“B” on-demand streams, according to Nielsen Music.

BTS has connected with millennials around the globe even though — or really, because — the act seems to challenge boy-band and K-pop orthodoxies. Sure, it’s got love songs and dance moves. But BTS’ music, which the members have helped write since the beginning, has regularly leveled criticism against a myopic educational system, materialism and the media, venting about a structure seemingly gamed against the younger generation. “Honestly, from our standpoint, every day is stressful for our generation. It’s hard to get a job, it’s harder to attend college now more than ever,” says RM, until recently known as Rap Monster. “Adults need to create policies that can facilitate that overall social change. Right now, the privileged class, the upper class needs to change the way they think.” Suga jumps in: “And this isn’t just Korea, but the rest of the world. The reason why our music resonates with people around the world who are in their teens, 20s and 30s is because of these issues.”

The shoot’s done, and we’re sitting on couches in a small living room-like space amid the production studios at the BigHit offices, the members changed into cozy but still-stylish jackets and knitwear. Here at home, speaking in Korean, they’re calmer and less eager to impress than they were on their recent, occasionally awkward American press tour, where they did the rounds on *The Late Late Show With James Corden*, *Jimmy Kimmel Live!* and *The Ellen DeGeneres Show*, where RM gamely evaded questions about dating. Today, their voices are noticeably deeper, more sonorous. RM does, as usual, a lot of the talking, sometimes throwing questions out to the quieter members. But Suga is a surprise: garrulous and thoughtful, seemingly primed for a socially conscious rap battle.

Rapid K-pop fandom is, by now, a pop-culture cliché. Even in a world where supporters of American stars engineer efforts to goose chart positions and feud with rival fandoms — Beatlemania multiplied by the internet, basically

— K-pop stans are legendarily devoted and influential. The BTS ARMY (that’s short for “Adorable Representative M.C for Youth”) is the engine powering the phenomenon: It translates lyrics and Korean media appearances; rallies clicks, views, likes and retweets to get BTS trending on Twitter and YouTube; and overwhelms online polls and competitions. BigHit says that it makes sure to disseminate news and updates about the band on the fan cafe, so as not to arouse the wrath of the ARMY.

The global fan base is why a group you may never have heard of is attaining the upper ranks of the U.S. charts; playing late-night slots; appearing at the Billboard Music Awards, where it picked up the fan-voted top social artist trophy in 2017; and performing on the American Music Awards. (“The AMAs were the biggest gift we could have gotten from our fans,” says Suga.) Purely in terms of social media, they’re just about the biggest thing going, driving BTS to 58 weeks at No. 1 on the Social 50 chart, a total that’s second only to Justin Bieber’s, and more than doubles the number of weeks scored by the third-place act — none other than Taylor Swift.

The ARMY doesn’t merely idolize the members of BTS, it identifies with them. When the group debuted in 2013 with *2 Cool 4 Skool*, the members talked about the pressures familiar to any Korean student: the need to study hard, get into college and find a stable job. Their first singles, “No More Dream” and “N.O.,” castigated peers who attended classes like zombies without a sense of purpose. What was all this education for, they asked — to become “the No. 1 government worker?” The tracks were a throwback to Korean pop acts like H.O.T. and Seo Taiji & Boys, only updated for a generation saddled with debt in an increasingly competitive economy.

“I was talking about my past self,” says RM, confessing that he was one of those drones. “There was nothing I wanted to do; just that I wanted to make a lot of money. I started the song by thinking about it as a letter written to friends who were like me in the past.”

“College is presented like some sort of cure-all,” says Suga. “They say that if you go, your life will be set. They even say you’ll lose weight, get taller...”

RM: “That you’ll get a girlfriend...”

Jin: “That you’ll become better-looking...”

Suga: “But this isn’t the reality, and they realize that was all a lie. No one else can take responsibility for you at that point.

“If we don’t talk about these issues, who will?” continues Suga. “Our parents? Adults? So isn’t it up to us? That’s the kind of conversations we have [in the band]: Who knows best and can talk about the difficulty our generation faces? It’s us.”

As they become increasingly famous, though, the artists have also become wary of saying what might be perceived as the wrong or “political” thing. Suga is the

### K-Pop’s Greatest (U.S.) Hits

There’s no bigger K-pop act in America right now than BTS, but through the years, these five have made significant inroads on the charts



**CL**  
SONG “Lifted”  
PEAK No. 94,  
Hot 100, October  
2016



**Girls’  
Generation**  
SONG “Catch Me If  
You Can”  
PEAK No. 2, World  
Digital Song Sales,  
April 2015



**PSY**  
SONG “Gangnam  
Style”  
PEAK No. 2,  
Hot 100, October  
2012



**BoA**  
SONG “Only One”  
PEAK No. 7,  
World Digital  
Song Sales,  
August 2012



**Wonder Girls**  
SONG “Nobody”  
PEAK No. 76,  
Hot 100, October  
2009





Clockwise from top left: Jimin, Jin, V and RM. "We looked corny" before forming the group, says RM. "We were really grubby."







From left: V wears a Bottega Veneta top, jacket and belt and Prada shoes. Suga wears a Bottega Veneta top, jacket and belt. Jin wears a Bottega Veneta top, jacket and belt and Stella McCartney shoes. Jungkook wears a COS top, Bottega Veneta jacket and Saint Laurent shoes. Jimin wears a Bottega Veneta top and jacket and Saint Laurent shoes. RM wears a Bottega Veneta top, jacket, belt and shoes. J-Hope wears a Bottega Veneta scarf, jacket, belt and shoes.







most outspoken. When I ask them about the massive candlelight protests calling for President Park Geun-hye's resignation in Seoul last winter, Suga readily takes on the topic: "Moving past right and wrong, truth and falsehood, citizens coming together and raising their voice is something that I actively support."

RM, on the other hand, is more alert to potential sensitivities. On the recent death of Jonghyun of K-pop group SHINee, who suffered from depression and committed suicide last December, he says, "We went to give our condolences that morning. I couldn't sleep at all that night. It was so shocking, because we had seen him so often at events. He was so successful." Adds Suga, "It was a shock to everyone, and I really sympathized with him," and then RM moves to end the conversation: "That's about all we can say."

But Suga goes on. "I really want to say that everyone in the world is lonely and everyone is sad, and if we know that everyone is suffering and lonely, I hope we can create an environment where we can ask for help, and say things are hard when they're hard, and say that we miss someone when we miss them."

I later bring up a tweet that RM wrote in March 2013, saying that when he understood what the lyrics to Macklemore & Ryan Lewis' gay-marriage anthem, "Same Love," were about, he liked the song twice as much. BTS fans naturally took this to mean that BTS openly supported gay rights — a rarity in K-pop. Today, he's slightly circumspect on the topic: "It's hard to find the right words. To reverse the words: Saying 'same love' is saying 'love is the same.' I just really liked that song. That's about all I have to say." Suga, though, is clear on where he stands: "There's nothing wrong. Everyone is equal."

**B**TS' METEORIC RISE WAS SOMETHING of a surprise, even in Korea. Three years into its career — eons in the K-pop life cycle — the group finally gained traction in 2016 with hits like "Blood, Sweat, Tears" and "Burn It Up." Part of the reason is that BTS is the first major act to come out of BigHit Entertainment, an anomaly simply in that it is not one of the "Big Three" entertainment companies — YG, JYP and SM — that control the Korean music industry, producing most of the past decade's notable pop acts, including Girls' Generation, BIGBANG, Super Junior, Wonder Girls and 2NE1. And BTS simply didn't have the same feel as factory-fresh groups created to dominate the Asian music markets.

Bang Si-hyuk, the founder/CEO of BigHit, cut his teeth at JYP, working alongside Park Jin-yong and writing and producing hits for Rain, 2AM and Baek Ji-young. "Even the people around me didn't believe in me," he says, recalling the early days with BTS. "Even though they acknowledged that I had been successful



Above, from left: Jungkook, Suga and J-Hope. Growing up, "I was just a country boy from Daegu," says Suga.

in the past, they didn't believe I could take this boy group to the top." Like the other companies, BigHit oversees everything from recording to distribution to marketing to events for its acts. He says that people thought the "Bulletproof Boy Scouts" name had a North Korean feel, but he felt that they would become a metaphorical bulletproof vest for their generation.

Bang originally wanted to create a hip-hop group — "like Migos," according to RM. He first listened to RM's demo tape in 2010 and still remembers some of the lines. (He cites, "My heart is like a detective who is the criminal's son. Even as I know who the criminal is, I can't catch him.") "It was shocking to me," says Bang. "RM is extremely self-reflective, sophisticated and philosophical, considering his age." RM, whose real name is Kim Nam-joon, was only 15 at the time. Bang signed him immediately.

Back then, though, "idol groups" — boy bands and girl groups — like Super Junior and SNSD were ascendant. So Bang created an act that would meld the honesty of hip-hop with the visual flair and charisma of a boy band in the vein of BIGBANG. During the next couple of years, he recruited Suga, a rapper he describes as having an "I don't

give a fuck" magnetism masking a humble core, and then J-Hope, the street dancer. BigHit then held extensive auditions. A casting director chased Jin after seeing him get off a bus and convinced him to try out for the group; he eventually made the team alongside V and Jungkook. Jimin was the last to join, after a BigHit agent scouted him at a modern dance school.

In the beginning, each of the members tried their hand at rhyming. "I went so far as to learn how to rap," says Jimin, who, like Jungkook, now sings. "But after they had me do it once, they were like, 'Let's just work harder on vocals.'" RM nods — "It was the wise choice," he says — and everyone bursts out laughing.

These were BigHit's ragtag champions, and they have a sense of unity. Early on, they lived together in one small room, sleeping in bunk beds and learning one another's sleep habits. (Jimin does strange contortions in bed, and Jungkook has started snoring. "It's TMI," acknowledges RM.) They still live together, just with a little more space — J-Hope and Jimin sharing the biggest room — and plan to keep doing so.

"When we're at home, we go around to everyone's room," says Jin. "Even when I go home [to see family], I get bored, honestly,"





adds Suga. “And if there’s a problem or someone has hurt feelings, we don’t just leave it, we talk about it then and there.”

“So if Hope and Jin fight, it’s not just the two of them that resolve it,” explains Jungkook. “It’s all seven of us!” says Suga.

“Everyone gathers together,” says RM, ever the intellectual. “It’s like an agora in ancient Greece: We gather and we ask: ‘What happened?’”

**A**FTER THE INTERVIEW, RM TAKES me to his production studio, a small room at the end of a hall decorated with giant KAWS figurines in glass boxes, a Supreme poster of Mike Tyson and skateboards. Inside, the walls are lined with his own KAWS

The highlight of the group’s American press tour in 2017: performing “DNA” at the American Music Awards.

toys and a model version of the Banksy piece “Rage, Flower Thrower” that he admits paying a hefty sum for. Other than that, there’s just a typical workstation: a pullout chair, giant monitor and the most precious item of all, his laptop.

In BTS’ lyrics, there’s a motif of the *baepsae*, a squat, fluffy bird native to Korea and known as the crow-tit. A Korean expression says that if a crow-tit tries to walk like a stork, it’ll tear its own legs. It’s a cautionary tale — a suggestion that you shouldn’t try too hard or be something that you’re not. But BTS deploys it as a brag, a declaration of a small, striving bird. In “Silver Spoon,” Suga puts a cheeky, boastful spin on it: “Our generation has had it hard/We’ll chase them fast/Because of the storks the crotch of my pants is stretched tight/So call me *baepsae*.”

Now that they are, almost in a literal sense, on top of the world, can they still claim to be underdogs? “We’re very careful about calling ourselves *baepsaes* now,” says Suga. “But the reality is that that’s where we started and that’s where our roots are.” And RM points out that they still consider themselves agents for change: “If there are problems, we’ll bring it up so that our voices can get louder, so that the climate changes

and we can talk about it more freely.”

BTS is the K-pop group of the moment because it balances the contradictions inherent to the genre on a genuinely global scale: The act is breaking through in America singing and rapping in Korean, creating intimacy through wide exposure on social media, expressing political ideas without stirring up controversy and inspiring fervent obsession with mild-mannered wholesomeness. It is the underdog that has arrived.

But the group would rather you not ask what’s next. Its members and producers are skillfully evasive when it comes to questions about the next BTS album — although they apparently have no immediate plans for an English-language release, intuiting that such a move would alienate their core fan base. Instead, they seem content to keep doing what they do. RM, of course, is philosophical about it. “In Korean, the word ‘future’ is made up of two parts,” he explains, proposing a sort of riddle about how far the band has come and how far it might yet go. “The first part means ‘not,’ and the second means ‘to come.’ In that sense, ‘future’ means something that will not come. This is to say: The future is now, and our now is us living our future.” ●





BREAKING IN AMERICA



Ozuna photographed Jan. 29 in San Juan, Puerto Rico. Watch an episode of *How It Went Down* on his Cardi B collaboration, "La Modelo," at [Billboard.com](http://Billboard.com).





# PUERTO RICO'S FAITHFUL SON

Blending reggaetón and Latin trap into an emotionally raw style all his own, Ozuna became a star to Spanish-speaking audiences. As his music finally starts to conquer the continental United States, a local hero comes home to his island and vows to stand by “my people”

BY LAURENCE LOWE // PHOTOGRAPHED BY WESLEY MANN

**T**HIS IS WHERE THE ODYSSEY OF Jan Carlos Ozuna Rosado — the reggaetón and Latin trap star known simply as Ozuna — began: in a modestly appointed, three-bedroom apartment above a bodega in San Juan, Puerto Rico. Outside, a trio of chickens poke around in the street and an old salsa tune wafts through

the air. Ozuna’s grandmother, Eneida, shuffles between the porch and the kitchen. Ozuna, who is 25, grew up here, though the house is considerably more crowded now. Nearly a dozen people pass in and out, including a two-man security detail; Ozuna’s uncle, Felix, who became a father figure after Ozuna’s own died when he was 3; and Charlie, a one-time



neighbor who now serves as Ozuna's personal assistant and has Ozuna's logo, a teddy bear, tattooed on his calf.

Wearing a jacquard Gucci tracksuit and Balenciaga trainers, Ozuna sits on the living room couch, scrolling through Instagram. His first microphone — a scratched-up Samsung that Felix gave him when he was 12 — rests beside him, a reminder of the days before he was packing arenas in both Puerto Rico and the continental United States and attracting collaborators like rap sensation Cardi B, with whom he recently released the dancehall-inflected duet "La Modelo." I ask Ozuna if, at some point that week, his team might help me get in touch with her to discuss her work with him — and not five seconds later, he's got her on FaceTime, despite the fact that she's clearly exhausted from the Grammys the night before.

"Yo CARRR-deeee!" coos Ozuna.

She's still in bed, but a big grin spreads across her face: "Hey!"

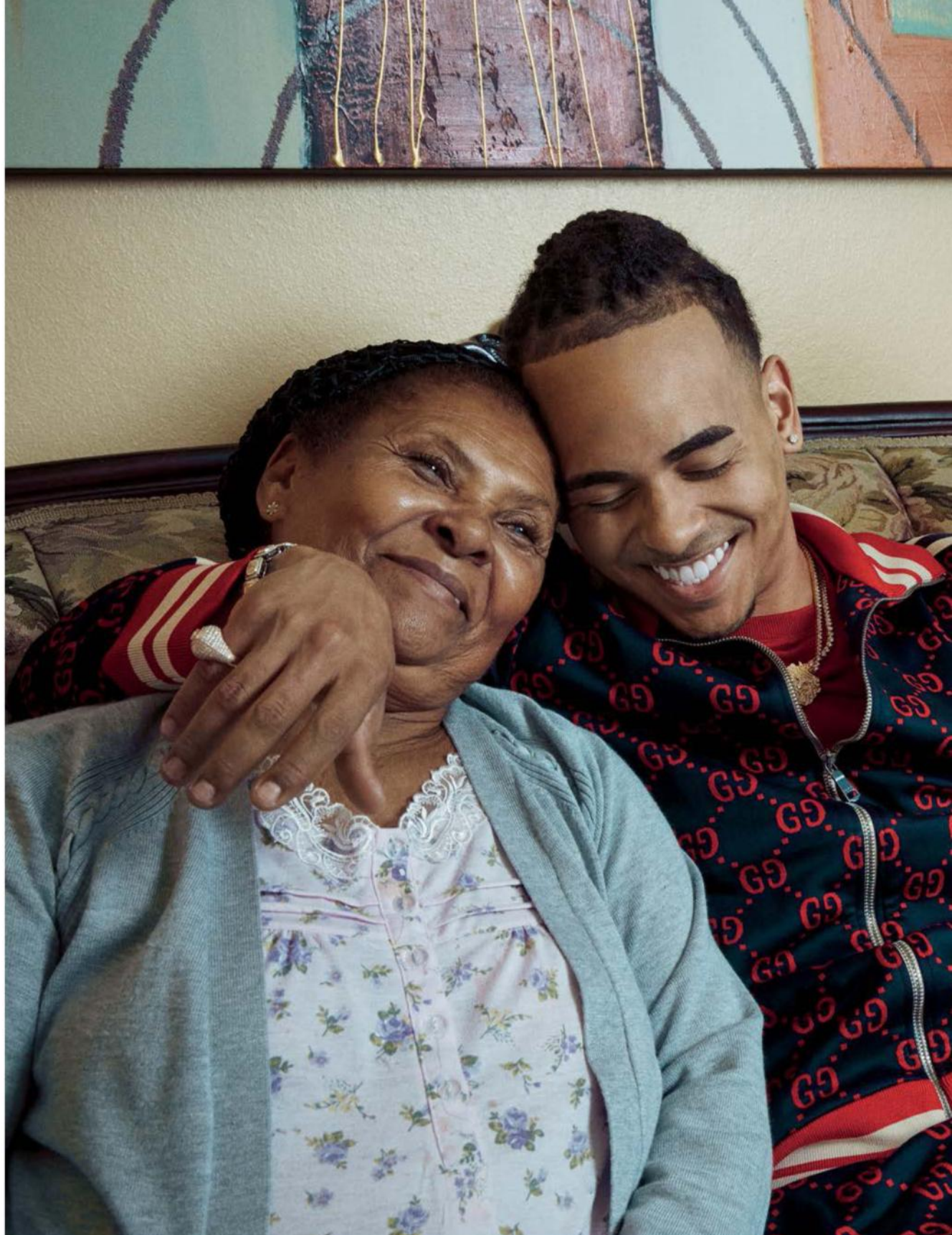
"Baby, call me back when you're up, all right? Go on, girl. God bless you."

Since meeting in December 2016, Ozuna and Cardi, who are both of Dominican descent, have formed a sibling-like bond. "I saw myself, but as a woman," recalls Ozuna of meeting her. The admiration is mutual: At January's Calibash concert in Los Angeles, Cardi Instagrammed herself singing along to Ozuna's performance of "El Farsante," calling him "like a brother to me."

A sweet and nimble vocalist known for his sensitive, romantic lyrics — once a rarity in traditionally macho reggaetón — Ozuna persuaded Cardi to try singing in Spanish. His instincts were spot-on: In January, "La Modelo" debuted at No. 3 on *Billboard*'s Hot Latin Songs chart and No. 52 on the Billboard Hot 100, capping off a year that perfectly positioned Ozuna for a stateside breakthrough. His first full-length LP, *Odisea*, bowed at No. 1 on Top Latin Albums in September and arrived on the Billboard 200 at No. 22, ultimately becoming the longest-charting Latin title there since Gloria Estefan's *Destiny* in 1996. As a solo artist, Ozuna has twice cracked the Hot Latin Songs top 10. Without the benefit of a major English-language radio single, he has earned 1 billion on-demand streams in the United States, according to Nielsen Music.

It has been four years since Ozuna first started posting his music to YouTube. Back then, he was sharing his childhood bedroom with his wife, Taina, and their first child, Sofía. Since then, a great deal has changed — for Ozuna, his country and for Latin pop. In 2017, when Puerto Rico's own Luis Fonsi and Daddy Yankee made history with their inescapable hit "Despacito" (and its Justin Bieber-assisted remix), it felt like the walls between Spanish- and English-language pop had come crashing down. Major Grammy nominations for the track, including song and record of the year, followed.

Yet it was difficult to think of the success



“MY PEOPLE ARE LATINOS. I WOULD GO WITH THEM TILL THE END OF THE WORLD.”

of "Despacito" without remembering the desperate situation in the territory it came from: the devastation wrought by Hurricane Maria in September, sending over 200,000 fleeing the island and leaving its remaining inhabitants without water, electricity and other crucial resources as the Trump administration dragged its feet in providing aid. (Over 400,000 remain without power.) Against the backdrop of the ongoing struggle, "Despacito" losing on Grammy night felt especially cruel, notwithstanding the jubilant performance Fonsi and Daddy Yankee gave at the show.

"You either make history or you don't," says Ozuna. "I'm a guy that roots for the home team. Daddy Yankee and Luis Fonsi, those are my guys. As far as I'm concerned, they won. They broke into every market

Ozuna (center) with his grandmother, Eneida Cespedes de León, and uncle, Felix Ozuna, at de León's home in San Juan.





IN THE TITLE TRACK TO *Odisea*, Ozuna raps his autobiography in Spanish at breakneck speed: “Crecí en un círculo de pobreza...”

*I was born in a cycle of poverty  
Everything was happy  
Adapting was a skill  
Grandma raised me, Daddy died  
Mommy was always there for me  
I swear I lacked for nothing...*

But on the refrain, he sings with an ache:

*If tomorrow I do not wake up  
And Dad sends God to look for me  
I would first like to say goodbye  
But what will happen to me?  
Who will take care of my family?  
In this world of betrayal  
It's been an odyssey.*

Ozuna was 3 when his father was fatally shot. He has no real memory of the man who traveled the world as a backup dancer for Spanish rap and reggaetón pioneer Vico C. “He had to go to another place,” says Ozuna, “but I know that he would have given everything for somebody to elevate the family name. That somebody happens to be me.” His mother was and remains a constant presence, but she was never financially stable enough to take Ozuna in. For most of his life, he lived with his grandmother.

“She taught me to follow the path of Jesus Christ, that nothing is given to us, that you have to work for what you get,” says Ozuna of Eneida. “And she taught me the value of money, a pair of sneakers — we bought those with sacrifice. She would say the same of a pencil, an eraser, simple things. We had to sweat in order to get it.”

In 2004 — the same year that Daddy Yankee’s “Gasolina” exposed a new, worldwide audience to the once-underground genre called reggaetón — Felix gave Ozuna that Samsung mic. “I’d

with ‘Despacito.’ They took [Latin] urban music to the American Grammys.”

His attention shifts to his phone — he’s somehow able to engage in thoughtful discussion while perma-scrolling through Instagram. His thumb stops on a video posted by New York’s WSKQ (La Mega 97.9), the No. 1 Latino station in the nation: it’s Camila Cabello, center stage on Grammy night. “I’m a proud, Cuban-Mexican immigrant,” said Cabello, “born in Eastern Havana, standing in front of you on the Grammy stage in New York City. And all I know is, just like dreams, [immigrant] kids can’t be forgotten and are worth fighting for.”

Ozuna nods his head, saying, “Good... good...” Though he’s still most comfortable speaking in Spanish, this he says in English.



Ozuna (center) with kids from his Odisea Children foundation.



Ozuna and Cardi B performed at Calibash in Los Angeles on Jan. 20.



play music,” recalls Felix, “and he’d know all the songs,” tracks by artists like Daddy Yankee, Don Omar and De La Ghetto. “I’d always be saying, ‘Quit that noise, boy,’” Eneida quietly chimes in. Ozuna started writing and recording himself, downloading beats from YouTube and occasionally performing at the local bar where he worked, El Corozal. Later in the afternoon, I stop in there, and the son of Ozuna’s former boss, Héctor López, pulls up a video of a teenage Ozuna performing. “You see? It’s called ‘Before the Fame,’” he says excitedly. “I told him he was talented.”

For five years in the mid-2010s, Ozuna tried living in New York, staying with family in Manhattan’s Washington Heights and “looking for opportunities I could have in the music industry.” But “life goes very quickly there — too quickly, more quickly than me,” he says with a laugh. “And I think nobody can go more quickly than I do.” He returned to Puerto Rico, where posting his music on YouTube led to features and collaborations with childhood heroes like Daddy Yankee and De La Ghetto. Long before the release of *Odisea*, he built a loyal Spanish-speaking fan base. “I’m from here,” he says with a shrug. “The music flows, the lyrics change — everything changes when you come back.”

Now, he considers Puerto Rico his permanent home (he also has a house in Miami), and while he lives an hour outside San Juan, he has clearly maintained a presence in the old neighborhood. A rail-thin local named Tito appears on the steps with a business card he wordlessly hands to Charlie. Ozuna has enlisted Tito to watch over the house 24/7. “There’s a lot of people in the streets,” explains Tito. Ozuna takes the card — it turns out it’s from a local real estate broker — then vanishes down the block. “You have to invest nowadays,” says Charlie, explaining that Ozuna wants to buy the apartment building next door.

Ozuna’s grandmother was lucky during the hurricane: other than a bit of water damage, her house was largely untouched. The building next door, entirely made of wood, was mangled. When the storm came, says Ozuna, he was “at home, waiting for it.” He was able to get his wife and two young kids to Miami before the worst hit. Now, he reflects, “the hurricane united us as a community. We met a lot of people we didn’t know before.” In the aftermath, a nonprofit he started, *Odisea Children*, has helped kids with limited resources on the island.

Earlier, I had asked Ozuna his thoughts on Donald Trump, assuming he’d have strong feelings about the U.S. president who’s so widely perceived as having abandoned Puerto Rico in its time of need. “Well, I respect the ideals of each person. I have nothing against anybody,” he says measuredly. “I don’t really watch the news. I don’t believe in politics. I only



From left: San Juan’s Coliseo held relief supplies during Hurricane Maria; Sabina performed the first post-hurricane concert there on Feb. 4.

## ‘We Are Now Open For Business’

Not yet six months post-Maria, Puerto Rico’s music industry bounces back

This past September, Ozuna played two sold-out shows at San Juan’s state-of-the-art Coliseo de Puerto Rico José Miguel Agrelot — the last concerts held there before Hurricane Maria hit four days later. During the next few months, Puerto Rico’s largest venue morphed into ground zero for major aid and housing relief efforts.

Barely four months later, “we are now open for business,” says Noelia Garcia, subdirector of the District Authority of the Convention Center, which oversees the Coliseo. On Feb. 4, Spanish singer-songwriter Joaquín Sabina performed the first concert there since the hurricane; Ricardo Arjona’s Feb. 14 show was sold out; and Tommy Torres, Gilberto Santa Rosa and Isabel Pantoja will perform soon after. On Feb. 10, the city’s Centro de Bellas Artes reopened as well.

“Entertainment will recover quicker than other industries,” says José “Pompi” Vallejo, CEO of

management/concert promotion firm Mr. & Mrs. Entertainment. “People are looking for things to do.” Case in point: Gloria Trevi and Alejandra Guzmán’s joint Coliseo show, originally slated for December, sold out once its new March 2 date was announced, says SBS Entertainment senior vp Lucas Piña. “I’m surprised, because the island is not fully recuperated,” he adds.

Promoting shows remains a challenge. But radio has emerged a winner: With power still out in many parts of the island, battery-powered and car radios have become lifelines, and ad revenue remains strong. “Right after the hurricane we were much more talk,” says Jesus Salas, executive vp programming/multiplatform coordinator for Spanish Broadcasting System, which has 11 stations on the island. “But now, people want music. They’re back to their listening habits. It’s getting back to normal.” —LEILA COBO

believe in my people. And my people — the ones that follow me — are Latinos. I would go with them till the end of the world.”

LATER THAT DAY, I’M IN THE BACK seat of a car heading to Fajardo, Puerto Rico’s recreational boating capital, where Ozuna is spending the rest of the day. When I arrive at Marina del Rey, a golf cart takes me to a 71-foot Azimut yacht belonging to Ozuna’s manager, Vicente Saavedra. Everyone from the house in San Juan is here, save for Grandma Eneida, and Ozuna’s mom has

joined, sitting with a smile by a table piled with fresh seafood. Up on the flying bridge, Charlie flashes a thumbs-up for a selfie.

The mood feels light, and for good reason. Ozuna’s at work on new music, with a new studio album planned for August. It has been almost a year since Ozuna and Saavedra co-founded Dimelo Vi, an independent company that struck a lucrative deal with Sony Music Latin including distribution for all of Saavedra’s acts. As a breeze drifts in off the Atlantic, Ozuna reflects on how success has made him focus on his family even more. “They need the love of their father,” says Ozuna of his two kids, Sofia, 4, and Jacob, 1. “I’m very affectionate. [Fatherhood] changed me. I had to work twice as much — to take care of another human being, to maintain a home.”

A proud young father, he seems the polar opposite of the iconic rough-and-ready reggaetónero. But even as he approaches mainstream stardom, traces of a rockier past haunt him. At a New York concert last July, Ozuna struck a security guard on the head with his microphone (he later apologized on Facebook: “As a human, I make mistakes”). Four days later in San Juan, as reported by both *The New York Times* and Univision, Ozuna was present at the scene where alleged narcotrafficker Carlos Báez Rosa (aka “Tonka”) was gunned down; subsequently, Ozuna received two death threats on YouTube, one with footage of a man slicing a pig. Meanwhile, his close friend Anuel AA, a Latin trap star who features on *Odisea* and who Ozuna calls “a brother, even outside the music industry,” is still in jail after being arrested in April 2016; officers found three guns, a dozen clips and 152 rounds of ammunition in his car. “He doesn’t really want me to see him in there,” says Ozuna. “We will see each other when he gets out.”

But to hear Ozuna’s music is to hear a different world entirely, one guided by the principles his grandmother instilled in him. It’s the approachable sweetness of his logo, a rotund teddy bear in a hoodie, that he projects. “Maybe that’s why I’m Ozuna,” he says. “If you fill your mind with negative things, you won’t have the drive — the inspiration — to make music.” When I note the similarities between him and Drake — both mix rapping and singing with raw emotion — Ozuna heartily agrees.

“Because Drake writes lyrics that don’t offend anyone. He’s very careful not to denigrate women or to hurt young people. He uses words with real meaning,” he says. “People identify themselves with the song.” Likewise, “even a kid can listen to a song by Ozuna, or a man with his girlfriend. My music fits the whole family” — whether they speak Spanish or English. “I write what we live in my songs: desire, love, mistreatment. It’s something we all experience. And I interpret it in a good way and make it sound nice.” ●





"It's time for Americans to work hand-in-hand with Latinos and revolutionize the world," says Ozuna, in the Santurce neighborhood of San Juan, where he grew up.





Stefflon Don photographed Jan. 25 at Dream Midtown in New York. Watch her talk about making "Hurtin' Me" at [Billboard.com](http://Billboard.com).



# 'I WANT WORLD DOMINATION'

The British-Jamaican singer and rapper **Stefflon Don** has a genre-defying sound, a single with French Montana climbing the charts and a take-no-prisoners attitude when it comes to winning fans in the United States and beyond

BY DORIAN LYSKEY // PHOTOGRAPHED BY JUSTIN BETTMAN

STEPHANIE ALLEN, THE 26-YEAR-OLD MC known as Stefflon Don, makes a hell of a first impression. She walks into London's Soho Studios wearing an oversized, fur-trimmed black jacket over a Rolling Stones vest, a platinum-blonde wig and long, bejeweled acrylic nails. "My beautiful claws," she says lovingly. Even back when she was a college student with no songs to her name, strangers used to stop her in the street and ask her what she did, assuming she was famous.

"People say that I'm very intimidating when they see me," says Stefflon with a booming laugh. "I think confidence can be intimidating. I kind of think it's good, because it keeps away a lot of boys."

Her formidable self-assurance is being justified. In 2017, she made inroads by appearing with Demi Lovato on Jax Jones' samba-house romp, "Instruction," a No. 22 hit on *Billboard*'s Hot Dance/Electronic Songs chart. Now, her official debut single, the lithe, French Montana-featuring "Hurtin' Me," is climbing the Mainstream R&B/Hip-Hop chart, recently peaking at No. 23. She has notched over 20 million on-demand streams in the United States (according to Nielsen Music), where, in January, Apple named her its first British Next Up rising-star artist.

When we meet, Stefflon has just returned from a

two-week multistate trip to promote "Hurtin' Me," culminating in her U.S. TV debut on *The Late Late Show With James Corden*. "A lot of Americans take to my sound," she says. "They were like, 'So what made you come to America?' I was like, 'You lot want me, bitch! You love this tune, innit!' My music wanted me to be there, so I was there."

Stefflon is succeeding where many talented British MCs have fallen short. The uncut London accents that made grime Britain's first truly homegrown form of hip-hop are a tough sell for American audiences, thwarting scene leaders from Dizzee Rascal to Wiley. Stefflon's performing voice, however, is a fluid, frictionless blend of London, America and Jamaica that gels seamlessly with hip-hop, grime, dancehall, R&B and house. The range of her guest spots (Lil Yachty, Tinie Tempah, Charli XCX) and collaborations (Sean Paul, Jeremih, Skepta) during the past 18 months speaks volumes.

That global perspective, says Stefflon, comes from her upbringing. She was born in Birmingham, England, to Jamaican parents, the middle child of seven, but spent a decade in the Netherlands, where she acquired an American accent and influences from Rotterdam's immigrant communities: Moroccan, Turkish, Antillean, Surinamese. "Seeing

all that has given me a love for all types of people and an insight into how things can be done differently," she says. Moving to East London at 14, she made a rough landing but quickly turned her outsider status into an asset: "I didn't have a choice. I was automatically really different."

Since elementary school, Stefflon has been singing and writing songs. She first entered a recording studio as a painfully shy 9-year-old to sing a "Hard Knock Life"-style hook for a rapper called Unique. The track went nowhere, but when she heard the playback, she thought, "Oh, my God, I shouldn't be shy because I sound so good!" Later, the fearless charisma of 1990s female MCs, especially Lil' Kim, inspired her. "I used to think, 'I want to be that girl on the track that says whatever

she wants and just kills everybody else.'"

Never entirely comfortable solely as a singer, Stefflon started hybridizing song and rap — Jamaicans call it "singjay" — when she was 18. She spent years honing her craft and identity in free community studios before going public with remixes of tracks like Rae Sremmurd's "No Type." By the time she released her brash, commanding remix of "Lock Arff" by London rappers Section Boyz in 2015, she had no doubt it would blow up. "I didn't care what no one said — this was lit. That's the difference." She laughs. "I discovered the litness." Section Boyz were so impressed that they shot a new video starring Stefflon, establishing her ability to dominate any track on which she appears.

That forceful debut led to Stefflon's first transatlantic hookup the following year. A mutual friend woke her at 2 a.m. to tell her that R&B star Jeremih was in town and wanted to do a session. She got dressed, went to the singer's hotel and

"I'M NOT SOMEONE TO BE PUT IN A BOX. I CAN DO IT ALL."

improvised the seductive hook to "London," a highlight of his *Late Nights: Europe* mixtape. That December, Stefflon dropped her own mixtape, *Real Ting*, a timely showcase for her versatility and hurricane-force charisma. "I feel like whoever didn't believe [before] then believes now," she says. "I tried to make people see that I'm not someone to be put in a box. I can do it all."

On the back of *Real Ting*, plus co-signs from Drake and DJ Khaled, she signed to Quality Control in the United States and Universal subsidiary Polydor in the United Kingdom, through the label Stefflon herself founded, 54 London. "I always used to say 'Five minus four,' which equals the number one, and No. 1 to me means 'Don,'" she says, breaking down the math behind her stage and label names. She co-directs her videos, too, and aspires to the wild spectacle of Hype Williams' work with Missy Elliott. "Why don't we just bring it back?" she asks. "A lot of people are like, 'That's a lot of money, Steff, you can't do that.' But I will, eventually."

Stefflon asks her producer to play me some tracks from her next mixtape, coming this summer: a collaboration with Future, whom she met when she was opening for his U.K. tour last fall, and a song on which — alert to potential new territories to conquer — she sings in Spanish. As she checks her phone, Stefflon sings along, delighted by what she has made. She has anticipated this moment for years.

"I just knew that I wanted world domination," she says matter-of-factly. "I knew that with anything I do, I want to be the greatest. That entails being great everywhere." She splays her beautiful claws to illustrate the point. "Not just in America — everywhere." ●



With Montana in the "Hurtin' Me" video.



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- \* FULL IN-HOUSE EVENT SUPPORT
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Simpson (inset) played one of the last concerts of the 2017 season at the Greek Theatre in Los Angeles, which also presented Harry Styles in July.

## The Greek: Bearing The Gift Of Music

Venue firms are jockeying for control of the famed amphitheater — despite \$50 million in needed upgrades

BY DAVE BROOKS

**O**N A WARM OCTOBER night, the sun had just set when Sturgill Simpson stepped upon the stage of the Greek Theatre in Los Angeles. A breeze barely moved the brightly lit trees around the amphitheater as a hush swept over the audience.

Only a few vintage amplifiers and a large rug decorated the stage, a markedly spare set compared with past shows by the acclaimed country singer. Gone were the shiny suits, big horn section and psychedelic videoboards Simpson had toured with in support of his 2016 Grammy-winning album, *A Sailor's Guide to Earth*. The Oct. 6 show was a stripped-down jam session, perfect for the Greek's intimate 5,800 seats.

The crowd remained rapt as Simpson played one of the last concerts of 2017 at the 88-year-old amphitheater designed to evoke a Greek temple. Owned by the City of Los Angeles and overseen by its Department of Recreation and Parks, the Greek is entering its third year of management by global venue company SMG. The city and SMG have made \$5 million worth of improvements to the venue, which is nestled above the trendy Los Feliz neighborhood, and there are more to come. Another \$50 million in needed upgrades await the winning bidder for a 10-year contract to manage the Greek beginning in 2019.



Danielle Haim of HAIM onstage at the Greek in October 2017.

"It's an older building, and it's going to need continuous maintenance and upkeep," says Greek GM Becky Colwell.

As with venues worldwide, tightening security became a top priority at the Greek in the wake of the suicide-bomb attack outside the Manchester Arena in England (a venue also managed by SMG) last May and the mass shooting at the Route 91 Harvest festival in Las Vegas in October 2017. Upgrades at the theater have included the installation of metal detectors at all entrances and video surveillance, paid for from a \$1.6 million annual fund financed by a \$5-per-ticket fee.

Other recent improvements include modernizing freight elevators, redesigning the VIP Redwood Deck and building unisex bathrooms for day visitors who stop at the Greek while hiking in Griffith Park.

Those updates followed the construction of a large bar and coffee stand on the amphitheater's plaza in 2016, and the addition of a new point-of-sale system to accept credit cards everywhere in the

building. Planned for 2018 is the renovation of the open-air box seats that sit along the rear perimeter of the lower bowl.

"We're upgrading the look with etched glass partitions and new tablet ordering systems," says Colwell. She adds that the new adornments will match some of the Greek's original geometric design, uncovered during a recent effort to restore parts of the building as it was first imagined by architect Samuel Tilden Norton.

Big projects remain — the overhaul of two large seating sections, the raising of the stage and the restoration of the venue's original Greek columns — but face an uncertain future in terms of funding.

Management of the Greek is up for bid this year for a contract that will run from 2019 through 2028, and contenders will have a chance to propose private and publicly funded upgrades to the venue, although city officials are not expecting an operator to cover the \$50 million needed for additional deferred maintenance.

Some in the city are suggesting a municipal bond against future revenue. But Department of Recreation and Parks GM Mike Shull says he'd like to explore other options before engaging in the complicated civil borrowing process.

"We're focused on restoring the Greek as much as we can," says Shull. "Everyone would love to see the historical elements restored. But we're also careful about doing anything that would require closure of the venue. We're doing improvements within

THEATER: MICHELLE SHIERS/GREEK THEATRE; SIMPSON: SCOTT DUDELSON/GETTY IMAGES; HAIM: EWAN MONTY/GETTY IMAGES.



the five-month window when the Greek is off-season, and we think we've made it better each season."

Bids to manage the building as an open venue were due at the end of January. For the contract to run the Greek for a decade, starting with the close of the 2018 season in October, SMG faces stiff competition from Oak View Group, the firm launched in 2015 by superstar manager Irving Azoff and former Anschutz Entertainment Group CEO Tim Leiweke. "This is an opportunity that Oak View Group is pursuing aggressively," says Leiweke.

Oak View Group notched a number of successes in 2017, beating out AEG for a plan to revitalize KeyArena in Seattle, and winning approval for a new arena for the New York Islanders on Long Island.

Complicating the competition for future management of the Greek is the recent sale of SMG. Live Nation came close to making a bid for the venue operator but never submitted a final offer, in part because acquiring SMG would have violated the city's rule that promoters can't operate the Greek. Had a deal been consummated, it potentially could have nullified SMG's contract for the amphitheater.

**"WE'RE FOCUSED ON RESTORING THE GREEK AS MUCH AS WE CAN."**

—Mike Shull,  
Los Angeles Department of  
Recreation and Parks

SMG was instead sold to Onex, a private equity firm with \$22 billion in assets under management. While Oak View Group may not have Onex's deep pockets, it's still a well-financed company that has raised millions for other projects.

"We're looking for a certain amount of resources from a potential operator," says Shull. "There's many different criteria that go into the decision of who we select, including a unique business plan, sponsorships and revenue."

Meanwhile, Live Nation and the Nederlander Organization, two companies that keenly competed to manage the Greek in the past, have quietly partnered to co-promote events at the venue. Nederlander Concerts CEO Alex Hodges estimates the two companies did 40 shows together in 2017. "We're maximizing our long history at the building and bringing our expertise as a partner," he says. "No matter who is managing it, we'll continue to participate in the building's success." ●



Grohl fronted the Foo Fighters during the opening-night show at The Anthem (inset) in Washington, D.C., last October.

## NEW-LOOK VENUES FROM SAN FRANCISCO TO D.C.

These are 20 of the freshest — and refreshed — music facilities to watch

BY THOM DUFFY

*If you build it — or renovate it — they will come. That remains the mantra of venue operators seeking their slice of the \$25 billion global touring business. From theaters to arenas to stadiums, investment in development or refurbishment of facilities draws higher ticket grosses. Here are 20 of the most notable new or renovated live-music venues in North America competing for the top shows on the road.*

### THE ANTHEM WASHINGTON, D.C. CONCERT CAPACITY 6,000

The Anthem "is set to become the No. 1 venue in America," declared Foo Fighters' Dave Grohl ahead of the band's Oct. 12 christening of the triple-level hall custom-designed for music and built as part of the Wharf waterfront development in Washington, D.C. A movable stage and backdrop allows the venue to put on shows with a capacity range of 2,500-6,000. It has since hosted LCD Soundsystem, Bob Dylan, Lorde and The Killers, among others.

### AUGUST HALL SAN FRANCISCO CONCERT CAPACITY 1,000

In San Francisco's historic Union Square district, in a building that dates back to 1911, the renovated August Hall, due to open later this year, will feature a bowling alley and a restaurant/bar called Fifth Arrow. The venue will be booked by Live Nation, and that company's Northern California president,

Jodi Goodman, says that when she first saw the raw space, "I felt like how Bill Graham probably felt when he first went into the Fillmore back in the day."

### BUCKHEAD THEATRE ATLANTA CONCERT CAPACITY 1,450

The late Alex Cooley, the legendary Atlanta concert promoter, and his business partner Peter Conlon repurposed this historic theater as a rock club in 1979 and brought Aretha Franklin, Bob Dylan and Elton John, among others, to its stage. After a \$7 million renovation, the hall reopened in 2010, and Live Nation took control of the venue in 2017. It boasts restored Spanish-baroque architecture and state-of-the-art sound, lighting and catering facilities.

### CHARLES F. DODGE CITY CENTER PEMBROKE PINES PEMBROKE PINES, FLA. CONCERT CAPACITY 3,204

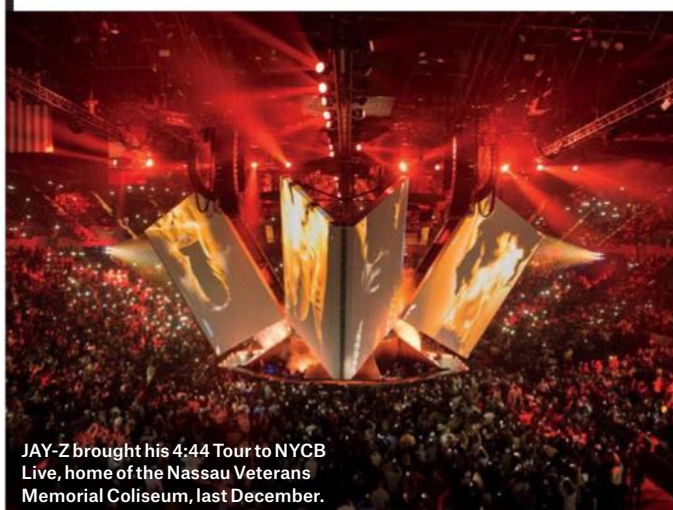
When Tito Puente Jr. and other Puerto Rican musicians in South Florida wanted to stage a benefit concert in November for Hurricane Maria victims, they chose the Charles F. Dodge City Center Pembroke Pines. The multiuse facility managed by SMG opened in May 2017. It's located some 30 miles from Miami to the southeast and Fort Lauderdale to the northeast, with seating configurations for concerts, conventions and trade shows.

### FEDEXFORUM MEMPHIS CONCERT CAPACITY 17,000

The FedExForum, home of the NBA's Memphis Grizzlies, offers fans a visual feast in the birthplace of rock'n'roll. Last summer, the arena installed a first-of-its-kind 360-degree, oval-shaped scoreboard to complement four massive high-definition videoboards, each 38 by 20 feet, all designed to project moves on the court and the stage to each seat. Last February, Garth Brooks played four sold-out dates at the Forum.

### LEVITT PAVILION DENVER DENVER CONCERT CAPACITY 7,500

Run by a nonprofit foundation, the Levitt Pavilion Denver opened in mid-2017 to offer some 50 free concerts a year in historic Ruby Hill Park, with the goal



JAY-Z brought his 4:44 Tour to NYC's Live, home of the Nassau Veterans Memorial Coliseum, last December.





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of building community through music. Funded by donations, grants, sponsorships and concessions, the shed is nurturing local acts, paying them 40 percent above average guarantees for their gigs. The venue also is offering ticketed shows by national artists.

**LITTLE CAESARS ARENA**

**DETROIT**  
CONCERT CAPACITY 20,000

Hometown superstar Kid Rock on Sept. 12 opened Detroit's new Little Caesars Arena, part of a 50-block entertainment district in the Motor City. The building's technological flourishes include the world's largest SkyDeck, a tension-wire grid supported by a steel framework high above the crowd, allowing exceptional access for staging and lighting crews. Down at ground level, Kid Rock also debuted his Made in Detroit restaurant at the venue.

**MERCEDES-BENZ STADIUM**

**ATLANTA**  
CONCERT CAPACITY 80,000 [in the round]

MAC Presents founder Marcie Allen went to Garth Brooks' inaugural concert at Atlanta's new Mercedes-Benz Stadium on Oct. 12 — and brought her entire New York University music industry class along for a field trip. The building, home to the NFL's Atlanta Falcons and MSL's Atlanta United, features the latest venue technology, including a five-story-high videoboard, and sky-bridge gathering areas on three concourses. Among its 673 concession points are some bargain prices (\$2 hot dogs!) that have driven overall per-fan spending up 16 percent, the venue reports.

**MERRIWEATHER POST PAVILION**

**COLUMBIA, MD.**  
CONCERT CAPACITY 18,000 [50,000 for festivals]

The ongoing \$58 million renovation of this iconic 50-year-old amphitheater, on a 40-acre site between Baltimore and Washington, D.C., hit a bump on Jan. 13, when high winds caused the pavilion's roof to collapse. Venue operator Seth Hurwitz said that "the winds of fate prevailed and decided that, instead of raising the roof, we should just go ahead and build a new one." Among the features of the shed's upgrade: a new Brazilian Cherry stage inset with a turntable platform, new dressing rooms, a 40-foot stone fireplace and a pool exclusively for touring personnel and guests.

**THE MILLER THEATER**

**AUGUSTA, GA.**  
CONCERT CAPACITY 1,300

The Miller Theater first opened its doors in 1940 and was abandoned in 1985. But on Jan. 7, the historic hall again welcomed audiences for a grand gala featuring the Symphony Orchestra Augusta after a \$25 million renovation. The SMG-managed theater, designed in the Streamline Moderne style with brushed aluminum fixtures, will host a range of performers in February, with bookings including Diana Krall, Ronnie Milsap and Gordon Lightfoot.

**MONCTON DOWNTOWN CENTRE**

**MONCTON, NEW BRUNSWICK**  
CONCERT CAPACITY 9,350

Set to open in September, the \$110 million Moncton Downtown Centre in the Canadian province of New Brunswick will draw tours routed from Halifax, Nova Scotia; Quebec City; or Bangor, Maine, and will tap a regional market of 1.4 million fans. The arena's capacity can be cut down for more intimate shows or expanded to hold as many as 9,350. The complex includes an exterior plaza with an outdoor stage — and a skating rink.

**NYCB LIVE, HOME OF THE NASSAU VETERANS MEMORIAL COLISEUM**

**UNIONDALE, N.Y.**  
CONCERT CAPACITY 15,000

Billy Joel, Barbra Streisand, Paul McCartney and Metallica are among those who have played NYCB Live since the Nassau Coliseum reopened in April 2017 after a two-year, \$165 million renovation by Brooklyn Sports & Entertainment (which also operates Brooklyn's Barclays Center). The work included a striking new exterior, enhanced services and concessions for fans and exclusive backstage artist quarters featuring a residential-style suite, wellness room, fitness center, living room and a promoter's lounge.

**PARK THEATER**

**LAS VEGAS**  
CONCERT CAPACITY 5,300

MGM Resorts International in 2016 dedicated \$450 million to "re-imagine and rebrand" its Monte Carlo Resort and Casino in Las Vegas into two distinct hotel properties, each adjacent to the entertainment district containing T-Mobile Arena and Park Theater. The theater features a cutting-edge projection video wall, and no seat is more than 147 feet from the stage. The venue hosts Grammy Awards victor Bruno Mars for four shows in February, and announced a residency by Lady Gaga beginning in December.

**TACOMA DOME**

**TACOMA, WASH.**  
CONCERT CAPACITY 23,000

The largest indoor arena in the state of Washington, the Tacoma Dome is known for its expansive wooden roof, and was christened in 1983 by David Bowie's Serious Moonlight Tour. Some \$21.3 million in renovations to the city-owned venue, due to begin this summer, will include beautification of the building's exterior, additional restrooms, modernization of backstage areas and updates to loading docks and security.

**TARGET CENTER**

**MINNEAPOLIS**  
CONCERT CAPACITY 20,500 [center stage]

While the Target Center originally opened in 1990, \$145 million in renovation work completed this past October transformed the home of the NBA's Minnesota Timberwolves and the Minnesota Lynx of the WNBA. Managed by AEG Facilities, the arena in Minneapolis' downtown entertainment district now features a new two-story atrium facing downtown and a new 500-capacity VIP Lexus Club.

**TIMES UNION CENTER**

**ALBANY, N.Y.**  
CONCERT CAPACITY 17,000

With 1.3 million residents within a one-hour drive, the Times Union Center draws tours routed throughout the Northeast. Its lower building costs yield net revenue that is normally higher than almost any other major market in the region, according to the center. A \$30 million renovation of the SMG-managed venue added a new atrium with interior landscaping and a glass elevator, and new 70-foot-high exterior LED videoboards, with full audio, that can feature the music videos of artists booked for upcoming shows.

**VETERANS MEMORIAL COLISEUM AT THE ALLIANT ENERGY CENTER**

**MADISON, WIS.**  
CONCERT CAPACITY 10,230

At the multipurpose Alliant Energy Center, the Veterans Memorial Coliseum closed out 2017 with shows by Amy Grant, Sixx:AM and Shinedown, the kind of diverse bookings that keep a building filled. The coliseum in recent years has added new seating and new loading docks and carried out restroom renovations and interior painting. Local officials in September voted to move ahead with a detailed plan to overhaul the entire 164-acre, county-owned Alliant Energy Center complex.

**VIVINT SMART HOME ARENA**

**SALT LAKE CITY**  
CONCERT CAPACITY 16,300

The Vivint Smart Home Arena, home to the NBA's Utah Jazz, went dark during summer 2017. But the venue was far from quiet, as construction crews tore out walls and seats in a \$125 million, 129-day renovation of the building. An illuminated musical J-note statue, in team colors of blue, green and gold, now greets fans on the outdoor plaza. Inside, there are new fully cushioned seats and upgraded dining options. The Jazz will bid to host the NBA's all-star weekend in 2022 or 2023.

**THE WINTRUST ARENA**

**CHICAGO**  
CONCERT CAPACITY 7,200

Talk about superstar bookings: Less than a month after the opening of the Wintrust Arena, near Chicago's McCormick Place convention center, the venue hosted former President Barack Obama and first lady Michelle Obama for the Obama Foundation Summit and closing concert. The Nov. 1 performance featured Chance the Rapper, Gloria Estefan, Lin-Manuel Miranda, Nas, The National and others.

**WISCONSIN ENTERTAINMENT AND SPORTS CENTER**

**MILWAUKEE**  
CONCERT CAPACITY 17,500

Due to open this fall, the Wisconsin Entertainment and Sports Center will be the new home of the NBA's Milwaukee Bucks and the centerpiece of a 30-acre entertainment, residential and commercial district. Fronting a plaza for year-round community use, the venue will feature concourses overlooking both the arena bowl and the city. Among the acts already booked: Elton John, Foo Fighters and comedian Kevin Hart.

The Mercedes-Benz Stadium in Atlanta will host concerts by Kenny Chesney in May, Taylor Swift in August and Ed Sheeran in November.





# NORTH AMERICA'S **NO. 1** MIDSIZED VENUE

-**BILLBOARD** MAGAZINE



**ICONIC DESIGN**



**MAX CAPACITY: 15,000**



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# Billboard Artist 100

February 17  
2018  
**billboard**



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
10	12	1	<b>#1</b> JUSTIN TIMBERLAKE	RCA	1	138
2	2	2	ED SHEERAN	ATLANTIC/AG	1	183
8	3	3	BRUNO MARS	ATLANTIC/AG	1	177
3	4	4	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	189
24	1	5	MIGOS	QUALITY CONTROL/300/AG	1	70
12	11	6	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	160
7	8	7	CARDI B	THE KSR GROUP/ATLANTIC/AG	3	30
4	7	8	IMAGINE DRAGONS	KIDINA MORNER/INTERSCOPE/IGA	1	157
18	5	9	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	120
6	9	10	POST MALONE	REPUBLIC	3	85
5	10	11	CAMILA CABELLO	SYCO/EPIC	1	61
9	13	12	HALSEY	ASTRALWERKS	1	113
21	14	13	P!NK	RCA	1	92
15	22	14	BTS	BIGHIT ENTERTAINMENT	5	70
17	16	15	CHARLIE PUTH	OTTO/ATLANTIC/AG	8	141
14	15	16	TAYLOR SWIFT	BIG MACHINE/BMLG	1	185
20	18	17	DUA LIPA	WARNER BROS.	17	24
16	27	18	NF	NF REAL MUSIC/CAPITOL/CAROLINE	8	18
44	48	19	THE WEEKND	XO/REPUBLIC	1	174
22	24	20	DEMI LOVATO	SAFEHOUSE/ISLAND/HOLLYWOOD	3	114
23	19	21	MAROON 5	222/INTERSCOPE/IGA	1	189
19	23	22	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	1	189
25	25	23	THOMAS RHETT	VALORY/BMLG	1	158
30	26	24	SZA	TOP DAWG/RCA	16	35
11	17	25	SAM SMITH	CAPITOL	1	114
27	21	26	KHALID	RIGHT HAND/RCA	11	49
26	28	27	G-EAZY	G-EAZY/RVG/BPG/RCA	6	73
28	29	28	21 SAVAGE	SLAUGHTER GANG/EPIC	8	45
31	31	29	SHAWN MENDES	ISLAND	1	157

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
32	32	30	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	2	84
37	35	31	FLORIDA GEORGIA LINE	BMLG	1	189
36	33	32	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	5	34
38	34	33	PORTUGAL. THE MAN	ATLANTIC/AG	16	32
41	36	34	RIHANNA	WESTBURY ROAD/ROC NATION	2	185
		RE-ENTRY 35	AWOLNATION	RED BULL	33	5
40	40	36	MICHAEL JACKSON	MJJ/EPIC	20	154
34	38	37	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	115
69	30	38	KESHA	KEMOSABE/RCA	1	31
-	20	39	JASON ALDEAN	MACON/BROKEN BOW/BBMG	1	167
45	42	40	ADELE	XL/COLUMBIA	1	158
58	46	41	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	10	49
47	41	42	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	188
54	53	43	TRAVIS SCOTT	GRAND HUSTLE/EPIC	5	100
43	49	44	MARSHMELLO	JOYTIME COLLECTIVE	33	17
56	55	45	BEBE REXHA	WARNER BROS.	35	51
50	54	46	YOUNGBOY NEVER BROKE AGAIN	NEVER BROKE AGAIN/G	46	6
		RE-ENTRY 47	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	3	139
39	43	48	KODAK BLACK	DOLLAZ N DEALZ	6	58
60	44	49	OZUNA	VP ENTERTAINMENT/SONY MUSIC LATIN	44	13



**NO. 1**  
Justin Timberlake

Timberlake earns his first week atop the Artist 100 (which began in 2014), vaulting 12-1, as new LP *Man of the Woods* launches at No. 1 on the Billboard 200 (see page 64). The former 'N Sync member is the first artist who initially broke through in a boy band to top the Artist 100 since One Direction's Niall Horan on Nov. 11, 2017.

TIMBERLAKE: KEVIN MAZUR/WIREIMAGE; YOUNGBOY: JIMMY FONTAINE; DAVIS: JASON KEMPIN/GETTY IMAGES; STING: KEVIN MAZUR/GETTY IMAGES.

AIRPLAY/STREAMING & SALES DATA COMPILED BY  
NIELSEN  
MUSIC



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
49	51	50	<b>BRETT YOUNG</b>	BMLG	28	62
97	37	51	<b>CHILDISH GAMBINO</b>	WOLF + ROTHSTEIN/RCA	7	64
91	52	52	<b>KENNY CHESNEY</b>	BLUE CHAIR/WARNER BROS. NASHVILLE/WMN	1	131
62	76	53	<b>NICKI MINAJ</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	2	178
RE-ENTRY	54	54	<b>MONTGOMERY GENTRY</b>	AVERAGE JOES	54	2
67	72	55	<b>OLD DOMINION</b>	RCA NASHVILLE/SMN	10	84
90	69	56	<b>DADDY YANKEE</b>	EL CARTEL/UMLE	19	30
52	56	57	<b>YOUNG THUG</b>	300/ATLANTIC/AG	11	72
61	63	58	<b>WALK THE MOON</b>	RCA	8	68
51	60	59	<b>CHRIS BROWN</b>	RCA	1	183
87	78	60	<b>EXO</b>	S.M.	60	3
72	70	61	<b>XXXTENTACION</b>	BAD VIBES FOREVER/EMPIRE RECORDINGS	4	26
46	59	62	<b>6IX9INE</b>	SCUMGANG	41	9
35	45	63	<b>LIL PUMP</b>	LYFE TIME/THA LIGHTS GLOBAL/WARNER BROS.	12	22
68	64	64	<b>METALLICA</b>	BLACKENED	2	139
63	66	65	<b>TWENTY ONE PILOTS</b>	FUELED BY RAMEN/AG	1	147
57	67	66	<b>JUSTIN BIEBER</b>	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	188
53	74	67	<b>NIALL HORAN</b>	NEON HAZE/CAPITOL	1	69
42	68	68	<b>KEITH URBAN</b>	HIT RED/CAPITOL NASHVILLE/UMGN	8	150
75	87	69	<b>MAX</b>	DCD2/CRUSH MUSIC/RED ASSOCIATED LABELS	69	6
64	73	70	<b>GUCCI MANE</b>	GUWOP/ATLANTIC/AG	5	70
RE-ENTRY	71	71	<b>PRINCE</b>	HPG	1	43
81	95	72	<b>MACKLEMORE</b>	BENDO	10	19
99	91	73	<b>ALAN JACKSON</b>	ACR/EMI NASHVILLE/UMGN	20	19
73	90	74	<b>SELENA GOMEZ</b>	INTERSCOPE/JGA	2	164
92	98	75	<b>SCOTTY MCCREERY</b>	TRIPLE TIGERS	75	4
-	96	76	<b>BAZZI</b>	ZZZ/AG	76	2
65	81	77	<b>BLAKE SHELTON</b>	WARNER BROS. NASHVILLE/WMN	1	185
71	86	78	<b>FUTURE</b>	A-1/FREEBANDZ/EPIC	1	132
33	65	79	<b>LANCO</b>	ARISTA NASHVILLE/SMN	33	20
29	71	80	<b>KIDZ BOP KIDS</b>	KIDZ BOP/RAZOR & TIE/CONCORD	9	59
77	50	81	<b>ALESSIA CARA</b>	EP/DEF JAM	12	124
82	89	82	<b>SAM HUNT</b>	MCA NASHVILLE/UMGN	5	182
-	61	83	<b>MAREN MORRIS</b>	COLUMBIA NASHVILLE/SMN	15	59
85	88	84	<b>MIGUEL</b>	BYSTORM/RCA	14	14
86	97	85	<b>WALKER HAYES</b>	MONUMENT/SMN	63	7
-	47	86	<b>LADY GAGA</b>	STREAMLINE/INTERSCOPE/JGA	1	81
RE-ENTRY	87	87	<b>LIAM PAYNE</b>	HAMPTON/REPUBLIC	25	35
-	84	88	<b>ZEDD</b>	INTERSCOPE/JGA	17	58
70	92	89	<b>RUSSELL DICKERSON</b>	TRIPLE TIGERS	69	8
78	83	90	<b>CHRIS YOUNG</b>	RCA NASHVILLE/SMN	12	67
98	57	91	<b>KATY PERRY</b>	CAPITOL	1	174
55	100	92	<b>DEVIN DAWSON</b>	ATLANTIC/WMN	55	3
-	93	93	<b>DJ KHALED</b>	WE THE BEST/EPIC	2	82
94	62	94	<b>SIA</b>	MONKEY PUZZLE/ATLANTIC/AG	5	179
RE-ENTRY	95	95	<b>LIL SKIES</b>	ALL WE GOT/AG	70	4
RE-ENTRY	96	96	<b>QUAVO</b>	QUALITY CONTROL/MOTOWN/CAPITOL	47	33
-	85	97	<b>LUIS FONSI</b>	UNIVERSAL MUSIC LATINO/UMLE	21	30
RE-ENTRY	98	98	<b>JON PARDI</b>	CAPITOL NASHVILLE/UMGN	28	62
1	58	99	<b>FALL OUT BOY</b>	ISLAND	1	94
RE-ENTRY	100	100	<b>KELSEA BALLERINI</b>	BLACK RIVER	18	62

# Emerging Artists

February 17  
2018  
**billboard**

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
4	1	1	<b>#1 2 WKS MAX</b>	DCD2/CRUSH MUSIC/RED ASSOCIATED LABELS	1	26
7	4	2	<b>BAZZI</b>	ZZZ/AG	2	4
5	5	3	<b>WALKER HAYES</b>	MONUMENT/SMN	2	26
2	2	4	<b>RUSSELL DICKERSON</b>	TRIPLE TIGERS	1	25
1	6	5	<b>DEVIN DAWSON</b>	ATLANTIC/WMN	1	22
9	13	6	<b>ZENDAYA</b>	HOLLYWOOD/REPUBLIC	6	18
15	21	7	<b>GRETA VAN FLEET</b>	LAVA/REPUBLIC	3	26
8	10	8	<b>LIL BABY</b>	QUALITY CONTROL	7	12
14	15	9	<b>JORDAN DAVIS</b>	MCA NASHVILLE/UMGN	9	17
12	12	10	<b>ZACARI</b>	TOP DAWG	5	20
6	8	11	<b>TRIPPIE REDD</b>	EG	5	24
11	11	12	<b>LIL XAN</b>	COLUMBIA	5	17
13	33	13	<b>KEALA SETTLE</b>	FOX/20TH CENTURY FOX/ATLANTIC/AG	7	7
10	16	14	<b>LOREN ALLRED</b>	FOX/20TH CENTURY FOX/ATLANTIC/AG	10	7
41	22	15	<b>RICH THE KID</b>	INTERSCOPE/JGA	15	11
22	19	16	<b>LAUV</b>	LAUV/KOBALT	16	22
18	27	17	<b>YBN NAHMIR</b>	YBN/MMMG	7	14
17	18	18	<b>ALICE MERTON</b>	PAPER PLANE/MOM + POP	9	15
NEW	19	19	<b>MADISON BEER</b>	ACCESS RECORDS	19	1
NEW	20	20	<b>RHYE</b>	INNOVATIVE LEISURE/LOMA VISTA/CONCORD	20	1
19	23	21	<b>GOLDLINK</b>	SQUAASH CLUB/RCA	4	26
21	24	22	<b>FAMOUS DEX</b>	RICH FOREVER/300	21	14
39	37	23	<b>TEE GRIZZLEY</b>	300/AG	3	26
27	26	24	<b>HIGH VALLEY</b>	ATLANTIC/WMN	14	15
32	30	25	<b>DEREZ DE'SHON</b>	DEREZ DE'SHON/COMMISSION/BMG	25	5
16	17	26	<b>SOFI TUKKER</b>	ULTRA	7	13
RE-ENTRY	27	27	<b>WHY DON'T WE</b>	SIGNATURE ENTERTAINMENT/AG	5	10
26	29	28	<b>JACQUEES</b>	CASH MONEY/REPUBLIC	8	26
20	31	29	<b>ANITTA</b>	WARNER LATINA	18	12
NEW	30	30	<b>BISHOP BRIGGS</b>	TELEPORT/ISLAND	30	1
37	35	31	<b>BLAC YOUNGSTA</b>	COCAINE MUZIK/EPIC	29	4
25	28	32	<b>TAY-K</b>	TAY-K	9	26
-	14	33	<b>RED VELVET</b>	S.M.	14	4
-	34	34	<b>RITA ORA</b>	ATLANTIC/AG	8	10
48	44	35	<b>CHRISTIAN NODAL</b>	JG/F/INO/ISA/UMLE	3	26
35	36	36	<b>MORGAN WALLEN</b>	BIG LOUD	34	6
NEW	37	37	<b>THE WOOD BROTHERS</b>	HONEY JAR/THIRTY TIGERS	37	1
36	38	38	<b>SWAE LEE</b>	EAR DRUMMER/INTERSCOPE/JGA	4	26
-	3	39	<b>CORY ASBURY</b>	BETHEL	3	3
29	39	40	<b>LANDON CUBE</b>	LANDON CUBE	29	5
40	40	41	<b>ALAN WALKER</b>	MER MUSIKK/RCA	19	26
28	43	42	<b>AJR</b>	AJR/BMG	22	13
RE-ENTRY	43	43	<b>BHAD BHABIE</b>	BHAD BHABIE/ATLANTIC/AG	5	19
46	48	44	<b>DEJ LOAF</b>	IBGM/COLUMBIA	20	16
34	47	45	<b>H.E.R.</b>	RCA	34	4
RE-ENTRY	46	46	<b>BAD WOLVES</b>	ELEVEN SEVEN/E7LG	38	2
50	46	47	<b>DYLAN SCOTT</b>	CURB	6	26
45	50	48	<b>NEGO DO BOREL</b>	SONY MUSIC LATIN	33	8
RE-ENTRY	49	49	<b>CHRIS LANE</b>	BIG LOUD	19	12
RE-ENTRY	50	50	<b>AULI'I CRAVALHO</b>	WALT DISNEY	27	24



## Jordan Davis Moves 'Up'

Country singer-songwriter **Jordan Davis** (above) leaps into the top 10 of the Emerging Artists chart for the first time (15-9) on the strength of his breakthrough single, "Singles You Up," which jumps 19-14 on Hot Country Songs and debuts on the Billboard Hot 100 at No. 94. The track drew 23 million audience impressions (up 9 percent) in the week ending Feb. 11, according to Nielsen Music, pushing it 15-14 on Country Airplay and onto the all-genre Radio Songs chart at No. 48.

Meanwhile, **The Wood Brothers** debut at No. 37 on Emerging Artists as the trio's *One Drop of Truth* arrives at No. 1 on Heatseekers Albums, as well as No. 11 on Americana/Folk Albums and No. 41 on Top Country Albums, with 3,000 equivalent album units.

—Xander Zellner

## CHART BEAT



### STING AND SHAGGY ROCK

"Don't Make Me Wait" by **Sting** (above right) and **Shaggy** (above left) enters the Triple A airplay chart at No. 35, marking the reggae star's first entry on a *Billboard* rock airplay survey since his breakthrough hit, "Oh Carolina," reached No. 14 on Alternative in 1993. "Wait" introduces the pair's April 20 album, *44/876*. As for Sting's reggae roots, "I wrote [**The Police**'s 1983 No. 1 *Billboard* Hot 100 smash] 'Every Breath You Take' in Jamaica," he recently told *Billboard*. "[My wife] **Trudie** and I were hiding from the press at that time. So Jamaica was a kind of refuge and a great influence on my own musical DNA."

—Gary Trust

Go to [Billboard.com](http://Billboard.com) for full Chart Beat coverage, including columns and podcasts.



# Billboard 200

February 17  
2018  
billboard

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
HOT SHOT DEBUT	1	#1 1WK RCA	<b>JUSTIN TIMBERLAKE</b> Man Of The Woods	1	1
1	2	MIGOS QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	2
2	3	SOUNDTRACK FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	9
5	4	ED SHEERAN ATLANTIC/AG	Divide	1	49
4	5	BRUNO MARS ATLANTIC/AG	24K Magic	2	64
8	6	POST MALONE REPUBLIC	Stoney	4	61
6	7	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	DAMN.	1	43
7	8	CAMILA CABELLO SYCO/EPIC	Camila	1	4
12	9	LIL UZI VERT GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	24
NEW	10	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/LEGACY	NOW 65	10	1
9	11	KHALID RIGHT HAND/RCA	American Teen	4	49
11	12	G-EAZY G-EAZY/RVG/BPG/RCA	The Beautiful & Damned	3	8
10	13	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Evolve	2	33
13	14	TAYLOR SWIFT BIG MACHINE/BMLG	Reputation	1	13
15	15	LIL SKIES ALL WE GOT/AG	Life Of A Dark Rose	10	5
14	16	SZA TOP DAWG/RCA	Ctrl	3	35
21	17	NF NF REAL MUSIC/CAPITOL/CAROLINE	Perception	1	18
NEW	18	RICH BRIAN 88RISING/EMPIRE RECORDINGS	Amen	18	1
17	19	SAM SMITH CAPITOL	The Thrill Of It All	1	14
NEW	20	AWOLNATION RED BULL	Here Come The Runts	20	1
16	21	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Revival	1	8
19	22	KODAK BLACK DOLLAZ N DEALZ/ATLANTIC/AG	Project Baby Two	2	25
18	23	CHRIS STAPLETON MERCURY NASHVILLE/UMGN	From A Room: Volume 2	2	10
26	24	ORIGINAL BROADWAY CAST HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	124
23	25	CHRIS BROWN RCA	Heartbreak On A Full Moon	3	15
25	26	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	47
35	27	DUA LIPA WARNER BROS.	Dua Lipa	27	32
24	28	CHRIS STAPLETON MERCURY NASHVILLE/UMGN	Traveller	1	126
22	29	P!NK RCA	Beautiful Trauma	1	17
31	30	DEMI LOVATO HOLLYWOOD/SAFEHOUSE/ISLAND	Tell Me You Love Me	3	19
37	31	XXXTENTACION BAD VIBES FOREVER/EMPIRE RECORDINGS	17	2	24
NEW	32	MONTGOMERY GENTRY AVERAGE JOES	Here's To You	32	1
29	33	KANE BROWN ZONE 4/RCA NASHVILLE/SMN	Kane Brown	5	62
34	34	21 SAVAGE, OFFSET & METRO BOOMIN BOOMINATI/QUALITY CONTROL/MOTOWN/SLAUGHTER GANG/REPUBLIC/CAPITOL/EPIC	Without Warning	4	15
32	35	HUNCHO JACK GRAND HUSTLE/CACTUS JACK/QUALITY CONTROL/MOTOWN/EPIC/CAPITOL	Huncho Jack, Jack Huncho	3	7
28	36	CHRIS STAPLETON MERCURY NASHVILLE/UMGN	From A Room: Volume 1	2	40
44	37	THE WEEKND XO/REPUBLIC	Starboy	1	63
33	38	MAROON 5 222/INTERSCOPE/IGA	Red Pill Blues	2	14
40	39	THOMAS RHETT VALORY/BMLG	Life Changes	1	22
41	40	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	93
42	41	HALSEY ASTRALWERKS	hopeless fountain kingdom	1	36
39	42	MIGOS QUALITY CONTROL/300/AG	Culture	1	54
51	43	OZUNA VP ENTERTAINMENT/SONY MUSIC LATIN	Odisea	22	24
43	44	VARIOUS ARTISTS QUALITY CONTROL/MOTOWN/CAPITOL	Quality Control: Control The Streets, Vol. 1	5	9
48	45	SOUNDTRACK WALT DISNEY	Moana	2	64
75	46	PS SOUNDTRACK VILLA 40/DREAMWORKS/RCA	Trolls	3	72
36	47	ELTON JOHN ROCKET/ISLAND/UME	Diamonds	23	13
49	48	ED SHEERAN ATLANTIC/AG	X	1	190
52	49	A BOOGIE WIT DA HOODIE HIGHBRIDGE THE LABEL/ATLANTIC/AG	The Bigger Artist	4	19
47	50	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	258

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
58	51	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Live In No Shoes Nation	1	14
54	52	LUKE BRYAN CAPITOL NASHVILLE/UMGN	What Makes You Country	1	9
46	53	KIDZ BOP KIDS KIDZ BOP/RAZOR & TIE/CONCORD	Kidz Bop 37	16	3
59	54	BEBE REXHA WARNER BROS.	All Your Fault, Pt. 2 (EP)	45	21
NEW	55	GUNNA YSL	Drip Season 3	55	1
RE	56	JUSTIN TIMBERLAKE JIVE/RCA/LEGACY	FutureSex/LoveSounds	1	105
55	57	MIGUEL BYSTORM/RCA	War & Leisure	9	10
57	58	LUKE COMBS RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	5	36
50	59	LIL PUMP LVFETIME/THA LIGHTS GLOBAL/WARNER BROS.	Lil Pump	3	18
68	60	TRAVIS SCOTT GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	1	75
62	61	FIVE FINGER DEATH PUNCH PROSPECT PARK	A Decade Of Destruction	29	10
30	62	FALL OUT BOY ISLAND	M A N I A	1	3
20	63	VARIOUS ARTISTS GRAMMY/RCA	2018 Grammy Nominees	20	4
45	64	KESHA KEMOSABE/RCA	Rainbow	1	26
60	65	A\$AP FERG A\$AP WORLDWIDE/POLO GROUNDS/RCA	Still Striving	12	25
38	66	CHILDISH GAMBINO MCDJ/GLASSNOTE	Awaken, My Love!	5	60
64	67	RUSS DIEMON/RUSS MY WAY/COLUMBIA	There's Really A Wolf	7	40
70	68	GUCCI MANE GUWOP/ATLANTIC/AG	Mr. Davis	2	17
78	69	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	2	276
56	70	LOGIC VISIONARY/DEF JAM	Everybody	1	40
67	71	BTS BIG HIT ENTERTAINMENT/LOEN ENTERTAINMENT	Love Yourself: Her	7	18
71	72	21 SAVAGE SLAUGHTER GANG/EPIC	Issa Album	2	31
74	73	BRETT YOUNG BMLG	Brett Young	18	52
158	74	GG THE NOTORIOUS B.I.G. BAD BOY/RHINO	Greatest Hits	1	114
72	75	TRIPPIE REDD EG	A Love Letter To You	64	25
69	76	SAM SMITH CAPITOL	In The Lonely Hour	2	191
77	77	SOUNDTRACK UNIVERSAL STUDIOS/ARTIST PARTNERS GROUP/ATLANTIC/AG	The Fate Of The Furious: The Album	10	43
83	78	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/AG	AI YoungBoy	24	27
88	79	2PAC AMARU/DEATH ROW/INTERSCOPE/UME	Greatest Hits	3	228
80	80	H.E.R. RCA	H.E.R.	78	16
113	81	ALAN JACKSON ARC/EMI NASHVILLE/UMGN	Precious Memories Collection	33	19
95	82	QUEEN HOLLYWOOD	Greatest Hits I II & III: The Platinum Collection	48	111
RE	83	EMINEM WEB/AFTERMATH/INTERSCOPE/UME	The Eminem Show	1	348
94	84	MACKLEMORE BENDO	GEMINI	2	20
81	85	THE WEEKND XO/REPUBLIC	Beauty Behind The Madness	1	128
82	86	RIHANNA WESTBURY ROAD/ROC NATION	ANTI	1	107
90	87	TWENTY ONE PILOTS FUELED BY RAMEN/AG	Blurryface	1	143
85	88	TYLER, THE CREATOR ODD FUTURE/COLUMBIA	Flower Boy	2	29
93	89	J. COLE DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	166
118	90	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	1	155
73	91	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions	2	280
87	92	PORTUGAL. THE MAN ATLANTIC/AG	Woodstock	32	34
NEW	93	MADISON BEER ACCESS RECORDS	As She Pleases (EP)	93	1
86	94	TOM PETTY AND THE HEARTBREAKERS MCA/GEFFEN/UME	Greatest Hits	2	253
66	95	LANCO ARISTA NASHVILLE/SMN	Hallelujah Nights	20	3
89	96	BIG SEAN & METRO BOOMIN BOOMINATI/G.O.O.D./REPUBLIC/DEF JAM	Double Or Nothing	6	9
104	97	BRYSON TILLER TRAPSOUL/RCA	T R A P S O U L	8	124
103	98	CHANCE THE RAPPER CHANCE THE RAPPER	Coloring Book	8	91
111	99	JON PARDI CAPITOL NASHVILLE/UMGN	California Sunrise	11	84
109	100	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	223



## JT Scores His Fourth No. 1 Album

Justin Timberlake notches his fourth No. 1 album on the Billboard 200 as *Man of the Woods* debuts atop the tally. The set earned 293,000 equivalent album units in the week ending Feb. 8, according to Nielsen Music. Of that sum, 242,000 were in traditional album sales. Timberlake scores the largest week for an album — in terms of both units and pure album sales — since Taylor Swift's *Reputation* flew in at No. 1 on Dec. 2, 2017, with 1.24 million units and 1.22 million in album sales. Timberlake claims the biggest week for an album by a man since Kendrick Lamar's *DAMN.* debuted at No. 1 on May 6, 2017, with 603,000 units and 353,000 in album sales.

Of Timberlake's 242,000 in traditional album sales, *Woods'* pure album sales were 139,000 in digital albums, 89,000 in CDs and 15,000 in vinyl LPs. The set opens at No. 1 on the Vinyl Albums chart (see page 66). Helping Timberlake's vinyl tally: Target carried an exclusive orange-colored edition of *Man of the Woods* on vinyl, while all other retailers had the standard black-vinyl version.

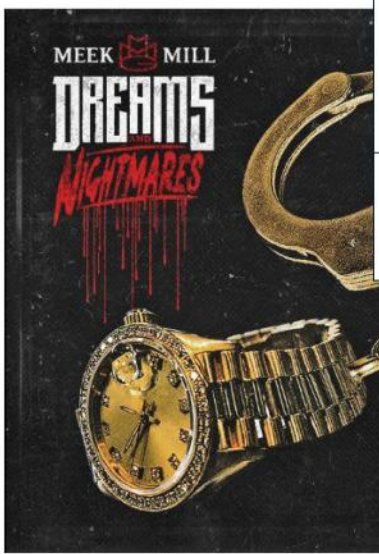
*Woods* logs the second-biggest sales week for a vinyl LP among solo male artists since Nielsen Music began tracking data in 1991. Only the debut frame of Jack White's *Lazaretto* was larger: 40,000 in 2014. Among all soloists in the Nielsen era, only one other artist has sold as many vinyl LPs in a week as Timberlake and White: Adele, who did it in five separate weeks with 25 in late 2015. —Keith Caulfield



LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
NEW	101	<b>KEY GLOCK</b>		PAPER ROUTE EMPIRE	Glock Bond	101	1
61	102	<b>EMINEM</b>	▲	SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	1	379
92	103	<b>BRUNO MARS</b>	▲	ELEKTRA/AG	Doo-Wops & Hooligans	3	361
99	104	<b>JHENE AIKO</b>		ARTCLUB/ARTIUM/DEF JAM	Trip	5	20
100	105	<b>TAYLOR SWIFT</b>	▲	BIG MACHINE/BMLG	1989	1	165
RE	106	<b>JUSTIN TIMBERLAKE</b>	▲	RCA	The 20/20 Experience	1	56
127	107	<b>BOB MARLEY AND THE WAILERS</b>	◆	TUFF GONG/ISLAND/UMG	Legend: The Best Of...	5	508
102	108	<b>THE CHAINSMOKERS</b>	▲	DISRUPTOR/COLUMBIA	Memories...Do Not Open	1	44
107	109	<b>KANYE WEST</b>	▲	G.O.O.D./DEF JAM	The Life Of Pablo	1	94
106	110	<b>DANIEL CAESAR</b>		GOLDEN CHILD	Freudian	25	22
108	111	<b>2 CHAINZ</b>	●	THE REAL UNIVERSITY/DEF JAM	Pretty Girls Like Trap Music	2	34
97	112	<b>DJ KHALED</b>	▲	WE THE BEST/EPIC	Grateful	1	33
121	113	<b>FLEETWOOD MAC</b>	◆	WARNER BROS./RHINO	Rumours	1	256
159	114	<b>MEEK MILL</b>		MAYBACH/ATLANTIC/AG	Wins And Losses	3	28
126	115	<b>THE AVETT BROTHERS</b>		AMERICAN/REPUBLIC	True Sadness	3	8
112	116	<b>SAM HUNT</b>	▲	MCA NASHVILLE/UMGN	Montevallo	3	172
105	117	<b>SHAWN MENDES</b>	▲	ISLAND	Illuminate	1	71
NEW	118	<b>RHYE</b>		INNOVATIVE LEISURE/LOMA VISTA/CONCORD	Blood	118	1
122	119	<b>BILLY JOEL</b>	▲	COLUMBIA/LEGACY	The Essential Billy Joel	15	106
RE	120	<b>JUSTIN TIMBERLAKE</b>	▲	JIVE/RCA/LEGACY	Justified	2	84
110	121	<b>NIALL HORAN</b>		NEON HAZE/CAPITOL	Flicker	1	16
128	122	<b>JOURNEY</b>	◆	COLUMBIA/LEGACY	Journey's Greatest Hits	10	498
120	123	<b>FUTURE</b>	●	A-1/FREEBANDZ/EPIC	FUTURE	1	51
115	124	<b>FLORIDA GEORGIA LINE</b>	▲	BMLG	Dig Your Roots	2	75
125	125	<b>PLAYBOI CARTI</b>	●	AWGE/INTERSCOPE/IGA	Playboi Carti	12	43
114	126	<b>6LACK</b>		LVRN/INTERSCOPE/IGA	FREE 6LACK	34	58
RE	127	<b>KID ROCK</b>		TOP DOG/BMG/BBMG	Sweet Southern Sugar	8	10
RE	128	<b>MEEK MILL</b>	●	MAYBACH/WARNER BROS.	Dreams And Nightmares	2	21
124	129	<b>ADELE</b>	◆	XL/COLUMBIA	25	1	116
142	130	<b>BIG SEAN</b>	▲	G.O.O.D./DEF JAM	I Decided.	1	51
132	131	<b>CREEDENCE CLEARWATER REVIVAL</b>	◆	FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	353
137	132	<b>METALLICA</b>	◆	BLACKENED/RHINO	Metallica	1	469
133	133	<b>PNB ROCK</b>		EMPIRE RECORDINGS/ATLANTIC/AG	Catch These Vibes	17	12
96	134	<b>BRUNO MARS</b>	▲	ATLANTIC/AG	Unorthodox Jukebox	1	198
134	135	<b>LIL BABY</b>		QUALITY CONTROL	Too Hard	80	8
130	136	<b>BLACKBEAR</b>		BEARTRAP/ALAMO/INTERSCOPE/IGA	digital druglord	14	42
136	137	<b>KODAK BLACK</b>	●	DOLLAZ N DEALZ/ATLANTIC/AG	Painting Pictures	3	44
145	138	<b>PANIC! AT THE DISCO</b>	▲	DCED/FUELED BY RAMEN/AG	Death Of A Bachelor	1	108
200	139	<b>GREEN DAY</b>		REPRISE/WARNER BROS.	Greatest Hits: God's Favorite Band	39	11
141	140	<b>JUSTIN BIEBER</b>	▲	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Purpose	1	116
131	141	<b>LIL PEEP</b>		LIL PEEP/KOBALT	Come Over When You're Sober (EP)	38	13
139	142	<b>HALSEY</b>	▲	ASTRALWERKS	Badlands	2	128
143	143	<b>OLD DOMINION</b>		RCA NASHVILLE/SMN	Happy Endings	7	20
147	144	<b>FRANK OCEAN</b>		BOYS DON'T CRY	Blonde	1	71
119	145	<b>MICHAEL JACKSON</b>	◆	EPIC/LEGACY	Thriller	1	320
RE	146	<b>50 CENT</b>		SHADY/INTERSCOPE/AFTERMATH/UMG	Best Of 50 Cent	135	5
148	147	<b>GUNS N' ROSES</b>	▲	GEFFEN/UMG	Greatest Hits	3	431
154	148	<b>LANA DEL REY</b>	▲	POLYDOR/INTERSCOPE/IGA	Born To Die	2	304
155	149	<b>GRETA VAN FLEET</b>		LAVA/REPUBLIC	From The Fires	36	11
138	150	<b>CALVIN HARRIS</b>		COLUMBIA	Funk Wav Bounces Vol. 1	2	32

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
135	151	<b>N*E*R*D</b>		N.E.R.D/I AM OTHER/COLUMBIA	No_One Ever Really Dies	31	8
91	152	<b>LORDE</b>		LAVA/REPUBLIC	Melodrama	1	32
173	153	<b>JADEN SMITH</b>		MSFTSMUSIC/ROC NATION	SYRE	24	12
76	154	<b>NEIL DIAMOND</b>		CAPITOL/UMG	All-Time Greatest Hits	15	46
140	155	<b>ED SHEERAN</b>	▲	ELEKTRA/AG	+	5	236
150	156	<b>FUTURE &amp; YOUNG THUG</b>		300/ATLANTIC/A-1/FREEBANDZ/AG/EPIC	Super Slimey	2	16
146	157	<b>KEITH URBAN</b>	▲	HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	4	92
149	158	<b>THE LUMINEERS</b>	●	DUALTONE	Cleopatra	1	96
157	159	<b>ADELE</b>	◆	XL/COLUMBIA	21	1	363
116	160	<b>SOUNDTRACK</b>	●	UNIVERSAL STUDIOS/REPUBLIC	Fifty Shades Darker	1	26
153	161	<b>LIL UZI VERT</b>	●	GENERATION NOW/ATLANTIC/AG	Lil Uzi Vert Vs. The World	37	84
RE	162	<b>KANYE WEST</b>	▲	ROCA-FELLA/DEF JAM	Graduation	1	134
RE	163	<b>NF</b>		CAPITOL CMG	Therapy Session	12	6
167	164	<b>TAY-K</b>		88 CLASSIC	#SANTANAWORLD (+)	128	6
RE	165	<b>CHILDISH GAMBINO</b>	●	GLASSNOTE	Because The Internet	7	135
161	166	<b>FRENCH MONTANA</b>	●	COKE BOYS/BAD BOY/EPIC	Jungle Rules	3	28
162	167	<b>NAV AND METRO BOOMIN</b>		XO/BOOMINATI/REPUBLIC	Perfect Timing	13	27
123	168	<b>VARIOUS ARTISTS</b>		SONY MUSIC/UNIVERSAL/UMG	NOW 64	12	14
160	169	<b>THE BEATLES</b>	◆	APPLE/CAPITOL/UMG	1	1	303
176	170	<b>MICHAEL JACKSON</b>	◆	MJJ/EPIC/LEGACY	Bad	1	169
152	171	<b>J. COLE</b>	▲	DREAMVILLE/ROC NATION	4 Your Eyez Only	1	59
84	172	<b>JAY-Z</b>	▲	S. CARTER ENTERPRISES/ROC NATION	4:44	1	28
195	173	<b>KANYE WEST</b>	▲	ROCA-FELLA/DEF JAM	My Beautiful Dark Twisted Fantasy	1	102
166	174	<b>ARIANA GRANDE</b>	▲	REPUBLIC	Dangerous Woman	2	85
171	175	<b>THE BEATLES</b>	◆	APPLE/CAPITOL/UMG	Abbey Road	1	252
188	176	<b>KEVIN GATES</b>	▲	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	Islah	2	99
RE	177	<b>PRINCE AND THE REVOLUTION</b>	◆	NPG/WARNER BROS./RHINO	Purple Rain (Soundtrack)	1	124
RE	178	<b>NIRVANA</b>	◆	SUB POP/DGC/GEFFEN/UMG	Nevermind	1	386
168	179	<b>THOMAS RHETT</b>	▲	VALORY/BMLG	Tangled Up	6	118
151	180	<b>ERIC CHURCH</b>	▲	EMI NASHVILLE/UMGN	Mr. Misunderstood	2	109
178	181	<b>LINKIN PARK</b>	◆	WARNER BROS.	[Hybrid Theory]	2	195
RE	182	<b>AJR</b>		AJR/BMG	The Click	61	9
163	183	<b>BILLIE EILISH</b>		DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	126	7
186	184	<b>BEYONCE</b>	▲	MUSIC WORLD/COLUMBIA	I Am...Sasha Fierce	1	162
172	185	<b>HOZIER</b>	▲	RUBYWORKS/COLUMBIA	Hozier	2	153
179	186	<b>CHARLIE PUTH</b>	▲	OTTO/ATLANTIC/AG	Nine Track Mind	6	96
193	187	<b>FUTURE</b>	▲	A-1/FREEBANDZ/EPIC	DS2	1	129
190	188	<b>RED HOT CHILI PEPPERS</b>	▲	WARNER BROS.	Greatest Hits	18	156
191	189	<b>BON JOVI</b>	▲	ISLAND/UMG	Greatest Hits: The Ultimate Collection	5	83
184	190	<b>ZAC BROWN BAND</b>		ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	150
189	191	<b>LANA DEL REY</b>		POLYDOR/INTERSCOPE/IGA	Lust For Life	1	21
RE	192	<b>PINK</b>	▲	LAFACE/JIVE/RCA	Greatest Hits... So Far!!!	5	122
180	193	<b>THE CHAINSMOKERS</b>	▲	DISRUPTOR/COLUMBIA	Collage (EP)	6	59
194	194	<b>FUTURE</b>	●	A-1/FREEBANDZ/EPIC	HNDRXX	1	45
NEW	195	<b>SKI MASK THE SLUMP GOD</b>		VICTOR VICTOR WORLDWIDE/REPUBLIC	You Will Regret	195	1
175	196	<b>WALKER HAYES</b>		MONUMENTS/SMN	boom.	37	8
197	197	<b>NAV</b>		XO/REPUBLIC	NAV	24	45
RE	198	<b>TIM MCGRAW &amp; FAITH HILL</b>		MCGRAW/ARISTA NASHVILLE/SMN	The Rest Of Our Life	2	11
192	199	<b>JAMES ARTHUR</b>		COLUMBIA	Back From The Edge	39	60
RE	200	<b>DR. DRE</b>	▲	AFTERMATH/INTERSCOPE/UMG	Dr. Dre -- 2001	2	164


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**MEEK MILL**  
Dreams and Nightmares

PARENTAL ADVISORY  
EXPLICIT CONTENT

The 2012 album returns to the chart for the first time since 2013 (6,000 equivalent album units earned in the week ending Feb. 8, up 211 percent, according to Nielsen Music). The set's back thanks to interest in its title track, which was adopted as a de facto anthem by the Philadelphia Eagles for the team's Super Bowl LII championship aspirations. In the Feb. 8 tracking frame, the song nabbed 4.4 million on-demand audio streams (up 215 percent) and 10,000 downloads (up 703 percent). —K.C.




27

**DUA LIPA**

Dua Lipa

The album's slow climb continues as the set reaches the top 30 — and a new peak — for the first time (15,000 units; up 4 percent). The release's "New Rules" rises 7-6 on the Billboard Hot 100.



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**RHYE**

Blood

The set (6,000 units; 4,000 in pure album sales) performs particularly well on the Tastemakers chart with a debut at No. 3. Tastemakers ranks the best sellers of the week at indie and small-chain stores.



# Biggie Gets Fifth Million-Seller

On the Billboard 200, the *Now 65* compilation bows at No. 10 with 25,000 equivalent album units earned (all from traditional album sales) in the week ending Feb. 8, according to Nielsen Music.

*Now 65* is the 69th *Now That's What I Call Music* compilation to reach the top 10 (63 of the main numbered series and six genre-specific spinoff titles, like *Now That's What I Call Christmas!*) and the 133rd *Now* title to reach the Billboard 200. The U.S. *Now* series will celebrate its 20th anniversary in 2018, as the first *Now* album debuted on the chart dated Nov. 14, 1998. The original *Now* series launched in the United Kingdom in 1983.

Farther down the chart, **The Notorious B.I.G.'s** *Greatest Hits* zips 158-74 (8,000 units; up 61 percent) as the album surpasses the 1 million-sales mark. The 2007 release — which was on sale in the iTunes Store for just \$4.99 during the tracking week — sold another 4,000 copies (up 339 percent), bringing the set's total to 1.003 million. All five of the rapper's solo albums have now each sold at least 1 million copies. His best-seller is *Life After Death* (5.4 million), followed by *Ready to Die* (3.9 million), *Born Again* (2 million) and *Duets: The Final Chapter* (1.2 million).

Biggie has one other album in his catalog: the 2017 collaborative set *The King & I*, with former wife **Faith Evans**. It has sold 24,000 copies.

—Keith Caulfield

**THE NOTORIOUS B.I.G.**  
GREATEST HITS



# Album Sales

February 17  
2018  
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
	<b>1</b>	<b>#1</b> <b>JUSTIN TIMBERLAKE</b>		<b>Man Of The Woods</b>	<b>1</b>
	<b>2</b>	<b>SOUNDTRACK</b>		<b>The Greatest Showman</b>	<b>9</b>
<b>NEW</b>	<b>3</b>	<b>VARIOUS ARTISTS</b>		<b>NOW 65</b>	<b>1</b>
<b>NEW</b>	<b>4</b>	<b>AWOLNATION</b>		<b>Here Come The Runts</b>	<b>1</b>
<b>7</b>	<b>5</b>	<b>CHRIS STAPLETON</b>		<b>From A Room: Volume 2</b>	<b>10</b>
<b>6</b>	<b>6</b>	<b>ED SHEERAN</b>		<b>Divide</b>	<b>49</b>
<b>NEW</b>	<b>7</b>	<b>MONTGOMERY GENTRY</b>		<b>Here's To You</b>	<b>1</b>
<b>4</b>	<b>8</b>	<b>BRUNO MARS</b>		<b>24K Magic</b>	<b>63</b>
<b>13</b>	<b>9</b>	<b>KENNY CHESNEY</b>		<b>Live In No Shoes Nation</b>	<b>15</b>
<b>9</b>	<b>10</b>	<b>CHRIS STAPLETON</b>		<b>From A Room: Volume 1</b>	<b>40</b>
<b>5</b>	<b>11</b>	<b>VARIOUS ARTISTS</b>		<b>2018 Grammy Nominees</b>	<b>4</b>
<b>12</b>	<b>12</b>	<b>P!NK</b>		<b>Beautiful Trauma</b>	<b>17</b>
<b>11</b>	<b>13</b>	<b>KIDZ BOP KIDS</b>		<b>Kidz Bop 37</b>	<b>3</b>
<b>20</b>	<b>14</b>	<b>TAYLOR SWIFT</b>		<b>Reputation</b>	<b>13</b>
<b>31</b>	<b>15</b>	<b>ALAN JACKSON</b>		<b>Precious Memories Collection</b>	<b>22</b>
<b>18</b>	<b>16</b>	<b>CHRIS STAPLETON</b>		<b>Traveller</b>	<b>126</b>
<b>10</b>	<b>17</b>	<b>KENDRICK LAMAR</b>		<b>DAMN.</b>	<b>43</b>
<b>14</b>	<b>18</b>	<b>IMAGINE DRAGONS</b>		<b>Evolve</b>	<b>33</b>
<b>22</b>	<b>19</b>	<b>EMINEM</b>		<b>Revival</b>	<b>8</b>
<b>21</b>	<b>20</b>	<b>SAM SMITH</b>		<b>The Thrill Of It All</b>	<b>14</b>
<b>27</b>	<b>21</b>	<b>LUKE BRYAN</b>		<b>What Makes You Country</b>	<b>9</b>
<b>3</b>	<b>22</b>	<b>MIGOS</b>		<b>Culture II</b>	<b>2</b>
<b>82</b>	<b>23</b>	<b>KID ROCK</b>		<b>Sweet Southern Sugar</b>	<b>14</b>
<b>32</b>	<b>24</b>	<b>ORIGINAL BROADWAY CAST</b>		<b>Hamilton: An American Musical</b>	<b>123</b>
<b>23</b>	<b>25</b>	<b>ELTON JOHN</b>		<b>Diamonds</b>	<b>13</b>
<b>28</b>	<b>26</b>	<b>VARIOUS ARTISTS</b>		<b>NOW 64</b>	<b>14</b>
<b>24</b>	<b>27</b>	<b>CAMILA CABELLO</b>		<b>Camila</b>	<b>4</b>
<b>16</b>	<b>28</b>	<b>FALL OUT BOY</b>		<b>M A N I A</b>	<b>3</b>
<b>35</b>	<b>29</b>	<b>THE AVETT BROTHERS</b>		<b>True Sadness</b>	<b>8</b>
<b>36</b>	<b>30</b>	<b>FIVE FINGER DEATH PUNCH</b>		<b>A Decade Of Destruction</b>	<b>10</b>
<b>56</b>	<b>31</b>	<b>NF</b>		<b>Perception</b>	<b>11</b>
<b>NEW</b>	<b>32</b>	<b>RHYE</b>		<b>Blood</b>	<b>1</b>
<b>41</b>	<b>33</b>	<b>SOUNDTRACK</b>		<b>Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2</b>	<b>42</b>
<b>45</b>	<b>34</b>	<b>GRETA VAN FLEET</b>		<b>From The Fires</b>	<b>13</b>
<b>43</b>	<b>35</b>	<b>SOUNDTRACK</b>		<b>Guardians Of The Galaxy: Awesome Mix Vol. 1</b>	<b>170</b>
<b>NEW</b>	<b>36</b>	<b>RICH BRIAN</b>		<b>Amen</b>	<b>1</b>
<b>RE</b>	<b>37</b>	<b>THE NOTORIOUS B.I.G.</b>		<b>Greatest Hits</b>	<b>41</b>
<b>47</b>	<b>38</b>	<b>SOUNDTRACK</b>		<b>Moana</b>	<b>63</b>
<b>34</b>	<b>39</b>	<b>SZA</b>		<b>Ctrl</b>	<b>26</b>
<b>38</b>	<b>40</b>	<b>KANE BROWN</b>		<b>Kane Brown</b>	<b>54</b>
<b>26</b>	<b>41</b>	<b>CHILDISH GAMBINO</b>		<b>Awaken, My Love!</b>	<b>26</b>
<b>55</b>	<b>42</b>	<b>METALLICA</b>		<b>Metallica</b>	<b>438</b>
<b>49</b>	<b>43</b>	<b>TOM PETTY AND THE HEARTBREAKERS</b>		<b>Greatest Hits</b>	<b>225</b>
<b>RE</b>	<b>44</b>	<b>JUSTIN TIMBERLAKE</b>		<b>FutureSex/LoveSounds</b>	<b>103</b>
<b>33</b>	<b>45</b>	<b>NEIL DIAMOND</b>		<b>All-Time Greatest Hits</b>	<b>44</b>
<b>52</b>	<b>46</b>	<b>VARIOUS ARTISTS</b>		<b>WOW Gospel 2018</b>	<b>2</b>
<b>54</b>	<b>47</b>	<b>THOMAS RHETT</b>		<b>Life Changes</b>	<b>22</b>
<b>50</b>	<b>48</b>	<b>BTS</b>		<b>Love Yourself: Her</b>	<b>6</b>
<b>NEW</b>	<b>49</b>	<b>MADISON BEER</b>		<b>As She Pleases (EP)</b>	<b>1</b>
<b>85</b>	<b>50</b>	<b>TIM MCGRAW &amp; FAITH HILL</b>		<b>The Rest Of Our Life</b>	<b>12</b>

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
<b>NEW</b>	<b>1</b>	<b>#1</b> <b>THE WOOD BROTHERS</b>		<b>One Drop Of Truth</b>	<b>1</b>
<b>NEW</b>	<b>2</b>	<b>SEVENTEEN</b>		<b>SEVENTEEN Special Album: Director's Cut (EP)</b>	<b>1</b>
<b>NEW</b>	<b>3</b>	<b>THE JAMES HUNTER SIX</b>		<b>Whatever It Takes</b>	<b>1</b>
<b>3</b>	<b>4</b>	<b>KHRUANGBIN</b>		<b>Con Todo El Mundo</b>	<b>2</b>
<b>NEW</b>	<b>5</b>	<b>SKYZOO</b>		<b>In Celebration Of Us</b>	<b>1</b>
<b>RE</b>	<b>6</b>	<b>THE TEXAS TENORS</b>		<b>Rise</b>	<b>7</b>
<b>NEW</b>	<b>7</b>	<b>FRUITION</b>		<b>Watching It All Fall Apart</b>	<b>1</b>
<b>NEW</b>	<b>8</b>	<b>DON BROCO</b>		<b>Technology</b>	<b>1</b>
<b>NEW</b>	<b>9</b>	<b>BERNARD ALLISON</b>		<b>Let It Go</b>	<b>1</b>
<b>NEW</b>	<b>10</b>	<b>JULIAN LAGE</b>		<b>Modern Lore</b>	<b>1</b>
<b>NEW</b>	<b>11</b>	<b>KEY GLOCK</b>		<b>Glock Bond</b>	<b>1</b>
<b>NEW</b>	<b>12</b>	<b>CLAY MELTON</b>		<b>Burn The Ships</b>	<b>1</b>
<b>NEW</b>	<b>13</b>	<b>THE SOFT MOON</b>		<b>Criminal</b>	<b>1</b>
<b>NEW</b>	<b>14</b>	<b>ARMIK</b>		<b>Pacifica</b>	<b>1</b>
<b>NEW</b>	<b>15</b>	<b>KYLE CRAFT</b>		<b>Full Circle Nightmare</b>	<b>1</b>
<b>5</b>	<b>16</b>	<b>TERROR UNIVERSAL</b>		<b>Make Them Bleed</b>	<b>3</b>
<b>RE</b>	<b>17</b>	<b>MICHAEL S. TYRRELL</b>		<b>Wholetones: Life, Love &amp; Lullabies</b>	<b>2</b>
<b>20</b>	<b>18</b>	<b>ARMIK</b>		<b>Enamor</b>	<b>14</b>
<b>13</b>	<b>19</b>	<b>JASON MANN</b>		<b>Recovering With Friends</b>	<b>3</b>
<b>11</b>	<b>20</b>	<b>NILS FRAHM</b>		<b>All Melody</b>	<b>2</b>
<b>NEW</b>	<b>21</b>	<b>KING GIZZARD AND THE LIZARD WIZARD</b>		<b>Polygodwanaland</b>	<b>1</b>
<b>NEW</b>	<b>22</b>	<b>MIKE AND THE MOONPIES</b>		<b>Steak Night At The Prairie Rose</b>	<b>1</b>
<b>RE</b>	<b>23</b>	<b>MOON TAXI</b>		<b>Let The Record Play</b>	<b>2</b>
<b>NEW</b>	<b>24</b>	<b>R-JAY AKA ELDORODO REGG</b>		<b>Believe</b>	<b>1</b>
<b>4</b>	<b>25</b>	<b>TRIBULATION</b>		<b>Down Below</b>	<b>2</b>

VINYL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
<b>NEW</b>	<b>1</b>	<b>#1</b> <b>JUSTIN TIMBERLAKE</b>		<b>Man Of The Woods</b>	<b>1</b>
<b>RE</b>	<b>2</b>	<b>GRETA VAN FLEET</b>		<b>Black Smoke Rising (EP)</b>	<b>2</b>
<b>9</b>	<b>3</b>	<b>FLEETWOOD MAC</b>		<b>Rumours</b>	<b>80</b>
<b>3</b>	<b>4</b>	<b>CHILDISH GAMBINO</b>		<b>Awaken, My Love!</b>	<b>7</b>
<b>21</b>	<b>5</b>	<b>SZA</b>		<b>Ctrl</b>	<b>5</b>
<b>15</b>	<b>6</b>	<b>KENDRICK LAMAR</b>		<b>good kid, m.A.A.d city</b>	<b>54</b>
<b>8</b>	<b>7</b>	<b>MICHAEL JACKSON</b>		<b>Thriller</b>	<b>66</b>
<b>12</b>	<b>8</b>	<b>ED SHEERAN</b>		<b>Divide</b>	<b>38</b>
<b>24</b>	<b>9</b>	<b>BRUNO MARS</b>		<b>24K Magic</b>	<b>10</b>
<b>NEW</b>	<b>10</b>	<b>RHYE</b>		<b>Blood</b>	<b>1</b>
<b>11</b>	<b>11</b>	<b>KHRUANGBIN</b>		<b>Con Todo El Mundo</b>	<b>2</b>
<b>22</b>	<b>12</b>	<b>PRINCE AND THE REVOLUTION</b>		<b>Purple Rain (Soundtrack)</b>	<b>65</b>
<b>14</b>	<b>13</b>	<b>SOUNDTRACK</b>		<b>Guardians Of The Galaxy: Awesome Mix Vol. 1</b>	<b>115</b>
<b>13</b>	<b>14</b>	<b>THE BEATLES</b>		<b>Sgt. Pepper's Lonely Hearts Club Band</b>	<b>85</b>
<b>1</b>	<b>15</b>	<b>TY SEGALL</b>		<b>Freedom's Goblin</b>	<b>2</b>
<b>RE</b>	<b>16</b>	<b>DAVID BOWIE</b>		<b>Changesonebowie</b>	<b>3</b>
<b>NEW</b>	<b>17</b>	<b>AWOLNATION</b>		<b>Here Come The Runts</b>	<b>1</b>
<b>RE</b>	<b>18</b>	<b>METALLICA</b>		<b>Ride The Lightning</b>	<b>5</b>
<b>7</b>	<b>19</b>	<b>AMY WINEHOUSE</b>		<b>Back To Black</b>	<b>151</b>
<b>17</b>	<b>20</b>	<b>KENDRICK LAMAR</b>		<b>DAMN.</b>	<b>27</b>
<b>RE</b>	<b>21</b>	<b>LANA DEL REY</b>		<b>Born To Die</b>	<b>131</b>
<b>RE</b>	<b>22</b>	<b>LED ZEPPELIN</b>		<b>Led Zeppelin</b>	<b>9</b>
<b>19</b>	<b>23</b>	<b>KHALID</b>		<b>American Teen</b>	<b>11</b>
<b>RE</b>	<b>24</b>	<b>ST. VINCENT</b>		<b>St. Vincent</b>	<b>7</b>
<b>RE</b>	<b>25</b>	<b>SOUNDTRACK</b>		<b>Stranger Things: Music From The Netflix Original Series</b>	<b>5</b>



# Hamilton Beats The Boys

The original Broadway cast recording of *Hamilton: An American Musical* remains a steady seller as the album (No. 24 on the Billboard 200) recently surpassed the original Broadway cast recording of *Jersey Boys* to become the fifth-best-selling cast album since Nielsen Music began tracking sales in 1991.

In the week ending Jan. 25, *Hamilton* skipped past *Jersey Boys* in total sales. Now, in the week ending Feb. 8, *Hamilton* has sold 1.454 million versus *Jersey Boys'* 1.445 million.

Ahead of those titles on the top-selling cast albums list: the highlights edition of the original London cast recording of *The Phantom of the Opera* (with nearly 5 million sold), the original Broadway cast recording of *Wicked* (2.7 million), the original cast recording of *Mamma Mia!* (1.7 million) and the original Broadway cast recording of *Les Misérables* (1.7 million).

Elsewhere on the Billboard 200, **NF's** former No. 1 *Perception* climbs 21-17 with 19,000 units (up 6 percent) — its highest rank since it debuted at No. 1 (Oct. 28, 2017). The set is boosted in large part due to a \$5.99 sale tag in the iTunes Store. It sold 5,000 copies (up 44 percent; rising 56-31 on Top Album Sales); 4,000 of that sum were downloads (up 57 percent). *NF's* previous album, 2016's *Therapy Session*, also benefits from the same discount price as it returns to the Billboard 200 at No. 80. It earned 2,000 units (up 95 percent). Nearly all of that sum came from album sales (up 95 percent), of which most were in downloads (up 134 percent).

—K.C.

TOP ALBUM SALES: THE WEEK'S TOP-SELLING ALBUMS ACROSS ALL GENRES, RATED BY SALES DATA COMPILY BY NIELSEN MUSIC. THE WEEK'S TOP-SELLING ALBUMS BY NEW OR DEVELOPING ACTS, DEFINED AS THOSE WHO HAVE NEVER APPEARED IN THE TOP 100 OF THE BILLBOARD 200 OR THE TOP 10 OF THE TOP 100 HIP-POP ALBUMS, TOP COUNTRY ALBUMS, TOP LATIN ALBUMS, CHRISTIAN ALBUMS OR GOSPEL ALBUMS. IF A TITLE REACHES ANY OF THESE LEVELS, IT AND THE ACT'S SUBSEQUENT ALBUMS ARE THEN INELIGIBLE TO APPEAR ON HEATSEEKERS ALBUMS. TITLE RANKS ARE RATED BY SALES DATA COMPILY BY NIELSEN MUSIC. VINYL ALBUMS: THE WEEK'S TOP-SELLING VINYL ALBUMS, RATED BY SALES DATA COMPILY BY NIELSEN MUSIC. SEE CHARTS LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2018, PROMOTHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

AIRPLAY/STREAMING & SALES DATA COMPILY BY  
NIELSEN MUSIC



SCOTT: MABIL; OZUNA, SANTOS: COURTESY OF SONY MUSIC LATIN

# Travis Scott's Baby Bump

Travis Scott (below) re-enters the Social 50 with a 401 percent boost in social media activity after welcoming his first child with girlfriend **Kylie Jenner**. Scott, who re-enters at a new peak of No. 24 (he reached No. 29 in January 2016), jumped 7,786 percent in Instagram reactions in the week ending Feb. 8, earning 2.6 million overall, according to Next Big Sound. His Wikipedia page added 11,000 views, a 1,009 percent increase. "New rager in town!" he tweeted Feb. 4 to announce the birth of daughter **Stormi**.

The chart's top re-entry belongs to **Justin Timberlake**, who appears at No. 4 — his best Social 50 position since November 2016. Timberlake's rise occurs amid a flurry of activity, including the Feb. 2 release of *Man of the Woods* (see page 62) and his halftime performance at Super Bowl LII on Feb. 4. The singer's Twitter mentions spiked 1,012 percent to 379,000, and he racked up 272,000 Wikipedia views (up 276 percent) as he dominated the music news cycle throughout the week.

Meanwhile, British rapper/YouTube personality **KSI** debuts on the Social 50 at No. 30, with increases in all measured social metrics after competing in a boxing match against fellow Internet personality **Joe Weller** on Feb. 3. The bout was held in London after KSI challenged Weller when the latter uploaded a match of his own against co-star **Malfoy**. Among KSI's gains leading up to and after the fight: a 1,177 percent boost in YouTube subscribers and 2.6 million Instagram reactions. KSI won in the third round by a technical knockout.

—Kevin Rutherford



# Social/Streaming

February 17  
2018  
**billboard**

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
	1	<b>#1</b> <b>BTS</b> BIGHIT ENTERTAINMENT	70
	2	<b>EXO</b> S.M.	29
	3	<b>CARDI B</b> THE KSR GROUP/ATLANTIC/AG	33
RE	4	<b>JUSTIN TIMBERLAKE</b> RCA	291
	5	<b>BRUNO MARS</b> ATLANTIC/AG	305
	6	<b>DEMI LOVATO</b> SAFEHOUSE/ISLAND/HOLLYWOOD	366
	7	<b>CAMILA CABELLO</b> SYCO/EPIC	92
	8	<b>ZENDAYA</b> HOLLYWOOD/REPUBLIC	173
	9	<b>SEVENTEEN</b> PLEDIS/LOEN ENTERTAINMENT	35
	10	<b>MILEY CYRUS</b> RCA	295
	11	<b>ZAYN</b> RCA	90
	12	<b>CHRIS BROWN</b> RCA	347
	13	<b>LIAM PAYNE</b> HAMPTON/REPUBLIC	53
	14	<b>MALUMA</b> SONY MUSIC LATIN	69
	15	<b>ANITTA</b> WARNER LATINA	51
	16	<b>P!NK</b> RCA	157
	17	<b>LADY GAGA</b> STREAMLINE/INTERSCOPE/IGA	360
	18	<b>SNOOP DOGG</b> DOGGYSTYLE/EMPIRE RECORDINGS	337
RE	19	<b>NIALL HORAN</b> NEON HAZE/CAPITOL	70
	20	<b>SHAKIRA</b> SONY MUSIC LATIN/RCA	368
	21	<b>DADDY YANKEE</b> EL CARTEL/UMLE	51
	22	<b>SHAWN MENDES</b> ISLAND	164
RE	23	<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/DEF JAM	376
RE	24	<b>TRAVIS SCOTT</b> GRAND HUSTLE/EPIC	17
	25	<b>JENNIFER LOPEZ</b> NUYORICAN/EPIC	360
	26	<b>POST MALONE</b> REPUBLIC	23
RE	27	<b>WANNA ONE</b> YMC ENTERTAINMENT/STONE MUSIC ENTERTAINMENT/CJ E&M	15
RE	28	<b>PABLO VITTAR</b> SONY MUSIC BRAZIL	9
	29	<b>LIL PUMP</b> LYFETIME/THA LIGHTS GLOBAL/WARNER BROS.	15
NEW	30	<b>KSI</b> KSIOLA/UIDEBT	1
RE	31	<b>GOT7</b> JYP	27
	32	<b>J BALVIN</b> CAPITOL LATIN/UMLE	63
	33	<b>PUFF DADDY</b> BAD BOY/EPIC	10
	34	<b>ED SHEERAN</b> ATLANTIC/AG	160
	35	<b>NICK JONAS</b> SAFEHOUSE/ISLAND	46
	36	<b>HALSEY</b> ASTRALWERKS	75
	37	<b>GUCCI MANE</b> GUWOP/ATLANTIC/AG	29
	38	<b>DUA LIPA</b> WARNER BROS.	31
RE	39	<b>LOUIS TOMLINSON</b> 78/SYCO/EPIC	54
	40	<b>BLACKPINK</b> YG	27
RE	41	<b>KENDRICK LAMAR</b> TOP DAWG/AFTERMATH/INTERSCOPE/IGA	19
	42	<b>MC KEVINHO</b> KONZILLA	4
	43	<b>LANA DEL REY</b> POLYDOR/INTERSCOPE/IGA	124
	44	<b>WIZ KHALIFA</b> TAYLOR GANG/ATLANTIC/AG	350
RE	45	<b>KATY PERRY</b> CAPITOL	372
	46	<b>DJ KHALED</b> WE THE BEST/EPIC	34
RE	47	<b>BAD BUNNY</b> RIMAS/HEAR THIS MUSIC	10
RE	48	<b>MONSTA X</b> STARSHIP ENTERTAINMENT/LOEN ENTERTAINMENT	13
RE	49	<b>TWICE</b> JYP	8
	50	<b>LUIS FONSI</b> UNIVERSAL MUSIC LATINO/UMLE	26

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	<b>#1</b> <b>GOD'S PLAN</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	3
	2	<b>FINESSE</b> ATLANTIC	Bruno Mars & Cardi B	5
	3	<b>HAVANA</b> SYCO/EPIC	Camila Cabello Feat. Young Thug	20
	4	<b>ROCKSTAR</b> REPUBLIC	Post Malone Feat. 21 Savage	21
	5	<b>STIR FRY</b> QUALITY CONTROL/MOTOWN/CAPITOL	Migos	3
	6	<b>PERFECT</b> ATLANTIC	Ed Sheeran	20
	7	<b>GUMMO</b> SCUMGANG/TENTHousand PROJECTS	6ix9ine	13
	8	<b>MOTORSport</b> QUALITY CONTROL/MOTOWN/CAPITOL	Migos, Nicki Minaj & Cardi B	15
	9	<b>I FALL APART</b> REPUBLIC	Post Malone	20
	10	<b>BODAK YELLOW (MONEY MOVES)</b> THE KSR GROUP/ATLANTIC	Cardi B	30
	11	<b>BARTIER CARDI</b> THE KSR GROUP/ATLANTIC	Cardi B Feat. 21 Savage	7
	12	<b>NO LIMIT</b> G-EAZY/RVG/BPG/RCA	G-Eazy Feat. A\$AP Rocky & Cardi B	17
	13	<b>MINE</b> ZZZ/ATLANTIC	Bazzi	3
	14	<b>OUTSIDE TODAY</b> NEVER BROKE AGAIN/ATLANTIC	YoungBoy Never Broke Again	3
	15	<b>GUCCI GANG</b> LYFETIME/THA LIGHTS GLOBAL/WARNER BROS.	Lil Pump	21
NEW	16	<b>PRAY FOR ME</b> TOP DAWG/AFTERMATH/XO/INTERSCOPE/REPUBLIC	The Weeknd & Kendrick Lamar	1
	17	<b>MEANT TO BE</b> WARNER BROS.	Bebe Rexha & Florida Georgia Line	11
	18	<b>LOVE.</b> TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Zacari	20
	19	<b>LET YOU DOWN</b> NF REAL MUSIC/CAROLINE/CAPITOL	NF	14
	20	<b>RIC FLAIR DRIP</b> BOOMINITY/QUALITY CONTROL/MOTOWN/SLAUGHTER GANG/REPUBLIC/CAPITOL/EPIC	Offset & Metro Boomin	14
RE	21	<b>ALL THE STARS</b> TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar & SZA	3
	22	<b>ROLL IN PEACE</b> DOLLAZ N DEALZ/ATLANTIC	Kodak Black Feat. XXXTENTACION	25
	23	<b>HIM &amp; I</b> G-EAZY/RVG/BPG/RCA	G-Eazy & Halsey	10
	24	<b>NARCOS</b> QUALITY CONTROL/MOTOWN/CAPITOL	Migos	2
	25	<b>WALK IT TALK IT</b> QUALITY CONTROL/MOTOWN/CAPITOL	Migos Feat. Drake	2
	26	<b>DESAPACITO</b> UNIVERSAL MUSIC LATINO/RAYMOND BRAUN/SCHOOLBOY/DEF JAM/UMLE/REPUBLIC	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	51
	27	<b>THUNDER</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	20
	28	<b>PLAIN JANE</b> A\$AP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Ferg Feat. Nicki Minaj	16
	29	<b>SAY SOMETHING</b> RCA	Justin Timberlake Feat. Chris Stapleton	2
	30	<b>I GET THE BAG</b> GUWOP/ATLANTIC	Gucci Mane Feat. Migos	25
	31	<b>YOUNG DUMB &amp; BROKE</b> RIGHT HAND/RCA	Khalid	28
NEW	32	<b>EL FARSANTE</b> VP ENTERTAINMENT/SONY MUSIC LATIN	Ozuna & Romeo Santos	1
	33	<b>1-800-273-8255</b> VISIONARY/DEF JAM	Logic Feat. Alessia Cara & Khalid	30
	34	<b>THE MIDDLE</b> INTERSCOPE	Zedd, Maren Morris & Grey	2
	35	<b>NEW RULES</b> WARNER BROS.	Dua Lipa	23
	36	<b>BAD AT LOVE</b> ASTRALWERKS/CAPITOL	Halsey	18
	37	<b>THE WEEKEND</b> TOP DAWG/RCA	SZA	27
	38	<b>SHAPE OF YOU</b> ATLANTIC	Ed Sheeran	57
	39	<b>NEVER BE THE SAME</b> SYCO/EPIC	Camila Cabello	4
	40	<b>TOO GOOD AT GOODBYES</b> CAPITOL	Sam Smith	22
	41	<b>BANK ACCOUNT</b> SLAUGHTER GANG/EPIC	21 Savage	31
	42	<b>SKY WALKER</b> BYSTORM/RCA	Miguel Feat. Travis Scott	9
	43	<b>HUMBLE.</b> TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	45
	44	<b>BELIEVER</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	39
	45	<b>THE WAY LIFE GOES</b> GENERATION NOW/ATLANTIC	Lil Uzi Vert Feat. Nicki Minaj	24
	46	<b>XO TOUR Llif3</b> GENERATION NOW/ATLANTIC	Lil Uzi Vert	46
RE	47	<b>RIVER</b> WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Ed Sheeran	6
RE	48	<b>PICK IT UP</b> RICH FOREVER/300	Famous Dex Feat. A\$AP Rocky	3
RE	49	<b>CONGRATULATIONS</b> REPUBLIC	Post Malone Feat. Quavo	54
	50	<b>SILENCE</b> JOYTIME COLLECTIVE/RCA	Marshmello Feat. Khalid	26



## 'Farsante' Flies

"El Farsante" by **Ozuna** (above left), bolstered by a remix with **Romeo Santos** (above right), blasts onto Streaming Songs at No. 32 following the release of its music video on Jan. 30. The song reaches a new peak in U.S. streams, earning 14.1 million overall in the week ending Feb. 8, according to Nielsen Music, a 79 percent gain over the previous tracking week and 187 percent more than the week before. The track's debut represents a new high for both acts on the list, besting Ozuna's "La Modelo" with **Cardi B** (No. 46) and Santos' "Odio" (No. 45). Concurrently, the song blasts 92-49 on the Billboard Hot 100 as the chart's greatest gainer in streaming (Ozuna's first to crack the top 50) and 5-2 on Hot Latin Songs. Meanwhile, "All the Stars," **Kendrick Lamar's** collaboration with **SZA** for the *Black Panther* soundtrack, re-enters Streaming Songs at No. 21, also due to a music video release. Following the clip's Feb. 6 debut, "Stars" vaults to 15.2 million streams, up 35 percent. That marks a new peak for the track, which initially debuted and peaked at No. 36 on the Jan. 20 tally. The rise comes as **The Weeknd** and Lamar's "Pray for Me," another song from the soundtrack, debuts a few positions north at No. 16 (see page 71).

Cardi B's "Bodak Yellow (Money Moves)" breaks back into the top 10 on Streaming Songs after two weeks below, moving 15-10 with 20.5 million streams. The reason for its 4 percent boost? The track was featured in an ad for the Amazon Echo during Super Bowl LII (Feb. 4), with the rapper herself also making a guest appearance. —K.R.







# Country

February 17  
2018  
billboard

HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	<b>#1 11 WKS</b> <b>AG</b> MEANT TO BE WILSHIRE (B.REXHA,T.HUBBARD,J.MILLER,D.A.GARCIA)	Bebe Rexha & Florida Georgia Line WARNER BROS./BMLG	1	11
2	3	2	MARRY ME D.HUFF,J.FRASURE,THOMAS RHETT (THOMAS RHETT,J.FRASURE,A.GORLEYS,MCANALLY)	Thomas Rhett VALORY	2	20
6	6	3	WRITTEN IN THE SAND S.MCANALLY (M.RAMSEY,T. ROSEN,B.TURSI,S.MCANALLY)	Old Dominion RCA NASHVILLE	3	31
-	2	4	<b>SG</b> YOU MAKE IT EASY M.KNOX (T.HUBBARD,B.KELLEY,M.WALLEN,J.M.SCHMIDT)	Jason Aldean MACON/BROKEN BOW	2	2
10	8	5	FIVE MORE MINUTES F.ROGERS (S.MCCREERY,F.ROGERS,M.CRISWELL)	Scotty McCreery TRIPLE TIGERS	5	38
3	4	6	YOURS C.BROWN (P.WELLING,C.BROWN,R.DICKERSON)	Russell Dickerson TRIPLE TIGERS	3	35
14	10	7	BROKEN HALOS D.COBBS,C.STAPLETON (C.STAPLETON,M.HENDERSON)	Chris Stapleton MERCURY	7	43
11	11	8	HEAVEN D.HUFF (S.CARTER,M.MCGINN,L.RIMES)	Kane Brown ZONE 4/RCA NASHVILLE	8	18
12	12	9	YOU BROKE UP WITH ME S.MCANALLY (W.HAYES,K.SACKLEY,T.ARCHER)	Walker Hayes MONUMENT/ARISTA NASHVILLE	9	37
13	13	10	ALL ON ME J.JOYCE (D.DAWSON,J.DURRETT,A.SMITH)	Devin Dawson ATLANTIC/WEA	10	32
15	14	11	LEGENDS F.G.WHITEHEAD,J.MASSEY (K.BALLERINI,F.G.WHITEHEAD,H.LINDSEY)	Kelsea Ballerini BLACK RIVER	11	36
22	15	12	MOST PEOPLE ARE GOOD J.STEVENS,J.STEVENS (D.FRASIER,E.M.HILL,J.KEAR)	Luke Bryan CAPITOL NASHVILLE	12	7
20	18	13	<b>DG</b> THE LONG WAY R.COPPERMAN,B.ELDRIDGE (B.ELDRIDGE,M.ROGERS)	Brett Eldredge ATLANTIC/WMN	13	25
21	19	14	SINGLES YOU UP P.DIGIOVANNI (J.DAVIS,S.D.JONES,J.EBACH)	Jordan Davis MCA NASHVILLE	14	30
19	17	15	A GIRL LIKE YOU A.GORLEY,W.KIRBY (A.GORLEY,J.FRASURE,R.AKINS)	Easton Corbin MERCURY	15	45
18	16	16	FEMALE K.URBAN,R.COPPERMAN,D.HUFF (R.COPPERMAN,N.GALYON,S.MCANALLY)	Keith Urban HIT RED/CAPITOL NASHVILLE	11	14
17	20	17	I'LL NAME THE DOGS S.HENDRICKS (M.DRAGSTREM,B.HAYS,LIP,J.THOMPSON)	Blake Shelton WARNER BROS./WMN	6	23
28	23	18	SHE'S WITH ME S.MOSLEY,M.O'CONNOR (B.REMPEL,S.MOSLEY,B.M.STENNIS)	High Valley ATLANTIC/WEA	18	26
24	22	19	BOY L.BRICE,J.STONE,K.JACOBS,D.FRIZSELL (J.M.NITE,N.GALYON)	Lee Brice CURB	19	34
26	21	20	UP DOWN J.MOI (B.CLAWSOON,M.HARDY,C.J.SOLAR)	Morgan Wallen Featuring Florida Georgia Line BMLG/BIG LOUD	20	17
27	24	21	HAPPENS LIKE THAT G.SMITH,F.ROGERS,D.WELLS (G.SMITH,J.M.SCHMIDT,A.ALBERT,HUBBARD,J.WILSON)	Granger Smith WHEELHOUSE	21	23
36	27	22	ONE NUMBER AWAY S.MITCHELL,JACKIE BOYZ (L.COMBS,S.A.BATTEY,S.MITCHELL,R.WILLIFORD)	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	22	6
32	28	23	MAKE A LITTLE D.HUFF,S.MCANALLY,JOSEBORNE (J.CARSON,C.DUDDY,M.WYSTRACH,S.MCANALLY,JOSEBORNE)	Midland BIG MACHINE	23	18
30	26	24	TAKE BACK HOME GIRL J.MOI (D.A.GARCIA,H.LINDSEY,J.MILLER)	Chris Lane Featuring Tori Kelly BIG LOUD	24	19
33	30	25	FOR THE FIRST TIME R.COPPERMAN (D.RUCKER,G.GEORGE,SCOOTER CARUSOE)	Darius Rucker CAPITOL NASHVILLE	25	16
29	25	26	TEQUILA D.SMYERS,S.HENDRICKS (D.SMYERS,J.REYNOLDS,N.GALYON)	Dan + Shay WARNER BROS./WAR	15	4
23	31	27	WOMAN, AMEN R.COPPERMAN (R.COPPERMAN,J.KEAR,D.BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	23	3
35	33	28	ONES THAT LIKE ME D.HUFF (B.GILBERT,B.CHAFFIN,B.PINSON)	Brantley Gilbert VALORY	28	23
31	29	29	THE REST OF OUR LIFE B.GALLIMORE,I.MCGRAW,F.HILL (E.C.SHEERAN,A.WADGE,J.MCDAID,S.MCCUTCHEON)	Tim McGraw & Faith Hill MCGRAW/ARISTA NASHVILLE	18	18
34	32	30	EVERYTHING'S GONNA BE ALRIGHT K.CHESENEY,B.CANNON (D.L.MURPHY,C.STEVENS,J.YEARV)	David Lee Murphy & Kenny Chesney BLUE CHAIR/REVIVER	30	11
37	34	31	GET TO YOU S.HENDRICKS (A.STOKLASA,P.DOVGALYUK)	Michael Ray ATLANTIC/WEA	31	20
40	35	32	SHE AIN'T IN IT B.BUTLER,J.PARDI (C.DANIELS,W.VARBLE)	Jon Pardi CAPITOL NASHVILLE	32	10
41	38	33	HOOKED M.A.DERMAN,C.GIBBS,J.E.NORMAN (L.RIMES,S.ENNIS,M.EVANS)	Dylan Scott CURB	33	15
-	48	34	I LIVED IT S.HENDRICKS (A.GORLEY,B.HAYS,LIP,R.AKINS,R.COPPERMAN)	Blake Shelton WARNER BROS./WMN	34	3
25	36	35	PARALLEL LINE BENNY BLANCO,SHEERAN,J.MCDAID,KURBAN (E.C.SHEERAN,B.LEVIN,J.MCDAID,J.MICHAELS,A.WADGE)	Keith Urban HIT RED/CAPITOL NASHVILLE	25	3
43	37	36	WHEN SOMEONE STOPS LOVING YOU J.JOYCE (H.LINDSEY,C.MCGILL,L.MCKENNA)	Little Big Town CAPITOL NASHVILLE	36	21
47	42	37	DRUNK GIRL S.HENDRICKS (C.JANSON,SCOOTER CARUSOE,T.DOUGLAS)	Chris Janson WARNER BROS./WAR	37	5
46	40	38	HEART BREAK BUSBEE (D.HAYWOOD,C.KELLEY,H.SCOTT,J.FRASURE,N.GALYON)	Lady Antebellum CAPITOL NASHVILLE	38	9
42	41	39	I'D BE JEALOUS TOO R.COPPERMAN (D.LYNCH,R.COPPERMAN,J.M.NITE)	Dustin Lynch BROKEN BOW	39	8
44	44	40	CRIMINAL K.BUSH (L.ELL.C.STEVENS,F.WILHELM)	Lindsay Ell STONEY CREEK	40	4
48	39	41	BORN TO LOVE YOU J.JOYCE (B.LANCASTER,R.COPPERMAN,A.GORLEY,J.OSBORNE)	LANCO ARISTA NASHVILLE	39	3
50	45	42	THREE CHORDS & THE TRUTH R.COPPERMAN (C.RICE,R.COPPERMAN,J.M.NITE)	Chase Rice DACK JANIELS/BROKEN BOW	42	8
-	43	43	MILLIONAIRE D.COBBS,C.STAPLETON (K.WELCH)	Chris Stapleton MERCURY	26	11
49	46	44	KINDA DON'T CARE S.BORCHETTA,I.S.STOVER (R.AKINS,R.COPPERMAN,B.HAYS,LIP)	Justin Moore VALORY	44	3
-	47	45	WHAT'S MINE IS YOURS D.HUFF (K.BROWN,S.ELLIS,J.HOGE)	Kane Brown ZONE 4/RCA NASHVILLE	34	10
-	49	46	STAY DOWNTOWN M.CARTER (C.TAYLOR,M.DRAGSTREM)	Cole Swindell WARNER BROS./WMN	34	18
-	50	47	DOIN' FINE BUSBEE (LAUREN ALAINA,E.SHACKELTON,BUSBEE)	Lauren Alaina 19/INTERSCOPE/MERCURY	47	2
RE-ENTRY	48	48	SHOOT ME STRAIGHT J.JOYCE (J.OSBORNE,T.J.OSBORNE,L.T.MILLER)	Brothers Osborne EMI NASHVILLE	35	2
RE-ENTRY	49	49	MERCY D.HUFF (B.YOUNG,S.MCCONNELL)	Brett Young BMLG	49	4
RE-ENTRY	50	50	SWAY J.KERR (D.BRADBERY,J.FRANSSON,E.L.WEISBAND)	Danielle Bradbery BMLG	39	11

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
1	1	<b>#1 3 WKS</b> CHRIS STAPLETON MERCURY/UMGN	From A Room: Volume 2	10		
2	2	CHRIS STAPLETON MERCURY	Traveller	145		
HOT SHOT DEBUT	3	MONTGOMERY GENTRY AVERAGE JOES	Here's To You	1		
4	4	KANE BROWN ZONE 4/RCA NASHVILLE/SMN	Kane Brown	62		
3	5	CHRIS STAPLETON MERCURY/UMGN	From A Room: Volume 1	40		
5	6	THOMAS RHETT VALORY/BMLG	Life Changes	22		
8	7	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Live In No Shoes Nation	15		
6	8	LUKE BRYAN CAPITOL NASHVILLE/UMGN	What Makes You Country	9		
7	9	LUKE COMBS RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	36		
10	10	BRETT YOUNG BMLG	Brett Young	52		
13	11	<b>GG</b> ALAN JACKSON ARC/EMI NASHVILLE/UMGN	Precious Memories Collection	30		
9	12	LANCO ARISTA NASHVILLE/SMN	Hallelujah Nights	3		
11	13	JON PARDI CAPITOL NASHVILLE/UMGN	California Sunrise	86		
12	14	SAM HUNT MCA NASHVILLE/UMGN	Montevallo	156		
14	15	FLORIDA GEORGIA LINE BMLG	Dig Your Roots	76		
RE	16	KID ROCK TOP DOG/BMG/BBMG	Sweet Southern Sugar	12		
15	17	OLD DOMINION RCA NASHVILLE/SMN	Happy Endings	24		
16	18	KEITH URBAN HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	92		
19	19	THOMAS RHETT VALORY/BMLG	Tangled Up	124		
17	20	ERIC CHURCH EMI NASHVILLE/UMGN	Mr. Misunderstood	119		
23	21	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	133		
21	22	WALKER HAYES MONUMENT/SMN	boom.	9		
30	23	<b>PS</b> TIM MCGRAW & FAITH HILL MCGRAW/ARISTA NASHVILLE/SMN	The Rest of Our Life	12		
25	24	DUSTIN LYNCH BROKEN BOW/BBMG	Current Mood	22		
26	25	CHRIS YOUNG RCA NASHVILLE/SMN	Losing Sleep	16		

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
3	1	<b>#1 1 WK</b> <b>GG</b> WRITTEN IN THE SAND RCA NASHVILLE	Old Dominion	22		
4	2	LEGENDS BLACK RIVER	Kelsea Ballerini	36		
5	3	FIVE MORE MINUTES TRIPLE TIGERS	Scotty McCreery	38		
6	4	MARRY ME VALORY	Thomas Rhett	13		
2	5	YOURS TRIPLE TIGERS	Russell Dickerson	42		
7	6	A GIRL LIKE YOU MERCURY	Easton Corbin	55		
1	7	LOSING SLEEP RCA NASHVILLE	Chris Young	40		
9	8	BROKEN HALOS MERCURY	Chris Stapleton	30		
8	9	LIKE I LOVED YOU BMLG	Brett Young	30		
10	10	ALL ON ME ATLANTIC/WEA	Devin Dawson	37		
12	11	THE LONG WAY ATLANTIC/WMN	Brett Eldredge	25		
13	12	MOST PEOPLE ARE GOOD CAPITOL NASHVILLE	Luke Bryan	8		
11	13	YOU BROKE UP WITH ME MONUMENT/ARISTA NASHVILLE	Walker Hayes	33		
15	14	SINGLES YOU UP MCA NASHVILLE	Jordan Davis	34		
14	15	FEMALE HIT RED/CAPITOL NASHVILLE	Keith Urban	14		
16	16	SHE'S WITH ME ATLANTIC/WEA	High Valley	41		
17	17	MAKE A LITTLE BIG MACHINE	Midland	21		
18	18	HAPPENS LIKE THAT WHEELHOUSE	Granger Smith	34		
19	19	FOR THE FIRST TIME CAPITOL NASHVILLE	Darius Rucker	27		
22	20	MEANT TO BE WARNER BROS./BMLG	Bebe Rexha & Florida Georgia Line	12		
20	21	BOY CURB	Lee Brice	35		
21	22	EVERYTHING'S GONNA BE ALRIGHT BLUE CHAIR/REVIVER	David Lee Murphy & Kenny Chesney	14		
27	23	YOU MAKE IT EASY MACON/BROKEN BOW	Jason Aldean	3		
23	24	ONES THAT LIKE ME VALORY	Brantley Gilbert	30		
24	25	HEAVEN ZONE 4/RCA NASHVILLE	Kane Brown	15		



## Old Dominion Dominates

Old Dominion (above) collects its fourth Country Airplay No. 1, and third consecutively, as "Written in the Sand" ascends 3-1, up 11 percent to 40 million impressions, according to Nielsen Music. The song is the second single from the band's sophomore full-length LP, *Happy Endings*, which debuted at No. 1 on the Top Country Albums chart dated Sept. 16, 2017. "No Such Thing as a Broken Heart" led Country Airplay the week before.

"When we chose 'Written in the Sand' as a single, it felt like a risk," says lead singer and "Sand" co-writer Matthew Ramsey. "It's a different sound, a different mood and a different story than anything we've ever released. But it's a story we felt we could deliver. As a band, and as songwriters, we write songs that we hope, in the end, connect with people. We love the fact that this song has done just that."

Old Dominion's additional Country Airplay No. 1s are "Song for Another Time" (Dec. 24, 2016) and "Break Up With Him" (which led for two weeks beginning Nov. 14, 2015). Its other top 10, "Snapback," reached No. 2 (June 4, 2016).

Meanwhile, two acts earn their first top 10s on the streaming-, airplay- and sales-based Hot Country Songs chart: **Walker Hayes**, with his third entry, "You Broke Up With Me" (12-9); and **Devin Dawson**, with rookie single "All on Me" (13-10). On Country Airplay, the latter track holds at its No. 10 high, increasing 3 percent to 25 million impressions.

—Jim Asker



# Rock

February 17  
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	<b>#1</b> <b>15 WKS</b> THUNDER ALEX DA KID, J. DEZUZO (DREYNOLDS, W. SERMON, B. MCKEE, D. PLATZMAN, A. GRANT, J. DEZUZO)	Imagine Dragons KIDINAKORNER/INTERSCOPE	1	42
2	2	2	FEEL IT STILL <b>▲</b>	Portugal. The Man ATLANTIC	1	49
3	3	3	BELIEVER	Imagine Dragons KIDINAKORNER/INTERSCOPE	1	54
4	4	4	ONE FOOT	WALK THE MOON RCA	4	20
5	5	5	<b>DG AG</b> WHATEVER IT TAKES J. LITTLE (D. REYNOLDS, W. SERMON, B. MCKEE, D. PLATZMAN, J. LITTLE)	Imagine Dragons KIDINAKORNER/INTERSCOPE	5	32
6	6	6	NO ROOTS	Alice Merton PAPER PLANE/MOM + POP	6	21
11	10	7	SIT NEXT TO ME	Foster The People COLUMBIA	7	21
10	7	8	WALK ON WATER	Thirty Seconds To Mars INTERSCOPE	5	25
9	9	9	RX (MEDICATE)	Theory Of A Deadman 604/ROADRUNNER/RRP	4	28
7	11	10	HOLD ME TIGHT OR DON'T	Fall Out Boy ISLAND/REPUBLIC	7	12
		11	<b>HOT SHOT DEBUT</b> DREAM ON A. BARBER (S. TYLER)	Aerosmith COLUMBIA/LEGACY	11	1
20	16	12	LIVE IN THE MOMENT	Portugal. The Man ATLANTIC	12	13
		13	<b>NEW</b> WE WILL ROCK YOU <b>▲</b> NOT LISTED (NOT LISTED)	Queen HOLLYWOOD	13	1
17	14	14	UP ALL NIGHT	Beck FONOGRAP RECORDS/CAPITOL	10	22
21	17	15	GONE AWAY	Five Finger Death Punch PROSPECT PARK	10	10
12	15	16	POUR SOME SUGAR ON ME <b>●</b>	Def Leppard MERCURY/UMF	12	3
		17	<b>NEW</b> GET OUT G. KURSTIN (I. COOK, M. DOHERTY, G. KURSTIN, L. MAYBERRY)	CHVRCHES GOOBYE/GLASSNOTE	17	1
8	13	18	ZOMBIE	The Cranberries ISLAND/UMF	5	8
25	22	19	<b>SG</b> ZOMBIE TOMMY NEXT, P. NASLUND, D.M. O'RIOGAN, P. NASLUND, T. CUMMINGS	Bad Wolves ELEVEN SEVEN/E7LG	19	3
30	21	20	BROKEN	lovelythband ANOTHER CENTURY/CENTURY MEDIA	20	7
		21	<b>NEW</b> NEVER TEAR US APART	Bishop Briggs UNIVERSAL STUDIOS/REPUBLIC	21	1
23	19	22	WORLD GONE MAD	Bastille NETFLIX/ATLANTIC/RRP	11	13
26	18	23	RED COLD RIVER	Breaking Benjamin HOLLYWOOD	5	5
34	28	24	BORN FOR GREATNESS	Papa Roach ELEVEN SEVEN/E7LG	24	11
32	27	25	RUN FOR COVER	The Killers ISLAND/REPUBLIC	22	12
33	26	26	HAPPY HOUR	Weezer WEEZER/CRUSH MUSIC/ATLANTIC	20	14
		27	<b>NEW</b> SATURDAY SUN D. BASSETT, E. WHITE (VANICE JOY, D. BASSETT)	Vance Joy ATLANTIC	27	1
28	23	28	THUNDER/YOUNG DUMB & BROKE (MEDLEY)	Imagine Dragons + Khalid KIDINAKORNER/INTERSCOPE	4	7
-	31	29	THE MOUNTAIN	Three Days Grace RCA	29	2
31	30	30	I ONLY LIE WHEN I LOVE YOU	Royal Blood IMPERIAL GALACTIC/BLACK MAMMOTH/WARNER BROS.	19	13
-	8	31	DANGEROUS NIGHT	Thirty Seconds To Mars INTERSCOPE	8	2
40	35	32	SAFARI SONG	Greta Van Fleet LAVA/REPUBLIC	32	9
46	40	33	I FEEL LIKE I'M DROWNING	Two Feet REPUBLIC	33	3
42	37	34	WAKING LIONS	Pop Evil G&G/EONE	34	8
44	38	35	YOU WORRY ME	Nathaniel Rateliff & The Night Sweats STAX/CONCORD	35	4
-	12	36	FEED THE WOLF	Breaking Benjamin HOLLYWOOD	12	2
38	39	37	WHERE'S MY LOVE	SYML NETWERK	35	6
15	33	38	CHURCH	Fall Out Boy ISLAND/REPUBLIC	15	3
39	47	39	THE GOLD	Manchester Orchestra LOMA VISTA/CONCORD	29	14
41	46	40	DREAM	Bishop Briggs TELEPORT/ISLAND/REPUBLIC	30	12
37	44	41	THE RESISTANCE	Skillet HEAR IT LOUD/ATLANTIC	19	19
		42	<b>RE-ENTRY</b> WE FIGHT J. CLARK, C. CARRABBA, C. BRITAIN (C. CARRABBA)	Dashboard Confessional FUELED BY RAMEN/RRP	36	5
18	32	43	WILSON (EXPENSIVE MISTAKES)	Fall Out Boy ISLAND/REPUBLIC	18	4
43	43	44	INTO THE FIRE	Asking Alexandria SUMERIAN	18	16
		45	<b>NEW</b> NO HARD FEELINGS	The Avett Brothers AMERICAN/REPUBLIC	45	1
45	50	46	SCARY LOVE	The Neighbourhood IRJ/REVUE/COLUMBIA	19	9
36	42	47	MYSTERY OF LOVE	Sufjan Stevens MADISON GATE	36	4
		48	<b>RE-ENTRY</b> HURT SOMEBODY J. LITTLE, S. DE JONG (N. KAHAN, S. HARRIS)	Noah Kahan & Julia Michaels REPUBLIC	24	2
		49	<b>RE-ENTRY</b> COME TOGETHER JUNXIE XL, M. ELIZONDO (J.W. LENNON, P. MCCARTNEY)	Gary Clark Jr. DC/HOTWIRE/WARNER BROS.	7	14
19	34	50	STAY FROSTY ROYAL MILK TEA	Fall Out Boy ISLAND/REPUBLIC	19	3

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
1	1	<b>#1</b> <b>17 WKS</b> IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Evolve	33		
	2	<b>HOT SHOT DEBUT</b> AWOLNATION RED BULL	Here Come The Runts	1		
4	3	ELTON JOHN ROCKET/ISLAND/UMF	Diamonds	13		
5	4	FIVE FINGER DEATH PUNCH PROSPECT PARK	A Decade Of Destruction	10		
3	5	FALL OUT BOY ISLAND	M A N I A	3		
12	6	QUEEN <b>▲</b> Greatest Hits II & III: The Platinum Collection HOLLYWOOD		40		
11	7	TWENTY ONE PILOTS <b>▲</b> FUELED BY RAMEN/AG	Blurryface	143		
8	8	IMAGINE DRAGONS <b>▲</b> KIDINAKORNER/INTERSCOPE/IGA	Night Visions	168		
10	9	PORTUGAL. THE MAN ATLANTIC/AG	Woodstock	34		
9	10	TOM PETTY AND THE HEARTBREAKERS <b>◆</b> MCA/GEFFEN/UMF	Greatest Hits	37		
15	11	FLEETWOOD MAC <b>◆</b> WARNER BROS./RHINO	Rumours	50		
17	12	THE AVETT BROTHERS AMERICAN/REPUBLIC	True Sadness	20		
16	13	BILLY JOEL <b>▲</b> COLUMBIA/LEGACY	The Essential Billy Joel	30		
18	14	JOURNEY <b>◆</b> COLUMBIA/LEGACY	Journey's Greatest Hits	55		
	15	KID ROCK TOP DOG/BMG/BBMG	Sweet Southern Sugar	10		
19	16	CREEDEnce CLEARWATER REVIVAL <b>◆</b> FANTASY/CONCORD	Chronicle	55		
20	17	METALLICA <b>◆</b> BLACKENED/RHINO	Metallica	55		
23	18	PANIC! AT THE DISCO <b>▲</b> DCDZ/FUELED BY RAMEN/AG	Death Of A Bachelor	108		
37	19	<b>GG</b> GREEN DAY REPRISE/WARNER BROS.	Greatest Hits: God's Favorite Band	12		
24	20	GUNS N' ROSES <b>▲</b> Geffen/UMF	Greatest Hits	72		
26	21	LANA DEL REY <b>▲</b> POLYDOR/INTERSCOPE/IGA	Born To Die	189		
27	22	GRETA VAN FLEET LAVA/REPUBLIC	From The Fires	13		
21	23	ED SHEERAN <b>▲</b> ELEKTRA/AG		+ 126		
25	24	THE LUMINEERS <b>●</b> DUALTONE	Cleopatra	96		
29	25	THE BEATLES <b>◆</b> APPLE/CAPITOL/UMF		1 55		

ROCK AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
3	1	<b>#1</b> <b>1 WK</b> NO ROOTS PAPER PLANE/MOM + POP	Alice Merton	23		
2	2	ONE FOOT	WALK THE MOON	20		
4	3	FEEL IT STILL	Portugal. The Man	48		
1	4	UP ALL NIGHT	Beck	23		
5	5	LIVE IN THE MOMENT	Portugal. The Man	15		
7	6	WHATEVER IT TAKES	Imagine Dragons	11		
8	7	SOBER UP	AJR Feat. Rivers Cuomo	18		
9	8	SIT NEXT TO ME	Foster The People	19		
6	9	WALK ON WATER	Thirty Seconds To Mars	25		
10	10	THUNDER	Imagine Dragons	34		
12	11	RUN FOR COVER	The Killers	13		
11	12	I ONLY LIE WHEN I LOVE YOU	Royal Blood	17		
14	13	HAPPY HOUR	Weezer	15		
16	14	BROKEN	lovelythband	8		
13	15	WORLD GONE MAD	Bastille	13		
18	16	TWO HIGH	Moon Taxi	20		
19	17	SAFARI SONG	Greta Van Fleet	12		
17	18	BORN FOR GREATNESS	Papa Roach	11		
15	19	BEST FRIEND	Sofi Tukker Feat. NERVO, The Knocks & Alisa Ueno	11		
21	20	WE FIGHT	Dashboard Confessional	9		
24	21	YOU WORRY ME	Nathaniel Rateliff & The Night Sweats	4		
25	22	MEADOW	Stone Temple Pilots	12		
23	23	CONNECTED BY LOVE	Jack White	5		
26	24	WAKING LIONS	Pop Evil	10		
29	25	LOS AGELESS	St. Vincent	9		



## Merton Puts Down 'Roots'

"No Roots" by Alice Merton (above) conquers another airplay chart, rising 3-1 on Rock Airplay. The song, which led Triple A for four weeks beginning Dec. 30, 2017, grows by 8 percent to 10.5 million in all-rock radio audience, according to Nielsen Music. Merton is the first act to rule Rock Airplay in a first visit since Kaleo, whose "Way Down We Go" reigned for two weeks in September 2016. Merton is also the first solo female to top the chart since Lorde, who led with debut hit "Royals" in 2013 and "Team" in 2014. The two are the only lead solo women to top Rock Airplay since its 2009 origin.

Awolnation scores its best rank on Top Rock Albums and Alternative Albums, bowing at No. 2 on each chart with *Here Come the Runts* (18,000 equivalent album units). Previously, the Aaron Bruno-led act reached highs of Nos. 4 and 3 on the respective tallies with 2015's *Run*.

Meanwhile, two classics hit Hot Rock Songs following synchs in commercials that aired during Super Bowl LII (Feb. 4). Aerosmith's "Dream On" debuts at No. 11, sparked by its inclusion in a Kia ad starring frontman Steven Tyler (both present day and in a more youthful incarnation). The song sold 2,000 downloads (up 131 percent) and drew 3.5 million U.S. streams (up 13 percent) in the week ending Feb. 8. Plus, Queen's "We Will Rock You," featured in a Ram Trucks ad, bows at No. 13 (3,000 sold, up 56 percent; 2.7 million streams, up 13 percent).

—Kevin Rutherford

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC. HOT ROCK SONGS: The week's most popular current rock 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 ROCK ALBUMS: The week's most popular rock albums, ranked by total album sales, track equivalent albums, and streaming equivalent albums. ROCK AIRPLAY: The week's most popular rock songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See [charts.legends.billboard.com/biz](http://charts.legends.billboard.com/biz) for complete rules and explanations. © 2018, Promethia Global Media, LLC and Nielsen Music, Inc. All rights reserved.



# R&B/Hip-Hop

February 17  
2018  
**billboard**

HOT R&B/HIP-HOP SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	PEAK POS.	
1	1	1	<b>#1</b> <b>AG</b> <b>GOD'S PLAN</b>	3 WKS	Drake (DRAKE (A.GRAHAM), R.LATOUR, D.JACKSON, M.SAMUELS, N.J.SHEBIB)	3
3	2	2	<b>FINESSE</b>		Bruno Mars & Cardi B (SHAMPOO PRESS & CURL, STEREOPIPS (BRUNO MARS, P.M.LAWRENCE, R.C.B.RONALD, FAUNTLEROY III, LYPTR, ROMULUS, LEEVEYS, R.MCLOUGHER))	6
2	3	3	<b>ROCKSTAR</b> <b>▲</b>		Post Malone Featuring 21 Savage (L.BELL, TANK GOD (A.POST, L.BELL, O.AWOSHILEY, S.B.A.JOSEPH))	21
		4	<b>PRAY FOR ME</b>		The Weeknd & Kendrick Lamar (FRANK, DUKES, DOC MCKINNEY (K.L.DUCKWORTH, L.A.TESFAYE, A.FEENY, M.MCKINNEY))	1
24	5	5	<b>STIR FRY</b>		Migos (P.L.WILLIAMS (P.L.WILLIAMS, Q.K.MARSHALL, K.CEPHUS, K.K.BALL))	7
7	7	6	<b>LET YOU DOWN</b> <b>▲</b>		NF (T.PROFIT (N.FUEERSTEIN, T.PROFIT))	18
8	8	7	<b>LOVE.</b>		Kendrick Lamar Featuring Zacari (T.WALTON, SOWNWINE, G.KURSTIN, TOPDANG (K.L.DUCKWORTH, Z.PACALDO, JONIKON, M.A.SPEARS, K.REZOR, J.TIFFIN))	33
6	4	8	<b>MOTORSPORT</b>		Migos, Nicki Minaj & Cardi B (MURD, BEATZ, ZOBIE, ZIQ (Q.K.MARSHALL, K.CEPHUS, K.K.BALL, T.MARADIN, SHOPPIPS, S.LINDSTROM, G.SOMMER, G.SOMMER))	15
9	9	9	<b>HIM &amp; I</b>		G-Eazy & Halsey (THE FUTURISTICS (G.LILLUM, A.FRANGIPANE, A.SCHWARTZ, J.KHAMAOURIAN, J.W.LAVIGNE, E.MACHUCA, D.GWITRA, M.LOVE))	10
5	6	10	<b>NO LIMIT</b> <b>▲</b>		G-Eazy Featuring A\$AP Rocky & Cardi B (BOH-IDA, J.RITTER (G.LILLUM, M.SAMUELS, A.RITTER, R.A.MAYERS, E.P.TAYLOR, WASHPOPPIN))	22
12	10	11	<b>I FALL APART</b> <b>▲</b>		Post Malone (I.LLANGELO (A.POST, C.MONTAGNER, W.T.WALSH))	20
13	12	12	<b>BARTIER CARDI</b>		Cardi B Featuring 21 Savage (NOT LISTED (NOT LISTED))	7
11	13	13	<b>GUMMO</b>		6ix9ine (P.BOURNE (6IX9INE, A.GREEN))	13
26	28	14	<b>ALL THE STARS</b>	<b>DG SG</b>	Kendrick Lamar & SZA (SOWNWINE, A.L.SHEX (K.L.DUCKWORTH, S.ROWE, M.A.SPEARS, A.SHUCKBROUGH))	5
16	15	15	<b>SKY WALKER</b>		Miguel Featuring Travis Scott (HAPPY PEREZ, MIGUEL (M.J.PIMENTEL, N.PEREZ, R.CHAHAYED, TRAVIS SCOTT))	23
15	16	16	<b>PLAIN JANE</b>		A\$AP Ferg Featuring Nicki Minaj (K.KNIGHT (D.D.BROWN, K.LABARRIE, P.BEAUREGARD, J.M.HOUSTON, O.T.MARAJ))	21
10	14	17	<b>GUCCI GANG</b> <b>▲</b>		Lil Pump (BIG HEAD, GNEALZ (B.MURRAY, G.NEALY, G.GARCIA))	23
23	21	18	<b>OUTSIDE TODAY</b>		YoungBoy Never Broke Again (NOT LISTED (NOT LISTED))	4
14	18	19	<b>I GET THE BAG</b> <b>▲</b>		Gucci Mane Featuring Migos (METRO BOOMIN, J.LUELLEN (R.D.DAVIS, J.H.LUELLEN, L.T.WAYNE))	25
18	20	20	<b>RIVER</b>		Eminem Featuring Ed Sheeran (E.HAYNIE (M.MATHERS III, E.HAYNIE, E.C.SHEERAN))	8
19	22	21	<b>RIC FLAIR DRIP</b>		Offset & Metro Boomin (METRO BOOMIN, BIAN (K.CEPHUS, K.K.BALL, J.WAYNE, BIAN))	15
20	23	22	<b>LEMON</b>		N*E*R*D & Rihanna (P.L.WILLIAMS (P.L.WILLIAMS))	14
17	19	23	<b>ROLL IN PEACE</b>		Kodak Black Featuring XXXTENTACION (LONDON ON DA TRACK (D.OCTAVE, L.HOLMES, G.MORNINGER, K.G.MORNINGER, XXXTENTACION))	25
-	11	24	<b>WALK IT TALK IT</b>		Migos Featuring Drake (OG PARKER (A.G.DECOUTO, Q.K.MARSHALL, K.CEPHUS, K.K.BALL, A.GRAHAM, J.L.PARKER, J.NANCE))	2
-	17	25	<b>NARCOS</b>		Migos (D.J.DUREL, Q.UAVO (Q.K.MARSHALL, K.CEPHUS, K.K.BALL, D.MCFHERSON))	2
28	33	26	<b>PICK IT UP</b>		Famous Dex Featuring A\$AP Rocky (FKI 1ST, SOSA808 (D.GORE, JR., T.M.ROBERTS JR., B.PARKER, R.A.MAYERS))	14
45	36	27	<b>NEW FREEZER</b>		Rich The Kid Featuring Kendrick Lamar (B.JAYNE (D.L.ROGERS, K.L.DUCKWORTH, B.JAYNE))	8
32	32	28	<b>BETRAYED</b>		Lil Xan (B.JOHNSON (D.LEONAS, A.BRUESCH))	16
22	30	29	<b>KEKE</b>		6ix9ine, Fetty Wap & A Boogie Wit da Hoodie (WIZARD LEE WEINBERG (6IX9INE))	4
36	46	30	<b>KING'S DEAD</b>		Jay Rock, Kendrick Lamar, Future & James Blake (MIKE WILL MADE-IT, WALTON (K.L.DUCKWORTH, M.L.WILLIAMS, M.A.SPEARS, J.WALTON))	4
27	34	31	<b>NOWADAYS</b>		Lil Skies Featuring Landon Cube (CASH MONEY AP (K.FOOSE, L.VON CUBE, A.PETTIT))	7
-	26	32	<b>NOTICE ME</b>		Migos Featuring Post Malone (FKI 1ST (Q.K.MARSHALL, K.CEPHUS, K.K.BALL, T.M.ROBERTS JR., S.S.BOLDEN))	2
29	37	33	<b>NO SMOKE</b>		YoungBoy Never Broke Again (NOT LISTED (NOT LISTED))	17
33	38	34	<b>RED ROSES</b>		Lil Skies Featuring Landon Cube (MENOH BEATS (K.FOOSE, A.E.LAMIN, L.VON CUBE))	6
34	39	35	<b>CANDY PAINT</b> <b>▲</b>		Post Malone (POST MALONE, L.BELL (A.POST, L.BELL))	16
4	29	36	<b>DIPLOMATIC IMMUNITY</b>		Drake (BOH-IDA, N.BRONGERS (A.GRAHAM, M.SAMUELS, N.BRONGERS))	3
31	42	37	<b>CODEINE DREAMING</b>		Kodak Black Featuring Lil Wayne (NOT LISTED (NOT LISTED))	11
-	24	38	<b>BBO (BAD BITCHES ONLY)</b>		Migos Featuring 21 Savage (BOOHIA BLESS, JAMES TOWERS, Q.UAVO (Q.K.MARSHALL, K.CEPHUS, K.K.BALL, S.A.JOSEPH, D.OUGLAS, K.WEST, D.MCFHERSON))	2
RE-ENTRY	39	39	<b>HARDAWAY</b>		Derez De'Shon (LONDON ON DA TRACK (D.LENARD, L.HOLMES))	2
42	50	40	<b>AT THE CLUB</b>		Jacquees X Dej Loaf (WSKHARRI (R.J.BROADNAX, D.M.TRIMBLE, K.E.HUNTER))	6
40	48	41	<b>ROCK</b>		Plies (NOT LISTED (NOT LISTED))	5
30	44	42	<b>RUBBIN OFF THE PAINT</b>		YBN Nahmir (IZAK (N.SIMMONS))	14
RE-ENTRY	43	43	<b>GET YOU</b>		Daniel Caesar Featuring Kali Uchis (LEVANS, M.BURNETT (A.SIMMONS, LEVANS, M.BURNETT, K.LOZAJ, CULLEY, ALLEN, A.SOWNWINE, HANSEN, J.WHITT, J.MAYERS))	4
37	47	44	<b>KOODA</b>		6ix9ine (KOEPT - P (6IX9INE))	10
RE-ENTRY	45	45	<b>MY DAWG</b>		Lil Baby (QUAY GLOBAL (D.JONES))	10
RE-ENTRY	46	46	<b>WHEN WE</b>		Tank (CARDIAK (TANK, J.NEWT))	17
RE-ENTRY	47	47	<b>ICE TRAY</b>		Quavo & Lil Yachty (RICKY RACKS, LITGANGJESUS (R.HARRELL, Q.K.MARSHALL, LIL YACHTY))	7
NEW	48	48	<b>BOOTY</b>		Blac Youngsta (M.MODI, M.MARSH (S.BENSON))	1
RE-ENTRY	49	49	<b>WANTED YOU</b>		NAV Featuring Lil Uzi Vert (BEN BILLIONS (N.GORAYA, S.WOODS, B.DIEHL, A.ESMAILIAN, K.M.KHALED))	12
-	27	50	<b>SUPASTARS</b>		Migos (DA HONORABLE C.NOTE, BOOHIA BLESS, Q.UAVO (Q.K.MARSHALL, K.SABELLA, K.K.BALL, D.MAYS, JR., D.OUGLAS, D.MCFHERSON))	2

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	<b>#1</b> <b>2 WKS</b> <b>MIGOS</b>	QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	2	
2	2	<b>BRUNO MARS</b> <b>▲</b>	ATLANTIC/AG	24K Magic	64	
4	3	<b>POST MALONE</b> <b>▲</b>	REPUBLIC	Stoney	61	
3	4	<b>KENDRICK LAMAR</b> <b>▲</b>	TOP DAWG/AFTERMATH/INTERSCOPE/JGA	DAMN.	43	
7	5	<b>LIL UZI VERT</b>	RIGHT HAND/RCA	Luv Is Rage 2	24	
5	6	<b>KHALID</b>	GENERATION NOW/ATLANTIC/AG	American Teen	49	
6	7	<b>G-EAZY</b>	G-EAZY/RVG/BPG/RCA	The Beautiful & Damned	8	
9	8	<b>LIL SKIES</b>	ALL WE GOT/AG	Life Of A Dark Rose	5	
8	9	<b>SZA</b>	TOP DAWG/RCA	Ctrl	35	
12	10	<b>GG</b> <b>NF</b>	NF REAL MUSIC/CAPITOL/CAROLINE	Perception	18	
11	11	<b>RICH BRIAN</b>	88RISING/EMPIRE RECORDINGS	Amen	1	
10	12	<b>EMINEM</b>	WEB/SHADY/AFTERMATH/INTERSCOPE/JGA	Revival	8	
11	13	<b>KODAK BLACK</b>	DOLLAZ N DEALZ/ATLANTIC/AG	Project Baby Two	25	
13	14	<b>CHRIS BROWN</b> <b>▲</b>	RCA	Heartbreak On A Full Moon	15	
14	15	<b>DRAKE</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	47	
17	16	<b>XXXTENTACION</b>	BAD VIBES FOREVER/EMPIRE RECORDINGS	17	24	
16	17	<b>ZI SAVAGE, OFFSET &amp; METRO BOOMIN</b>	BOOMINATI/QUALITY CONTROL/MOTOWN/SLAUGHTER GANG/REPUBLIC/CAPITOL/EPIC	Without Warning	15	
15	18	<b>HUNCHO JACK</b>	GRAND HUSTLE/CACTUS JACK/QUALITY CONTROL/MOTOWN/EPIC/CAPITOL	Huncho Jack, Jack Huncho	7	
22	19	<b>THE WEEKND</b> <b>▲</b>	XO/REPUBLIC	Starboy	63	
20	20	<b>DRAKE</b> <b>▲</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	Views	93	
19	21	<b>MIGOS</b>	QUALITY CONTROL/300/AG	Culture	54	
21	22	<b>VARIOUS ARTISTS</b>	QUALITY CONTROL/MOTOWN/CAPITOL	Control The Streets, Vol.1	9	
25	23	<b>A BOOGIE WIT DA HOODIE</b>	HIGHBRIDGE THE LABEL/ATLANTIC/AG	The Bigger Artist	19	
23	24	<b>DRAKE</b> <b>▲</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	130	
NEW	25	<b>GUNNA</b>	YSL	Drip Season 3	1	

R&B DIGITAL SONG SALES™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
NEW	1	<b>#1</b> <b>1 WK</b> <b>PRAY FOR ME</b>	The Weeknd & Kendrick Lamar (TOP DAWG/AFTERMATH/INTERSCOPE/JGA)	1		
1	2	<b>FINESSE</b>	Bruno Mars & Cardi B (ATLANTIC/AG)	6		
11	3	<b>ALL THE STARS</b>	Kendrick Lamar & SZA (TOP DAWG/AFTERMATH/INTERSCOPE/JGA)	5		
3	4	<b>YOUNG DUMB &amp; BROKE</b>	Khalid (TRAPSOUL/RCA)	34		
6	5	<b>SKY WALKER</b>	Miguel Feat. Travis Scott (BYSTORM/RCA)	24		
2	6	<b>24K MAGIC</b>	Bruno Mars (ATLANTIC/AG)	64		
5	7	<b>THAT'S WHAT I LIKE</b>	Bruno Mars (ATLANTIC/AG)	59		
RE	8	<b>GIRL ON FIRE</b>	Alicia Keys Feat. Nicki Minaj (RCA)	58		
4	9	<b>REDBONE</b>	Childish Gambino (MCDJ/GLASSNOTE)	60		
RE	10	<b>SUIT &amp; TIE</b>	Justin Timberlake Feat. JAY Z (RCA)	56		
RE	11	<b>I WOULD DIE 4 U</b>	Prince And The New Power Generation (NPG/WARNER BROS./RHINO)	4		
10	12	<b>LOCATION</b>	Khalid (RIGHT HAND/RCA)	57		
13	13	<b>THE WEEKEND</b>	SZA (TOP DAWG/RCA)	30		
7	14	<b>WILD THOUGHTS</b>	DJ Khaled Feat. Rihanna & Bryson Tiller (WESTBURY ROAD/WE THE BEST/EPIC)	34		
17	15	<b>DO RE MI</b>	Blackbear (BEARTRAP/ALAMO/INTERSCOPE/JGA)	43		
RE	16	<b>PURPLE RAIN</b>	Prince And The New Power Generation (NPG/WARNER BROS./RHINO)	16		
18	17	<b>ALL OF ME</b>	John Legend (G.O.O.D./COLUMBIA)	211		
21	18	<b>RISE UP</b>	Andra Day (BUSKIN/WARNER BROS.)	96		
20	19	<b>AT THE CLUB</b>	Jacquees X Dej Loaf (CASH MONEY/REPUBLIC)	7		
19	20	<b>PILLS AND AUTOMOBILES</b>	Chris Brown (RCA)	25		
RE	21	<b>STAND BY ME</b>	Ben E. King (ATLANTIC/RHINO)	15		
RE	22	<b>WHEN WE</b>	Tank (R&B MONEY/ATLANTIC/AG)	22		
RE	23	<b>HAPPY</b>	Pharrell Williams (BACK LOT/COLUMBIA)	157		
16	24	<b>VERSACE ON THE FLOOR</b>	Bruno Mars (ATLANTIC/AG)	42		
25	25	<b>CUPID SHUFFLE</b>	Cupid (ASYLUM/ATLANTIC/AG)	60		



## Panther Finds Its 'Pray'

The Weeknd (above left) and Kendrick Lamar (above right) blast in at No. 4 on Hot R&B/Hip-Hop Songs with "Pray for Me," securing both artists' 11th top 10 hit on the chart. The collaboration, released Feb. 2, debuts with 53,000 downloads and 17.2 million U.S. streams in the week ending Feb. 8, according to Nielsen Music. "Pray" previewed the Black Panther soundtrack, which arrived Feb. 9.

Black Panther: The Album is on course for a No. 1 debut on both the Billboard 200 and Top R&B/Hip-Hop Albums on the Feb. 24-dated charts. Industry forecasters suggest it could launch with over 100,000 equivalent album units earned in the week ending Feb. 15.

More Panther cuts also ascend on the current Hot R&B/Hip-Hop Songs chart: The Lamar-SZA collaboration "All the Stars" jumps 28-14 after its official music video premiere on Feb. 6, while "King's Dead," with Lamar, Jay Rock, Future and James Blake, powers 46-30.

Meanwhile, Bruno Mars and Cardi B secure the Rhythmic radio chart's summit as "Finesse" glides 5-1. The pair's track hits the top with a strong 25 percent gain in plays for the week ending Feb. 11. The ascent hands Mars his ninth leader on Rhythmic Songs while Cardi B claims her third, all of which have occurred in the past six months.

In the coming weeks, Mars and Cardi B will have to fend off a challenger in Drake, whose "God's Plan" rockets 12-4, aided by a 37 percent surge in weekly spins. Drake now ties Lil Wayne's 40 top 10 hits as the most by any act on Rhythmic since the chart launched in 1992. Notably, the frequent collaborators have helped each other: Of each artist's 40 top 10 hits, 11 songs include both Drake and Lil Wayne.

—Trevor Anderson



HOT LATIN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
	1	1	<b>#1</b> <b>42 WKS</b> <b>GG</b> <b>DESAPICITO</b> A.TORRES,M.RENGIFO (LUIS FONSI...)	Luis Fonsi & Daddy Yankee Feat. Justin Bieber UNIVERSAL MUSIC LATIN/RAYMOND BRAUN/SCHOOLBOYDEF JAM/REPUBLIC/UMLE	1	56
15	5	2	<b>DG</b> <b>SG</b> <b>EL FARSANTE</b>	Ozuna & Romeo Santos VP ENTERTAINMENT/SONY MUSIC LATIN	2	28
2	2	3	<b>MI GENTE</b> WILLIAM KNOWLES (A.OSORIO BALVIN,A.D.RESTREPO ECHAVARRA,KWILLIAMS,AJAM...)	J Balvin & Willy William Featuring Beyoncé SCORPIO/CAPITOL LATIN/PARKWOOD/COLUMBIA/UMLE	1	32
3	3	4	<b>ECHAME LA CULPA</b> A.TORRES,M.RENGIFO (LUIS FONSI,A.TORRES,M.RENGIFO,A.RENGIFO)	Luis Fonsi & Demi Lovato SAFEHOUSE/ISLAND/UNIVERSAL MUSIC LATIN/REPUBLIC/UMLE	3	12
13	8	5	<b>DURA</b> DJ.URBA,ROMI (R.L.AYALA RODRIGUEZ,U.M.CEDENO,J.L.ROMERO,G.J.RIVERA VAZQUEZ)	Daddy Yankee EL CARTEL/UMLE	5	3
4	4	6	<b>LA MODELO</b> Y.M.P.D.HIS.BEAT (L.COZINA ROSADO,SAMVEDRA,W.POPPIN,P.SOTO PISCUAL,C.E.ORTIZ RIVERA,J.G.RIVERA VAZQUEZ)	Ozuna x Cardi B VP ENTERTAINMENT/SONY MUSIC LATIN	3	7
6	6	7	<b>MAYORES</b> J.FONSECA (S.A.CASTILLO VIZQUEZ,S.M.PRIMERA MISSETTE,P.ANGUINO,J.FONSECA,B.A.MARTINEZ,OCASIO,M.CACERES)	Becky G Featuring Bad Bunny KEMOSABE/RCA/SONY MUSIC LATIN	3	30
7	9	8	<b>CRIMINAL</b> R.PINA,HAZE (R.PINA,N.GUTIERREZ,C.COZINA ROSADO,E.E.ROSA CINTRON,J.M.NIEVES CORTES)	Natti Natasha x Ozuna PINA/SONY MUSIC LATIN	5	24
5	7	9	<b>CORAZON</b> THE RUDE BOYZ,U.TAVARES,MAOZINHA (J.L.LONDONO ARIAS...)	Maluma X Nego do Borel SONY MUSIC LATIN	5	14
8	10	10	<b>KIPPY KUSH</b> R.YSSIAN (C.E.REYES-ROSADO,B.A.MARTINEZ OCASIO,F.MARTINEZ,K.BRACHARD,J.L.JONSTON,S.B.J.JOSEPH,D.J.MARAJ)	Farruko, Nicki Minaj, Bad Bunny, 21 Savage & Rvssian CARBON FIBER/SONY MUSIC LATIN	5	27
9	11	11	<b>EL BANO</b> C.PAUCAR,LUNY TUNES (E.M.I.GLESIAS,F.SALDANA,H.RAHMAN...)	Enrique Iglesias Featuring Bad Bunny RCA/SONY MUSIC LATIN	8	4
11	12	12	<b>SENSUALIDAD</b> MAMBO KINGZ,U.LUAN (G.B.RONAS,J.A.OSORIO BALVIN,L.MALAVE NIEVES,S.SEMPER,S.MARTINEZ,J.M.FRAN)	DJ Luian & Mambo Kingz Present: Bad Bunny, J Balvin & Prince Royce HEAR THIS MUSIC/SONY MUSIC LATIN	8	14
12	13	13	<b>PERRO FIEL</b> SHAKIRA,NICKY JAM,SAGA WHITEBLACK (SHAKIRA,N.RIVERA CAMINERO,SAGA WHITEBLACK,J.D.MEDINA VELEZ)	Shakira Featuring Nicky Jam SONY MUSIC LATIN	6	23
10	14	14	<b>MACHIKA</b> CHUCKIE,CHILDSPRAY (J.A.OSORIO BALVIN,A.RAMIREZ SUAREZ,C.S.NARAIN,ANITTA,J.B.THIEL)	J. Balvin x Jeon x Anitta CAPITOL LATIN/UMLE	10	3
16	16	15	<b>EL COLOR DE TUS OJOS</b> S.LIZARRAGA LIZARRAGA (O.A.ROBLES)	Banda Sinaloense MS de Sergio Lizarraga LIZOS	15	19
18	18	16	<b>SIGUELO BAILANDO</b> Y.HI & TOLY (J.A.APONTE,M.MORENO PEREZ,A.O.AROCHO MORENO,L.COZINA ROSADO,SAMVEDRA)	Ozuna VP ENTERTAINMENT/SONY MUSIC LATIN	16	12
14	15	17	<b>DOWNTOWN</b> SKY (A.RAMIREZ SUAREZ,ANITTA,J.A.OSORIO BALVIN,J.R.QUILES)	Anitta & J Balvin WARNER LATINA	14	11
24	19	18	<b>DEJALA QUE VUELVA</b> MOSTY (D.ESCOBAR GALLEGO,J.D.CASTANO,J.D.HUERTAS CLAVIJO,L.TURIZO,M.TURIZO,C.A.PATINO GOMEZ,P.B.MEJIA)	Piso 21 Featuring Manuel Turizo WARNER LATINA	18	9
19	21	19	<b>SE PREPARO</b> CHRIS EDGAR,SABY MUSIC,H.FLOWNICH (J.A.APONTE,C.E.ORTIZ RIVERA,L.E.ORTIZ RIVERA,COZINA ROSADO,SAMVEDRA)	Ozuna VP ENTERTAINMENT/SONY MUSIC LATIN	16	24
21	20	20	<b>TODO COMIENZA EN LA DISCO</b> WISIN,LOS LEGENDARIOS (L.L.MORENO LUNA,M.A.DEJESUS-CRUZ,U.M.CEDENO,L.ROMERO...)	Wisin Feat. Yandel & Daddy Yankee SONY MUSIC LATIN	20	10
30	23	21	<b>CASATE CONMIGO</b> A.TORRES,M.RENGIFO (A.TORRES,M.RENGIFO,S.DANGOND,N.RIVERA CAMINERO,J.D.MEDINA VELEZ)	Silvestre Dangond x Nicky Jam WK/SONY MUSIC LATIN	21	14
29	22	22	<b>SOLITA</b> MAMBO KINGZ,U.LUAN (L.MALAVE NIEVES,S.SEMPER,S.MARTINEZ,J.C.COZINA ROSADO,A.MOSQUEDA)	Almighty, Ozuna, Bad Bunny & Wisin HEAR THIS MUSIC/SONY MUSIC LATIN	22	3
28	26	23	<b>ME DEJE LLEVAR</b> J.GONZALEZ (C.NODAL)	Christian Nodal JG/FONOVISA/UMLE	23	11
23	24	24	<b>ENTRE BESO Y BESO</b> F.CAMACHO TIRADO (A.M.MARTINEZ)	La Arrolladora Banda el Limón de Rene Camacho DISA/UMLE	23	14
26	25	25	<b>NO TE PIDO MUCHO</b> NOT LISTED (H.GUERRERO)	Alta Consigna RANCHO HUMILDE/SONY MUSIC LATIN	25	16
-	17	26	<b>TRAP</b> SHAKIRA,MALUMA,KEVIN ADEGAN "EL GENO" (L.LONDONO ARIAS,SHAKIRA,K.M.JIMENEZ LONDONO,B.SWAZER LEZANO,EMERSON,B.DICIANO OTIS)	Shakira Featuring Maluma SONY MUSIC LATIN	17	3
27	29	27	<b>VUELVE</b> MAMBO KINGZ,U.LUAN (C.E.ORTIZ RIVERA,R.L.AYALA RODRIGUEZ,B.A.MARTINEZ OCASIO,S.SEMPER,S.MARTINEZ,L.MALAVE NIEVES)	Daddy Yankee & Bad Bunny EL CARTEL/UMLE	11	19
36	31	28	<b>MAMITA</b> FIDELZ,RODOLFO SIVILLADA HONOS,LE ESPINOSA,C.A.PATINO GOMEZ,A.D.ARESTEPO ECHAVARRA,L.LUAN BRANDA,LP.PEDRAHED,DI.GRADO	CNCO SONY MUSIC LATIN	28	8
<b>HOT SHOT DEBUT</b>		29	<b>AZUKITA</b> S.AOKI,PLAY-N-SKILLZ (S.HIROUKI AOKI,R.L.AYALA RODRIGUEZ,J.SALINAS, JR.,O.SALINAS,D.A.MACIAS,M.VIEGA,E.CRESPO DIAZ)	Steve Aoki, Daddy Yankee, Play-N-Skillz & Elvis Crespo ULTRA	29	1
20	28	30	<b>AMOR, AMOR, AMOR</b> MARC ANTHONY,MOTIF,OSCARCITO,J.REYES COPELLO...)	Jennifer Lopez Featuring Wisin NUYORICAN/SONY MUSIC LATIN	10	13
25	27	31	<b>AMANTES DE UNA NOCHE</b> R.PINA (R.PINA,N.GUTIERREZ,B.A.MARTINEZ OCASIO,M.DELGADO...)	Natti Natasha & Bad Bunny PINA/SONY MUSIC LATIN	25	4
31	30	32	<b>LOCO ENAMORADO</b> R.VALENZUELA (R.VALENZUELA)	Remmy Valenzuela FONOVISA/UMLE	21	19
33	32	33	<b>QUIERO REPETIR</b> KAVY,RAY EL INGENIERO (J.A.APONTE,D.F.CAVIDES FRANCO...)	Ozuna Featuring J Balvin VP ENTERTAINMENT/SONY MUSIC LATIN	32	11
35	34	34	<b>NO ME HUBIERA ENAMORADO</b> C.VEGA JR.,J.INZUNZA FAVELA,R.ORRANTIA (J.C.VEGA LUNA)	Cornelio Vega y Su Dinastía GERENCIA360	34	8
34	33	35	<b>RAFA CARO</b> F.CAVAZOS (A.AGUILERA,K.TORRES)	T3r Elemento PARRAL/LA RED	25	20
44	40	36	<b>AG</b> <b>SUTRA</b> A.TORRES,M.RENGIFO (M.RENGIFO,S.VATRA,F.M.VAZQUEZ)	Sebastian Yatra Featuring Dalmata UNIVERSAL MUSIC LATIN/UMLE	36	4
37	36	37	<b>CHAMBEA (WOOO!)</b> NOT LISTED (NOT LISTED)	Bad Bunny RIMAS/HEAR THIS MUSIC	26	10
32	35	38	<b>LOCO ENAMORADO</b> W.MOORE (A.MATEO,C.E.REYES-ROSADO,V.MOORE,E.BARRERA,J.G.RIVERA VAZQUEZ)	Abraham Mateo, Farruko & Christian Daniel SONY MUSIC LATIN	22	19
38	37	39	<b>FIRE UP</b> F.CAVAZOS (H.NAVA)	T3r Elemento PARRAL/LA RED	37	11
39	39	40	<b>EN VIDA</b> S.PLATA MADUENO (A.GARCIA,D.E.PEREZ)	Banda Los Sebastianes de Mazatlan, Sinaloa. FONOVISA/UMLE	39	8
42	41	41	<b>QUERIA QUE LLORARAS</b> J.INZUNZA FAVELA,R.ORRANTIA (L.L.DIAZ)	Ulices Chaidez y Sus Plebes DEL	41	7
45	38	42	<b>COMO VUELVO A ENAMORARTE</b> J.A.INZUNZA (J.A.INZUNZA FAVELA,R.ORRANTIA)	Regulo Caro DEL/SONY MUSIC LATIN	38	4
43	42	43	<b>SCOOBY-DOO PA! PA!</b> T.OPOPLAMASKARA (J.J.BRITO CASTILLO,J.L.PERALTA GUZMAN,L.ROSA)	DJ Kass DJ KASS	42	3
-	44	44	<b>NI DIABLO NI SANTO</b> J.ALVAREZ (J.INZUNZA FAVELA)	Julion Alvarez y Su Norteno Banda FONOVISA/UMLE	44	2
41	43	45	<b>EN DEFINITIVA</b> A.OLIVAS (A.OLIVAS)	Alfredo Olivás SAHUARO/SONY MUSIC LATIN	40	7
-	45	46	<b>ESTA ES TU CANCION</b> A.VALDES (I.CHAVEZ ESPINOZA)	La Adictiva Banda San Jose de Mesillas ANVAL/SONY MUSIC LATIN	45	4
-	47	47	<b>LA SUERTE</b> NOT LISTED (NOT LISTED)	Los Plebes del Rancho de Ariel Camacho JG	45	3
<b>NEW</b>		48	<b>EL AROMA DE TU PIEL</b> M.CAZARES,J.LIZARRAGA OSUNA,G.ORTIZ (B.SANDOVAL)	Gerardo Ortiz BAD SIN/DEL/SONY MUSIC LATIN	48	1
<b>NEW</b>		49	<b>TU POSTURA</b> S.LIZARRAGA LIZARRAGA (R.E.MUNOZ CANTU)	Banda Sinaloense MS de Sergio Lizarraga LIZOS	49	1
<b>NEW</b>		50	<b>EL PROBLEMA</b> A.OLIVAS (A.OLIVAS)	Alfredo Olivás SAHUARO/SONY MUSIC LATIN	50	1

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
1	1	<b>#1</b> <b>24 WKS</b> <b>GG</b> <b>OZUNA</b> VP ENTERTAINMENT/SONY MUSIC LATIN	Odisea	24		
2	2	<b>SHAKIRA</b> SONY MUSIC LATIN	El Dorado	37		
3	3	<b>ROMEO SANTOS</b> SONY MUSIC LATIN	Golden	29		
4	4	<b>NICKY JAM</b> LA INDUSTRIA/SONY MUSIC LATIN	Fenix	55		
6	5	<b>WISIN</b> SONY MUSIC LATIN	Victory	10		
5	6	<b>CHRISTIAN NODAL</b> JG/FONOVISA/UMLE	Me Deje Llevar	24		
8	7	<b>AVENTURA</b> THE ORCHARD/SONY MUSIC LATIN	Todavía Me Amas: Lo Mejor de Aventura	84		
7	8	<b>FARRUKO</b> SONY MUSIC LATIN	TrapXficante	21		
9	9	<b>ROMEO SANTOS</b> SONY MUSIC LATIN	Formula: Vol. 2	150		
10	10	<b>YANDEL</b> SONY MUSIC LATIN	#UPDATE	22		
12	11	<b>J BALVIN</b> CAPITOL LATIN/UMLE	Energía	85		
13	12	<b>T3R ELEMENTO</b> PARRAL/LA RED	Underground	14		
15	13	<b>BANDA SINALOENSE MS DE SERGIO LIZARRAGA</b> LIZOS	Que Bendición	105		
14	14	<b>BANDA SINALOENSE MS DE SERGIO LIZARRAGA</b> LIZOS/SONY MUSIC LATIN	La Mejor Version de Mi	43		
16	15	<b>MALUMA</b> SONY MUSIC LATIN	Pretty Boy Dirty Boy	112		
11	16	<b>KAROL G</b> UNIVERSAL MUSIC LATINO/UMLE	Unstoppable	15		
<b>RE</b>	17	<b>ARIEL CAMACHO Y LOS PLEBES DEL RANCHO</b> DEL/SONY MUSIC LATIN	El Karma	117		
20	18	<b>ROMEO SANTOS</b> SONY MUSIC LATIN	Formula: Vol. 1	144		
18	19	<b>LOS PLEBES DEL RANCHO DE ARIEL CAMACHO</b> DEL/SONY MUSIC LATIN	Recuerden Mi Estilo	101		
19	20	<b>EL FANTASMA Y BANDA POPULARES DEL LLANO</b> AFINARTE	Vengo A Aclarar	33		
<b>HOT SHOT DEBUT</b>	21	<b>GRUPO CODICIADO</b> RANCHO HUMILDE	Miro Lo Que Otros No Miran	1		
24	22	<b>BANDA SINALOENSE MS DE SERGIO LIZARRAGA</b> LIZOS	En Vivo	107		
<b>RE</b>	23	<b>SELENA</b> CAPITOL LATIN/UMLE	Lo Mejor de...	83		
29	24	<b>PS</b> <b>PRINCE ROYCE</b> TOP STOP/SONY MUSIC LATIN	#1's	129		
23	25	<b>ENRIQUE IGLESIAS</b> REPUBLIC/UMLE	Sex And Love	133		

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
2	1	<b>#1</b> <b>1 WK</b> <b>MAYORES</b> KEMOSABE/RCA/SONY MUSIC LATIN	Becky G Feat. Bad Bunny	24		
3	2	<b>ECHAME LA CULPA</b> SAFEHOUSE/ISLAND/UNIVERSAL MUSIC LATIN/REPUBLIC/UMLE	Luis Fonsi & Demi Lovato	11		
1	3	<b>CORAZON</b> SONY MUSIC LATIN	Maluma X Nego do Borel	11		
4	4	<b>PERRO FIEL</b> SONY MUSIC LATIN	Shakira Feat. Nicky Jam	21		
8	5	<b>EL BANO</b> RCA/SONY MUSIC LATIN	Enrique Iglesias Feat. Bad Bunny	5		
6	6	<b>ROBARTE UN BESO</b> WK/SONY MUSIC LATIN	Carlos Vives & Sebastian Yatra	24		
10	7	<b>MACHIKA</b> CAPITOL LATIN/UMLE	J. Balvin x Jeon x Anitta	4		
15	8	<b>TODO COMIENZA EN LA DISCO</b> SONY MUSIC LATIN	Wisin Feat. Yandel & Daddy Yankee	9		
12	9	<b>CASATE CONMIGO</b> WK/SONY MUSIC LATIN	Silvestre Dangond x Nicky Jam	10		
7	10	<b>ENTRE BESO Y BESO</b> DISA/UMLE	La Arrolladora Banda el Limón de Rene Camacho	15		
11	11	<b>HAVANA</b> MI GENTE/EPIC	Camila Cabello & Daddy Yankee	12		
5	12	<b>MI GENTE</b> SCORPIO/CAPITOL LATIN/PARKWOOD/COLUMBIA/UMLE	J Balvin & Willy William Feat. Beyoncé	33		
14	13	<b>ME DEJE LLEVAR</b> JG/FONOVISA/UMLE	Christian Nodal	11		
13	14	<b>NO TE PIDO MUCHO</b> RANCHO HUMILDE/SONY MUSIC LATIN	Alta Consigna	16		
9	15	<b>AMOR, AMOR, AMOR</b> NUYORICAN/SONY MUSIC LATIN	Jennifer Lopez Feat. Wisin	13		
16	16	<b>LA MODELO</b> VP ENTERTAINMENT/SONY MUSIC LATIN	Ozuna x Cardi B	5		
22	17	<b>SENSUALIDAD</b> HEAR THIS MUSIC/SONY MUSIC LATIN	Bad Bunny, J Balvin & Prince Royce	6		
20	18	<b>DURA</b> EL CARTEL/UMLE	Daddy Yankee	2		
17	19	<b>CRIMINAL</b> PINA	Natti Natasha x Ozuna	10		
21	20	<b>DEJALA QUE VUELVA</b> WARNER LATINA	Piso 21 Feat. Manuel Turizo	5		
27	21	<b>NI DIABLO NI SANTO</b> FONOVISA/UMLE	Julion Alvarez y Su Norteno Banda	3		
25	22	<b>COMO VUELVO A ENAMORARTE</b> DEL	Regulo Caro	7		
19	23	<b>BELLA Y SENSUAL</b> SONY MUSIC LATIN	Romeo Santos Feat. Nicky Jam & Daddy Yankee	19		
26	24	<b>SE PREPARO</b> VP ENTERTAINMENT/SONY MUSIC LATIN	Ozuna	17		
38	25	<b>GG</b> <b>SUTRA</b> UNIVERSAL MUSIC LATINO/UMLE	Sebastian Yatra Feat. Dalmata	4		



## Record Breaker

"Despacito" by Luis Fonsi (above left) and Daddy Yankee (above right), featuring Justin Bieber, claims the all-time longevity mark atop *Billboard's* Hot Latin Songs chart as the song scores a record-breaking 42nd week at No. 1.

The hit surpasses the 41-week reign of Enrique Iglesias' "Bailando" (featuring Descemer Bueno and Gente de Zona) in 2014 and 2015.

"My goal has always been to make good songs that people enjoy and perform them with passion and honesty," Fonsi tells *Billboard*. "To break or tie records, although it is not the priority, is a sign that people feel that connection. Being a small part of the history of Latin music is a real honor."

"Despacito" first led the chart a year ago, rising to its first frame at No. 1 on Feb. 18, 2017. It spent 35 consecutive weeks at the top and then ceded the summit to J Balvin and Willy William's "Mi Gente" (featuring Beyoncé) for 12 weeks, beginning Oct. 21. "Despacito" then returned for another seven weeks at No. 1 (so far).

Erika Ender, one of the six writers of "Despacito," tells *Billboard*, "This song has been so unpredictable and so surprisingly wonderful, as are the spontaneous and authentic emotions for those who are able to connect, with any heart and in any language. I'm happy for this new record for Latin music." In non-"Despacito" news, Becky G scores her first No. 1 on Latin Airplay as "Mayores" (featuring Bad Bunny) lifts 2-1 in its 24th week (16.7 million in audience for the week ending Feb. 11, up 9 percent). The song, which is also the first No. 1 for Bad Bunny, completes the longest climb to the top since 2012, when Prince Royce's "Incondicional" hit No. 1 in its 27th week.

—Pamela Bustios

DIMITRIOS KAMBOURIS/GETTY IMAGES

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

SALES, AIRPLAY & STREAMING DATA COMPILED BY





# Christian/Gospel

February 17  
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
1	1	1	#1 36 WKS <b>WHAT A BEAUTIFUL NAME</b>	M.G.CHISLETT/J.HOUSTON, B.LIGERTWOOD (B.FIELDING, B.LIGERTWOOD)	Hillsong Worship HILLSONG/SPARROW/CAPITOL CMG	1 / 72
2	2	2	<b>O COME TO THE ALTAR</b>	S.FURTICK, M.BROCK (C.BROWN, M.BROCK, S.FURTICK, W.JOYE)	Elevation Worship ELEVATION CHURCH	2 / 71
8	3	3	<b>I JUST NEED U.</b>	B.FOWLER, TOBYMAC (T.MCKEEHAN, B.FOWLER, B.NEESMITH)	tobyMac FOREFRONT/CAPITOL CMG	1 / 5
5	4	4	<b>ALL MY HOPE</b>	E.CASH (D.CROWDER, E.CASH)	Crowder Featuring Tauren Wells SIXSTEPS/SPARROW/CAPITOL CMG	4 / 25
13	7	5	<b>RECKLESS LOVE</b>	J.INGRAM, P.MABURY (C.ASBURY, C.CLIVER, R.JACKSON)	Cory Asbury BETHEL	5 / 15
3	5	6	<b>O' LORD</b>	P.MABURY (P.MABURY, J.WILLIAMS)	Lauren Daigle CENTRICITY	3 / 32
9	9	7	<b>CONTROL (SOMEHOW YOU WANT ME)</b>	J.INGRAM, P.MABURY (M.DONEHEY, J.INGRAM, M.BRONLEWEE)	Tenth Avenue North REMADE/REUNION/PLG	7 / 25
7	10	8	<b>SO WILL I (100 BILLION X)</b>	M.G.CHISLETT, J.HOUSTON (J.HOUSTON, B.HASTINGS, M.FATKIN)	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	7 / 30
6	6	9	<b>OLD CHURCH CHOIR</b>	C.WEDGEWORTH (Z.WILLIAMS, E.HULSE, C.WEDGEWORTH)	Zach Williams ESSENTIAL/PLG	1 / 42
11	11	10	<b>BLEED THE SAME</b>	C.STEVENS, B.FOWLER (C.STEVENS, B.FOWLER, T.MCKEEHAN, MANDISA)	Mandisa Featuring tobyMac SPARROW/CAPITOL CMG	10 / 25
12	12	11	<b>DIFFERENT</b>	C.WEDGEWORTH (M.TYLER, K.WLEE)	Micha Tyler FAIR TRADE	7 / 30
15	13	12	<b>WHEN WE PRAY</b>	C.WEDGEWORTH, J.SAPP (T.WELLS, C.WEDGEWORTH, E.HULSE)	Tauren Wells REUNION/PLG	12 / 20
37	22	13	<b>FEAR IS A LIAR</b>	J.L.SMITH (Z.WILLIAMS, J.L.SMITH, J.INGRAM)	Zach Williams ESSENTIAL/PLG	13 / 4
17	15	14	<b>WITNESS</b>	C.WEDGEWORTH (J.FELIZ, P.DUNCAN, C.WEDGEWORTH)	Jordan Feliz CENTRICITY	14 / 16
18	16	15	<b>JESUS I BELIEVE</b>	J.REDMON (M.WEAVER, J.INGRAM)	Big Daddy Weave FERVENT/WORD-CURB	14 / 24
19	17	16	<b>COME TO THE TABLE</b>	S.MOSLEY, M.O'CONNOR (B.MCDONALD, D.FREY, B.GLOVER)	Sidewalk Prophets FERVENT/WORD-CURB	16 / 23
21	20	17	<b>GOD OF ALL MY DAYS</b>	M.A.MILLER (M.HALL, J.INGRAM)	Casting Crowns BEACH STREET/REUNION/PLG	17 / 6
23	18	18	<b>MIRACLE</b>	TEDD T., J.WALKER (C.MATTSON, J.LOWRY, T.JORNHOM, J.WALKER)	Unspoken CENTRICITY	18 / 15
26	25	19	<b>BROKEN PRAYERS</b>	B.GLOVER, TEDD T., (R.CLEMMONS, E.L.WEISBAND, J.KERR, B.GLOVER, T.JORNHOM)	Riley Clemmons SPARROW/CAPITOL CMG	19 / 6
24	23	20	<b>RESURRECTION POWER</b>	E.CASH (R.ELLIS, E.CASH, T.BROWN)	Chris Tomlin RIVERMUSIC/SPARROW/CAPITOL CMG	19 / 4
20	19	21	<b>GRACEFULLY BROKEN</b>	E.LEONARD, S.J.GRIFFITH (M.REEDMAN, J.MYRIN, N.COBBES LEONARD, B.JTORWALT, K.TORWALT)	Matt Redman Feat. Tasha Cobbs Leonard SIXSTEPS/SPARROW/CAPITOL CMG	18 / 24
25	24	22	<b>TREMBLE</b>	M.MANUS, J.J.SMITH, C.BROWN (B.BENTLEY, L.C.FIELDS, A.FIGUEROA, M.MANUS)	Mosaic MSC MOSAIC MSC/ESSENTIAL WORSHIP/PLG	22 / 26
14	21	23	<b>RESCUER (GOOD NEWS)</b>	B.FOWLER, G.GILKESON (B.HASTINGS, B.FOWLER, REND COLLECTIVE)	Rend Collective REND FAMILY/SPARROW/CAPITOL CMG	14 / 24
32	27	24	<b>MORE THAN ANYTHING</b>	B.HERMS (M.MIZELL, S.MIZELL)	Natalie Grant CURB	24 / 5
22	26	25	<b>DEATH WAS ARRESTED</b>	S.FEE, S.MARCIA (B.COCKER, A.KERSH, P.T.SMITH, H.BALTZGLIER)	North Point InsideOut Feat. Seth Condrey NORTH POINT/CENTRICITY	12 / 19

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 22 WKS <b>CHANGE ME</b>	M.BUTLER (T.CLAY)	Tamela Mann TILLYMANN	1 / 47
3	3	2	<b>TRUST IN YOU</b>	A.J.BROWN, J.SAVAGE (A.J.BROWN)	Anthony Brown & group therAPy KEY OF A/FAIR TRADE/VERITY/PLG	2 / 44
4	4	3	<b>WON'T HE DO IT</b>	M.R.RIDDICK-WOODS (M.R.RIDDICK-WOODS, R.SHELTON, L.HILL)	Koryn Hawthorne RCA INSPIRATION/PLG	3 / 22
2	2	4	<b>YOU WAITED</b>	T.GREENE (T.GREENE)	Travis Greene RCA INSPIRATION/PLG	2 / 39
6	6	5	<b>I'M BLESSED</b>	E.GHANTOUS, K.ATRICKS, DAILYC (C.WILSON, E.GHANTOUS, K.ATRICKS, DAILYC, C.BATTEY, M.WILSON, M.PARAN, J.JARRIS, JR.)	Charlie Wilson P MUSIC/RCA	1 / 37
5	5	6	<b>EVERLASTING GOD</b>	A.W.LINDSEY (W.H.MURPHY II)	William Murphy Feat. Bishop James Morton RCA INSPIRATION/PLG	5 / 42
8	7	7	<b>YOU WILL WIN</b>	A.CARR (J.CARR)	Jekalyn Carr LUNJEALE	7 / 23
10	8	8	<b>YOUR GREAT NAME</b>	D.J.KIMBROUGH, T.DULANEY (T.DULANEY, D.J.KIMBROUGH)	Todd Dulaney EONE	8 / 12
9	10	9	<b>MY LIFE</b>	W.CAMPBELL, T.THOMAS (D.THOMAS, E.DAWKINS, W.S.CAMPBELL, B.WALLS, A.WALLS, D.FARMER)	The Walls Group FO YO SOUL/RCA/RCA INSPIRATION/PLG	9 / 25
12	11	10	<b>IF YOU DON'T MIND</b>	K.FRANKLIN, H.MARTIN (K.FRANKLIN)	Ledisi & Kirk Franklin VERVE	10 / 15
14	12	11	<b>NO REASON TO FEAR</b>	J.J.HAIRSTON (WAWATT)	J.J. Hairston & Youthful Praise JAMESTOWN/EONE	11 / 10
13	13	12	<b>HE PROMISED ME</b>	B.WINANS (B.WINANS, D.WEATHERSPOON)	BeBe Winans Feat. Tobbi & Tommi Introducing Kiandra REGIMEN	12 / 11
16	14	13	<b>STAND IN AWE</b>	J.GILBERT, A.PARRISH, T.WINN (T.WINN, D.CONNERS)	Ted Winn Featuring Balance TEDDY'S JAMZ/SHANACHIE	13 / 15
15	15	14	<b>I'M GETTING READY</b>	K.LEONARD, JR. (N.COBBES LEONARD, T.GALBERTH, Q.T.MARAJ)	Tasha Cobbs Leonard Featuring Nicki Minaj MOTOWN GOSPEL	1 / 24
17	16	15	<b>KINGDOM</b>	A.J.BROWN, J.SAVAGE (A.J.BROWN)	Ruth La'Ontra ALJR/TVSCOT	13 / 25
18	19	16	<b>TOO HARD NOT TO</b>	W.CAMPBELL (T.CAMPBELL, W.S.CAMPBELL II)	Tina Campbell GET TREE CREATIVE	16 / 16
21	17	17	<b>YOU KNOW MY NAME</b>	K.LEONARD, JR. (N.COBBES LEONARD, B.BROWN)	Tasha Cobbs Leonard Featuring Jimi Cravity MOTOWN GOSPEL	17 / 10
19	18	18	<b>GREAT GOD</b>	K.LEONARD, JR., N.LEONARD (N.COBBES LEONARD)	Tasha Cobbs Leonard MOTOWN GOSPEL	13 / 25
-	20	19	<b>SERVE</b>	J.DOLLY (J.DOLLY)	Jermaine Dolly DARKCHILD GOSPEL/BY ANY MEANS NECESSARY	19 / 2
20	21	20	<b>GRACEFULLY BROKEN</b>	K.LEONARD, JR. (M.REDMAN, J.MYRIN, N.COBBES LEONARD, B.JTORWALT, K.TORWALT)	Tasha Cobbs Leonard MOTOWN GOSPEL	16 / 23
NEW	21	21	<b>CYCLES</b>	J.MCREYNOLDS, LIL' MAN (W.REGAN, J.MCREYNOLDS)	Jonathan McReynolds Featuring DOE EONE	21 / 1
-	23	22	<b>EVEN ME</b>	J.E.DALTON (D.MCCOY)	Darlene McCoy ARAXIE	22 / 2
23	22	23	<b>RELEASE</b>	J.P.KEE (J.P.KEE)	The Church Choir Feat. Maranda Curtis & John P. Kee KEE	20 / 31
-	25	24	<b>I GOT THAT</b>	A.J.BROWN, W.CAMPBELL (A.J.BROWN)	Anthony Brown & group therAPy KEY OF A/FAIR TRADE/VERITY/PLG	24 / 2
NEW	25	25	<b>NOT LUCKY, I'M LOVED</b>	J.MCREYNOLDS, LIL' MAN (J.MCREYNOLDS, T.D.WILSON)	Jonathan McReynolds TEHILLAH/LIGHT/EONE	22 / 2

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
2	1	#1 9 WKS <b>GG ALAN JACKSON</b>	Precious Memories Collection ARC/EMI NASHVILLE/CAPITOL CMG	34		
4	2	<b>NF</b>	Therapy Session CAPITOL CMG	94		
3	3	<b>LAUREN DAIGLE</b>	How Can It Be CENTRICITY/CAPITOL CMG	149		
8	4	<b>NF</b>	Mansion CAPITOL CMG	133		
1	5	<b>CORY ASBURY</b>	Reckless Love BETHEL	2		
11	6	<b>ZACH WILLIAMS</b>	Chain Breaker ESSENTIAL/PLG	59		
5	7	<b>SKILLET</b>	Unleashed HEAR IT LOUD/ATLANTIC/WORD-CURB	79		
6	8	<b>HILLSONG UNITED</b>	Wonder HILLSONG/SPARROW/CAPITOL CMG	35		
9	9	<b>ELEVATION WORSHIP</b>	Here As In Heaven ELEVATION CHURCH/ESSENTIAL WORSHIP/PLG	105		
13	10	<b>VARIOUS ARTISTS</b>	WOW Hits 2018 PLG/WORD-CURB/SPARROW/CAPITOL CMG	18		
18	11	<b>TOBYMAC</b>	This Is Not A Test FOREFRONT/CAPITOL CMG	131		
14	12	<b>SKILLET</b>	Awake ARDENT/FAIR TRADE/ATLANTIC/PLG	195		
HOT SHOT DEBUT	13	<b>SWOOP</b>	Sonshine NATIVE NO./EMPIRE RECORDINGS	1		
17	14	<b>LECRAE</b>	All Things Work Together REACH/COLUMBIA	20		
12	15	<b>HILLSONG WORSHIP</b>	Let There Be Light HILLSONG/SPARROW/CAPITOL CMG	69		
20	16	<b>CROWDER</b>	American Prodigal SIXSTEPS/SPARROW/CAPITOL CMG	72		
7	17	<b>REND COLLECTIVE</b>	Good News REND FAMILY/SPARROW/CAPITOL CMG	3		
19	18	<b>ELEVATION WORSHIP</b>	There Is A Cloud ELEVATION CHURCH/ESSENTIAL WORSHIP/PLG	47		
22	19	<b>FOR KING &amp; COUNTRY</b>	RUN WILD. LIVE FREE. LOVE STRONG. FERVENT/WORD-CURB	178		
21	20	<b>CHRIS TOMLIN</b>	How Great Is Our God: The Essential Collection SIXSTEPS/SPARROW/CAPITOL CMG	126		
24	21	<b>MERCYME</b>	Lifer FAIR TRADE/PLG	45		
27	22	<b>HILLSONG UNITED</b>	Zion HILLSONG/SPARROW/CAPITOL CMG	227		
25	23	<b>CHRIS TOMLIN</b>	Never Lose Sight SIXSTEPS/SPARROW/CAPITOL CMG	68		
26	24	<b>CASTING CROWNS</b>	The Very Next Thing BEACH STREET/REUNION/PLG	73		
49	25	<b>JORDAN FELIZ</b>	The River CENTRICITY/CAPITOL CMG	83		

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
1	1	#1 2 WKS <b>VARIOUS ARTISTS</b>	WOW Gospel 2018 MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/PLG	2		
2	2	<b>TASHA COBBES LEONARD</b>	Heart. Passion. Pursuit MOTOWN GOSPEL/CAPITOL CMG	24		
RE	3	<b>VARIOUS ARTISTS</b>	Gospel Pioneer Reunion GATHER/CAPITOL CMG	14		
3	4	<b>TODD DULANEY</b>	Your Great Name EONE	3		
5	5	<b>TRAVIS GREENE</b>	The Hill RCA INSPIRATION/PLG	119		
4	6	<b>TAMELA MANN</b>	One Way TILLYMANN	74		
6	7	<b>TRAVIS GREENE</b>	Crossover: Live From Music City RCA INSPIRATION/PLG	25		
7	8	<b>MARVIN SAPP</b>	Playlist: The Very Best Of Marvin Sapp VERITY/LEGACY	134		
11	9	<b>MARVIN SAPP</b>	Close RCA INSPIRATION/PLG	19		
12	10	<b>TASHA COBBES</b>	One Place: Live MOTOWN GOSPEL/CAPITOL CMG	128		
17	11	<b>GG TYE TRIBBETT</b>	The Bloody Win MOTOWN GOSPEL/CAPITOL CMG	17		
13	12	<b>ANTHONY BROWN &amp; GROUP THERAPY</b>	A Long Way From Sunday KEY OF A/TYSCOT/FAIR TRADE/PLG	28		
9	13	<b>KIRK FRANKLIN</b>	Losing My Religion FO YO SOUL/RCA/RCA INSPIRATION/PLG	117		
14	14	<b>TASHA COBBES</b>	Grace (EP) MOTOWN GOSPEL/CAPITOL CMG	204		
15	15	<b>TAMELA MANN</b>	Best Days TILLYMANN	206		
8	16	<b>THE WALLS GROUP</b>	The Other Side FO YO SOUL/RCA/RCA INSPIRATION/PLG	14		
25	17	<b>KIRK FRANKLIN</b>	The Nu Nation Project GOSPEL CENTRIC/RCA/RCA INSPIRATION/PLG	119		
22	18	<b>DONNIE MCCLURKIN</b>	The Journey (Live) RCA INSPIRATION/PLG	61		
19	19	<b>WILLIAM MURPHY</b>	Demonstrate RCA INSPIRATION/PLG	71		
16	20	<b>J.J. HAIRSTON &amp; YOUTHFUL PRAISE</b>	You Deserve It JAMESTOWN/EONE	47		
21	21	<b>KIRK FRANKLIN</b>	Hello Fear FO YO SOUL/VERITY/RCA INSPIRATION/PLG	97		
RE	22	<b>ANTHONY BROWN &amp; GROUP THERAPY</b>	Everyday Jesus KEY OF A/VMAN/TYSCOT/GODGIPATH	117		
20	23	<b>SOUNDTRACK</b>	The Preacher's Wife ARISTA/LEGACY	136		
23	24	<b>TODD DULANEY</b>	A Worshipers Heart EONE WORSHIP/EONE	89		
24	25	<b>YOLANDA ADAMS</b>	The Best Of Me ELEKTRA/ATLANTIC/AG	80		



## Michael W. Smith Returns

Format cornerstone **Michael W. Smith** (above) makes his first appearance on *Billboard's* Hot Christian Songs chart in over two-and-a-half years as new radio focus track "Surrounded (Fight My Battles)" enters at No. 48. Smith last appeared on the chart, which blends streaming, airplay and sales data, with "Sky Spills Over," which rose to No. 18 in July 2015.

"Surrounded" is the singer-songwriter and worship leader's 21st Hot Christian Songs appearance, a history that includes three top 10s: "Healing Rain" (No. 5, 2004), "Christmas Day" (featuring **Mandisa**; No. 2, 2008) and "All Is Well" (featuring **Carrie Underwood**; No. 6, 2014). (The survey launched in 2003.)

Smith returns with two new albums released in consecutive weeks: *A Million Lights* (Feb. 16) and worship set *Surrounded* (Feb. 23). The former album's title track reached No. 47 on the Christian Airplay chart dated Jan. 27. The live, 12-song *Surrounded* was recorded during an in-the-round performance at The Factory in Franklin, Tenn., on Nov. 2, 2017.

"Music has this transcending ability to transform a life on every level, including the spiritual," Smith tells *Billboard*. "Helping people to reconnect with why they're here — that's what *A Million Lights* and *Surrounded* are all about."

Ahead of the debuts of Smith's new sets on Top Christian Albums, he boasts 16 No. 1s, the most among solo males. He's one leader away from tying longtime collaborator **Amy Grant's** overall record of 17 No. 1s.

—Jim Asker

HOT CHRISTIAN SONGS: The week's most popular current Christian songs, ranked by radio airplay, audience impressions as measured by Nielsen Music, and streaming activity data by online music source tracked by Nielsen Music. TOP CHRISTIAN ALBUMS: The week's most popular Christian albums, ranked by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). HOT GOSPEL SONGS: The week's most popular current gospel songs, ranked by radio airplay, audience impressions as measured 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, 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, Promethis Global Media, LLC and Nielsen Music, Inc. All rights reserved.





# Dance/Electronic

February 17  
2018  
billboard

HOT DANCE/ELECTRONIC SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
11	1	1	<b>#1</b> <b>AG</b> <b>THE MIDDLE</b> Zedd, Maren Morris & Grey ZEDD, GREY (A. ZASLAVSKI, K. TREWARTHA, M. TREWARTHA, S. AARONS, S. JOHNSON, M. LOMAX, L.K. JOHNSON)	INTERSCOPE	1	3
1	2	2	<b>WOLVES</b> Selena Gomez X Marshmello MARSHMELLO, ANDREW WATT (S. GOMEZ, MARSHMELLO, A. TAMPOSI, B.D. LEE, L. BELL, C.A. ROSEN)	INTERSCOPE	1	16
2	3	3	<b>LET ME GO</b> Hailee Steinfeld & Alessa Feat. Florida Georgia Line & Watt ALESSA, ANDREW WATT (A. WOTMAN, A. TAMPOSI, B. LEE, J. LIDELL, A. LINDBLAD)	REPUBLIC	2	22
3	4	4	<b>SOMETHING JUST LIKE THIS</b> The Chainsmokers & Coldplay THE CHAINSMOKERS (A. TAGGART, C.J. MARTIN, G.R. BERRYMAN, L.M. BUCKLAND, W. CHAMPION)	DISRUPTOR/COLUMBIA	1	51
4	5	5	<b>SILENCE</b> Marshmello Featuring Khalid MARSHMELLO (MARSHMELLO, K. ROBINSON)	JOYTIME COLLECTIVE/RCA	1	26
5	6	6	<b>STAY</b> Zedd & Alessia Cara ZEDD, WIKLUND (A. ZASLAVSKI, A. CARACCIOLLO, J. PARMENIUS, L. WIKLUND, S. AARONS, A. FROEN)	DEF JAM/INTERSCOPE	1	51
6	7	7	<b>BEST FRIEND</b> Sofi Tukker Feat. NERVO, The Knocks & Alisa Uleno SOFI TUKKER (S. WAWLEY-WELT, T. HALPERN, Q.M. NERVO, M. NERVO, J. PATTERSON, A. UENO, H. KAWANABE)	ULTRA	5	17
7	8	8	<b>I MISS YOU</b> Clean Bandit Featuring Julia Michaels J. PATTERSON, M. RALPH, G. CHATTO (J. PATTERSON, J. MICHAELS, G. CHATTO)	BIG BEAT/ATLANTIC/RRP	7	15
8	9	9	<b>IT AIN'T ME</b> Kygo x Selena Gomez KYGO, ANDREW WATT (KYGO, A. WOTMAN, B. LEE, A. TAMPOSI, S. GOMEZ)	KYGO AS/ULTRA	2	52
9	10	10	<b>NO PROMISES</b> Cheat Codes Featuring Demi Lovato T.E. DAHL, LAUV, J. FOOE (A. LEFF, T.E. DAHL, J. FOOE, E. BLOCK, D. LOVATO)	300	2	45
10	11	11	<b>MISS YOU</b> Cashmere Cat, Major Lazer & Tory Lanez CASHMERE CAT, BENNY BLANK, D. P. LEVINE, JR. BLENDER, M.A. HOBBERG, J. LEVINE, P. LEVINE, J. PETERSON, B.L. KEATINGE, C. SHERAN, P. HOBBERG	MAD LOVE/INTERSCOPE	10	3
19	19	12	<b>DG SG</b> <b>GET IT RIGHT</b> Diplo Featuring MO DIPLO, HENRY, R. BLENDER, B. BOMBO, CARTEL (DIPLO, PENTON, M. HIRSTED, J. ALLEN, P. MESSOPFA, G. ALCANTARA, J. MOORE)	MAD DECENT	12	12
12	12	13	<b>FEELS GREAT</b> Cheat Codes Featuring Fetty Wap & CVBZ T. DAHL, K. PEDERSON, M.R. ELIFRITZ, W.J. MAXWELL, H.S. JACOBS, P. HANNA, E. ROBERTS, C. SCHULTZ	300	9	17
13	13	14	<b>SO FAR AWAY</b> Martin Garrix & David Guetta Feat. Jamie Scott & Romy Dya MARTIN GARRIX, G. H. TUINFORT (MARTIN GARRIX, D. GUETTA, G. H. TUINFORT, J. SCOTT, J. BOYD)	STMPD RCRDS/RCA	11	10
14	14	15	<b>ALL FALLS DOWN</b> Alan Walker, Noah Cyrus & Digital Farm Animals A. WALKER, M. ARNEK, K.L. ROSSNES, MOOD MELODES (A. FROEN, A. WALKER, K.L. ROSSNES, M. ARNEK, J. BERGENT, L.A. VERGAS, G. GREY)	MER MUISIK/RCA	12	15
		16	<b>AZUKITA</b> Steve Aoki, Daddy Yankee, Play-N-Skillz & Elvis Crespo S.AOKI, P. H. SKILLZ, Z. HIROYUKI, AOKI, L. ANJA, R. RODRIGUEZ, J. SALINAS, JR. (S. AOKI, S. AOKI, S. AOKI, S. AOKI, S. AOKI)	ULTRA	16	1
		17	<b>DREAMER</b> Axwell & Ingrosso Featuring Trevor Guthrie AXWELL, S. INGROSSO (AXWELL, S. INGROSSO, V. PONTARE, S.A. FAKIR, E. LOEVL)	AXWELL/REFUNE/DEF JAM	16	9
15	15	18	<b>LONELY TOGETHER</b> Avicii Featuring Rita Ora AVICII, BENNY BLANK, CASHMERE CAT, ANDREW WATT (T. BERGLING, A. WOTMAN, B. LEE, A. TAMPOSI, J. LEVINE, M.A. HOBBERG)	GEFFEN/INTERSCOPE	11	26
47	20	19	<b>BOOM</b> Tiesto, Gucci Mane & Sevenn TIESTO, SEVENN, GUCCI MANE (T.M. VERWEST, S. BRAUER, K. BRAUER, R. D. DAVIS)	MUSICAL FREEDOM/PMA/AM CASABLANCA/REPUBLIC	19	3
17	17	20	<b>A DIFFERENT WAY</b> DJ Snake Featuring Lauv DJ SNAKE (W.S.E. GRIGANICINE, E.C. SHEERAN, J. JUBER, S. MCCUTCHEON, L. ROBBINS, J.MCDAID)	DJ SNAKE/GEFFEN/INTERSCOPE	11	20
16	18	21	<b>STARGAZING</b> Kygo Featuring Justin Jesso KYGO (KYGO, J. STEIN, J. HARTMAN, S.J. CRICHTON)	KYGO AS/ULTRA	11	20
20	21	22	<b>BREATHE</b> Jax Jones Featuring Ina Wroldsen JAX JONES (T.F. KWONG WAH LAM, I. WROLDSEN, W. CLARKE, F. GIBSON, U. EMENIK)	FOURDOR/INTERSCOPE	20	10
21	22	23	<b>DIRTY SEXY MONEY</b> David Guetta & Afrojack Feat. Charli XCX And French Montana WHAT A MUSIC/PARLOPHONE/ATLANTIC/RRP		13	14
22	23	24	<b>COLA</b> CamelPhat & Elderbrook CAMELPHAT (M. DI SCALA, D. WHELAN, A. KOTZ)	DEFECTED/ADA	21	20
23	24	25	<b>STRANGER THINGS</b> Kygo Featuring OneRepublic KYGO (KYGO, R. B. TEDDER, C. SMITH)	KYGO AS/ULTRA	16	14
25	26	26	<b>BODY</b> Loud Luxury Featuring Brando A. FEDYK, J. DE PACE (C. LOPES, M. MCCLAIN, A. FEDYK, J. DE PACE)	ARMADA	25	11
28	27	27	<b>MEET IN THE MIDDLE</b> StoneBridge Featuring Haley Joelle STONEBRIDGE (STONEBRIDGE, A. HALLSTROM, H.J. INTILE, EPSTEIN, R. HARRIS)	STONEY BOY	27	7
		28	<b>MUSIC TO MY EARS</b> Keys 'N Krates Featuring Tory Lanez KEYS 'N KRATES (G.C. DAWSON, M.D. FRANCOIS, A.J. TUNE, D. PETERSON, D.E. CAMON)	DIM MAK	28	1
26	30	29	<b>NOBODY COMPARES TO YOU</b> Gryffin Featuring Katie Pearlman GRYFFIN, THE FUTURISTICS (GRYFFIN, L.K.H. ADJOURNAN, A. SCHWARTZ, K. PEARLMAN, S. JACOBS)	DARKROOM/GEFFEN/INTERSCOPE	20	18
24	28	30	<b>THE SPECTRE</b> Alan Walker A. WALKER, M. ARNEK, K.L. ROSSNES, MOOD MELODES (A. FROEN, A. WALKER, K.L. ROSSNES, M. ARNEK, J. BERGENT, L.A. VERGAS, G. GREY)	MER MUISIK/RCA	24	20
-	29	31	<b>LULLABY</b> R3hab & Mike Williams F.E.L. GHOU, MIKE WILLIAMS (F.E.L. GHOU, M. WILLEMSSEN, S. BOWE, V. THELL, M. SMITH)	R3HAB	29	2
29	31	32	<b>FIRST LOVE</b> Lost Kings Featuring Sabrina Carpenter LOST KINGS (N. SHANHOLTZ, R. ABISJ, RYACOU, K. FOGEL, MARK, A. NEDLER, B. AMARADIO)	DISRUPTOR/RCA	26	17
44	33	33	<b>I DON'T KNOW</b> E.J. RMG CHICO (R.M. DICICCO JR., E.J. WRIGHT)		33	3
36	36	34	<b>17</b> MK M. KINCHEN (M. KINCHEN, D. WHELAN, M. DI SCALA, C. MONROE)	AREA 10/BIG ON BLUE/ULTRA	34	7
		35	<b>THERE X2</b> Slushii Featuring Marshmello SLUSHII, MARSHMELLO (J. SCANLAN, MARSHMELLO)	SLUSHII	35	1
27	25	36	<b>COPING</b> Toni Braxton S.J. CRICHTON (T. BRAXTON, S.J. CRICHTON, D. GIBSON, J.J. NEWMAN)	DEF JAM	25	8
31	32	37	<b>SLOW</b> Matoma Featuring Noah Cyrus NOT LISTED (NOT LISTED)	FFRR/PARLOPHONE/WARNER BROS.	31	7
35	37	38	<b>TAKE HER PLACE</b> Don Diablo Featuring A R I Z O N A NOT LISTED (NOT LISTED)	PARAMETRIC	23	14
		39	<b>ALWAYS</b> The Him J. KERSTENS, S. BERGHUIS, A. KNIGHTS, S. KADOURI, A. NASR (S. BERGHUIS, J. KERSTENS, P. BROWN, R. BOARDMAN, S. BLANCHARD)	DAILY DEEP	39	1
34	41	40	<b>CARRY YOU HOME</b> Tiesto Featuring Stargate & Aloe Blacc TIESTO, STARGATE, ALOE BLACC, L. TORRES (E.N. DAWKINS, H.L. M. VERWEST, E. HERMANSSEN, S. ERIKSEN)	MUSICAL FREEDOM	26	19
32	34	41	<b>ALL NIGHT</b> Steve Aoki & Lauren Jauregui S.AOKI (S. HIROYUKI, AOKI, J. GAMMELLA, M. BUZZ, M. GAZZO, J. JAUREGUI)	ULTRA	9	12
45	39	42	<b>FALLS</b> ODESZA Featuring Sasha Sloan ODESZA (H.G. MILLS, C.J. KNIGHT, S. SLOANE, N. BAO, A. CHEATLE)	FOREIGN FAMILY COLLECTIVE/COUNTER	29	9
		43	<b>LIE</b> Shallou Featuring RIAH NOT LISTED (NOT LISTED)	SLEEP/ATLANTIC/RRP	43	1
38	44	44	<b>STARS</b> Kristine W K. WEITZ, N. HELBLING, J. KETTENIS	FLY AGAIN	23	10
43	46	45	<b>BLOCKS</b> Marshmello MARSHMELLO (MARSHMELLO)	JOYTIME COLLECTIVE	25	12
40	40	46	<b>LAST TO LEAVE</b> Louis The Child Featuring Caroline Ailin LOUIS THE CHILD (E.K. BOGART, A. GOLDSTEIN, E. KIRIAKOU, C. AILIN, F. KENNETH, R. HAULDREN)	INTERSCOPE	35	8
		47	<b>CALL ME MOTHER</b> RuPaul R.A. CHARLES, F. MINANO (R.A. CHARLES, F. MINANO)	RURO	47	1
41	45	48	<b>DON'T CALL</b> Lost Kings LOST KINGS (N. SHANHOLTZ, R. ENGLISH, W. SMITH, S. JACOBS)	DISRUPTOR/RCA	41	7
42	43	49	<b>TELL ME YOU LOVE ME</b> Galantis & Throttle GALANTIS, THROTTLE, S. VIDOEN, H. JONBACK (C. KARLSSON, L. KOTTZSCH, H. JONBACK, L. EKLOW, R.M. BERGIN, S. AARONS)	BIG BEAT/ATLANTIC/RRP	42	7
		50	<b>COLD</b> Ralphie Rosario Featuring Donna Blakely R.A. ROSARIO (J.J. CAPPO, R.A. ROSARIO)	CARRILLO	50	1

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
2	1	<b>#1</b> <b>23 WKS</b> <b>THE CHAINSMOKERS</b> DISRUPTOR/COLUMBIA	Memories...Do Not Open	44		
3	2	<b>CALVIN HARRIS</b> COLUMBIA	Funk Wav Bounces Vol. 1	32		
4	3	<b>THE CHAINSMOKERS</b> DISRUPTOR/COLUMBIA	Collage (EP)	66		
5	4	<b>LADY GAGA</b> STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/IGA	The Fame	204		
6	5	<b>ODESZA</b> FOREIGN FAMILY COLLECTIVE/COUNTER	A Moment Apart	22		
7	6	<b>KYGO</b> KYGO AS/ULTRA	Stargazing (EP)	20		
1	7	<b>ABOVE &amp; BEYOND</b> ANJUNABEATS	Common Ground	2		
8	8	<b>DJ SNAKE</b> DJ SNAKE/INTERSCOPE/IGA	Encore	79		
9	9	<b>ILLENium</b> KASAVA/SEEKING BLUE	Awake	21		
10	10	<b>ODESZA</b> FOREIGN FAMILY COLLECTIVE/COUNTER	In Return	133		
11	11	<b>MAJOR LAZER</b> MAD DECENT	Peace Is The Mission	126		
12	12	<b>GORILLAZ</b> PARLOPHONE/WARNER BROS.	Demon Days	159		
13	13	<b>AXWELL &amp; INGROSSO</b> REFUNE/AXWELL/DEF JAM	More Than You Know	3		
14	14	<b>DAVID GUETTA</b> WHAT A MUSIC/ASTRALWERKS/CAPITOL	Nothing But The Beat	161		
15	15	<b>ALINA BARAZ &amp; GALIMATIAS</b> ULTRA/MOM + POP	Urban Flora	133		
16	16	<b>FLUME</b> FUTURE CLASSIC/MOM + POP	Skin	89		
19	17	<b>DAFT PUNK</b> DAFT LIFE/COLUMBIA	Random Access Memories	134		
20	18	<b>KYGO</b> KYGO AS/KYGO AS/ULTRA/RCA	Cloud Nine	88		
17	19	<b>AVICII</b> GEFFEN/IGA	AVICII (01) (EP)	27		
	20	<b>KEYS 'N KRATES</b> DIM MAK	Cura	1		
18	21	<b>TIESTO</b> MUSICAL FREEDOM	Clublife, Vol. 5: China	3		
23	22	<b>DAFT PUNK</b> DAFT LIFE/PARLOPHONE/RHINO	Discovery	90		
21	23	<b>KYGO</b> KYGO AS/ULTRA	Kids In Love	14		
22	24	<b>LADY GAGA</b> STREAMLINE/KONLIVE/INTERSCOPE/IGA	Born This Way	131		
25	25	<b>MARSHMELLO</b> JOYTIME COLLECTIVE	Joytime	59		

DANCE/ELECTRONIC STREAMING SONGS™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
2	1	<b>#1</b> <b>1 WK</b> <b>THE MIDDLE</b> INTERSCOPE	Zedd, Maren Morris & Grey	2		
1	2	<b>SILENCE</b> JOYTIME COLLECTIVE/RCA	Marshmello Feat. Khalid	26		
3	3	<b>WOLVES</b> INTERSCOPE	Selena Gomez X Marshmello	16		
4	4	<b>LET ME GO</b> REPUBLIC	Hailee Steinfeld & Alessa Feat. Florida Georgia Line & Watt	22		
5	5	<b>SOMETHING JUST LIKE THIS</b> DISRUPTOR/COLUMBIA	The Chainsmokers & Coldplay	51		
6	6	<b>CLOSER</b> DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Halsey	80		
7	7	<b>DON'T LET ME DOWN</b> DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Daya	105		
8	8	<b>I MISS YOU</b> BIG BEAT/ATLANTIC/RRP	Clean Bandit Feat. Julia Michaels	15		
9	9	<b>ALONE</b> MONSTERCAT	Marshmello	91		
10	10	<b>FADED</b> NOCOPYRIGHTSOUNDS/MER MUISIK/ULTRA/RCA	Alan Walker	99		
11	11	<b>STAY</b> DEF JAM/INTERSCOPE	Zedd & Alessia Cara	50		
12	12	<b>LET ME LOVE YOU</b> DJ SNAKE/INTERSCOPE	DJ Snake Feat. Justin Bieber	79		
13	13	<b>ROCKABYE</b> BIG BEAT/ATLANTIC/RRP	Clean Bandit Feat. Sean Paul & Anne-Marie	66		
15	14	<b>LEAN ON</b> MAD DECENT	Major Lazer & DJ Snake Feat. MO	132		
14	15	<b>IT AIN'T ME</b> KYGO AS/ULTRA/RCA/INTERSCOPE	Kygo x Selena Gomez	51		
16	16	<b>MISS YOU</b> MAD LOVE/INTERSCOPE	Cashmere Cat, Major Lazer & Tory Lanez	2		
19	17	<b>IN THE NAME OF LOVE</b> STMPD RCRDS/RCA	Martin Garrix & Bebe Rexha	78		
21	18	<b>THIS IS WHAT YOU CAME FOR</b> WESTBURY ROAD/ROC NATION/COLUMBIA/SONY MUSIC	Calvin Harris Feat. Rihanna	94		
18	19	<b>SLIDE</b> COLUMBIA	Calvin Harris Feat. Frank Ocean & Migos	50		
17	20	<b>FEELS</b> COLUMBIA	Calvin Harris Feat. Pharrell Williams, Katy Perry & Big Sean	34		
20	21	<b>SYMPHONY</b> RECORD COMPANY TEN/EPIC/BIG BEAT/ATLANTIC/RRP	Clean Bandit Feat. Zara Larsson	43		
25	22	<b>DAY 'N' NITE</b> FOOL'S GOLD/G.O.O.D./UNIVERSAL MOTOWN/REPUBLIC	Kid Cudi	35		
23	23	<b>PARIS</b> DISRUPTOR/COLUMBIA	The Chainsmokers	54		
24	24	<b>NO PROMISES</b> 300	Cheat Codes Feat. Demi Lovato	44		
RE	25	<b>BEST FRIEND</b> ULTRA	Sofi Tukker Feat. NERVO, The Knocks & Alisa Uleno	2		



RACHEL MURRAY/GETTY IMAGES

## 'The Middle' Is On Top

"The Middle" by Zedd, Maren Morris and Grey (above, from right) reaches No. 1 on yet another dance chart, rising 2-1 on Dance/Electronic Streaming Songs. The collaboration, which rules Hot Dance/Electronic Songs and Dance/Electronic Digital Song Sales for a second week each, drew 13.8 million U.S. streams, up 15 percent, in the week ending Feb. 8, according to Nielsen Music. "The Middle" is the fourth Dance/Electronic Streaming Songs No. 1 for Zedd and the first each for country singer-songwriter Morris and dance-pop duo Grey. Swedish DJ StoneBridge scores his third No. 1 on Dance Club Songs as "Meet Me in the Middle" (featuring Haley Joelle, who earns her first leader) lifts 2-1. The song was remixed by Chris Sammarco, Damien Hall and Louis Lennon, among others.

Also on Dance Club Songs, Indonesian star Anggun achieves her first top 10 ever on a *Billboard* chart as "What We Remember" rises 13-10. Before returning with her new single, which was remixed by Ralphie Rosario, Dirty Disco, Love to Infinity and others, Anggun hit a No. 16 high on the chart with "Snow on the Sahara" in 1998.

Plus, Steve Aoki, Daddy Yankee, Play-N-Skillz and Elvis Crespo's "Azukita" debuts at No. 6 on Dance/Electronic Digital Song Sales (7,000 sold) and No. 16 on Hot Dance/Electronic Songs. The track marks a rare Spanish-language dance hit, as well as the first entry on both charts for Daddy Yankee and Play-N-Skillz, while Aoki adds his fifth top 10 on the sales tally.

—Xander Zellner

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 (including traditional album sales, track equivalent albums, and streaming equivalent albums). DANCE/ELECTRONIC STREAMING SONGS: The week's top streamed dance/electronic radio songs and on-demand songs and videos on leading online music services as compiled by Nielsen Music. See charts legend on billboard.com for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.





DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	<b>#1 1 WK</b> MEET IN THE MIDDLE STONE BRIDGE FEAT. HALEY JOELLE STONEY BOY	StoneBridge Feat. Haley Joelle	13
4	2	CONSIDERATION WESTBURY ROAD/ROC NATION	Rihanna Feat. SZA	8
3	3	ALL FALLS DOWN MER MUSIKK/RCA	Alan Walker, Noah Cyrus & Digital Farm Animals	10
5	4	I DON'T KNOW RMG	E.J.	8
11	5	<b>GG</b> FINESSE ATLANTIC	Bruno Mars & Cardi B	4
6	6	DREAMER AXWELL/REFUNE/DEF JAM	Axwell & Ingresso Feat. Trevor Guthrie	8
1	7	COPING DEF JAM	Toni Braxton	12
12	8	GENEROUS HOLLYWOOD	Olivia Holt	6
8	9	TOO MUCH TO ASK NEON HAZE/CAPITOL	Niall Horan	13
13	10	WHAT WE REMEMBER UNIVERSAL	Anggun	7
14	11	BLAME CHERRYTREE/ADA	Skylar Stecker	6
16	12	BLAZE THE DANCE FLOOR TWIN ANGEL	JoAnna Michelle	6
10	13	STARS FLY AGAIN	Kristine W	14
23	14	BEAUTIFUL TRAUMA RCA	P!nk	3
19	15	COLD CARRILLO	Ralphie Rosario Feat. Donna Blakely	4
17	16	WE CAN FEEL IT DADA NADA	DaDa NaDa	6
7	17	TO THE DANCEFLOOR DIRTY DISCO	Dirty Disco Feat. Celeda	10
18	18	SWEET LOVE ROSE	Jena Rose	7
22	19	TOO LATE 2220	Azure	6
15	20	BEST FRIEND ULTRA	Sofi Tukker Feat. NERVO, The Knocks & Alisa Ueno	7
21	21	LOVE DEALER 3 Q	Ryan Brahms	6
27	22	TELL ME YOU LOVE ME HOLLYWOOD/SAFEHOUSE/ISLAND/REPUBLIC	Demi Lovato	3
28	23	CRAZY ENOUGH 617	Joe Bermudez Feat. Louise Carver	4
31	24	YOU'RE GOOD FOR ME MR. TANMAN	Tony Moran Feat. Kimberly Davis	2
26	25	LEMON N.E.R.D/I AM OTHER/COLUMBIA	N*E*R*D & Rihanna	9
9	26	AIN'T NO MOUNTAIN HIGH ENOUGH 2017 MOTOWN/UMI	Diana Ross	13
35	27	REMEDY G/MG/DAUMAN	Gerina Feat. Nomad	3
24	28	WOLVES INTERSCOPE	Selena Gomez X Marshmello	12
25	29	THINK BEFORE I TALK ISLAND/REPUBLIC	Astrid S	13
37	30	FILTHY RCA	Justin Timberlake	3
29	31	HAVE IT SONY MUSIC CANADA	AP3 Feat. Flo Rida	9
20	32	FREE SELFIE TUNES	Sean Finn vs. Terri B! & Peter Brown	12
34	33	PERFECT ATLANTIC	Ed Sheeran	5
41	34	PERFECT TO ME AUDACIOUS	Dave Aude Feat. King Brown	2
38	35	OOH LA LA LA LA SOUND PLUS	Nadel Paris	4
30	36	HAVANA SYCO/EPIC	Camila Cabello Feat. Young Thug	16
36	37	DON'T GIVE UP ON LOVE ROECKER	Jay Roecker Feat. Jeddiah Breeze	4
44	38	KARATE HANA ROAD	Dominique Young Unique And Mandy Jiroux	3
33	39	LOSE CONTROL DEL ORO	April Diamond	7
43	40	WASTED RYAN MUSIC & CO.	Ally Ryan	8
47	41	BLOOD ON THE DANCE FLOOR X DANGEROUS MJJ/EPIC/LEGACY	Michael Jackson	2
	42	<b>HOT SHOT DEBUT</b> UP ALL NIGHT FONOGRAF RECORDS/CAPITOL	Beck	1
39	43	HOW LONG OTTO/ATLANTIC	Charlie Puth	9
NEW	44	ANYWHERE ATLANTIC	Rita Ora	1
45	45	COLA DEFECTED/ADA	CamelPhat & Elderbrook	23
NEW	46	THIS IS ME FOX/20TH CENTURY FOX/ATLANTIC	Keala Settle & The Greatest Showman Ensemble	1
42	47	BAD AT LOVE ASTRALWERKS/CAPITOL	Halsey	18
NEW	48	RUNNIN' 2018 BLUJPLATE	Basstoy Feat. Dana Divine	1
48	49	KING SIZE ASTANA	Chelsea	5
NEW	50	SUBLIME DAUMAN	Kendra Erika	1

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

# BOXSCORE

February 17  
2018  
billboard

**LEGEND**

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

**Awards**

- PS (PaceSetter for largest % album sales gain)
  - GG (Greatest Gainer for largest volume gain)
  - DG (Digital Sales Gainer)
  - AG (Airplay Gainer)
  - SG (Streaming Gainer)
- Publishing song index available on [Billboard.com/biz](http://Billboard.com/biz).
- Visit [Billboard.com/biz](http://Billboard.com/biz) for complete rules and explanations.

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$2,271,968 \$149.50/\$49.50	BILLY JOEL AMALIE ARENA, TAMPA FEB. 9	18,462 SELLOUT	LIVE NATION
2	\$2,225,873 \$250/\$199.50/ \$99.50/\$59.50	VAN MORRISON THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS JAN. 31, FEB. 2-3	12,585 THREE SELLOUTS	AEG PRESENTS, CAESARS ENTERTAINMENT
3	\$2,113,298 (\$1,730,368) \$128.24/\$45.19	LADY GAGA PALAU SANT JORDI, BARCELONA JAN. 14, 16	28,918 TWO SELLOUTS	LIVE NATION GLOBAL TOURING, LIVE NATION SPAIN
4	\$1,701,475 \$441/\$69	CALIBASH: JENNIFER LOPEZ, RICKY MARTIN, MALUMA & OTHERS T-MOBILE ARENA, LAS VEGAS JAN. 27	16,094 16,924	SPE ENTERTAINMENT
5	\$1,465,089 (\$1,198,780) \$146.66/\$48.89	LADY GAGA ZIGGO DOME, AMSTERDAM JAN. 20	15,397 SELLOUT	LIVE NATION GLOBAL TOURING, MOJO CONCERTS
6	\$1,435,452 (\$1,170,753) \$134.87/\$49.04	LADY GAGA SPORTPALEIS, ANTWERP, BELGIUM JAN. 22	15,533 SELLOUT	LIVE NATION GLOBAL TOURING, LIVE NATION BELGIUM
7	\$1,333,950 (\$418,737 REAIS) \$175.09/\$28.98	DEEP PURPLE, CHEAP TRICK, TESLA ALLIANZ PARQUE, SÃO PAULO DEC. 13	19,402 24,000	T4F-TIME FOR FUN
8	\$1,138,126 (\$804,985) \$148.45/\$56.55	LADY GAGA ARENA BIRMINGHAM, BIRMINGHAM, ENGLAND JAN. 31	12,456 SELLOUT	LIVE NATION GLOBAL TOURING, LIVE NATION UK
9	\$1,109,390 (\$906,460) \$134.63/\$48.95	LADY GAGA MEDIOLANUM FORUM, MILAN JAN. 18	11,170 SELLOUT	LIVE NATION GLOBAL TOURING, LIVE NATION ITALY
10	\$1,103,220 (\$1,403,194 CANADIAN) \$305.05/\$53.46	MAYDAY AIR CANADA CENTRE, TORONTO NOV. 26	8,430 SELLOUT	LIVE NATION
11	\$1,062,700 (\$1,325,044 CANADIAN) \$120.30/\$39.70	LANA DEL REY, KALI UCHIS AIR CANADA CENTRE, TORONTO JAN. 15	12,771 SELLOUT	LIVE NATION
12	\$1,055,950 (\$852,880) \$136.19/\$49.52	LADY GAGA BARCLAYCARD ARENA, HAMBURG JAN. 24	10,587 SELLOUT	LIVE NATION GLOBAL TOURING, LIVE NATION GMBH
13	\$920,504 (\$873,825 PESOS) \$125.37/\$34.48	JAMIROQUAI MOVISTAR ARENA, SANTIAGO DEC. 16	13,222 14,974	T4F-TIME FOR FUN
14	\$807,280 \$125/\$39.50	LANA DEL REY, KALI UCHIS FRANK ERWIN CENTER, AUSTIN, TEXAS FEB. 11	9,112 10,941	LIVE NATION
15	\$799,708 (\$561,875) \$149.44/\$56.93	LADY GAGA GENTING ARENA, BIRMINGHAM, ENGLAND FEB. 1	9,522 SELLOUT	LIVE NATION GLOBAL TOURING, LIVE NATION UK
16	\$780,552 (\$977,399 CANADIAN) \$75.87/\$23.56	THE KILLERS, ALEX CAMERON AIR CANADA CENTRE, TORONTO JAN. 5	14,096 SELLOUT	LIVE NATION
17	\$742,971 (\$945,427 AUSTRALIAN) \$93.28/\$62.36	RUSSELL PETERS QUODS BANK ARENA, SYDNEY FEB. 8	11,073 11,497	ADRIAN BOHM PRESENTS
18	\$689,823 (\$2,271,495 REAIS) \$121.48/\$14.58	JORGE & MATEUS CITIBANK HALL, SÃO PAULO DEC. 21-23	17,480 23,244 FOUR SHOWS	T4F-TIME FOR FUN
19	\$626,291 (\$784,202 AUSTRALIAN) \$111.73/\$79.78	ALANIS MORISSETTE, ANGIE MCMAHON ICC SYDNEY THEATRE, SYDNEY JAN. 24	7,223 7,796	CHUGG ENTERTAINMENT
20	\$604,500 \$125/\$39.50	LANA DEL REY, KALI UCHIS PHILIPS ARENA, ATLANTA FEB. 5	7,370 12,275	LIVE NATION
21	\$590,567 (\$475,220) \$93.20/\$55.92	A-HA MERCEDES-BENZ ARENA, BERLIN JAN. 29	8,244 9,656	PETER NIEGER KONZERTAGENTUR, SEMMEL CONCERTS
22	\$575,795 (\$1,876,618 REAIS) \$230.12/\$14.73	CHITÃOZINHO & XORORÓ, BRUNO & MARRONE CITIBANK HALL, SÃO PAULO DEC. 1-3	8,928 11,967 THREE SHOWS	T4F-TIME FOR FUN
23	\$528,102 (\$1,740,917 REAIS) \$197.18/\$18.20	JAMIROQUAI CITIBANK HALL, SÃO PAULO DEC. 18	6,393 6,967	T4F-TIME FOR FUN
24	\$525,248 (\$672,821 AUSTRALIAN) \$84.86/\$69.25	PARAMORE, THE BLEACHERS QUODS BANK ARENA, SYDNEY FEB. 9	6,846 8,831	LIVE NATION
25	\$515,968 (\$428,302) \$71.08/\$54.21	ROCK LEGENDEN MERCEDES-BENZ ARENA, BERLIN JAN. 5	8,319 9,334	SEMMEL CONCERTS
26	\$444,458 (\$291,092,600 PESOS) \$122.15/\$30.54	DEEP PURPLE, CHEAP TRICK, TESLA MOVISTAR ARENA, SANTIAGO DEC. 8	8,022 14,974	T4F-TIME FOR FUN
27	\$442,184 \$99/\$79/\$69/\$49	HARRY POTTER AND THE CHAMBER OF SECRETS IN CONCERT DAVID A. STRAZ, JR. CENTER, MORSANI HALL, TAMPA DEC. 28-30	6,203 7,144 FOUR SHOWS	FLORIDA ORCHESTRA
28	\$437,575 (\$555,342 CANADIAN) \$78.01/\$59.10/\$43.34	LCD SOUNDSYSTEM AIR CANADA CENTRE, TORONTO DEC. 3	7,246 SELLOUT	LIVE NATION
29	\$436,157 (\$1,450,468 REAIS) \$195.46/\$27.66	DEEP PURPLE, CHEAP TRICK, TESLA JEUENESSE ARENA, RIO DE JANEIRO DEC. 15	6,679 12,766	T4F-TIME FOR FUN
30	\$392,490 \$76/\$29	JASON ISBELL, JAMES MCMURTRY FOX THEATRE, ATLANTA FEB. 8-9	8,161 8,564 TWO SHOWS	OUTBACK CONCERTS
31	\$365,160 (\$298,168) \$40.78	MARTIN RUTTER MERCEDES-BENZ ARENA, BERLIN JAN. 20	9,239 11,844	MINA ENTERTAINMENT, MAWI CONCERTS
32	\$349,567 (\$1,151,576 REAIS) \$176.06/\$26.41	DEEP PURPLE, CHEAP TRICK, TESLA PEDREIRA PAULO LEMINSKI, CURITIBA, BRAZIL DEC. 12	5,269 11,000	T4F-TIME FOR FUN
33	\$346,574 \$59.75/\$29.75	BRANTLEY GILBERT, AARON LEWIS, JOSH PHILLIPS GIANT CENTER, HERSHEY, PA. FEB. 2	8,237 SELLOUT	FPC LIVE, NS2, CMOORE LIVE
34	\$338,194 \$57.50/\$24.50	LITTLE BIG TOWN, KACEY MUSGRAVES, MIDLAND FRANK ERWIN CENTER, AUSTIN, TEXAS FEB. 9	6,099 7,460	AEG PRESENTS
35	\$332,872 \$59.75/\$29.75	BRANTLEY GILBERT, AARON LEWIS, JOSH PHILLIPS TIMES UNION CENTER, ALBANY, N.Y. FEB. 3	8,280 SELLOUT	FPC LIVE, NS2, CMOORE LIVE



## Del Rey Shines On Boxscore Chart

Lana Del Rey (above) scores three slots on the Boxscore chart with concerts reported from her LA to the Moon Tour that launched in North America in January. The trek supports her fifth studio album, the Grammy Award-nominated *Lust for Life* that was released last July. The opening leg through 22 U.S. cities and one Canadian market began in Minneapolis on Jan. 5 and continues through the end of February.

The Canadian date is her top grosser on this chart at No. 11 — a sold-out performance at Toronto's Air Canada Centre on Jan. 15. The arena hosted a crowd of 12,771 and logged over \$1 million in sales. Also charting are the pop star's concerts in Austin and Atlanta. Her show at Austin's Frank Erwin Center on Feb. 11 (No. 14) drew 9,112 fans and grossed \$807,280. And claiming No. 20 is her Feb. 5 date at Philips Arena in Atlanta with a \$604,000 take from 7,370 sold seats. **Kali Uchis** was the opener for all three shows and is the support act for most of the North American concerts; **Jhené Aiko** opened the first four dates.

Following the North American trek, Del Rey is set to appear at four South American festivals in March. She is booked at Lollapalooza shows in three countries, Argentina, Chile and Brazil, as well as the Estéreo Picnic Festival in Colombia.

Brief runs in Australia and Europe round out her tour schedule. Del Rey will play three Aussie cities in late March/early April before heading to Europe for a trek through six cities in four countries.

—Bob Allen



# COOL DADA

REWINDING  
THE  
CHARTS



Minaj onstage in Los Angeles in 2011.

## 7 Years Ago NICKI MINAJ'S PINK FRIDAY WAS RED-HOT

The flamboyant artist charted her first No. 1 album in what has become a record-setting career

IN 2011, NICKI MINAJ BECAME JUST THE fourth female rapper to earn a No. 1 album on the Billboard 200 with her first studio LP, *Pink Friday*. (She had put out three mixtapes between 2007 and 2009.)

The album, which debuted at No. 2 the previous December, ascended to the top on Feb. 19, 2011, in its 11th week on the chart. That same week, the Trinidadian-American artist, then 28, saw *Pink Friday* cross the million-sales mark. (Its U.S. total now stands at 2 million, according to Nielsen Music.)

Prior to Minaj's achievement, Foxy Brown had twice topped the Billboard 200, in 1997 and 1999; Lauryn Hill hit No. 1 in 1998; and Eve led in 1999. Since *Pink Friday*, the only female MC to top the Billboard 200 has been Minaj herself, with her 2012 follow-up, *Pink Friday: Roman Reloaded*.

Minaj first debuted on the *Billboard* charts in August 2009 with "I Get Crazy," featuring Lil Wayne, which became a top 40 hit on the Hot R&B/Hip-Hop Songs tally. She has gone on to become the female rapper with the most top 10 tracks on both the Hot R&B/Hip-Hop Songs list (26) and the all-genre *Billboard* Hot 100 (15). On the latter, Minaj also boasts the most entries among women overall: 83 (through Feb. 10). They include *Pink Friday*'s No. 3 smash, "Super Bass."

Minaj hasn't released a new studio album since *The Pinkprint* in 2014, but she has hardly been idle. While she is reportedly readying a new release, in 2017 alone she charted 16 songs on the Hot 100 — the most by a woman in any genre.

"It's corny when rappers feel like they've made it and they don't have to prove themselves anymore," Minaj told *Billboard* in 2014. "You should always be trying to show that you're the best." —KEITH CAULFIELD

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	3	11	<b>#1 GREATEST GAINER</b> NICKI MINAJ	<b>Pink Friday</b>	1
2	HOT SHOT DEBUT	1	RED	Until We Have Faces	2
3	NEW	1	RICKY MARTIN	Musica + Alma + Sexo	3
4	5	6	BRUNO MARS	Doo-Wops & Hooligans	3
5	13	12	RIHANNA	Loud	3
6	9	2	KIDZ BOP KIDS	Kidz Bop 19	2

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# American Idol

THE JOURNEY BEGINS SUNDAY MARCH 11



#AmericanIdol