



Simon Cowell THE SVENGALI'S SECOND ACT

From *1D* to reality TV, the former *Idol* judge is rich but restless as he comes back on *America's Got Talent*, dishes Harry Styles solo and talks fatherhood and his future: 'I must like to torture myself'

PLUS

At Home With Aretha
The Queen of Soul on hip-hop, Obama and that biopic

1970-2016
Malik 'Phife Dawg' Taylor
Remembered By
Lin Manuel Miranda



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billboard HOT 100



Grande reboots with "Dangerous Woman," her fifth Hot 100 top 10 debut.

Ariana Grande Makes 'Dangerous' Debut

BOOSTED BY *SATURDAY Night Live*, **Ariana Grande** blasts back onto the Billboard Hot 100 at No. 10 with "Dangerous Woman," the lead single and title track from her third album, due May 20 on Republic. She performed the song on the March 12 episode of the NBC show, which she also hosted. Her seventh Hot 100 top 10, "Dangerous Woman" also launches at No. 2 on Digital Songs (118,000 sold, according to Nielsen Music) and No. 15 on Streaming Songs (9 million U.S. streams), while adding 24 million airplay impressions.

Notably, Grande is the first artist in the Hot 100's 57-year history to bow in the top 10 with the lead

single from each of her first three albums. Her debut song, "The Way," began at No. 10 in 2013, introducing her first LP, *Yours Truly*. "Problem" soared in at No. 3 in 2014, ushering in *My Everything*. (In November 2015, Grande bowed at No. 7 with "Focus." It was initially announced as the lead single to the new album but was later cut from its tracklist.)

"Woman" also rises 29-23 on the Mainstream Top 40 radio airplay chart. The song's slow tempo and sexy sound is a shift from the dance-pop feel of Grande's previous singles. Says WBBM Chicago assistant program director/music director **Erik Bradley**, "I love that she is widening the boundaries a bit."

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	1	1	#1 Work	BOUNDA B, BRAD WHITE, MSAMBLE, SA RITTER, RYAN HIGGINS, BLAKE BRADSHAW, JOEINTELLA (MORRIS)	Rihanna Feat. Drake WESTBURY ROAD/ROCNATION	1	8
2	2	2	Love Yourself ▲	BENNY BLANCO (E. C. SHEERAN & L. VIN. L. BEBER)	Justin Bieber SCHOOL BOY/RAYMOND BRAUN/DEF JAM	1	18
9	5	3	7 Years	FUTURE, ANIMALS, PLOE (L. G. FORCH-HANMER, L. S. FORREST, M. RISTORFF, M. RILEY, G. ARAZ)	Lukas Graham WARNER BROS.	3	9
3	3	4	Stressed Out ▲	M. ELIZONDO (J. JOSEPH)	twenty one pilots FUELED BY RAMEN/BBRP	2	26
4	4	5	My House	J. CARLSSON (J. DIEZEL, J. CARLSSON, R. G. GOLAN, M. B. BORRERO, R. HANIMONDI)	Flo Rida POE BOY/ATLANTIC	4	19
6	6	6	Pillowtalk	L. LENNOX (Z. MALIK, L. LENNOX, M. HANNIDE, S. A. HANNIDE, S. J. GARRETT)	Zayn RCA	1	7
7	7	7	Me, Myself & I ▲	M. HENRIC, ANDERSSON (G. GILLUM, M. KERNAN, C. ANDERSSON, L. AUBIN, C. HUST, T. BARNES, L. E. CONNOR, J. KELLY, R. BURDORA)	G-Eazy x Bebe Rexha G-EAZY/RVNG/BPG/RCA	7	20
5	8	8	Sorry ▲	WOODS, P. LLOYD (L. BEEBE, J. MICHAELS, L. TRANTER, J. H. TUCKER, S. J. MOORE)	Justin Bieber SCHOOL BOY/RAYMOND BRAUN/DEF JAM	1	21
10	9	9	Cake By The Ocean ▲	M. LARSSON, R. FRIEDRICHSON (R. FRIEDRICHSON, M. LARSSON, L. BRANTER, L. JONAS)	DNCE REPUBLIC	9	22
		HOT SHOT DEBUT	10 Dangerous Woman	MAX MARTIN, J. CARLSSON (J. CARLSSON, R. G. GOLAN)	Ariana Grande REPUBLIC	10	1



TO THE CAST.
 THE CREW.
 THE CONTESTANTS.
 THE FANS.

And everyone who
 helped us dream big.

Thank you for
15 phenomenal seasons.



FREMANTLEMEDIA



19

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
45	44	51	Sugar	ROBIN SCHULZ FEAT. FRANCESCO YATES	Robin Schulz	DA SPT/LA/TAN TIC	44	11
57	55	52	Beautiful Drug	ZAC BROWN (ZAC BROWN IN MOON)	Zac Brown Band	SOUTHERN GAC/IND/JOHN VAUGHAN/ECOT	52	17
55	51	53	My Church	BUS BEELI/MORRIS (BUS BEELI/MORRIS)	Maren Morris	COLUMBIA NASHVILLE	51	8
76	63	54	Don't Let Me Down	THE CHAINSMOKERS (TAGGART/WARRIS/SHARPE)	The Chainsmokers	DISRUPTOR/COLUMBIA	54	5
NEW	55	55	Like I Would	XYZ (Z MALIK/C.WHILSON/J.GRIFFIN/K.RAINS/J.MERSONS/WAV/EST)	Zayn	RCA	55	1
46	48	56	Heartbeat	Z.CROWELL (C. UNDERWOOD/Z.CROWELL/A.GORLEY)	Carrie Underwood	19/ARISTA NASHVILLE	42	11
51	56	57	Best Friend	BIG DADDY (WILLIAMS/SHARPE/LEBBALOGUN/ENOBICHOLU/ROBINSON/COX/ASH/GHA)	Young Thug	300/ATLANTIC	45	17
67	57	58	Humble And Kind	B.GALIMORE/ET/MCGRAW (L.MCKENNA)	Tim McGraw	MCGRAW/BIG MACHINE	57	6
68	61	59	Somewhere On A Beach	R.COOPER/ANN/INTILLER/BOVULA/PAUL/RODOLFO/JARSHIDA	Dierks Bentley	CARTOL NASHVILLE	59	7
62	60	60	Confession	L.MOI (R.LAWSON/R.COOPER/MAN/LEJENKINS)	Florida Georgia Line	REPUBLIC NASHVILLE	60	12
42	47	61	Stand By You	J.F.VINE (P.LATTEN/LANTON/DEWILLIAMS/J.EVNE/M.MORRIS)	Rachel Platten	COLUMBIA	37	18
64	59	62	Really Really	(T.H.A.GOOD/COO/C.LASSIS/ROLD/ND/ (T.H.A.GOOD/COO/W/AN/HEA)	Kevin Gates	19/AD WINNERS ASSOCIATION/ATLANTIC	59	13
66	63	63	Try Everything	STARGATE (S.K./FUR/FUM/SI/RIKSENTE/HERMANS/FM)	Shakira	WALT DISNEY	63	2
70	62	64	Snapback	S.MCANALLY (M.RAMSEY/ROSEN/BURSE)	Old Dominion	RECA NASHVILLE	62	8
41	53	65	Adventure Of A Lifetime	STARGATE (S.K./FUR/FUM/SI/RIKSENTE/HERMANS/FM)	Coldplay	PARLOPHONE/ATLANTIC	13	19
80	69	66	Wild Things	MALAY (I.R.HOJA/CARACCO/OLO/C.TILL/MAIN/NIC/HE/REANTY)	Alessia Cara	EP/DIFF JAM	66	4
72	67	67	I Like The Sound Of That	LD/VA/RC/US/RASCAL FLATTS (M/TRIN/CP/JERRAS/RES/MOON/ET)	Rascal Flatts	BIG/1AC/4/4	67	8
69	64	68	Think Of You	CORONBY/RYOUNG (YOUNG/CROW/ROU/GE)	Chris Young Duet With Cassadee Pope	RECA NASHVILLE/REPS/CA NASHVILLE	64	5
73	69	69	New Romantics	MAX/MARPLES/ELLBACK (T/SWE/DJA/Y/MARPLES/ELLBACK)	Taylor Swift	BIG MACHINE/PUBLIC	69	3
8	20	70	Piece By Piece	G.KURSTIN/J.HALBERT (K.CI/AR/SON/G.KURSTIN)	Kelly Clarkson	19/RCA	8	3
66	68	71	Needed Me	DA/NE/IN/ST/AN/AL/BR/IN/AL/NO/LO/CH/EST/CH/AN (M/AR/SH/ON/ET/ST/AN/AL/BR/IN/AL/NO/LO/CH/EST/CH/AN)	Rihanna	WESTBURY ROAD/NATION	64	7
53	52	72	Something In The Way You Move	G.KURSTIN (E.J.GOULDING/G.KURSTIN)	Elie Goulding	CHEER/1/RE/1/NTERSCOPE	43	8
81	76	73	The Sound Of Silence	K.C.HURKO (P.SIMON)	Disturbed	REPRISE/AMARNER BROS	73	4
85	80	74	Cut It	(T/ZE/LE/IS/ION/ESS (L/ED/AY/ONDS/LA/TH/ON/ICH/J/P)	O.T. Genasis	FEAT. YOUNG DELPH FUTURE/THE CONQUEROR/ATE/ATLANTIC	74	4
83	85	75	Promise	DA/NE/IN/ST/AN/AL/BR/IN/AL/NO/LO/CH/EST/CH/AN (M/AR/SH/ON/ET/ST/AN/AL/BR/IN/AL/NO/LO/CH/EST/CH/AN)	Kid Ink	FEAT. FELTY WAP THE ALLIANCE GROUP/2B CLASSIC/RCA	75	5
75	77	76	Acquainted	BR/IB/CON/SH/AN/GR/O/DE/A/CH/AN/NO/ET/ST/AN/AL/BR/IN/AL/NO/LO/CH/EST/CH/AN	The Weeknd	NO/REPUBLIC	60	12
73	74	77	Company	HO/NG/ING/BER/O/PH/AR/DS/SUB/RE/NO/ (M/AR/SH/ON/ET/ST/AN/AL/BR/IN/AL/NO/LO/CH/EST/CH/AN)	Justin Bieber	SO/LO/QU/AN/TO/NO/DE/19/AN/ET/AM	53	6
86	87	79	Lost Boy	RUTH B (R.BER/IE)	Ruth B	COLUMBIA	75	4
92	84	80	T-Shirt	D/HUR/F/1/P/AS/URE (A.GORLEY/J.AIRD/S.MCANALLY)	Thomas Rhett	VALORY	80	3



23

TROYE SIVAN
Youth

After building a rabid following online, pop singer-songwriter **Troye Sivan** earns his first top 40 hit on the Billboard Hot 100 as "Youth" rockets 58-23. The track powers 45-11 on the Digital Songs chart, up by 206 percent to 56,000 downloads sold in the week ending March 17, according to Nielsen Music, aided in part by 69-cent sale-pricing in the iTunes Store. "Youth" also enters the Streaming Songs chart at No. 47 (4.8 million U.S. streams, up 8 percent) and grows by 21 percent to 12.8 million in radio audience. —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
74	78	81	Nobody To Blame	DC/ORBIC/STAPLETON (C.STAPLETON/BALESP/BOW/IAN)	Chris Stapleton	19/EPIC/RY NASHVILLE	70	11
61	71	82	I Know What You Did Last Summer	M.ZANIC/AN/ELLA/DOV/ST/HE/VO/LO/S/A/EM/ISS/C/CAR/LO (Z/RE/SH/ANTH/ZANIC/AN/ELLA/DOV/ST/HE/VO/LO/S/A/EM/ISS/C/CAR/LO)	Shawn Mendes & Camila Cabello	ISLAND/REPUBLIC	20	18
96	94	83	Might Not	BEN/BILLIONS (A/BALSHE/A/TES/FAT/ER/DIE/H)	Belly	FEAT. THE WEEKND CP/BELLY/S/DI/AD/ROC/NATION	83	4
78	82	84	Might Be	NOT/1/ST/ED (L.DAVIS)	Luke Nasty	OTHA Z/EM/AR/RE/RECORDINGS	78	5
63	70	85	Home Alone Tonight	L/STEVENS/L/STEVENS (J/STEVENS/C/TAYLOR/REYER/L/COU)	Luke Bryan	FEAT. KAREN FAIRCHILD CARTOL NASHVILLE	38	17
84	88	86	Mind Reader	M.L/CONES (R.AKINS/B/HAYS/L/P)	Dustin Lynch	BROKEN BOW	84	4
91	92	87	Cheap Thrills	G/KURSTIN (S.K./FUR/FUM/SI/RIKSENTE/HERMANS/FM)	Sia	FEAT. SEAN PAUL MONSIEY PUZZLE/RCA	81	5
82	86	88	Little Bit Of You	D/GORGE/C.BRYANT (C.BRYANT/D.GORGE/A.GORLEY)	Chase Bryant	RED BOW	82	6
71	65	89	Backroad Song	FROGERS/G.SMITH (G.SMITH/F.FROGERS)	Granger Smith	W/HE/1/HOUSE	49	15
90	95	90	Saved	D/AL/ST/AP/D/VE/1/A/S/NICE (T/GR/PP/L/RE/1/ST/EVENS/D/ACH/APLANE N/AUD/RO/K/R/CH/AN/AL/BR/IN/AL/NO/LO/CH/EST/CH/AN)	Ty Dolla \$ign	FEAT. E-40 ATLANTIC	90	4
60	75	91	We Went	D/GORGE (L/WILSON/M/ROGERS/J/KING)	Randy Houser	STONE CREEK	60	13
88	93	92	That Don't Sound Like You	L/STONE/L/BRICE (L/BRICE/R.AKINS/A.GORLEY)	Lee Brice	CLUBB	88	5
97	98	93	Something New	IMPACT/ER/1/AUSTIN/BARR/ACKER/BROCK/DON/S/DORSON (K/CO/BB/AN/L/THOMAS/B/RENNER/A/DOCH)	Zendaya	FEAT. CHRIS BROWN HOLLYWOOD/REPUBLIC	93	2
93	99	94	Head Over Boots	B/BUTLER/PARDI (L.PARDI/L/AIRD)	Jon Pardi	CAPITOL NASHVILLE	94	3
NEW	96	95	Sorry Not Sorry	MILLI/BEATZ/TIM/BAND (B/1/ELLER/SAL/ETV/MOS/1/ET)	Bryson Tiller	TRAP/SOUL/RCA	67	14
NEW	97	96	Ride	RUBED (J/OS/EPH)	twenty one pilots	FEAT. BY RAMEN/19/REP	96	1
RE-ENTRY	97	97	Make Me Like You	MAY/1/AN/B/ROB/C/ST/AN (T/AN/BU/MO/4/3/M/AR/SSON/3/RE/DR/ISSON)	Gwen Stefani	INTRECOR	54	3
NEW	98	98	Light It Up	D/RO/UB/B/EN/DA/1/W/AR/NT/5/M/CO/S/EP/ER (N/TH/RO/UB/UB/1/W/AR/NT/5/M/CO/S/EP/ER)	Major Lazer	FEAT. NYLA MAD/DECENT	98	1
65	81	99	Break On Me.	N/CH/AP/AN/K/URBAN (J/MAN/TER/COOPER/MAN)	Keith Urban	HIT/REB/CAPITOL NASHVILLE	54	12
NEW	100	100	Fast Car		Jonas Blue	FEAT. DAKOTA IONAS BLUE/CAPITOL	100	1



63 SHAKIRA
Try Everything

The *Zootopia* soundtrack single gains by 37 percent to 4.1 million U.S. streams. The Disney animated film, featuring **Shakira's** voice, has grossed nearly \$600 million worldwide.



100 IONAS BLUE
FEATURING DAKOTA
Fast Car

Tracy Chapman's No. 6 folk hit from 1988 returns as a dance track. The new "Car" motors onto the Hot 100 with 3.5 million U.S. streams in the tracking week.

SHAKIRA: PHOTOFEST/GETTY IMAGES; SHAKIRA: GARY TORRENTY/WIREIMAGE.COM; TROYE SIVAN: JEFFREY MATTI/WIREIMAGE.COM; IONAS BLUE: JEFFREY MATTI/WIREIMAGE.COM; DAKOTA: JEFFREY MATTI/WIREIMAGE.COM; TRACY CHAPMAN: JEFFREY MATTI/WIREIMAGE.COM; NICKELSON: JEFFREY MATTI/WIREIMAGE.COM; MUSIC: NICKELSON

**TO EVERY FAN,
TO EVERY CONTESTANT,
TO EVERYONE WHO
WORKED ON AMERICAN IDOL,**

**I HAD THE TIME OF MY LIFE.
A MASSIVE THANK YOU!**

A handwritten signature in a cursive script, appearing to be 'S.C.', written in a light yellow or gold color.

SIMON COWELL

SYCO
ENTERTAINMENT

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Aretha Franklin
backstage at
a concert in 1979.

THIS WEEK

Volume 128 / No. 9

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Simon Cowell
photographed by
Austin Hargrave
on March 18 at
Pasadena Convention
Center in Pasadena.

TO OUR READERS

Billboard will publish
its next issue on
April 8. For 24-7
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**“If ARETHA
couldn’t feel it, forget it;
if she didn’t live it,
she couldn’t give it...
Her taste, like her genius,
transcended categories.”** - Jerry Wexler

Thank you, Aretha, for always giving us something we can feel.

From your friends at Atlantic, Rhino, and WMG



Aretha,

You are the heart and the soul.

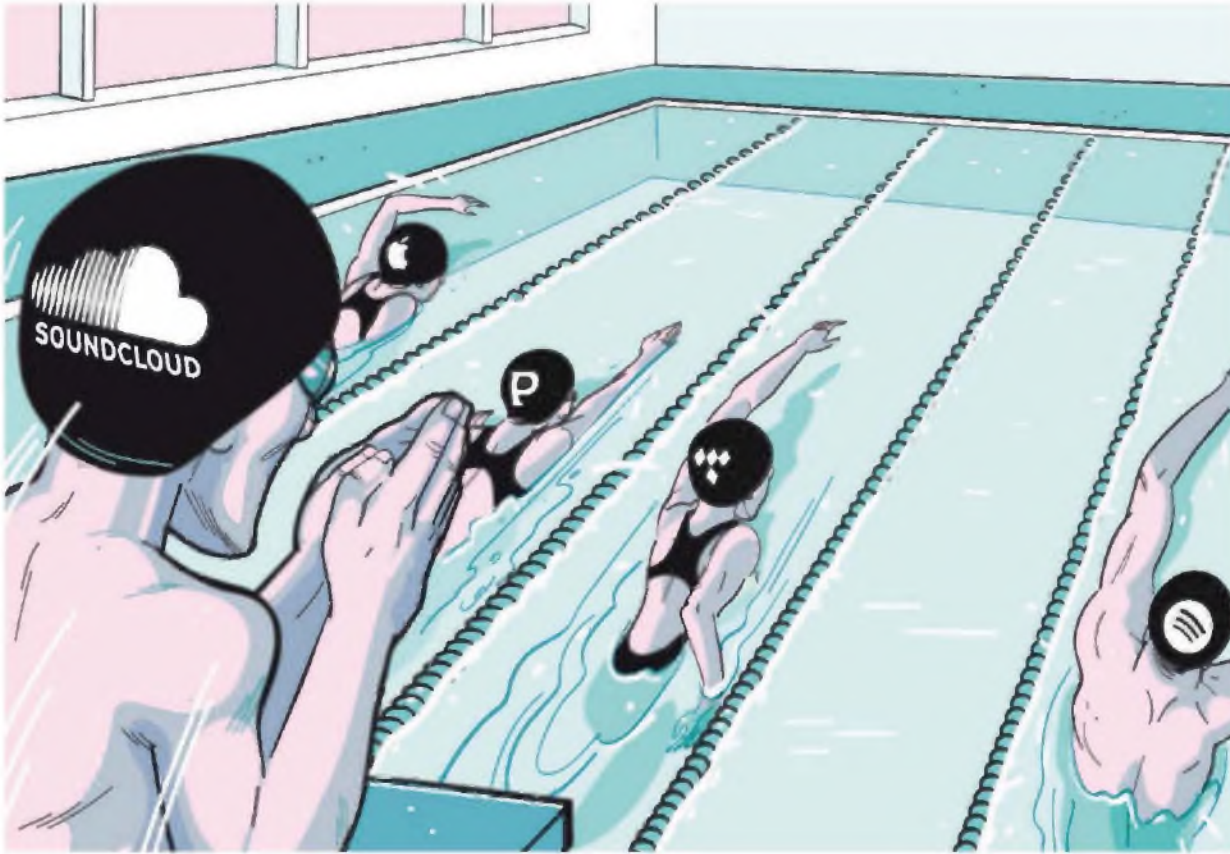


Photo Credit: Kelsey Bennett

Congratulations on 55 years of making music.
I wish you many more.

With Love,

Tony Bennett



SOUNDCLOUD DIVES IN

WITH LICENSING DEALS IN PLACE, THE POPULAR STREAMING SERVICE IS FULLY LEGIT AND EXPECTED TO LAUNCH A SUBSCRIPTION OPTION IMMINENTLY. BUT CAN IT STAND OUT IN A CROWDED FIELD?

BY ROBERT LEVINE

IN OCTOBER 2014, AGAINST a backdrop of takedown orders and saber-rattling directed at the popular free streaming service SoundCloud, Universal Music Group chairman/CEO **Lucian Grainge** told the audience at the WSJD Live Global Technology Conference that there was an “opportunity for SoundCloud to create incredible revenue” — provided the company could figure out a business plan.

Since it was founded in 2007 by Swedish musicians **Alexander Ljung** and **Eric Walfors**, SoundCloud has become enormously popular with artists,

DJs and music fans for its simple interface, its social functionality and the ease and speed with which it delivers music to its 175 million users. But, despite the patronage of numerous top artists, from **Kanye West** to **Drake**, the company had been operating without licenses from most labels — Sony Music had been particularly aggressive about removing its artists’ music from the site — and its losses were increasing much faster than its revenue, to the tune of \$41.8 million before income taxes, depreciation and amortization, on revenue of \$19.7 million in 2014. SoundCloud desperately needed contracts with labels in order to have a sustainable long-term business.

Between November 2014 and January 2016, the Berlin-based company signed agreements with Warner Music Group, Universal

and Merlin, the independent-label agency — and on March 18 cleared the last hurdle by announcing an agreement with Sony Music.

As it negotiated with labels, SoundCloud was quietly developing a music-streaming subscription service, including a “paid tier” to exist alongside its free offering. Sources tell *Billboard* the service will launch in the coming weeks. Streaming is rapidly becoming the dominant model of the music business — in 2015, for the first time, it was the largest source of U.S. recorded-music revenue — and the launch of that service will plunge SoundCloud into a crowded pool of competitors dominated by Spotify and Apple (with 30 million and 10 million paid subscribers, respectively) and including Google/YouTube, Amazon, Tidal and soon Pandora, all of which are trying to

THE OVER UNDER



Warner/Chappell chief **Jon Platt** celebrates as his writers are credited on eight of the *Billboard* Hot 100’s top 10 songs.



Madonna is two hours late to the last show of her *Rebel Heart Tour* in Sydney after arriving four hours late in Melbourne, Australia.



Questlove adds “film composer” to his résumé, scoring the indie *Vincent N Roxxy*, which opens at the Tribeca Film Festival in April.

convert users into paying subscribers. What can SoundCloud do to set itself apart?

For one, sources tell *Billboard* the service will allow the major labels to decide which of its songs are available for free — a degree of control the labels want, but haven't been able to get, from Spotify. "The SoundCloud agreement gives us the opportunity, with our artists, to have flexibility with respect to how we make music available to fans," Grainge told *Billboard* in January. (Representatives for SoundCloud, Sony and Warner Music declined to comment.)

And, in a measure aimed straight at the EDM fans and musicians who make up the core of its audience, the company will offer a number of authorized, user-uploaded remixes and DJ sets on both tiers, utilizing innovative contracts that allow it to monetize content from the labels and publishers with which it has struck deals. SoundCloud will scan uploaded music to determine if it includes samples; if it does, any revenue generated will be divided among the relevant copyright holders. (Labels and publishers will still have the option to ask the site to take down music that involves their copyrights.)

While the label control over the paid tier is a play to rights-holders, perhaps more crucially, the user-generated remixes help preserve SoundCloud's status as a music community. "The audience that is buying electronic albums and festival tickets is hanging out on SoundCloud," says **James Collinson**, head of Ninja Tune North America. "It's an artist tool *and* an artist community."

Still, the question remains: "Does the world need another streaming service?" as **Russ Crupnick**, managing partner of the MusicWatch consultancy, puts it. "It's going to be hard." And despite SoundCloud's enviable reach, how much of its generally young and tech-savvy audience will pay for music they mostly have been enjoying for free? "Looking at conversion rates, it's likely they'll end up with low single digits," says **Mark Mulligan**, an analyst at Midia Research, based on comparisons with other free services. But even a 5 percent conversion rate from SoundCloud's 175 million users — 8.7 million — would make it a serious player.

Sources at the majors say they're hopeful the remix-monetization deals will help set apart SoundCloud while maintaining the atmosphere that has made it so popular. "It's a very organic, user-friendly experience that's really social," says a major-label executive who has seen a demonstration that includes the paid tier. "It's true to the way SoundCloud works now." ●



Florence & The Machine onstage at Governors Ball on New York's Randall's Island in 2015.

The Battle Of Randall's Island

Live Nation's planned purchase of Governors Ball pits it against AEG Live's Panorama in a suddenly competitive New York festival market. Is there room for both?

BY DAN RYS

AS LIVE NATION reportedly finalizes its purchase of Founders Entertainment, owner of Governors Ball, New York's festival market is poised for a showdown between the two biggest promoters in the business, with Randall's Island as the

unlikely battleground. Seven weeks after Governors Ball stages its sixth edition June 3-5, AEG Live's new Panorama festival will occupy the same location when it debuts July 22-24. Live Nation and AEG Live have been engaged in an escalating competition as the festival market has

exploded, with AEG and subsidiary Goldenvoice's portfolio (Coachella, Stagecoach, Firefly and more) competing with Live Nation's majority stakes in Electric Daisy Carnival, C3 Presents (Lollapalooza) and Bonnaroo. How do they match up? Tale of the tape below...

THE GOVERNORS BALL FESTIVAL MUSIC	GOVERNORS BALL	FESTIVAL	PANORAMA
	6	YEARS	1
	150,000 (aggregate)	ATTENDANCE (2015)	N/A
	Live Nation	OWNER	AEG Live
	Michael Rapino	CEO	Jay Marciano
	Jordan Wolowitz, Founders Entertainment	MAIN BOOKER	Paul Tollett, Goldenvoice
	June 3-5	DATES	July 22-24
	\$290	3-DAY GENERAL ADMISSION	\$319
	Kanye West, The Strokes, The Killers	HEADLINERS	LCD Soundsystem, Kendrick Lamar, Arcade Fire
	"I can't help but take it kind of personally that they were attempting to blow us out of the water by doing a festival [just] weeks after Governors Ball." —Wolowitz	FIGHTING WORDS	"New York City has 12.5 million residents [and] sustains multiple music festivals. Panorama will add one additional entertainment option over the summer." —Mark Shulman, Goldenvoice
	13 (including Honda, Citi and Coca-Cola)	CORPORATE SPONSORS/PARTNERS	5 (including American Express, Sephora and Macy's)
	Live Nation: 19.4 million	TICKETS SOLD (2015)*	AEG: 1.1 million
	Governors Ball is the established player in the market — the one that was finally able to break New York's string of bad luck with major festivals — and is coming off its best year yet in 2015.	SECRET WEAPON	Goldenvoice president/CEO Tollett. He's the force behind Coachella and Stagecoach, the No. 1 and No. 3 highest grossing U.S. festivals in 2015, and brings a track record of unqualified commercial and critical success.

*Source: *Billboard* Boxscore

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PHOTO: SHAHAR ARAZBAN

MALIK 'PHIFE DAWG' TAYLOR

1970–2016



From left: A Tribe Called Quest's Phife Dawg, Ali Shaheed Muhammad and Q-Tip in 1994.

On March 22, Malik "Phife Dawg" Taylor, co-founder of the groundbreaking Queens hip-hop group *A Tribe Called Quest*, died due to complications from diabetes. He was 45. Friends and admirers remember the rap legend.

Lin-Manuel Miranda, star-creator of Broadway's *Hamilton*

"The only fistfight I've ever been in was in middle school, with my friend Michael over the last cassette single of Tribe's 'Scenario' at Nobody Beats the Wiz on 96th and Broadway. There was one left, and Michael was like, 'I knew them first!' And I was like, 'But I like the song more!'"

"At the nerdy school we went to, our yearbook cover was based on [the 1993 *A Tribe Called Quest* album] *Midnight Marauders*. Our yearbook staff said, 'We need a small shot of you. Don't ask why.' Then the reveal was that the cover of our yearbook was the *Midnight Marauders* cover, with the heads of all the seniors just the way Tribe has the heads of all its favorite MCs. But they actually punked me. It's a picture of me from seventh grade — they have a 'baby' picture of me

next to everyone's grown-up heads! That was years after the album came out, but it shows you what a formative album that was in all our lives.

"The thing about Phife that is so incredible is that he was so unapologetically himself. He rapped about being diabetic, he rapped about being 5 feet tall. One of my favorite lines: 'I get loose off of orange juice' [from the 1996 Tribe song "Phony Rappers"]. That's Phife.

"I was at my friend's wedding last Saturday. I DJ'd the afterparty, and the guaranteed way to get everyone on the floor, rapping every word, was to play 'Scenario.'"

Ed Lover, radio host

"I met Phife before there was A Tribe Called Quest, before its first record even dropped, back in Queens. Phife was the regular guy in Tribe. If Q-Tip was Run, Phife was D.M.C. He was the glue, the foundation of what's cool about A Tribe Called Quest. Tribe didn't wear the uniform: They didn't wear Kangols, didn't wear chains, didn't have gold teeth. They wanted to be who they were, and they made it OK for the Hieroglyphics crew to

be that way, for Common to be that way, for J Dilla to be that way, for Kanye West to be that way. And it trickles down to the young guys today, from Kendrick Lamar to J. Cole.

"Phife was laid-back, pretty much all the time. But if you really wanted to get him to talk, just start talking sports. Especially basketball. Compare the '90s Knicks teams to today's Knicks? Oh, my God! It would drive him straight crazy! He was cool, calm and collected, but if he was talking sports, he was out of control."

Nas, rapper

"Phife represented Queens, where I'm from, like nobody could. He got me through some real times growing up. Before I ever traveled to different countries, before I had ever been in the control room of a high-level recording facility, Phife and A Tribe Called Quest were in charge of the soundtrack to my teenage years. He had presence, and together they sparked a cultural revolution. Through his music, Phife was my homie, older brother, mentor, teacher, wingman, jokester ... a trillion different things. He gave me exactly what I needed." ●

FINALLY UNLOCKING HANK WILLIAMS' VAULT

I Saw the Light is the first biopic in 50 years to feature the legend's music

BY MELINDA NEWMAN

For 28 years, Troy Tomlinson has been the gatekeeper of Hank Williams' 200-plus-song catalog, first at Acuff-Rose Music and now as president/CEO of Sony/ATV Music Publishing Nashville. And for just as long he said no to everyone asking to license the country music pioneer's songs for a biopic.

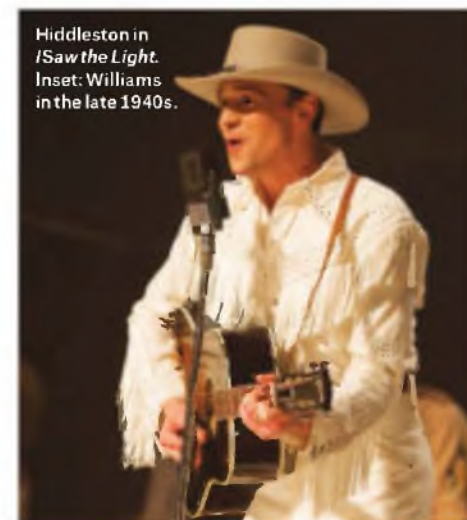
But when film producer Marc Abraham (*Children of Men*, *Rohocop*) came calling, Tomlinson changed his tune. Unlike the other filmmakers, Abraham — who wrote and directed the new biopic, *I Saw the Light* (out March 25) — brought along the script. "Someone leading with 'Let's secure the rights and we'll come up with a script later' was never really attractive to me," says Tomlinson. But also, he adds, "I remember saying to my wife, 'He wants to tell the story right.'"

That meant not sugar-coating Williams' substance abuse and philandering; it also meant finding an actor who could sing. For the Sony Pictures Classics film — the first movie about Williams' life to feature his music since 1964's *Your Cheatin' Heart* — Abraham cast *Thor*'s Tom Hiddleston, who spent five weeks working with Grammy-winning singer-songwriter Rodney Crowell. Hiddleston has a rich baritone, where "Williams was a reedy tenor who yodeled," says Crowell. "I said, 'We have to get your knees wobbly and loosen up your throat.'"



Abraham declines to reveal how much of his \$13 million budget went to pay for Williams' songs but says Sony/ATV licensed usage for up to 20 tunes. "I didn't approach it by 'How much money can I get?'" says Tomlinson. "Everything was 'What's the best approach to have this story told authentically?'"

Abraham says he already has all the affirmation he needs from Williams' granddaughter Holly. He recalls her telling him, "We have a pretty screwed-up family, and I'm so moved by the movie."



Hiddleston in *I Saw the Light*. Inset: Williams in the late 1940s.



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RYMAN



Photo by Steve Lowry/Ryman Archives

"People are fascinated by the entertainment world, but when you pull the curtain back, you see that all that glitters isn't necessarily gold," says Scott-Young, photographed March 17 at Monami Entertainment in New York. "[*Love & Hip Hop*] is a precautionary tale as well."



FROM THE DESK OF

FOUNDER/CEO, MONAMI ENTERTAINMENT

Mona Scott-Young

The brains behind VH1's *Love & Hip Hop* sounds off on sexism, the new era of reality TV and Missy Elliott's next album

BY GAIL MITCHELL
PHOTOGRAPHED BY RICH GILLIGAN



FELICIA BENNETT



STEPHANIE BRONFEIN



JAMES COLEMAN JR



MARTIN BANDIER

P R E S E N T S

Syracuse University
Bandier Program Class of

2016

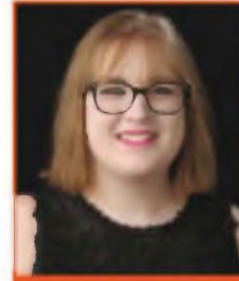
This highly selective, multi-disciplinary program provided these graduates with an education in the business of music and its relationship to media, marketing and entrepreneurship.

Through rigorous study, they discovered career paths that speak to their strengths.

They honed their skills via three or more internships, conference attendance, independent study and campus leadership.



KARLY BRECHER



SHANNON COLLINS



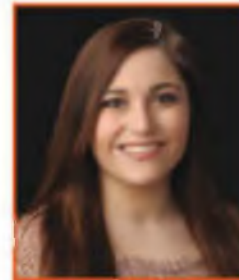
LORENZO COOK



M. MORGAN CRAIG



TYLER CUNNINGHAM



ELISE DeESSO



QUINN DONNELL



BILLY EISENBERG



HANNAH D FRIEDLAND



CAITLIN LYTLE



SAMANTHA MACKOFF



STEVEN MAGEE



ALEXANDRA MAYO



JOEY MILEWSKI



KATE MILLER



MATTHEW PORTER



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SINCE THE DOCU-SERIES *LOVE & Hip Hop* debuted on VH1 in 2011, it has been described as both ratchet and riveting. Laced with profanity and ultra-revealing outfits, the show centers on women who are the wives or girlfriends of rappers and producers — or are artists and business entrepreneurs themselves — intent on finding their own identities and respect in hip-hop's male-dominated culture. For its creator, Monami Entertainment CEO **Mona Scott-Young**, and her partners, the aim was simple: to tell compelling stories.

Mission accomplished. The New York

“Let me get one *Survivor* or *Amazing Race* under my belt and it’s a wrap.”

motherhood — averaging 2.7 million viewers (according to Nielsen) in its sixth season ending March 28 — has had four equally popular spinoffs: *Love & Hip Hop: Atlanta* (its fifth season premieres April 4), *Love & Hip Hop: Hollywood*, *K. Michelle: My Life* and *Stevie J & Joseline: Go Hollywood*.

Scott-Young, 49, established New York-based Monami Entertainment in 2008 after co-founding Violator Management with the late **Chris Lighty**. An industry powerhouse from the late '90s into the early 2000s, the firm boasted a roster that included **LL Cool J**, **Busta Rhymes** and **Missy Elliott**, the last of whom Scott-Young continues to manage from Monami's third-floor office overlooking the Hudson River and New Jersey in Chelsea's Terminal Warehouse Building.

With her largely female 15-person staff, the married mother of two is ramping up a new WE tv show about female attorneys tentatively titled *Ladies of Law*. Aside from TV, Scott is establishing Monami Books in partnership with Zola Books and a jewelry collection of “statement pieces” called MPowerings with **Simone Smith**, wife of LL Cool J.

Was *Love & Hip Hop* a tipping point for VH1's shift away from music?

There was an effort to develop more docu-series. VH1 was already in business with rapper **Jim Jones** and looking to develop a show around him, his girlfriend **Chrissy Lampkin** and his mom. My partners [**Stefan Springman** and **Toby Barraud** of Eastern and Monami's **Stephanie Gayle**] and I broadened the cast, creating more of an ensemble group of women navigating life and love against the backdrop of hip-hop. I don't think any of us had any idea that it would become such a part of the culture and lexicon.

Critics might point to an abundance of cleavage and male incarceration as the criteria for casting.

You've been to rap concerts, seen the music videos, seen the girlfriends and wives: This is how they feel they want to look. We don't have stylists. We're not saying, “Hey, wear this, don't wear that, let's get a little bit more cleavage.” We're casting women who navigate a specific subset of the hip-hop culture; this is what they subscribe to. As far as the men being incarcerated, again, these are their lives. We're not specifically looking for somebody who's on their way to jail.

What is your perspective on #OscarSoWhite? Can the film industry learn something from TV about achieving diversity?

I always say that viewership is the driver. Viewers lead to advertising dollars, and that's where it begins and ends for all of these companies, film or TV. The more we support the films that are out there, the more there will be a demand for them and the more the industry will have to shift to meet that demand.

You've succeeded in two male-dominated industries, music and TV. How much has sexism been an issue?

I'd be naive to say that I haven't had my own experiences where I felt that my work should have been valued or quantified differently. I've watched my male counterparts benefit, be compensated or be elevated in a much different way. Have I been deterred by that? Absolutely not. A lot of times, we impose restrictions on ourselves, worrying about whether we can do something or if we're good enough. I try not to subscribe or succumb to it because I have enough hurdles.

Were you with Missy at South by Southwest on March 16 for Michelle Obama's “Let Girls Learn” session?

I couldn't make it, but Missy kept me abreast on a minute-by-minute basis. (Laughs.) That was life-changing. At *Billboard's* Women in Music event in December, Missy and I spent some time with **Diane Warren** [who wrote the campaign's anthem, “This Is for My Girls”]. Diane called later and said she thought Missy would be great for this song. That's where it all began.

Can we expect a Missy album and tour in 2016?

Missy is creating the most epic work of art. Over the years, people have asked me that and I go, “Oh, when she's ready.” She has never left music, but she certainly has more momentum in terms of her own music now than she has in a while. So, yes, we hope there will be a record very soon.

What is Monami's global strategy?

I have been talking to folks in the U.K. and Germany about not only licensing shows [for Europe] but bringing shows from there to the U.S. I want to conceptualize the perfect format that can be licensed all over the world. Because that, my friend, is the retirement money. (Laughs.) Let me get one good *Survivor* or *Amazing Race* under my belt and it's a wrap.

It has been reported that you're worth \$30 million. Is that accurate?

Another major publication used that as a headline. It's irresponsible. As much as I've enjoyed this conversation, if I was the \$30 million woman, we'd be doing this on my private island while sipping mai tais. ☪



1 Scott-Young's first magazine spread, in *Sister 2 Sister* magazine. **2** Scott-Young (center) flanked by actress Kerry Washington (left) and Epic Records president Sylvia Rhone. **3** The MTV Video Music Awards Moon Men that Scott-Young's various clients have won through the years. “My clients have created great works of visual art and moved the culture,” she says. “I'm proud to have been a part of it.”





Neil Warnock and the entire
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DEEP PURPLE

on their induction into the
Rock and Roll Hall of Fame



UNITED TALENT
AGENCY



03-14
→

Agent **Curt Motley (Toby Kelth, Jamey Johnson)** left Paradigm to join United Talent Agency in Nashville, bringing all of his clients with him.

Sub Pop Records named **Megan Jasper** CEO and **Gareth Smith** director of A&R for its publishing company.

03-15
→

Girlie Action Media, Marketing & Management announced the opening of two new offices in Los Angeles and Nashville.

Spike TV ordered music trivia game show *Tracks* to series. The show, executive-produced by **Christina Agullera** and her fiancé, MC Productions founder **Matthew Rutler**, will debut later in 2016.



Lioutkoff

Universal Music Publishing Group appointed **Alexandra Lioutkoff**, longtime head of ASCAP's Latin membership, executive vp Latin music.

03-16
→

Former Pandora chief technology officer/executive vp product **Tom Conrad** joined Snapchat as vp product.

Singer **Frank Sinatra Jr.**, the only son of the late entertainer, died of cardiac arrest in Daytona Beach, Fla. He was 72.



Shaffer Chimere Smith Jr.

Ne-Yo and wife **Crystal Renay** welcomed son **Shaffer Chimere Smith Jr.**, who weighed 6 lbs., 8 oz., in Santa Monica.

03-17
→

The Songwriters Hall of Fame announced that Sire Records co-founder/chairman **Seymour Stein** will receive the Howie Richmond Hitmaker Award at the 2016 ceremony, set for June 9 in New York.

Curtis "50 Cent" Jackson will team with the A&E network to develop the showcase series *50 Cent Presents*, with Jackson to serve as host.



Jackson

03-18
→

British actor **Jack Lowden** was tapped to play **The Smiths** frontman **Morrissey** in Honlodge Productions' forthcoming biopic *Steven*.

03-19
→

Random House announced that it will publish **Prince's** memoir, which it described as "an unconventional and poetic journey" tentatively titled *The*

Beautiful Ones, in fall 2017 through imprint Spiegel & Grau.



Cortez (right) and Sinclair

42West music publicity executive **Greg Cortez (Adam Lambert, Wiz Khalifa)** wed **Maegan Sinclair**, an assistant director at UCLA's Semel Institute, in Fallbrook, Calif.

03-20
→

The MusiCares MAP Fund announced **Smokey Robinson** as the 2016 recipient of the Stevie Ray Vaughan Award, to be presented May 19 at Novo in Los Angeles.

RED Distribution appointed **Trina Tombrink** vp promotion and artist development.

03-21
→

Republic Records named **Nick Pacelli** senior vp strategic marketing and partnerships.



Pacelli

Against Me! frontwoman **Laura Jane Grace** announced she'll publish her autobiography *Tranny: Confessions of Punk Rock's Most Infamous Anarchist Sellout*, written alongside *Noisey* editor **Dan Ozzi**, on Nov. 15 through Hachette.

03-22
→

Creative Artists Agency elevated **Janet Kim, Phil Quist, Lanell Rumlon, David Ball** and **Ben Schildkraut** to agents. Kim, Quist and Rumlon are based in Los Angeles; Ball is based in London; and Schildkraut is based in New York.

BIRTHDAYS

- | | |
|---|--|
| March 25
Elton John (69)
Aretha Franklin (74) | March 28
Lady Gaga (30)
Reba McEntire (61) |
| March 26
Kenny Chesney (48)
Steven Tyler (68)
Diana Ross (72) | March 29
Perry Farrell (57) |
| March 27
Fergie (41)
Mariah Carey (46) | March 30
Norah Jones (37)
Celine Dion (48)
Tracy Chapman (52)
Eric Clapton (71) |

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7

DAYS

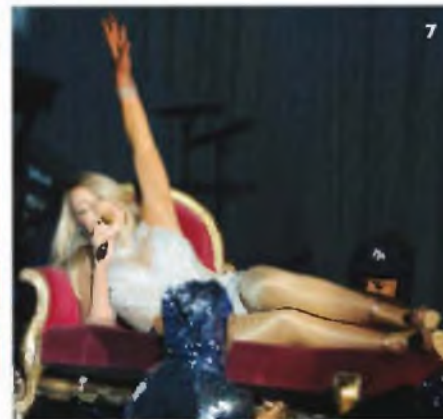
on the
SCENE



Purity Ring's Megan James performed on the Ballroom stage during the fifth run of the Buku Music + Art Project, held at Mardi Gras World in New Orleans on March 12.



1 Halsey at Lollapalooza Argentina in Buenos Aires on March 18. 2 From left: Bella Hadid, The Weeknd and Kate Hudson at the *Daily Front Row* Fashion Los Angeles Awards private dinner at Mr. Chow in Beverly Hills on March 20. 3 Kenny "Babyface" Edmonds (left) and Usher at the 11th annual Jazz in the Gardens Music Festival in Miami on March 12. 4 Rihanna wore custom Giorgio Armani during an Anti World Tour stop in Jacksonville, Fla., on March 15. 5 After performing a surprise duet with RiRi on chart-topper "Work," Drake (left) posed with Yandel backstage. 6 Courtney Love (left) and Frances Bean Cobain at the "Women in Creativity" series in London on March 21. 7 Mariah Carey at First Direct Arena in Leeds, England, on March 17.



South By Southwest Festival

AUSTIN, MARCH 11-20

IF PRESIDENT OBAMA'S OPENING KEYNOTE AT SXSW INTERACTIVE this year made the biggest headlines leading up to Austin's marquee industry showcase, it was his wife, **Michelle Obama**, who stole the show with her keynote during the Music portion. Calling upon high-profile supporters of the administration's Let Girls Learn initiative, the first lady was joined by **Queen Latifah**, **Missy Elliott**, **Diane Warren** and **Sophia Bush** for a discussion about women's education on March 16. Outside the Convention Center, collaborative moments and the rise of new artists again led the SXSW narrative. **Drake's** unannounced, semi-surprise headlining set at the Fader Fort on March 19 served as a showcase for his rising crop of OVO R&B crooners, while **The Roots** hosted more than a dozen guests during the band's extensive and diverse super jam at the Bud Light Factory. This year's breakout stars, however, could be whittled down to **Anderson Paak** and **Gallant**; each mesmerized with performances that oozed musicality and captured attention. In its 30th year, SXSW proved to be bigger than ever and still hitting its stride.

—DAN RYS



St. Lucia frontman Jean-Philip Grobler hitched a ride from a petty cab while in Austin. He took *Billboard* along for a day in the band's life — margaritas and vintage shopping included — that can be viewed at Billboard.com.



SXSW: 1: IMAN MUIR; 2: DREW ANTHONY SMITH/GETTY IMAGES; 3: 6: JESSE O'LEARY; 4: TIM MOSENFELDER/GETTY IMAGES; 5: JAMES COULLEN PHOTOGRAPHY/GETTY IMAGES; 7: ROGER NISBY/GETTY IMAGES; 8: DRELY'S POLAROID; DANIEL DOBBA; ULTRA: 1: 4: WORLD RED EYE; 2: AARON DAVIDSON/GETTY IMAGES; 3: GUSTAVO CABALLERO/GETTY IMAGES



Ultra Music Festival

MIAMI, MARCH 18-20

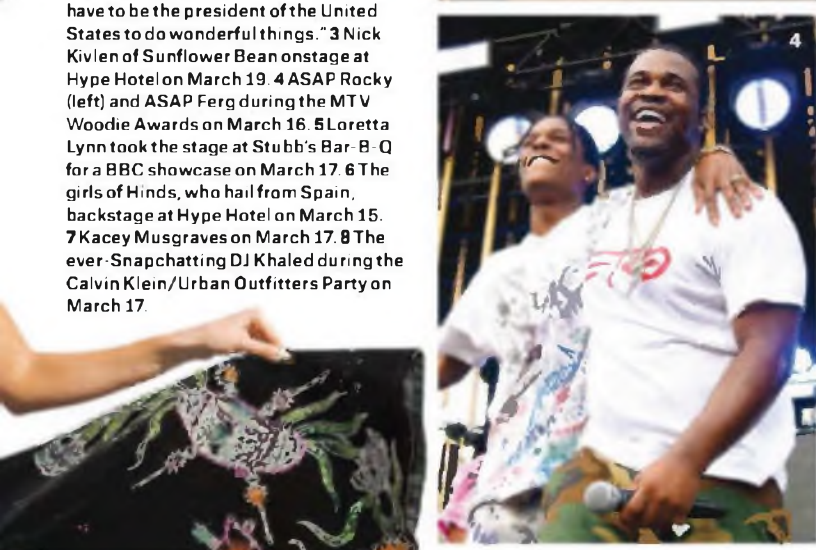
FOR ITS 18TH SPIN, HELD AT MIAMI'S BAYFRONT PARK, THE ULTRA MUSIC Festival drew 165,000 attendees during its three wild days, featuring standout performances from dance music elite **David Guetta, Avicii, Zedd, DJ Snake** and **Martin Garrix**. Once again, star-studded guest appearances proved the weekend's *raison d'être*, as seen most in **Carnage's** dance/hip-hop crossover set that brought guests including **Rick Ross, Wiz Khalifa, Rae Sremmurd, I Love Makonnen, Marshmello** and **DJ Khaled**, who told the crowd, "If you're a winner like me, put your hands up," before launching into the hit "All I Do Is Win." And then there was the weekend's unlikely MVP, **Deadmau5**. After British group **The Prodigy** was forced to cancel its Live Stage performance on March 19 per doctor's orders, the masked DJ-producer stepped in at the last minute for the closing set, paying homage to the foundational band by mixing in its 1997 hit "Smack My Bitch Up." Returning to the stage the following day, Deadmau5 joined drum'n'bass electronic rock act **Pendulum** (fka **Knife Party**) to close out the weekend with a live rendition of "Ghosts 'N' Stuff" as a barrage of fireworks and confetti hit the grounds.

—MATT MEDVED

1 Gallant at the Fader Fort Presented by Converse showcase on March 19. 2 First lady Obama (with Elliott, right) declared she would not be running for president in the future. "There are so many ways to impact the world," she said. "You don't have to be the president of the United States to do wonderful things." 3 Nick Kivlen of Sunflower Bean onstage at Hype Hotel on March 19. 4 ASAP Rocky (left) and ASAP Ferg during the MTV Woodie Awards on March 16. 5 Loretta Lynn took the stage at Stubb's Bar-B-Q for a BBC showcase on March 17. 6 The girls of Hinds, who hail from Spain, backstage at Hype Hotel on March 15. 7 Kacey Musgraves on March 17. 8 The ever-Snapchatting DJ Khaled during the Calvin Klein/Urban Outfitters Party on March 17.



1 **Billboard** partnered with **BMF Media** at the **W Hotel South Beach Music Lounge** on an intimate VIP music experience, shooting 360-degree video in **Billboard's** first foray into virtual-reality content on March 19. Among the attendees: **Kaskadee, Disclosure, Steve Angello** and (pictured) **Nervo's Olivia** (left) and **Miriam Nervo**. 2 **Armin van Buuren** during his set on March 18. 3 **Thomas Jack** (left) and **Kygo** onstage at **SiriusXM Celebrates the 10th Anniversary of the SiriusXM Music Lounge** at **1 Hotel South Beach** on March 16. 4 **Disclosure's Guy** (left) and **Howard Lawrence** got competitive with some ping-pong at the **BMF Music Lounge** sponsored by **7 Up, Swatch** and **Jagermeister**.



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INTERVIEW



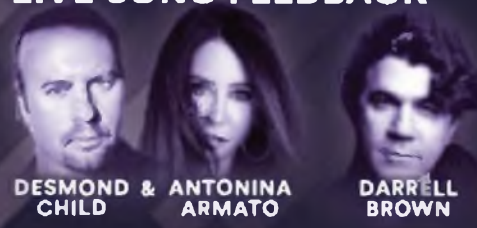
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LIVE SONG FEEDBACK



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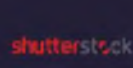
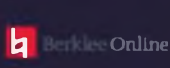
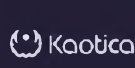
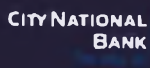
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REMAKING MILES DAVIS

Don Cheadle, director and star of offbeat new biopic *Miles Ahead*, talks with Blue Note trumpeter **Ambrose Akinmusire** about the controversial legend, his legacy and how long it takes to lose your chops

PHOTOGRAPHED BY AUSTIN HARGRAVE

FILLED WITH SHOOTOUTS and high-speed chases, *Miles Ahead*, the new film starring and directed by Oscar nominee **Don Cheadle**, isn't your average music biopic — but **Miles Davis** wasn't your average musician. "I thought, 'If I was going to do something with this person, who's probably one of the most creative human beings ever to walk on the planet,'" says Cheadle, a first-time director,

"that it would have to feel impressionistic, improvisational, wild, over-the-top. It would have to feel how I feel when I think about Miles Davis.'" Instead of a linear retelling of the late trumpeter's life and career, the film (set to be released in theaters April 1 through Sony Pictures Classics) centers on the prolific legend's unlikely late-'70s hiatus, between his groundbreaking rock-fusion work in

Cheadle photographed Jan. 22 at Rock & Reilly's in Park City. "If you're not trying to push it," he says of Davis' music, "what are you doing?" Below: Akinmusire.



the early '70s and his '80s pop comeback; earlier highlights and lowlights (his violence toward first wife Frances Davis, a 1959 beating by New York police) are touched on only in feverish flashbacks. His 1991 death at age 65, after mounting health problems, is omitted altogether.

While Cheadle tried to channel Davis' unorthodox journey on film (with the full support of his estate), trumpet player and composer **Ambrose Akinmusire** is leading the way for those using it as musical inspiration. The 33-year-old Oakland, Calif., native has proved he's one of few contemporary jazz artists to take up Davis' forward-thinking mantle with his critically acclaimed Blue Note albums, including 2014's *The Imagined Savior Is Far Easier to Paint*. Akinmusire and Cheadle, 51, discuss what it took to bring Davis' game-changing sound and story to the big screen.

Akinmusire: You may not remember this, but I was doing a record with [Davis' longtime drummer] Jack DeJohnette about five years ago, and I looked up and you were in the sound booth. I was like, "Is that Don Cheadle?" When we got out of the session, you weren't there anymore. Were you already doing research then?

Cheadle I was. It was about 10 years ago when this all began. The movie has gone through many different iterations since back when I was watching you and Jack in the studio.

You learned to play trumpet for the role. Are you still playing? What has been the hardest thing about it?

Yeah — I have my trumpet with me right now. Other than making a sound that I can stomach, it's the time away from it, how you feel like you have to start all over again every time. It's much harder than anything I've ever tried before. Like with basketball, if I don't play for a year I'll be missing shots, but I'm not going to throw the ball over the backboard. With trumpet, if I pick it up and I haven't been playing, it's like, "Did I ever know how to make sound on this?"

Yeah, man. And that doesn't ever change. I make sure I touch that horn every 12 hours. If I

skip a day and pick my horn up, it hurts for the first 30 minutes.

Oh, my God, so I don't have any shot! *(Laughs.)*

In the score to the film, some of the audio is actually Miles Davis, and some is [contemporary trumpet player] Keyon Harrold. How did you come to that decision?

Whenever we could we used the actual recording, because that's Miles. For all the original music, we were actually playing stuff on set — it just wasn't good enough. So they overdubbed our playing. Keyon had to look at the footage and figure out how to play improvisationally while also matching what we were doing. They performed magic.

What? I thought it was the other way around.

Because that way makes sense. But the way we did it, instead of me listening to him play and learning his fingerings, it was all improv. That way, when we were shooting, it wasn't locked in — I was still reacting to the music happening around me. Keyon had to go in after and play over it, which is impossible. But he did it.

Wow, that's amazing. It was spot-on, and what Keyon's playing is not easy.

No, it isn't. I learned all of [Davis'] solos, too. I'm not using my sound because obviously Miles sounds better, but I'm playing.

Through the whole process, did you ever feel pressure to make the film Hollywood-friendly?

I didn't. I did want to make it something people could be entertained by, as opposed to making a film where if the audience doesn't know Miles' music or even what jazz is, there's nothing there for them. Why would they want to see that movie? Instead, it's for people who have no connection to him, other than that maybe they've heard *Kind of Blue* in the background of a party and asked, "Oh, what's that?" That's a lot of people's relationship to him. They don't even know that he touched so many different genres and created so many new leaders. I didn't know how to put everything in and not have it feel like a junior documentary. So I tried to make a film to be what Miles was, rather than just a checklist of his accomplishments. I also wanted to externalize the process that an artist like Miles Davis might go through when he hits writer's block. When he has been silent for five years and then goes, "What do I say?" You could have somebody sitting at a piano and playing chords, tearing up notepaper and throwing it over his shoulder, but the creative process also can be inherently undramatic. All the other stuff that goes into what you create

— racism, record-label conflicts, people stealing your ideas — ultimately, those are the interesting things to me.

That's the thing I really appreciated about the movie. A lot of people are like, "You're so lucky to be able to be a musician." Yes, I am — but you don't know what it's like to be arguing

with the label or see the racist encounters I have in certain countries. All those things really make up the music and the artist. What was the most surprising thing you learned about Miles?

I guess what I kept seeing over and over was his refusal to sit still musically. His never-ending search for the next thing — good or bad, successful or not. As opposed to going, "Well, that works. Now let me do it a bunch of times," he went places that were repulsive to people — like those who say, "I don't f— with Miles after 1968. I don't even listen to that shit." They believe he abandoned them. But it doesn't appear, to me, that Miles cared.

When people ask me who my biggest influences are, I always say the same two people for that exact reason: Miles Davis and

Joni Mitchell. They were willing to say that who they were yesterday is not necessarily who they are today. For me, that's one of the biggest roles of an artist. To be at the forefront of change.

Yeah, and if you're not trying to do that — if you're not trying to push it — what are you doing? Miles was trying to be a consistently relevant artist. I imagine if he were working today, he would probably get **Kamasi Washington** to come over and play with him, or **Kendrick Lamar** or **Jack White**, whoever. He would still be trying to figure out how to connect what's happening right now through his creative process. I think that's a lesson for everybody, no matter if you're an accountant or a teacher or play trumpet. Get better. Don't keep doing the old thing. Keep doing the next thing.

That's perfect.

Maybe one day we'll sit together and you can show me how to have a better relationship with my trumpet. Unless it's a time when you're in a bad relationship with yours — then we'll just commiserate together. ●

Introduction by Natalie Weiner

MILES, SCREEN STAR



Miami Vice (1985)

The classic cop show featured Davis in an episode as Ivory Jones, a brothel owner arrested by Crockett and Tubbs.



Scrooged (1988)

Davis cameos as a street musician in the Christmas comedy classic.



Dingo (1992)

Released shortly after Davis' death, *Dingo* found Davis co-starring as (what else?) a jazz trumpeter named Billy Cross.



Cheadle as Davis in *Miles Ahead*.

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LESSONS LEARNED

Beatles' "I'll Follow the Sun." "It was an innocent time," says Spector over lunch in Danbury, Conn., near where she lives. "John Lennon and I went to a club one night, and he said, 'Ronnie, just sing a bit of "Be My Baby" in my ear' — then he pretended to faint." The pop legend tells *Billboard* some of what she learned along the way.

Find Your Own Look

"The Ronettes never had makeup artists — we had aunts who were hairdressers. I'm in shock when I see people with my haircut. [People] say, 'You're an icon.' I don't know — all I know is I'm a girl from Spanish Harlem who loves to sing."

Spector in 2014 and (inset, middle) with The Ronettes circa 1965.

Get Inspiration From Those You Inspire

"Amy Winehouse made me feel like what I did mattered; [she had] a Ronette look. She came to my show years ago in London. I had already started playing 'Back to Black' in shows. To be so young, married to the wrong guy — that's why I sang it. The last time we played London, Amy's mom gave me her book [*Loving Amy: A Mother's Story*] with a really nice inscription. Can you imagine what Amy could have done if she had lived?"

Limit Your Vices

"My secret is I hate clubs. I hate drinking and people who drink a lot and slobber all over you. Even as a Ronette, my voice was precious. But I smoked — and I still do."

Sing Songs That Mean Something

"I picked songs that would fit me. 'Tired of Waiting for You' could be about waiting for my ex-husband to put my record out. 'How Can You Mend a Broken Heart' made me cry when I sang it. I said to the engineer, 'Give me a minute.' Every sentence in that song was my life. I can't be mended anymore! But I mended myself by staying out there. People ask me when I'm grocery shopping, 'Are you still singing?' Are you kidding? Of course!"

OVERHEARD

BY SELMA FONSECA AND DAN RYS

Stallone's Knockout Selfie

Sylvester Stallone wanted the light to be just right for his selfies at Bruce Springsteen's March 15 show at Los Angeles Memorial Sports Arena. The actor, rolling with his brother Frank Stallone, roamed around the venue, snapping pics of himself and the show, until he finally found the right spot by one of the exits. Some fans chanted "Rocky"; Stallone responded by raising his fist like a prize fighter.



Stallone

R.I.P. Young Thug?

The most memorable sight at South by Southwest wasn't a show — it was a faux funeral. Marching down Sixth Street with a brass band, pallbearers carried a casket reading "Slime Season 3.25.16." What did it mean? That Young Thug's mixtape *Slime Season 3* was on its way. The MC's reps told *Overheard* the procession marked a transition from an anything-goes streak of mixtapes and street singles, such as current *Billboard* Hot 100 hit "Best Friend," to a run of studio LPs, including a debut later in 2016.

Got gossip? Send to tips@billboard.com

'I Mended Myself'

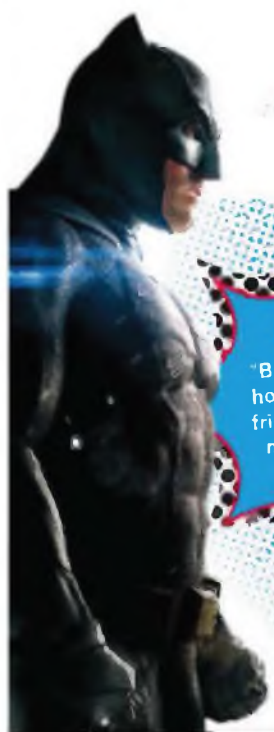
Singer Ronnie Spector talks survival, her infamous ex-husband and Amy Winehouse

BY ROBERT LEVINE

AT AGE 72, RONNIE SPECTOR STILL LOOKS every inch the rock star, with a low-cut blouse and a hairdo that deserves its own spot in the Rock and Roll Hall of Fame. Spector is already a member for leading **The Ronettes**, who came out of Spanish Harlem to define the 1960s girl-group sound with hits like "(The Best Part Of) Breakin' Up," produced by **Phil Spector**, her now ex-husband. The first time the trio toured the United Kingdom, in 1964, **The Rolling Stones** opened for them. Spector looks back to those days on new LP *English Heart* (April 8, 429 Records), on which she sings songs identified with the British Invasion, including **The**

BATMAN OR SUPERMAN?

In the spirit of the highly anticipated blockbuster *Batman vs. Superman: Dawn of Justice* (in theaters March 25), *Billboard* asked artists from across the music world to pick a side



THUNDERCAT

"Batman seems like he knows how to party. Superman is the friend who would make chicks not want to talk to you in the club. F— Superman."

TED DWANE

(Mumford & Sons)

"Batman has a sick car — but Superman could take the car and throw it into space."

TRAVIS STEVER

(Coheed and Cambria)
"Superman has those alien powers. Batman has amazing toys, but I don't know if they'll cut it."

K. MICHELLE

"Batman's sexier. I like the patent leather — it's erotic."

WALE

"Batman's more resourceful. He doesn't even have any superpowers, he just has money and can fight. I respect that."

DINAH JANE

(Fifth Harmony)
"I've always been a Superman girl. I love his style — he can wear a suit and tie, rip it off and there's this alter ego."

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PRO TIPS

HOW TO GET 'DOWN IN THE DM'

Suitors used to court would-be lovers with romantic letters and flower bouquets; in 2016, it's all about direct messages on social media. Just ask Memphis rapper **Yo Gotti**, whose "Down in the DM" peaked at No. 13 on the Billboard Hot 100 in March, boosted by a **Nicki Minaj** remix and lyrics about explicit Instagram and Snapchat selfies. The 34-year-old explains how to get your mack on online. —ADELLE PLATON



Keep It Real



"Do whatever you would do in person," says Yo Gotti. "If you're a straightforward person and walk up to somebody in the club, take the same exact approach online. If you play safe in person, play safe in the DM. Don't turn down or turn up just because it's the DM."

Pictures Aren't Everything



"I like seeing pictures, but not if the picture is too close to anywhere, too graphical or not the best angle. I don't take selfies but I think it's cool for women to. I'm not really one of them guys who sends pictures — it's more of a girly thing."

Be Selective With Emojis



"I use some emojis, but not all of them. The simple ones: the 100 emoji, the eyes emoji, like, 'Yeah, I see you.'"

Don't Play Games



"Somebody tried to send me a picture, but they were like, 'Oh, my fault, I didn't mean to send it.' It's probably just a game — they really meant to send it. You didn't have to send me another message saying you didn't mean to send it; you could have just erased it."

Make Sure Her Phone Isn't... Compromised



"On Vine I saw somebody screen-shot DM'ing a girl and then her dude responding back. If a man's controlling her DM, y'all just in trouble."

Start a new message

Send



SPOTLIGHT

"Everybody's like, 'Do you rap?'" says Brown.

Nashville's New Disruptor

YouTube upstart Kane Brown is breaking country rules, one selfie at a time

BY JEWLY HIGHT

AFTER WRAPPING A SHOW IN Illinois and riding his tour bus all night, **Kane Brown** rolls into Sony Nashville headquarters in the clothes he slept in: jeans and a jersey reading K-A-N-E. Caught sporting his own merch, the 22-year-old Georgia native shrugs. "Nobody can tell," he says, "if they don't know my name."

Brown is no stranger to the art of self-promotion. He spent the last few years plotting an alternative route to country's established paths to success, the well-worn gauntlet of Nashville labels, publishers and other industry heavyweights. Instead, he amassed north of 1 million Facebook followers, YouTube views and Spotify streams through no-budget, phone-shot videos and such self-released tracks as "Used to Love You Sober," a ballad highlighting his stoic baritone that hit No. 2 on Country Digital Songs in November 2015. Two months later, after rumors of a bidding war, RCA Nashville snatched him up. Now the label is trying to turn all those "likes" into radio success, packaging "Sober" on his *Chapter 1* EP, out March 18; the song rises 46-41 in its sixth week on Country Airplay.

The EP's artwork shows a heavily tattooed, ethnically ambiguous kid; the silver bar through his eyebrow is hidden in the shadow of his ballcap brim. Up until his signing, Brown occasionally flashed his abs in Instagram selfies, but "thought it'd be more professional if I didn't do it anymore," he says. His style and background (a white mother and a father of African-American/Cherokee descent) often prompt first-time observers to pigeonhole him as a pop-R&B bad boy,

not a country artist. "I get that a lot," he says. "Everybody's like, 'You're a musician? Do you rap?'" The world's not used to it."

Young as he is, Brown already has learned the power of defying expectations. "[People] think I've never lived country in my life," he says. "But I lived on a dairy farm. I used to help my papaw milk the cows." In tougher times, he and his mom, who was then raising him on her own, slept in their car. Instead of lullabies, she sang him **Shania Twain** and **Sugarland**. "I was a mama's boy," he says, "so I was just like, 'I want to sing like you.'"

They moved around so much that he attended five different high schools; classmates made up the initial audience for his phone videos. Once he saw what *American Idol* did for country star **Lauren Alaina**, a friend from school choir, Brown gave reality shows a go. *Idol* rejected him, saying "they didn't need another **Scotty McCreery**," he recalls. He made *The X Factor*, but the show "tried to put me in a boy band, so I quit. I went home and did my own *American Idol* with covers online." Brown posted a video singing **Lee Brice**'s "I Don't Dance" and awoke the next day to "like, 60,000 shares." Soon enough, his originals, including 2014's "Don't Get City on Me," were doing well too.

Now he's brushing shoulders with the stars he once covered, co-writing with **Chris Young** ("There Goes My Everything") and joining **Florida Georgia Line**'s summer arena tour. He shot a professional video for "Sober," but will keep the phone footage coming (a full-length album is expected this year). "We tried to polish the videos and use a camcorder once, but it didn't work," he says. "My fans just like me being real, I guess." ●

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A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY NATALIE WEINER

"Well, not psychotic. I'm a bit of an exaggerator."

—IGGY AZALEA

The Aussie MC clarifying her claim in British mag *Schön!* that she suffered a "psychotic breakdown," during a radio interview with Carson Daly.

"Where's the drop?"

—TAYLOR SWIFT

The pop star screaming into the camera during a much-longer-than-expected song buildup in boyfriend Calvin Harris' set at Las Vegas megaclub Omnia, as documented on her Instagram. (The beat dropped moments later, natch.)

"He would always say, 'You remind me of my mother, and I like that because you're like a dude.'"

—NICKI MINAJ

The rapper on what first drew boyfriend Meek Mill to her, in an interview with *Nylon*.



"When I met Celine she told me, 'When I saw you, I peed!'"

—ARIANA GRANDE

The singer explaining to radio host Elvis Duran that fellow singers — including Celine Dion — are OK with her spot-on impressions, famously showcased during her recent *Saturday Night Live* hosting gig.

"Xabi has been out very late rocking and rolling. Please excuse him if he is tardy."

—BRUCE SPRINGSTEEN

The Boss in a tardy note he wrote for Claremont, Calif., fourth-grader Xabi Glovsky, who stayed up past his bedtime to attend the rock icon's show at Los Angeles' Memorial Sports Arena.

"That is my go-to voice."

—HILLARY CLINTON

The presidential candidate praising Adele in an interview on SiriusXM.

"F— Donald Trump, we voting for Bernie Sanders because we want to smoke weed!"

—AAQUIL "SLIM Jxmmi" BROWN

The Rae Sremmurd rapper giving his presidential endorsement during a showcase at South by Southwest's Fader Fort, before the duo performed its song "Up Like Trump."



DIERKS DISHES ON THE ACMs (AND BEING NAKED)

A nominee, performer and first-time co-host alongside **Luke Bryan**, **Dierks Bentley** will be a triple threat at the 51st Academy of Country Music Awards, airing on CBS on April 3 live from Las Vegas' MGM Grand Garden Arena. The "Somewhere on a Beach" singer, 40, shares his thoughts on taking over the show.

What is your biggest fear about hosting?

My nightmare is I'm standing at the podium and everyone's laughing at me — then I look down and I'm naked. That's how I wake up every morning!

Bryan co-hosted with Blake Shelton for three years — did you get any advice from him?

I haven't heard from Blake. I think he's pretty busy out in L.A. He's got his hands full, literally and figuratively, with work and his girlfriend [**Gwen Stefani**]. Luke's naturally really funny — I feel like he's going to cover me pretty good.

Who are you rooting for to win at the ACMs?

Me! (*Laughs*.) I'm nominated in the same category as **Chris Stapleton**. If I won male vocalist of the year, I would probably go and hand him the trophy, because he is one of the greatest in any genre.

The awards are in Vegas. What's your game?

I love blackjack and craps. And I love watching guys like [**Jason**] **Aldean** and Luke — they have big cojones at the tables. I like to start out at a \$5 table; if I get adventurous, I wind up at a \$25 table. Those boys take it to another level.

How's your upcoming album *Black* going?

It's in the home stretch. It's a relationship-based album; the title is my wife's maiden name. It isn't afraid to explore the twists and turns that go with being in a long-term relationship — the dark, shadowy edges of the heart. —CHUCK ARNOLD



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1 **FRATELLI ORSINI** Italian lambskin driving gloves, \$60; leatherglovesonline.com. 2 **PRADA** sunglasses, \$330; prada.com. 3 **CHOPARD** Mille Miglia 2015 Race Edition stainless-steel watch, \$6,980; us.chopard.com. 4 **BERLUTI** leather fringe key ring, \$240; mrporter.com. 5 **PRADA** perforated lace-up shoes, \$795; prada.com.

Life In The Flash Lane

These sleek, retro-inspired accessories should come standard with Ferrari's new California T — a sports car with inevitable rock star status

BY SHANNON ADDUCCI • PHOTOGRAPHED BY LUCAS ZAREBINSKI

Sewell and the Ferrari California T photographed Feb. 23 in Los Angeles. For behind-the-scenes video of the drive, go to Billboard.com or Billboard.com/ipad.

'You Feel Like A Boss'

Billboard goes along for the ride as Conrad Sewell breaks from his Kygo hit, Coke commercial and EP to take the new Ferrari for a spin

BY BRETT BERK
PHOTOGRAPHED BY JESSICA CHOU



Ferraris are traditionally painted *rosso corsa*, the candy red that is known as the Italian racing color. Top left: The California T is painted a special-order sanguine *rosso California*. The trim in the center console (top right), dash (bottom left) and door sills feature lightweight, hand-laid carbon fiber. Sewell says that he listens to Hanson and Spice Girls while driving. "I'll even throw back a bit of 'N Sync and Backstreet Boys."

I THINK I'M IN LOVE," SAYS **Conrad Sewell** as he cruises along Mulholland Drive in Los Angeles. But he's not talking about a crush or a song. He's talking about the deep-red Ferrari California T, a \$273,240, carbon fiber-inlaid, leather-laden, four-seat, hard-top convertible that was introduced at the end of 2015 and is available now. "You just feel cool driving it. It's not even that you feel like people are looking at you. You feel like a boss. I can get used to this feeling."

The drop-top, which has a base price of \$198,000, may be Ferrari's "entry level" model (it doesn't include pricey extras like forged painted trims and aluminum footrests), but the 27-year-old pop-soul crooner — who has toured with **Maroon 5** and **Ed Sheeran**, sung on **Kygo**'s hit "Firestone," is featured in Coca-Cola's new campaign and just released his debut EP, *All I Know* (300 Entertainment) — isn't getting too accustomed to its charms.

"At this point in my career I'm on the road so much, I don't see the sense in buying a car that's going to just sit in my garage," says Sewell. Studying the buttons arrayed on the race-car-inspired steering wheel in search of the turn signal, he flips on the windshield wipers by accident. "Plus, I don't think I want to make the jump to a sports car yet. I want to save that for when I've really arrived and money is no object."

Not that he's unfamiliar with the joys of driving. Growing up in Brisbane, Australia, his father managed BMW dealerships and the family owned a stable of European sports sedans — somewhat uncommon in what he describes as the country's macho, muscle-car culture. Sewell learned to drive in his mom's gold-painted Saab, then inherited a BMW 3-Series when his older brother purchased a new one. Since moving to West Hollywood in 2014, he has had a Mercedes-Benz C-Class.

But his most memorable ride, before sliding himself into this curvaceous

Italian, was a wee British ragtop. "When I turned 21, my dad got me a Mini-Cooper convertible, which isn't the manliest of cars. But I used to pack all my music equipment and go to gigs in it. I'd drop the top, and I'd have amps and guitars sticking out," he says of touring with his first band, **The Frets**. "We must have looked like something out of a **Wham!** video, pulling up to pubs and us pretty boys getting out."

Nowadays, Sewell is more likely to tour in a bus or van, even if he occasionally feels obligated to take the wheel. "I'm a very anxious person in cars; I like to be in control. I feel like people brake too late. I like keeping a nice distance between me and the next car, so there's no chance of a possible crash whatsoever." Sewell says this just before coming to a stop in a busy intersection. At a green light.

Hitting Mulholland Drive's famed curves, Sewell shifts the car's gears by pulling back on paddles protruding from the steering column. These control the California's dual-clutch automatic transmission — Ferrari no longer offers a stick shift. He listens to the wail of the potent V-8 engine. It reminds him of the music of **The Doors**: "A bit of the Hammond organ; a nice Telecaster through a bluesy amp."

Driving through Laurel Canyon, an area famous for musical creation, Sewell says that he often uses his own car to test out songs he has just recorded. "It's the best place to listen to them, because you know the speaker system so well. Often when I leave the studio, I'll email tracks to my phone and I'll hook it up in the car."

Now that he has had this opportunity, will a Ferrari make it into the lyrics of a forthcoming song? "My overall aesthetic is leather jackets, cars. Those are things that I love," says Sewell. "But I'm not, sort of, rolling around hip-hop-wise, jumping Ferraris into every line. I'm more of a soul singer, and it doesn't really come up in conversation." ●

ARTISTS' LOVE AFFAIR WITH FERRARI

Generations of musicians have purchased the sleek car with the iconic prancing horse



Nick Mason 1963 Ferrari 250GT

With only 39 produced, Ferrari's first supercar recently sold for \$38 million. **Pink Floyd**'s Mason bought his in 1977.



John Lennon 1965 Ferrari 330GT

Lennon purchased this sea-blue grand tourer after getting his driver's license in 1965.



Keith Richards 1972 Ferrari Dino 246GT

He bought it in California and a few years later shipped it to England, where he kept it until selling it to a collector in 1986.



Rod Stewart 1990 Ferrari F40

At 471 hp, the lightweight and low-nose F40 was the first production car to top 200 mph.



Jay Kay 2014 LaFerrari

The **Jamiroquai** singer bought the brand's first hybrid model, of which only 499 were built, at a cost of \$1 million.

What \$273,240 Gets You

Hand-Built Engine
Eight-cylinder and twin-turbocharged, it pumps out 552 horsepower, which means it can hit 60 mph in less than 3.5 seconds

Fancy Suspension
Electromagnetic technology allows for supple yet grippy road-holding

The Horse
The car's yellow prancing horse emblems cost \$1,855 total.

Exclusivity
Only 8,000 Ferraris will be made in 2016 — the same number of pickup trucks Ford sells in the United States every four days.

The Stylist Who Puts Justin Bieber In Kilts

As the superstar plotted a comeback, Karla Welch — who speaks exclusively with *Billboard* — crafted a look to match the mood

BY BEE SHAPIRO



GET THE LOOK
Amiri, MX1 Jean Grey, \$960; mikeamiri.com.

THERE HAVE been no exotic fur coats, no contentious slogans scrawled across his T-shirts, yet somehow **Justin Bieber** has been at the center of polemic debates about style. When the 22-year-old arrived at the American Music Awards last November, for example, the **Nirvana** T-shirt he sported by Los Angeles brand Fear of God drew scathing criticism. The prince of pop dares to be associated with the storied grunge band?

Longtime stylist **Karla Welch**, 41, who first signed on to work with Bieber for his 2012 Believe Tour, has an explanation for all the hoopla: It's a testament to

the singer's growing style influence. "He has been pushing men's fashion for the last five years," she says. "At the beginning of *Believe*, he was getting heat for the drop-crotch pants and long T-shirts. But now, if you go to any menswear store, you see those styles reflected." Bieber is not shying away, either. "I like to take risks with fashion," he tells *Billboard*. "And Karla supports me in doing that."

Much like her client, Welch doesn't care about negative feedback: "Haters gonna hate," she says. In fact, she went back to Fear of God and worked with designer **Jerry Lorenzo** on five looks for Bieber's Purpose Tour, which kicked off March 9. Interspersed are Raf Simons pieces, Adidas



Los Angeles-based Welch got her big styling breaks with clients Olivia Wilde and Feist.

"I like to take risks with fashion, and Karla supports me in doing that." —Bieber

shoes and custom-made staples, like thigh-skimming T-shirts for layering. Though certain technical adjustments were made (zippers and reinforcements for quick changes), the looks are not so different from what the singer sports regularly. "It's more street grunge with a very vintage skater feel."

Raised in Powell River,

British Columbia, Welch has been intrigued by fashion since she was a little girl. "My father had a menswear store for 42 years," she says. "And I went to Catholic school and had to wear a uniform, which made me even more fashion-obsessed." Her sights were always set on a bigger stage though, and about 13 years ago she



Going Grunge
"I used to go down to Seattle to watch Pearl Jam play — I always loved how those stoner boys looked. It's very undone," says Welch.



Pals With Purpose
Bieber and Welch at an Anya Hindmarch event in October. Inset: Welch backstage during the Purpose Tour's kickoff show in Seattle with a Kurt Cobain T shirt.



GET THE LOOK
Saint Laurent, crew neck T-shirt with eagle and tiger print, \$590; ysl.com.

FASHION'S LATEST TREND? CASHING IN ON SUMMER TOURS

Brands aren't simply focused on what the biggest stars in music are wearing onstage — they're sponsoring the shows themselves

BY LAUREN INDVIK



No Bagpipes Required

Among the boundary-pushing looks worn for the show: a Marilyn Manson sleeveless tee with a kilt (above). Inset: Racks of Bieber's skater-inspired clothing backstage.



GET THE LOOK
Fear of God, drawstring kilt, \$695; fearofgod.com.

There's nothing that grabs — and holds — millennials' attention quite like seeing their favorite artists on tour, and increasingly, fashion brands want in on the action. In the last month alone, Burberry announced it would exclusively wardrobe **Adele** for her tour in support of 25. Gucci signed on to dress **Florence Welch** for her How Big How Blue How Beautiful Tour and Calvin Klein stepped up as the apparel partner for the North American and European legs of **Justin Bieber's Purpose Tour**. The lattermost will involve a level of integration not commonly seen: The singer and his backup performers will don the brand's logoed skivvies nightly, while videos from Bieber's next



Adele, in February, wearing Burberry, her first and only brand partnership. Inset: a sketch of the black silk, hand-embroidered gown, designed by Christopher Bailey.

underwear campaign will run before the show and between sets; pop-up shops featuring Calvin Klein merchandise also will appear at select venues. In many ways, it's a natural evolution of a long and mutually beneficial association. The bell-bottomed jumpsuits **Bill Belew** designed for **Elvis Presley** made them both famous, for example, while the collarless suits **Pierre Cardin** designed for **The Beatles** introduced the designer to a younger crowd. Though fashion brands have sought product placement in music videos during the past decade, live events are becoming important for engaging younger consumers.

Spending on sponsorships increased 33 percent between 2010 and 2013 and grew another 4.4 percent in 2014, according to IEG. "Brands are on the hunt for new places where people are actually paying attention, because attention is fragmented today," says **Kenneth Longstreth**, director of partner integration at IPG Media Lab, a marketing and technology integration firm. Sources say these deals typically top out at about \$1 million cash, plus an endorsement fee and media spend if there's a campaign involved.

Wardrobing an artist on tour is by no means uncharted territory for fashion brands, but lately, the frequency and scope of these collaborations have

mushroomed, say industry sources. While historically an apparel brand might have lent or created one-of-a-kind costumes, today they are seeking broader partnerships that span exclusive wardrobing rights, behind-the-scenes video access, merchandising opportunities and, in the case of **Rihanna** and Puma or **Kanye West** and Adidas, creative collaboration at the product level.

In fact, wardrobing an artist for a tour is usually "the least important component" of the deal, says **Marc Beckman**, CEO of advertising and representation agency DMA United. "Where you can command six- and seven-figure deals is where you can secure content and generate impressions," he explains. "If you wrap it together with a merchandising deal, then you really have something."

Not all partnerships are lucrative, though. Many artists still aren't paid for wearing a brand's clothing onstage, and costume collaborations are often born out of an artist's admiration for a designer or vice versa.

As fashion focuses less on clothing and more on branding, "we're going to see more of these sponsorships," says **Robin Givhan**, fashion critic of *The Washington Post*. One day, a collaboration on the level of Bieber and Calvin Klein may look like the norm, not the new frontier. ●

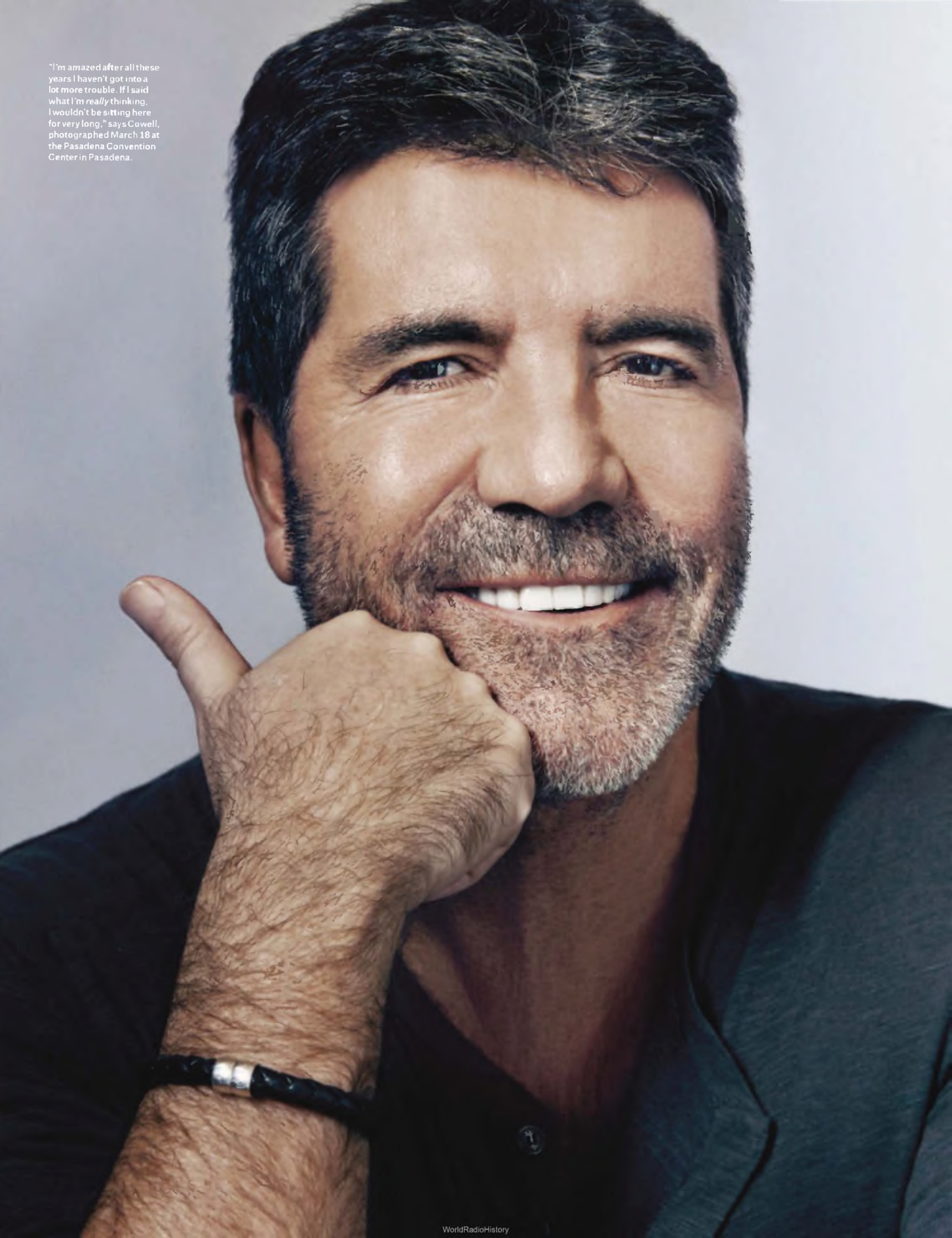
moved with her husband, photographer **Matthew Welch**, to Los Angeles.

When he booked shoots with musicians, Welch would jump in to style. Soon, she transitioned to advertising work and then celebrities. (**Olivia Wilde** and musician **Feist** were two of her first bold-faced clients.) Though she'll occasionally style **Tom Brady** for an ad, Welch is usually tending to the red carpet wardrobes of actresses like **Amy Poehler** and **Wilde** — and says there wasn't any hesitation about taking on a more controversial pop star as a client. "If you listen to everything the press has to say," she adds, "you're losing at life."

Along with Fear of God, the brands Bieber currently digs include Rick Owens, Saint

Laurent and Amiri, and skate brands like Supreme. The two stay in touch about the things that are catching his eye — he might email her about a cool T-shirt brand he just discovered, and she might convince him to clean up in a sleek designer suit, like the Saint Laurent one he wore for the 2016 Grammy Awards. Says Welch: "His approach to fashion has evolved the way his music has: more chill, but super-fun risks." ●

"I'm amazed after all these years I haven't got into a lot more trouble. If I said what I'm really thinking, I wouldn't be sitting here for very long," says Cowell, photographed March 18 at the Pasadena Convention Center in Pasadena.



Simon Cowell, Sequel Of A Svengali

From *ID* to Fifth Harmony, the TV and music mogul owns pop culture. Now 56, he's going in front of the camera again as he heads to ***America's Got Talent***, talks Harry Styles solo, plays with his 2-year-old son and reveals a certain sentimentality about ***American Idol***: 'I like to torture myself'

BY ROB TANNENBAUM • PHOTOGRAPHED BY AUSTIN HARGRAVE

AS SOON AS SIMON COWELL enters the judges' holding room at the Pasadena Convention Center, he's being filmed. Two TV cameras, a still camera and three booms follow him to a corner, where a Dunkin' Donuts banner hangs over a table of coffee and doughnuts. It's not clear whether Cowell, who's wearing sunglasses indoors, genuinely wants caffeine or is smartly giving some TV airtime to a sponsor of *America's Got Talent*.

Cowell, 56, knows this building well — in 2002, during the first season of *American Idol*, the show he helped create and, let's face it, dominated in its prime, the first round of auditions was held here. But *America's Got Talent*, he says, "is more fun than *Idol*. After you've heard 10,000 singers, you think, 'Bring on a dancing dog.'"

By 4 p.m., auditions begin. A Swedish woman plays three trumpets at once, which impresses judge Mel B, the former Spice Girl: "I've never seen *that* before."

"I think there's a reason for that," replies Cowell, before adding, "It looks good, but it sounds terrible." Most of the 2,000 audience members boo him.

In the 12th row, stage left, Cowell's son, Eric, sits with a nanny and the boy's mother, Lauren Silverman. Eric is an energetic 2-year-old, with huge coal eyes and plump cheeks. He looks at a TV monitor that shows his dad, then up at a large screen where his dad is about 20 feet tall, then back to the monitor. "He's so confused," says Silverman.

After a troupe of prepubescent Canadian dancers and a chubby Simon Says instructor from New York, the crowd meets a dog named Dolly who, her owner claims, sings opera. The two hit some unabashed high notes in their duet on "Ah! Sweet Mystery of Life." Cowell, despite his earlier wish for a dancing dog, isn't moved. "The dog was screaming, not singing. And I think I know why." Pet and owner are both dismissed.

For the last 30 months, American TV has had to survive without Simon Cowell on the air. Though he was the star of *American Idol*, he never owned a piece of the show, and in 2010, after nine seasons, he left to launch the U.S. version of *The X Factor*, which he created, judged on and owned. (*Idol* puttered on without him — ratings began to decline each season, with the current one averaging less than 11 million viewers per episode — and will end after the season finale, which is likely to feature a return by Cowell, on April 7.) But Fox canceled *The X Factor* soon after its third season ended in December 2013, leaving him in prime-time absentia.

Then in August 2015, One Direction, the boy band that has sold, according to its label, more than 65 million records worldwide under Cowell's auspices, went on "hiatus." Three pillars of Cowell's entertainment empire, which has been estimated at \$550 million, are now inactive.

So why doesn't the British demibillionaire seem worried?

"Maybe I should be," he says with a boisterous laugh two nights later at his home in Beverly Hills. He's not, though, because Cowell had great belief in his abilities even before he'd had any success. And when Howard Stern quit as an *America's Got Talent* judge, saying he "hated every bit" of the show, Cowell saw a chance to enhance the highly rated program, which he owns, by joining as a judge.

"There's obviously way too many reality shows on TV, and a lot of them won't last. As with anything, if you don't listen to the viewers, you're dead. As soon as our shows go on the air, we're hit with a barrage of information from social media. You think I'm honest? Christ almighty, are they honest on social media. And I like that. I like to do things that make a lot of noise."

Cowell's success is more secure for being diversified: There are 68 different versions of the *Got Talent* format across the world and 56 *X Factors*, which gives Syco Entertainment, Cowell's joint venture with Sony, more than 120 shows in production. *America's Got Talent* is still strong, averaging 12.5 million viewers in 2015, according to Nielsen. Syco has several films in development, plus three more music shows.

Cowell is plotting a live Las Vegas show that features *America's Got Talent* contestants, and Fifth Harmony, the pop girl group he put together from five *X Factor U.S.* contestants, has a new album due in May on Syco Entertainment/Epic, with songs produced by Max Martin. And of course there's the lucrative One Direction catalog, also on Syco through Columbia. Don't cry for Simon. He wouldn't cry for you.

COWELL HELPED USHER IN AN era in which executives seemed as interesting as rock stars, partly because rock stars became so dreary. He earned his notoriety by spitting blunt assessments with mustache-twirling panache and the accent of a James Bond villain. Standing resolute against a culture of participation trophies, he wielded a thesaurus' worth of synonyms for "bad" and "no." "He was the biggest star to come out of *Idol*, even compared to Carrie Underwood or Kelly Clarkson," says Mike Darnell, who helped launch the show when he was running reality TV at Fox, and is now president of Warner Bros. Unscripted and Alternative Television. "Every version of *Idol*, globally, had to find their Simon."

As Cowell sees it, it's not only his music shows that have sputtered on TV, but everyone else's, too. "Here's why I'm not depressed: Our only competition now is one show. Everything else is gone."

That lone show — Cowell's nemesis, the show that haunts his dreams and laughs at his torment — is *The Voice*, which debuted a few months before *X Factor U.S.* and outlived it, recently standing as the 10th top-rated show of the 2014–2015 TV season.

"As much as I sulked about it — I still do, actually — you have to understand why it worked," says Cowell. "*The Voice* feels very modern. I've never been a fan of artists judging artists, but the panel works so well. They have perfect chemistry, as we did on *Idol* when it started."

Does Cowell watch *The Voice*? "No. I get irritated if I watch it. It's like going 'round to someone else's house and swimming in their pool. I'd rather swim in mine."

As he says this, we're sitting about 50 feet from the lap pool of his six-bedroom mansion, which Cowell bought years ago for \$8 million. It's decorated with the calm, modern elegance of an island spa. Everything is cream or beige — there's not a pattern or stripe in sight. He has four other houses — in London, the south of Spain, Dubai and St. Tropez — as well as a car collection that even the most acquisitive rapper would envy.

Cowell is wearing what appear to be silk sweatpants, sitting next to a small bell he

uses to ring staff. He's slightly more gray than years ago, especially in his semi-beard, but he looks almost as young, thanks to a tan and his public fondness for Botox. His housekeeper Violet brings out a few trays of snacks; Cowell repeatedly offers drinks and food.

He's not just a gracious host, he's an old-fashioned British gentleman. "His TV persona, the guy who could cut you with his words — the Simon I know is the exact opposite," says Epic Records president Antonio "L.A." Reid, who was a judge on *X Factor U.S.* and partners with Cowell on

Fifth Harmony. "In my career, I've never met anyone so charming. He speaks in catchphrases, like a song that's full of choruses. 'Speaking in hooks,' I call it."

Although it's often reported that Cowell's dad was a music executive, that's not true — Eric Cowell ran the property division of EMI, which also had a record label. His mom, Julie, helped Simon get his first music job, in the EMI mailroom, and his early successes as a music

executive ended abruptly — by age 30, he was broke and living with his parents.

"I'm only interested in making money," he declared when I interviewed him in 2006. "That's the only criterion." Cowell used the wide angle of TV exposure to sell records, showing an understanding of verticality before the buzzword existed. After his first career stumble, he signed Robson & Jerome, a pair of actors who had sung the '50s classic "Unchained Melody" (Cowell's favorite song) on a British TV show but had no interest in making a record. He called them repeatedly, "harassing, harassing, harassing and eventually landing it," he says.

Soon, he had cornered the market in shamelessness and had a niche in novelty records: He signed the Power Rangers, Teletubbies and professional wrestlers. Within industry circles, he was viewed as "a laughingstock," he has admitted. "But I couldn't have cared less. I was learning the business." Even his biggest groups had fleeting success, though he also signed Westlife, an Irish boy band whose tally of 14 U.K. No. 1 hits is surpassed only by Elvis Presley and The Beatles.

Cowell's friend Simon Fuller, manager of the Spice Girls, created *Pcp Idol* in the United Kingdom, a TV singing competition that began in 2001 and on which Cowell served as the most withering of four judges. Their stateside pitch for *American Idol* was rejected by ABC, NBC, CBS, The WB and UPN, and when it debuted on Fox in 2002 as a summer replacement series, ratings were meager. But by the time season one ended with Kelly Clarkson's victory, *Idol* had an audience of 50 million and Cowell was the

As soon as our shows air, we're hit with a barrage. Christ, are they honest on social media. And I like that.

From top: "I was so pissed off that [*X Factor U.S.*] was perceived as not doing well — but I still got Fifth Harmony," says Cowell, pictured with the band in 2012; with wife Silverman in 2015.



Schlock And Awe



Idol ... Out! Celebrating the heroic **cheesiness** and culture-shifting **legacy** of America's favorite talent show

BY JODY ROSEN

Technically speaking, the end of *American Idol* will come on April 7, when the groundbreaking musical reality show crowns its 15th and final champion, confetti drops from the rafters of Hollywood's Dolby Theatre and a verklempt Ryan Seacrest bids America good night and Godspeed.

Historians, though, might trace the show's demise to an earlier date. According to some *Idol* watchers, the program began to loosen its grip on the national consciousness and its stranglehold on the primetime ratings in season nine, its first without the original triumvirate of judges Simon Cowell, Paula Abdul and Randy Jackson. Others maintain that *Idol* first wobbled — got a little pitchy, as Jackson would have it — earlier in its run: circa 2005, after its fourth season, won by Carrie Underwood, the last, and possibly the only, true superstar the show ever made.

In any case, it's a time for nostalgia and taking stock. *Idol* itself has been hitting some valedictory notes. A couple of months back, season-one winner Kelly Clarkson appeared on the show as a guest judge. Clarkson also performed her current top 10 single "Piece by Piece," a ballad whose muscle recalled the big sound that peeled back the nation's ears in that first season. It was a reminder that *Idol*, at the time of its debut in the summer of 2002 and for several years after, had an unmistakable '90s feel: Its musical values were those of the decade that produced Whitney Houston, Mariah Carey, Celine Dion and Faith Hill. The tale is told by the "coronation songs" that the *Idol* winners have been called upon to sing, all of them inspirational pop-pomp: "A Moment Like This," "This Is My Now," "Flying Without Wings," "I Believe," "I Love You This Big," etc. The show's most successful contestants — Clarkson, Underwood, Fantasia Barrino, Jennifer Hudson, Chris Daughtry, Adam Lambert — were the ones who could wrap a

pair of outsize lungs around a power ballad and blast it out.

There's another name for that musical aesthetic: Simon Cowell. Cowell, the British record executive and TV producer, helped creator Simon Fuller get *Idol* off the ground; more than any contestant, Cowell was the show's breakout star. His taste in music was defiantly tacky. (After all, Cowell was the man behind such acts as Il Divo, Irish boy band Westlife and the Teletubbies.) But you couldn't argue with his commercial instincts, and his preference for pap was offset by a dyspeptic streak, by the wearily blunt assessments — "I thought it was like some terrible, ghastly, high school musical performance" — that he would hurl, like rotten vegetables, at the schmo who had just mauled "Open Arms."

Idol's conceptual stroke of genius was its interactivity, its "democracy," placing the ultimate decision in the hands of the (mostly young and female) voting viewership. But the real fun of the show was watching the judges render their verdicts. A slew of A-listers have occupied the judges' seats through the years, among others, Ellen DeGeneres, Jennifer Lopez, Keith Urban, Steven Tyler and, memorably, Mariah Carey and Nicki Minaj, who dripped acid in one another's direction for the length of a very awkward season 12. But the show never matched the wacky chemistry of its original trio: Cowell (acerbic industry don), Abdul (sweet-tempered space-case) and Jackson (goofy muso).

For nearly a decade, up until season 10, the first without Cowell, *Idol* was a juggernaut. In 2007, the TV executive Jeff Zucker, then the CEO of NBCUniversal, declared *Idol* "the most impactful show in the history of television." It topped the primetime Nielsen ratings for several years, averaging a whopping 32.1 million viewers in its peak seasons two through eight. *Idol*, it turns out, was the

who became a father in January when his ex-girlfriend Briana Jungwirth gave birth, adds, "Simon is one of the first people I told about my son, Freddie. You can trust him."

Cowell, only half-joking, says One Direction was "a nightmare" to work with at first. "They were like five puppies — really excited, loads of opinions, always wanted to hang out."

"I'm sure we were a nightmare," admits Tomlinson with a laugh. "We were at the height of our immaturity, always running around and being mischievous. There were so many meetings where Simon had to snap us to attention, but he was very patient."

COWELL ALWAYS HAS SAID THAT he's a kind and thoughtful person unless he gets bored — which happens easily. It's one reason he gave for not wanting to be a father, in addition to being a fussy perfectionist who likes order and quiet. Babies aren't much different from rock stars — needy, petulant, unreliable — which may have eased Cowell into unexpected fatherhood.

"Helloooo!" he bellows. Cowell's son Eric enters the living room, trailed by Silverman, a dark-haired New Yorker who until a few years back was the wife of Cowell's close friend, real estate developer Andrew Silverman.

Eric waddles straight to Cowell's chair, and Simon lifts the kid onto his lap.

Silverman: "Daddy's working, OK? Come on, baby. I'm going to give you a nice bath upstairs."

But Eric won't budge.

Cowell: "Who's got cute big ears? Who's got a little tummy? Go on, darling."

Cowell may not be the villain he plays on TV, but it's still a shock to hear him doing baby talk.

For six months after Eric was born, "I kept saying to Lauren, 'I don't think he likes me,'" recalls Cowell. "I wasn't getting a reaction. Then one day, it clicked."

When *Idol* shows were live, Cowell was on TV for only 90 minutes a week, which is a pretty good hourly wage (he reportedly earned \$36 million for one season on *Idol*). But sitting through the *America's Got Talent* auditions, which are slow, full of delays and often ludicrous, it's hard to see why Cowell does it.

"I must like to torture myself," he says with a laugh. "Look, it's not easy; I'm not going to lie to you. I get genuinely miserable. On *Idol*, especially the last few seasons, you'd finish the year and think, 'I wasted nine months of my life.' The worst are the in-betweens, where you've got to sit through someone singing John Legend or 'At Last' again. Then you get those moments where you find somebody incredible, and you don't care that you had to torture yourself. The good times way outdo the bad times. And even the really bad times, like William Hung, made me laugh."

Cowell is willing to endure the parade of dogs who sing opera and other wretched acts because he believes he'll find a new Clarkson or have the chance to assemble another One Direction. "Look, if the last 16 years ended with a woman playing three trumpets," he says, "I don't think you and I would be sitting here having this conversation." ●

last gasp of non-sports appointment TV before Netflix laid waste to the quaint idea of primetime TV as a national hearth-fire.

As for the record business: In the early- and mid-2000s, *Idol* seemed to be the only thing keeping a besieged industry from tumbling into the abyss. All told, *Idol* alumni have sold tens of millions of albums and hundreds of millions of digital downloads; they've placed hundreds of hits on the *Billboard* charts. A force that can propel the likes of Ruben Studdard and Bo Bice to No. 2 on the Hot 100 is not to be gainsaid.

Formally speaking, *Idol* was old-fashioned, a shotgun marriage of two of TV's hoariest genres, the musical variety program and the game show. Yet it was unmistakably a thing of its time. Alongside iTunes and the iPod, both of which debuted in 2001, *Idol* helped re-establish the single as the dominant pop music medium and made a long-player feel like yesterday's news.

It was also a show for an era in which the "rock stars" were pop stars, a period dominated, commercially and artistically,

by divas and divos. It had the popmistic gumption to update the Great American Songbook, asserting that the top 40 bubble gum, R&B and power-ballad classics that dominate the world's karaoke playlists merit a place alongside George & Ira Gershwin, The Beatles and Motown. *Idol*'s shamelessness and cheesiness were assets, putting it on the right side of history.

Idol hasn't aged gracefully. It has been years since the show minted a true star, or even a solid second-tier genre artist along the lines of Kellie Pickler. Beginning in season seven, *Idol* allowed contestants to play instruments; the move seemed progressive, but the results were grim. (Ladies and gentlemen: Phillip Phillips!) The show never properly integrated hip-hop, a failing that has seemed less and less defensible as the years have passed. A savvy *Idol* would have made room for rappers in addition to guitar-strumming emoters of deep feelings.

Still, 21st-century pop is unimaginable without *Idol*. In fact, a decent argument could be made that the show isn't going anywhere,

despite leaving the airwaves — that *Idol*-ism will outlast *Idol*. The success of NBC's *The Voice* is a testament to the enduring appeal of musical talent shows, while Cowell continues to exert his influence on pop: As a judge on *The X Factor*, he Svengalied One Direction and Fifth Harmony. And the cult of the amateur performer, nurtured by *Idol* (and *Idol*-inspired phenomena, like *Glee*), remains powerful in pop culture. On the Internet you can watch a million bedroom balladeers crooning cover songs to their laptop cameras. Who needs one of *Idol*'s "tickets to Hollywood" when a singer can upload his or her own curriculum vitae, guerrilla style?

One thing a home video can't replicate is the glorious schlock-fest of an *Idol* finale. Surely the April 7 ending will be a spectacle for the ages. Will Cowell be in the house? What about Sanjaya Malakar and David Archuleta, Kris Allen and Crystal Bowersox? A nation holds its breath. One thing seems certain: if *Idol* tradition holds, it will be like some terrible, ghastly, high school musical performance. And it will be awesome. ●



This Was American Idol

From creator **Simon Fuller** to Cowell sparring partner **Paula Abdul**, nine mainstays of the Fox show's 15-year run reveal the secrets to building an empire



HOW TO

Get Along With Simon Cowell By Paula Abdul

When singer-choreographer Paula Abdul first joined the *American Idol* judges panel in season one, she had no idea what to expect, least of all that the show would be a ratings juggernaut (averaging 35 million viewers during its season-five height, according to Nielsen) and that the program, along with her snippy tablemate Simon Cowell and the jovial Randy Jackson, would become instant pop culture phenomena. "Simon and I had a very authentic, interesting, eclectic relationship that played out on TV very well," says the 53-year-old, who now fills a similar role on Fox's *So You Think You Can Dance*. "It's an acquired experience," she says, in looking back on eight years spent in the hot seat.

GIVE IT BACK

"Simon had been doing the show in the U.K., but it was all brand-new to me. I came from an entirely different background as a performer, so I know what it's like to be up onstage and to be vulnerable and to put yourself out there. It took me a while to learn how to give it back [to Simon], but boy, was it fun once I did."

THREATEN TO QUIT

"In the beginning, it was appalling and shocking that someone could speak so harshly of these people. A soundman from season one told me I had quit eight times just during the first taping. I fought for the artist and at the same time was fighting with the brothers that I never had."

LET THE BOY HAVE HIS TOY

"As with most boys, sometimes you have to let them have all their toys and let them win, or else it's going to be a very, very long day."

HOW TO

LAUNCH A BILLION-DOLLAR FRANCHISE

BY SIMON FULLER

The 55-year-old Svengali behind the Spice Girls created *American Idol*'s British predecessor, *Pop Idol*, in 2001, then sold the idea to Fox and FremantleMedia. Some 60 international editions later, the founder/CEO of XIX Entertainment had a billion-dollar brand on his hands.

BRING THE DRAMA

"A soap opera; sport; drama; dreams; engagement... That's how I began, by piecing together all of these thoughts. It was about empowering the viewer and making winning mean something."

ROCK THE VOTE

"I wanted to bypass the gatekeepers in radio and the media and go directly to the consumer, then have them tell me which [artists] they like the most."

PLANET /DOL

"How do you create a franchise like *Idol*? Think big. I always thought it could connect worldwide. In music, assets are global."



Inset: Abdul and Cowell hammed it up for the cameras during season one.





HOW TO

NURSE A SICK CONTESTANT THROUGH A LIVE SHOW

BY MICHAEL ORLAND and DEBRA BYRD

With *American Idol*'s demanding weekly schedule, illness is inevitable, and the tender throats of the emotionally fragile contestants are particularly vulnerable. That's where the show's vocal coaches come in. Associate musical director Michael Orland (seasons 1-15) and *Idol* alum Debra Byrd (seasons 1-11), who now works on *The Voice*, detail how they nurse their charges through a singer's worst nightmare.

ASSESS THE MALADY

ORLAND "At some point, everyone loses their voice on *American Idol*. [Common ailments include] the flu and dehydration."

DON'T SPREAD IT

While Byrd and Orland turn to Dr. Shawn Nasser to treat the contestants' ailments, they have remedies to suggest. "They can take a decongestant or combat dryness," says **BYRD**. "I recommend immune system builders so infections don't spread."

TRY THE SILENT TREATMENT

ORLAND "Someone can go on vocal silence for 24 hours and be absolutely fine."

DON'T GIVE YOUR BEST DURING DRESS

ORLAND "We constantly tell the contestants: Don't sing out every time you rehearse. But it feels so good when they're with the band, they can't help but belt. We teach them that at dress rehearsal, you should sing it once and know the notes you need are there."



Inset: Lambert (left) with season-eight winner Kris Allen on finale night.

HOW TO

Pick Your First Post-*Idol* Single
By Adam Lambert

He came in second in season eight, but Adam Lambert, 34, scored a radio hit on his first try. "Whataya Want From Me," from his 2009 RCA debut, *For Your Entertainment*, peaked at No. 10 on the Billboard Hot 100. No surprise here: He got a little help from Sweden.

CAST A WIDE NET

"[A&R executive] Ashley Newton was my hero at the label. He helped me put together a list of people that I wanted to work with, and we got songs from Lady Gaga, Matt Bellamy of Muse, Rivers Cuomo and Linda Perry, and change Now that I look back, it's like, 'Damn! They really showed up for me.'"

HIRE MAX MARTIN

"Max knew exactly what he wanted in the studio. He was so chill, I immediately got comfortable. He helped me achieve a really emotional, intimate vocal."

DON'T FEAR THE REJECT

"Pink wrote 'Whataya Want From Me' and then decided she didn't want to put it on her album. I did! It was a really honest sentiment and a great hook."

STIR UP SOME CONTROVERSY

"I was pushing for [the title track] to be the first single, but after performing it on the American Music Awards [controversy erupted over a crotch grab and a kiss], RCA decided to release 'Whataya Want From Me' instead. To me, the AMAs was really tame. But as an artist, you want people to talk about what you're doing."



Byrd (left) and Orland



HOW TO

Send Someone Home By Ryan Seacrest

Since first being cast as host of *American Idol* back in 2002 (sharing the gig with Brian Dunkleman during season one), Ryan Seacrest has introduced major pop stars, crowned 14 champions — and ended the dreams of more than 350 singing hopefuls (on live TV, no less). Fortunately for the rejected, the 41-year-old has made an art form of delivering the grim news with a gentle touch. “I’m always impressed by how poised these young contestants have been over the years,” says Seacrest.



Inset: Seacrest delivered the news to season 13 finalist Jess Meuse, who was eliminated after reaching the final four.

LOOK THE HOPEFUL IN THE EYE

“During the commercial break, before the results are handed down, I make a point of looking each [finalist] in the eye and saying, ‘Good luck.’ Then, ‘Take a deep breath, and here we go!’”

READ THE BODY LANGUAGE

“If there’s a strategy I use, it’s to try and read the person — really look at their expression, listen to what they say, read their body language. Some contestants are cool and calm under the pressure and can handle it; others are very emotional. I take those cues sometimes. Other times, I’ll just hug them and say, ‘Good night.’ It depends on the moment. You’ve got to rely on your instinct.”

BE A PAL

“I see my role in that elimination moment as a friend, a pal, a supportive buddy. My job is to show them appreciation, whether it’s with a hug or something I say.”

HOW TO

A&R AN IDOL BY SCOTT BORCHETTA and JASON MOREY

Turning an *Idol* winner into a recording artist is the responsibility of 53-year-old Big Machine Label Group CEO Scott Borchetta (the show’s in-house mentor since season 13) and 19 Entertainment executive vp/worldwide head of music (and Miley

Cyrus’ former manager) Jason Morey, 43. The two break down their process.

FIND AN IDENTITY MOREY “When the finalists are going through such an exhaustive and intense six months, they’re not thinking about ‘Who am I as an artist?’

They’re thinking, ‘How will I pull together this performance for next week? How am I going to win the show?’ We try to steer them in the direction of who they should be later on.” **BORCHETTA** “In the last five or six weeks of the competition, we try to give them the kind of songs that fans

would expect to hear on their record.”

LEARN TO WRITE MOREY “I subscribe to the Clive Davis school of thought: Not everybody’s a writer, but every *Idol* should try.”

BE PATIENT BORCHETTA “Like

everything at Big Machine Label Group, the music comes out when it’s ready. With [season 14 winner] Nick Fradiani, we didn’t come out with an album right away because we didn’t want to rush it. Neither Big Machine nor 19 want to put out a piece of product.”



Borchetta (left) and Morey

SEACREST: BRUNO MAGLI/GETTY IMAGES; MOREY: MICHAEL BECKER/GETTY IMAGES; BORCHETTA: JASON ABRAHAM/GETTY IMAGES; MEUSE: VICTOR HAZARD/GETTY IMAGES; BOWTIE: WALT BARNES/REUTERS/GETTY IMAGES; POLAROID: MICHAEL BECKER/GETTY IMAGES



HOW TO

Seduce The Camera

By Constantine Maroulis

When the season-four finalist first crafted his performance of Queen's "Bohemian Rhapsody," he was told "to look into that camera and all of those girls at home." The now 40-year-old singer-actor details the secret to the seduction.

FIND A FOCUS POINT

"An auditioning technique I learned at the Boston Conservatory was to find a point above people's heads, so you're not staring at a clock. But essentially you are staring at a clock — and that's who you're going to tell your story to."

CLOSE YOUR EYES (BUT NOT FOR TOO LONG!)

"You have to know when to close your eyes during a song — you can't do it for 16 bars, which a lot of people do. And if I was sitting down, I'd get up and walk toward the camera. These are the things I was thinking about."

EMBRACE YOUR INNER HEARTHROB

"I could see the way they were portraying me on the show — the rocker, bad boy, heartthrob. I'm a trained actor, so I started to play into that character, but in a way that was subtle."



Inset: Maroulis (right) onstage with Kenny Wayne Shepherd.



From left: Keith Urban, Jennifer Lopez and Connick.

HOW TO

SING 'HALLELUJAH'

BY LEE DeWYZE

Leonard Cohen's classic "Hallelujah" is as much a perennial on *Idol* as Etta James' "At Last." What's the secret to a standout performance? Season nine winner Lee DeWuze, 29, who was assigned the song by Simon Cowell as part of a "judges' pick" showdown, explains why it's "a great choice" — when done right.

KNOW THE HISTORY Cohen recorded the song in 1984, while Jeff Buckley's cover gave it new life a decade after. DeWuze, a "fan of the original," says, "The last thing I wanted to do was do it like someone else sang it on *Idol*. I didn't reference any other version."

ADD A CHOIR Looking to take things up a notch? Get the show to spring for a gospel choir, says DeWuze. "I had a hand in picking the choir [members], and they knocked it out of the park."

MIND THE THEATRICKS "Don't overdo it. It has a build to it, but you should keep it a song and not turn it into a theatrical piece."



HOW TO

Judge A Contestant And Not Be A Jerk

By Harry Connick Jr.

During Simon Cowell's nine years on the show, the Brit made cutting down a contestant in the harshest manner imaginable into appointment TV. The judges who came after, however, took a more congenial, but still critical, approach. "Simon is not a trained musician, so his is a very different skill set," says Harry Connick Jr., 48, who is on his third season on the panel. "The [music] teachers I had growing up were extremely tough. It was not warm and fuzzy. So this is very easy. But I still have to tell [the contestants] what I think. And hopefully they'll take it to heart. They know I'm not screwing with them."

BE PREPARED "Honesty, preparation and spontaneity are the keys" to being an effective judge, says Connick. "For preparation, I find out what songs they're singing four or five days before. I study who wrote them; I learn the lyrics; I look at the melodies; I listen to other people's versions. You need to have as much information as you can to make a critique potentially mean something. I'm not going to say anything that I don't think is true. I have to be honest, and I think it's important to be spontaneous."

BE SPECIFIC "If you tell someone 'I don't like your shirt' and you don't explain why, they will walk away saying, 'What the hell is that supposed to mean?'"

ENCOURAGE A REACTION "I'm sure some people think I'm a jerk and some don't. It doesn't really matter. What I care about is how I can give [the contestants] information they can use in a very short amount of time."

Compiled by Michele Amabile Angermiller, Fred Bronson and Shirley Halperin.

Clive Davis
Chief Creative Officer



Dearest Aretha:

You might be celebrating your groundbreaking 55th Anniversary but no one would ever know it. The intense heat from this year's Kennedy Center Honors performance will never be forgotten. Once again you were on fire and definitely the youngest on the stage all night! Whether it's been the Bill Clinton inauguration, or the Barack Obama inauguration or the startling Grammy Award performance of Nessun Dorma, or any time you appear on stage anywhere, you amazingly soar as The Queen of Soul and everyone, including our presidents, become your subjects. Long may you reign and long may you continue to inspire every one of us.

Love, respect, awe and congratulations,
Clive

'Our Generation — The Artists Were Stronger'

Six decades on, Aretha Franklin at home, on her rich reign as The Queen of Soul, age, Obama and her biopic

BY GARY GRAFF



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THE QUEEN IS ON THE MOVE. Aretha Franklin is in her home in Bloomfield Hills, the affluent northern suburb of Detroit, with suitcases and travel bags piled around her. It is a balmy, late-winter day, but Franklin is getting ready to head south. Although she says that these days she is "semiretired," she has a concert scheduled in North Carolina, along with a birthday party in Florida. On March 25, she turns 74.

There is, however, more than a birthday to celebrate. This year marks six decades since Franklin's first recordings (released later on the album *Songs of Faith*), a set of gospel hymns recorded live at Detroit's New Bethel Baptist Church, where her father, the late Rev. Clarence LaVaughn "C.L."

Franklin, had gained national prominence as a preacher.

For Franklin, those recordings began a career that has been iconic — and titanic. "The Queen of Soul" moniker, bestowed in the mid-1960s by Chicago DJ Pervis Spann, has been well-earned during the past six decades.

Signed in 1960 to Columbia Records by John Hammond, the legendary record producer who had sparked the careers of artists from Billie Holiday and Bob Dylan to Bruce Springsteen, Franklin had her first, modest top 40 hit 55 years ago ("Rock-A-Bye Your Baby With a Dixie Melody"). She found her chart-topping success only after moving to Atlantic Records in 1966, collaborating with producer Jerry Wexler, engineer Tom Dowd and arranger Arif Mardin.

Her voice became a force on the airwaves but also in concert halls and at civil rights rallies. Franklin

"She's the greatest singer of the 20th century," says Clive Davis, who attended Franklin's performance at the Kennedy Center Honors in December (above) and was photographed with the singer at her Beverly Hills home in 1981 (right). Below: on *The Andy Williams Show* in 1969.

was so identified with the cause that she sang at the funeral of Dr. Martin Luther King Jr. in 1968.

For her involvement in racial and social issues, Franklin was honored in 1969 by the NAACP and, in 2005, received the Presidential Medal of Freedom from President George W. Bush for "meritorious contribution" to the United States. More recently, she has offered support for gospel musicians in her hometown of Detroit and pledged funds for residents in Flint, Mich., after the lead contamination of its water supply.

Music accolades, of course, also have stacked up through the years. Franklin has won 18 Grammy Awards while selling 8.8 million



KENNY LINTON (LEFT); P. STRABER/GETTY IMAGES; DANIS; ROGER HESS/RETNA; FRANKLIN: FRED A. SABINE/AN/AP PHOTO; BARRY/GETTY IMAGES



From top: "Jerry [Wexler] had very clear ideas about the direction he wanted me to go in," says Franklin of the Atlantic Records producer; the hat Franklin wore to sing at President Obama's inauguration is now in the Smithsonian Museum; actress Dyan Cannon, Franklin and Oprah Winfrey (from left) at Radio City Music Hall in New York in 1991.

albums during the Nielsen Music era. She has charted 73 hits on the Billboard Hot 100, the most of any female artist and the ninth-most of all artists, including such pop/R&B anthems as "Respect," "Chain of Fools," "Think" and "Freeway of Love."

In 1967, she released the definitive version of Gerry Goffin and Carole King's "(You Make Me Feel Like) a Natural Woman." Then in December, during King's

recognition at the Kennedy Center Honors, Franklin gave a surprise performance of "Natural Woman" that left King gasping in delight and President Barack Obama wiping tears from his eyes. The moment, onstage, when she shed her fur coat and soared into the song's final chorus brought the cheering audience to its feet and created a social media sensation.

Clearly, the crown still rests comfortably on The Queen of Soul's head. After surgery for an undisclosed illness in 2010, she made a comeback in 2014 with *Aretha Franklin Sings the Great Diva Classics*. The twice-married mother of four, now single, offered her versions of hits originally recorded by other female stars, including Adele's "Rolling in the Deep." Franklin's rendition has been viewed 4.4 million times on YouTube.

If Franklin has her way — "I have my physical regimen, my diet, rest and all that" — she will be ready to talk about the 80th anniversary of her first recordings, with her bags still packed and ready to go.

People online are still viewing your remarkable performance for Carole King at the Kennedy Center Honors.

Of course, Carole didn't know I was coming — that's one of the reasons she was so excited. I was afraid for her, almost falling out of the balcony; there's no railing up there. But what a magnificent night. I would put it in the top three in my career, and I've had some great moments onstage. And in my semiretirement it's very, very rewarding when you get that kind of response.

You made President Obama tear up with that performance. What was it like to sing at his first inauguration in 2009?

Phenomenal. Just masses of people, no matter what direction you looked. I just wish I could've stayed backstage a little longer because it was freezing out there. Colin Powell gave me some hand warmers; I took those and sat on them.

Among your other major appearances in recent years was the 2014 Billboard Women in Music event, where you received the Icon of the Year honor. You shared the stage with Taylor

Aretha's Hottest Billboard Hot 100 Hits

Rank	Title	Label	Peak Position	Peak Date
1	I Knew You Were Waiting (for Me)*	Arista	1	4/18/87
2	Respect	Atlantic	1	6/3/67
3	Until You Come Back to Me (That's What I'm Gonna Do)	Atlantic	3	2/23/74
4	Freeway of Love	Arista	3	8/31/85
5	Chain of Fools	Atlantic	2	1/20/68
6	(Sweet Sweet Baby) Since You've Been Gone	Atlantic	5	3/30/68
7	Spanish Harlem	Atlantic	2	9/11/71
8	Bridge Over Troubled Water/Brand New Me	Atlantic	6	6/5/71
9	Baby I Love You	Atlantic	4	9/9/67
10	Who's Zoomin' Who	Arista	7	11/30/85
11	Day Dreaming	Atlantic	5	5/6/72
12	Think	Atlantic	7	6/15/68
13	The House That Jack Built	Atlantic	6	9/7/68
14	A Natural Woman (You Make Me Feel Like)	Atlantic	8	11/4/67
15	I Never Loved a Man (The Way I Love You)	Atlantic	9	4/15/67
16	I Say a Little Prayer	Atlantic	10	10/5/68
17	Rock Steady	Atlantic	9	11/27/71
18	Angel	Atlantic	20	9/1/73
19	Don't Play That Song**	Atlantic	11	9/19/70
20	Sisters Are Doin' It for Themselves***	RCA	18	12/7/85
21	Call Me/Son of a Preacher Man	Atlantic	13	4/4/70
22	I'm in Love	Atlantic	19	6/1/74
23	Through the Storm****	Arista	16	5/27/89
24	See Saw	Atlantic	14	12/14/68
25	Another Night	Arista	22	3/22/86
26	Share Your Love With Me	Atlantic	13	9/13/69
27	Ain't No Way	Atlantic	16	5/4/68
28	Jumpin' Jack Flash	Arista	21	11/8/86
29	Something He Can Feel	Atlantic	28	8/14/76
30	Jimmy Lee	Arista	28	2/7/87
31	Eleanor Rigby	Atlantic	17	12/13/69
32	You're All I Need to Get By	Atlantic	19	4/3/71
33	The Weight	Atlantic	19	3/22/69
34	Master of Eyes (The Deepness of Your Eyes)	Atlantic	33	3/31/73
35	Jump to It	Arista	24	10/9/82
36	A Rose Is Still a Rose	Arista	26	5/2/98
37	Willing to Forgive	Arista	26	7/16/94
38	I Can't See Myself Leaving You	Atlantic	28	5/24/69
39	All the King's Horses	Atlantic	26	7/8/72
40	Spirit in the Dark**	Atlantic	23	6/27/70



*with George Michael **with The Dixie Flyers ***with Eurythmics ****with Elton John

Aretha Franklin's Hottest Billboard Hot 100 Hits is based on actual performance on the weekly Hot 100 through the Feb. 26 chart. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at No. 100 earning the least. Due to changes in chart methodology through the years, certain eras are weighted to account for different chart turnover rates during various periods.

All hail Aretha Franklin!

**She is not just the Queen of Soul...
She's the *Universe* of Soul!**

Whoopi

Celebrating *six decades* of your great music
and our great friendship.



Congratulations Aretha!
Love you, baby. George Benson

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MANAGEMENT & MARKETING

Backstage Pass / Aretha Franklin

Swift, Ariana Grande, Idina Menzel, Jessie J, Charlie XCX and Hayley Williams. How do you view today's artists?

Someone was talking to me about that recently, the difference between the younger artists today and our generation. I think you have a lot of really good artists today. You have your Beyoncé, Usher, Nicki Minaj and the like. But our generation, the artists were stronger. You're talking about myself, Ray Charles, Stevie Wonder, Roberta Flack, Gladys Knight, The Temptations, The Four Tops.

We came up a little different than the hip-hoppers today. They kind of have everything laid out for them. They've got the Internet now. They've got social media and video — everything that we didn't have. All we really had was our craft and word-of-mouth and press. That's it. We didn't have the overnight [promotional] tools they have today.

Are you a social media user?

Absolutely. I wouldn't be without Google, and I love Facebook.

You gave a compliment to one young artist by recording "Rolling in the Deep." What advice can you offer to Adele?

Just to take her time. She clearly knows what she wants. She's a very good writer. She's a women's artist; she writes and touches on things that [resonate] with women. I think she should just keep doing what she's doing.

When it comes to women in the music industry, sexual harassment is, and always has been, a hot topic. How much of that did you have to deal with?

I never had any problems like that. Men have always been gentlemen to me — responsible people with healthy attitudes.

They probably know that it is unwise to mess with The Queen of Soul, too.

Well, I do have a good right. *(Laughs.)*

Looking back at the start of your career, does it feel like 60 years have passed since your first recordings?

(Laughs.) I would think maybe 35, something like that. I'm 73, but I feel like I'm in my 50s. I [stay in] good shape for the concerts. The 70s are



"They've got the Internet and social media — everything that we didn't have," says Franklin of younger artists. Clockwise from top: at the 2014 Billboard Women in Music event with (from left) Jessie J, Swift, Grande, Menzel, Williams and Charli XCX; Franklin and Rod Stewart rehearse for a 1993 benefit concert to support the Gay Men's Health Crisis; Franklin (center) with her father C.L. Franklin and sister Carolyn; in the studio in 1961.



"I'm not making a big deal out of 74. The 70s are the new 50s, you know."

the new 50s, you know.

I'm not making a big deal out of 60 or 74 or any of that. You just try to stay in great shape, and you can do it as long as you would like to.

Do you still own a copy of *Songs of Faith*?

Of course I do! I don't recall everything that was on that album, but I have everything I've ever recorded.

Talk about how singing became your life's passion.

I was influenced by the great [gospel singer] Clara Ward. She was one of my mentors, and I would see her at our church. She and Mahalia [Jackson], who was a family friend as well. They were different kinds of singers. But I guess I enjoyed Clara so much that I decided that's what I wanted to do. We used to have gospel programs at our church after the regular Sunday morning service.

In the evening, we would have national gospel singers come. Sam Cooke was one of them. My dad invited him over and he brought The Soul Stirrers with him, and that became a regular thing.

Sam Cooke later influenced your move from spiritual songs to secular music, correct?

Sam Cooke had a huge influence on me. He left the gospel field at one

point and went into the secular, and he had this huge hit, "You Send Me." Irma, my older sister, and I heard "You Send Me" on the radio while we were driving through the South one night. We had to stop the car. We got out and danced around the car out on the highway.

But after hearing Sam, I wondered if I could sing secular and be as successful as he had been. I talked to my dad about it, and he said if that was what I wanted to do, by all means, he would support me.

You're still active in showcasing gospel talent at the New Bethel Baptist Church in Detroit, where your father preached. Do you feel a personal mission to nurture gospel music?

Gospel is something that should stay alive in the community, yes. People need that kind of spiritual uplifting and strength today because economics are so bad. People are losing their homes and can't pay their mortgages. There are all kinds of terrible things going on.

So I bring in the best in gospel music, and we make it free. We need more people to do that for people.

You have created some of your most successful hits with two legendary record men, Jerry Wexler at Atlantic Records and Clive Davis, first at Arista Records and now at Sony Music. How do they compare?

Jerry had very clear ideas about the direction he wanted me to go in and, of course, Ahmet [Ertegun, co-founder of Atlantic] had a little something to say about that, too.

When we would feel like we had something very, very hot, Jerry would say, "Maybe we've got a hit — if it stands up tomorrow." And those were his words: "If it stands up tomorrow." And "Respect" and "Natural Woman" are still standing up today.

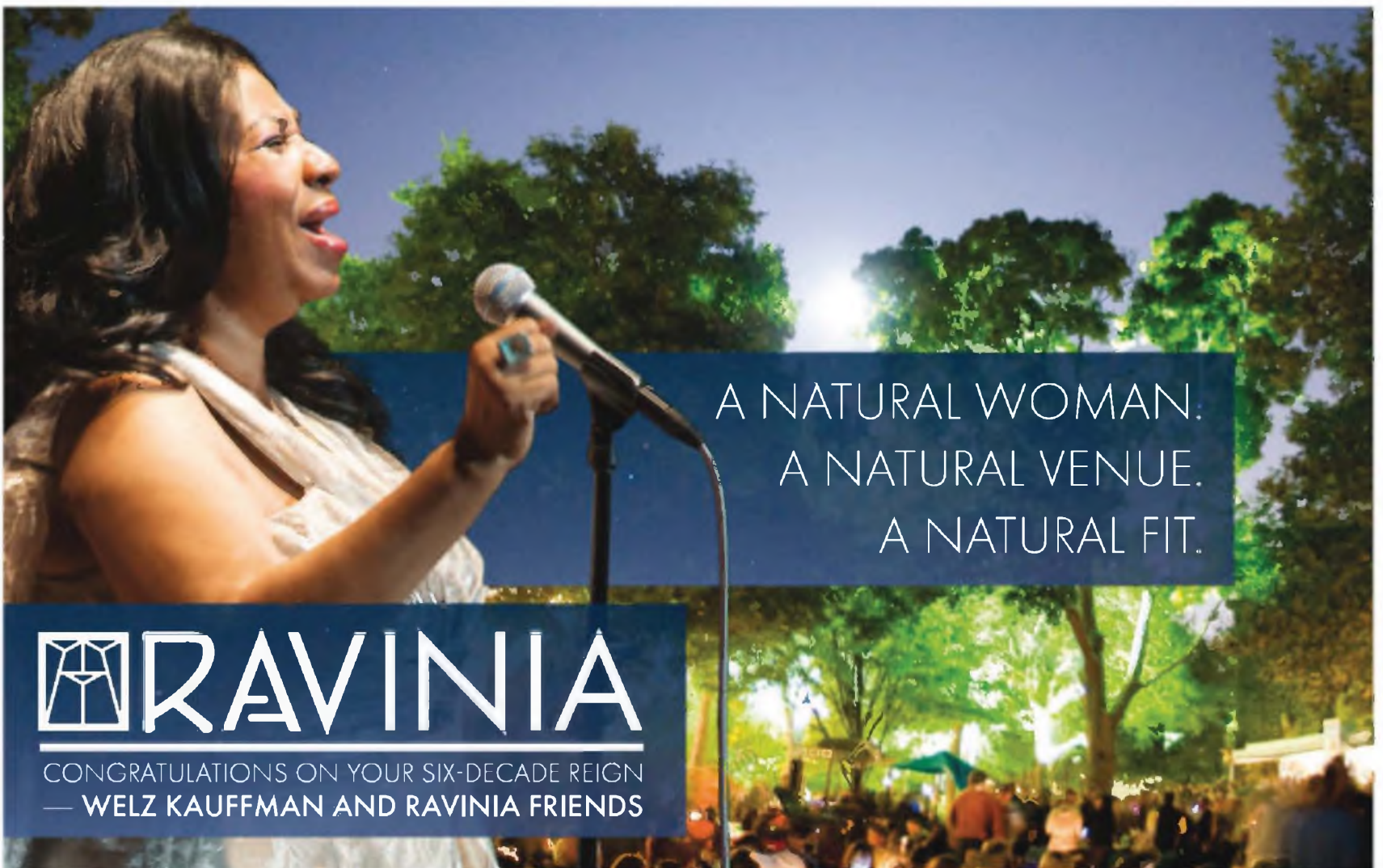
Clive and I have worked very well over the years. Even though he's not the chieftain at this point, he's still the chieftain to me.



**Proud to send our LOVE & Our
R-E-S-P-E-C-T
to Ms. ARETHA FRANKLIN
“QUEEN OF SOUL”
“Congratulations On
Six Decades Of Music!”**

Best wishes from all of us at PINK'S

*Still family owned & operated
Still at the corner of LaBrea & Melrose,
Hollywood*



A NATURAL WOMAN.
A NATURAL VENUE.
A NATURAL FIT.

RAVINIA

CONGRATULATIONS ON YOUR SIX-DECADE REIGN
— WELZ KAUFFMAN AND RAVINIA FRIENDS

Backstage Pass / Aretha Franklin

He's very, very easy to work with. Usually, he picks half [the songs for an album] and I pick half. What Clive picks would be more oriented to the top 10.

Is a new album on the horizon?

One of my upcoming projects is myself and George Benson. We've got some new, really, really hot stuff coming — I would say by summer, the end of summer. It's a really mixed bag [of styles].



You have had a biopic in development for a while. What's the latest on that?

We are speaking right now to some people out of Hollywood who have put up a \$20 million budget. I think we need at least another \$10 million to \$15 million, so we're looking for investors to do that.

Billboard recently reported that Robert DeNiro personally called you to come to a Tribeca Film Festival premiere of *Amazing Grace*, the 1971 documentary about you, which has been tied up for years in litigation.

Right now, legally, I cannot speak about that.

You're heading to North Carolina for a concert. What does performing live mean to you now?

There is definitely growth. You give a little more thought to what is really entertaining, other than singing, or things that would be interesting to the audience. Sometimes it's just a couple of good jokes. Sometimes it's a Q&A — just different things that enhance the concert and make people feel like they're more a part of it. Music is transporting.

After singing [my hits] for so many years, I have to make small changes, without bothering the basics and what people heard on the record. I just make small changes here and



Clockwise from top left: Producer-arranger Narada Michael Walden, Franklin and Whitney Houston recorded "It Isn't, It Wasn't, It Ain't Gonna Be Me" in 1989 in Detroit; Franklin, with Keith Richards (left) and Ron Wood, performed "Jumpin' Jack Flash" for the soundtrack to a movie of the same name in 1986; President Bill Clinton and first lady Hillary Clinton presented Franklin the National Medal of Arts and Humanities Award in 1999 at Constitution Hall in Washington, D.C.

there, vocally, to keep it fresh for myself. It's pretty easy.

What do you feel has been your greatest legacy?

I don't know — somewhere between the musical and the humanitarian.

That was one reason that I was so appreciative of the Presidential Medal of Freedom because it spoke to my service to humanity and the community.

The Queen accomplishes more than just singing, you know. ●



Davis and Franklin at the 2014 Billboard Women in Music event.

5 FROM CLIVE: REFLECTIONS OF AN ENDURING FRIENDSHIP

Since Aretha Franklin left Atlantic Records in 1979, many of her most successful records have been executive-produced by Clive Davis, first as founder/president of Arista Records and more recently in his role as chief creative officer of Sony Music Entertainment. He offers reflections on a four-decade creative process.

1. THE VOICE THAT GOT AWAY

"Aretha did make some great records for Columbia before I led the label [beginning in 1967]. But that was not hit material. There was no personal connection between us then. She went on to explode at Atlantic Records. Each incredible hit that she had with Jerry Wexler and Atlantic was very meaningful because I was aware ... Columbia had her [first]."

2. A PARTNERSHIP BORN IN THE KITCHEN

"The first time I met her [was when] she called after I had founded Arista, so we're talking late 1970s. She was at the end of her career at Atlantic. She was working with producers who didn't quite have the right handle on the material. I went to her house in Los Angeles, and she cooked dinner for me. We spent the evening getting to know each other and establishing the bond that we have."

3. WHY HER SONGS MATTERED

"Aretha belongs to all-time hits that still resonate. How important it is, when you have a great talent, to know what kind of material is going to really resound. It's like having a great

actor and you're so dependent on the script. You can't just have talent in the abstract."

4. A PERFECTIONIST IN THE STUDIO

"Most artists go into the studio for a week, a month, and some — without naming names — go for months until they get the right performance. Aretha is a perfectionist. She comes fully rehearsed to the studio. She nails it at that same session. She never does more than three takes. She comes [in after] living with the song before she goes in the studio."

5. 'ONE BRIGHT YOUNG MAN'

"I was at the BRIT Awards in London and George Michael came up to me and said, 'There's an artist you work with who I would love to record with — Aretha Franklin.' I'm saying privately to myself, 'This is one bright young man.' Aretha had never heard of George Michael when I introduced the idea [of their duet on 'I Knew You Were Waiting (for Me)']. They made the record. It went to the top of the charts all over the world [in 1987]. It just worked out perfectly. It was a win-win for both artists." —MELINDA NEWMAN



CREDIT: MONICA MORGAN

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YOU ARE HEREBY NOTIFIED that a proposed settlement has been reached in the class action captioned *Good Morning to You Productions Corp., et al. v Warner/Chappell Music, Inc., et al.*, Lead Case No. CV 13-04460-GHK (MRWx) (C.D. Cal.) (the "Action"). A hearing will be held on June 27, 2016, at 9:30 a.m. before the Hon. George H. King, at the United States District Court for the Central District of California, Courtroom 650, 255 East Temple Street Los Angeles, CA 90012-3332. The purpose of the hearing is for the Court to determine, among other things: (1) whether the proposed settlement of the claims asserted in the Action should be approved by the Court as fair, reasonable and adequate; (2) whether the Action should be dismissed with prejudice pursuant to the terms and conditions of the settlement; (3) whether the Court should declare that, after the Settlement is finally approved and that approval is affirmed on appeal or is not timely appealed, the Song will be in the public domain; (4) whether the plan for paying claims under the settlement should be approved; (5) whether the notice administrative costs should be approved; and (6) whether the application of Plaintiffs' Counsel for attorneys' fees and costs and the application for Plaintiffs' incentive compensation should be approved.

If you are a member of the Settlement Class, you must file a Claim Form no later than May 27, 2016 to participate in the recovery.

If you believe you are a Settlement Class Member and wish to exclude yourself from the settlement, you must do so in writing no later than May 27, 2016. If the settlement is approved by the Court and its judgment becomes final, you will be bound by the settlement and the release of the claims it includes unless you submit a request to be excluded.

If you believe that you are a Settlement Class Member or that your rights may be affected by the Settlement and wish to object to any part of the Settlement, including any declaration the Court may be asked to make regarding whether the Song is in the public domain, the plan for paying claims under the settlement proceeds, or the request by Plaintiffs'

Counsel for an award of attorneys' fees and costs, you must submit a written objection no later than May 27, 2016 in accordance with the procedures described on the claims administration website: <http://www.happybirthdaylawsuit.com>.

This is only a summary of matters regarding the litigation and the settlement. A detailed notice describing the litigation, the proposed settlement terms, and the rights of potential class members, including procedures for participating, seeking exclusion or objecting, has been mailed to class members whose contact information is already known. You may download the notice from the settlement administration website, <http://www.happybirthdaylawsuit.com>, which also has copies of settlement documents and pleadings in the Action. You may also obtain a copy of the more detailed notice by contacting the Settlement Administrator by mail, email, or telephone as follows:

Happy Birthday Lawsuit Settlement
CO Rust Consulting, Inc.
PO Box 2496
Faribault, MN 55021-9196
Tel: (855) 263-3448
Fax: (877) 294-7052
Email: claimsadmin@happybirthdaysettlement.com

If you have any questions about the settlement, you may also contact Class Counsel for Plaintiffs by mail or telephone as follows:

Betsy C. Manifold, Esq.
WOLF HALDENSTEIN ADLER
FREEMAN & HERZ LLP
750 B Street, Suite 2770
San Diego, CA 92101
Tel: (619) 239-4599

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CHARTS



NUMBERS: LUKAS GRAHAM LEAPS UP HOT 100

With its 5-3 ascent on the Billboard Hot 100, "7 Years," the wistful debut hit from Danish pop band **Lukas Graham** (fronted by **Lukas Graham Forchhammer**) looks like it soon may be a contender for the chart's top spot.

125^K

"7 Years," after scoring global success, is the top-selling song in the United States for a second week. It holds atop the Digital Songs chart with a 3 percent gain to 125,000 sold in the week ending March 17, according to Nielsen Music.

13.9^M

The single's streaming numbers are also strong, as the track zooms 7-3 on Streaming Songs, up by 7 percent to 13.9 million domestic clicks. Of its total, 85 percent is from a roughly even split of Spotify and YouTube streams.

59^M

Radio continues to champion "7 Years": The track pushes 19-15 on the Radio Songs chart (59 million in audience, up 22 percent) and reaches the top five of the Adult Top 40 tally (8-5) —GARY TRUST



Joey & Rory's *Hymns* outsells Adele after Joey's long struggle with cancer comes to a heartbreaking end.

TOMORROW'S HITS

'UBER'-SUCCESSFUL

Atlanta rapper **MadeInTYO** rides onto Hot R&B/Hip-Hop Songs at No. 41 with "Uber Everywhere" (Private Club/Commission). Remixes by **Travis Scott**, **Tory Lanez** and **Tiara Thomas** boosted the track's reach after its original version was released in summer 2015. The song bows primarily from 2.7 million U.S. streams (up 28 percent). At South by Southwest, the MC announced the forthcoming release of his *MadeInBoomin* project.



'GIRLS' POWER

French synth-pop band **Christine & The Queens** rides a synch on HBO's *Girls* to a sales spike: "It" (Because/Atlantic) leaps to 4,000 downloads in the week ending March 17, according to Nielsen Music, after it closed the show's March 13 episode. The hypnotic track is on both the *Girls* Vol. 3 soundtrack and the act's self-titled set, which reached No. 7 on Heatseekers Albums in December.

CHART BEAT

Cheap Trick Reawakens Revered band **Cheap Trick** reaches the Mainstream Rock Songs chart for the first time in nearly two decades as "When I Wake Up Tomorrow" debuts at No. 34. The group last made the list in 1997 with the No. 39-peaking "Say Goodbye" and has now tallied 13 entries, led by its classic love song, 1988's No. 3 smash "The Flame." Further milestones lie ahead for the **Roblin Zander**-fronted quartet: Its 17th studio album, and Big Machine debut, *Bang, Zoom, Crazy... Hello*, arrives April 1, and a week later, Cheap Trick will be inducted into the Rock and Roll Hall of Fame.

—GARY TRUST



Cheap Trick

↑
41%
THIS WEEK
YEARS & YEARS*
"DESIRE"
STREAMS
688,000



↑
20%
THIS WEEK
HAILEE STEINFELD'S
"ROCK BOTTOM"
STREAMS
1.7 MILLION



↑
24%
THIS WEEK
HAWK NELSON'S
"DIAMONDS"
AUDIENCE
3.3 MILLION



Fans Mourn Joey Feek With Bittersweet No. 1

After the Joey & Rory singer's tragic death, *Hymns* becomes just the sixth Christian/gospel set to crown the Top Album Sales chart

BY KEITH CAULFIELD

J

JOEY & RORY'S *HYMNS* RISES TO NO. 1 IN ITS fifth week on Top Album Sales under tragic circumstances: On March 4, not long after the set's Feb. 12 release, **Joey Feek**, 40, half of the husband-and-wife Christian-country duo, died of cervical cancer. With help from mourning fans, the album rose 3-1, selling 44,000 copies in the week ending March 17 (according to Nielsen Music) and beating out **Adele's** 25, which holds at No. 2.

Hymns, which features classics like "Jesus Loves Me," was recorded in summer 2015 as Joey underwent chemotherapy and radiation treatment for a recurrence of her cancer, first diagnosed in 2014. In October 2015, after tests indicated that the cancer was still spreading, the couple — who married in 2002 and notched their first chart hit in 2008 — decided to end treatment. Joey died at home,

in hospice care. Fans followed the couple's journey on the personal blog of Rory, 50.

The pair found bittersweet chart success in the final days of Joey's life, as *Hymns* bowed at No. 1 on Top Country Albums and Top Christian Albums — the act's first chart-topper on both — selling a career-high 68,000 copies its first week. *Hymns* launched at No. 4 on the Billboard 200, the duo's best rank ever, with 70,000 equivalent-album units. "Only God could make something like this happen," Rory told *Billboard* on Feb. 25. (The album returns to No. 4 on the April 2 Billboard 200.)



Joey Feek with daughter Indiana Boon in November 2015.

Total sales of *Hymns* now stand at 226,000, making it 2016's top-selling Christian title. It will soon surpass the sales of 2008's *Life of a Song* (254,000) to become Joey & Rory's best-selling album ever.

Hymns is just the sixth Christian or gospel album to become the best-seller of the week since Nielsen started tracking sales in 1991. Notably, the set logs the third-smallest weekly sales for a No. 1 on Top Album Sales, trailing only the No. 1 debut of **Amos Lee's** *Mission Bell* (40,000 in 2011) and the chart-topping bow of the *Descendants* soundtrack (30,000 in 2015). ●

COUNTRY 'ROCK'

Singer-songwriter **Tucker Beathard** arrives with the crunchy "Rock On" (Dot), up 55-50 on Country Airplay. Beathard didn't have to look far for assistance in crafting "Rock On": He penned it with his father, **Casey Beathard**, author of 21 Hot Country Songs top 10s, and **Eric Church's** No. 13-peaking "Homeboy" (2011), which was inspired by Tucker.

—AMAYA MENDIZABAL, GARY TRUST and JIM MASKER



Beathard



Christine & The Queens

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week*	3,699,000	1,511,000	14,636,000
Last Week	3,995,000	1,690,000	14,873,000
Change	-7.4%	-10.6%	-1.6%
This Week Last Year	4,517,000	2,035,000	19,621,000
Change	-18.1%	-25.7%	-25.4%

*Digital album sales are also counted within album sales

Weekly Album Sales (Million Units)



YEAR-TO-DATE

Overall Unit Sales

	2015	2016	CHANGE
Albums	51,629,000	43,067,000	-16.6%
Digital Tracks	238,728,000	176,460,000	-26.1%
Store Singles	813,000	319,000	-60.8%
Total	291,170,000	219,846,000	-24.5%
Album w/TEA*	75,501,800	60,713,000	-19.6%

*Includes track-equivalent album sales (TEA) with 10 track downloads equivalent to one album sale

Album Sales



Sales by Album Format

	2015	2016	CHANGE
CD	24,700,000	21,623,000	-12.5%
Digital	24,468,000	18,676,000	-23.7%
Vinyl	2,344,000	2,660,000	13.5%
Other	117,000	109,000	-6.8%

Sales by Album Category

	2015	2016	CHANGE
Current	25,146,000	19,022,000	-24.4%
Catalog	26,482,000	24,044,000	-9.2%
Deep Catalog	22,006,000	20,324,000	-7.6%

Current Album Sales



Catalog Album Sales



Nielsen Music counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

For week ending March 12, 2016. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen Music.


Billboard Artist 100


April 2
2016
billboard



NO. 1
Justin Bieber

With a ninth week atop the Artist 100, Bieber passes The Weeknd (eight) for the most weeks at No. 1 among males, dating to the chart's launch in July 2014. Among all acts, only Taylor Swift (31 weeks) and Adele (10) have led longer.

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	2	1	#1 JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	89
3	4	2	RIHANNA	WESTBURY ROAD/ROC NATION	2	86
2	3	3	ADELE	XL/COLUMBIA	1	59
4	5	4	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	90
6	6	5	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	2	48
13	8	6	ZAYN	RCA	6	8
7	7	7	THE WEEKND	XO/REPUBLIC	1	75
9	12	8	TAYLOR SWIFT	BIG MACHINE/BMG	1	86
						
56	32	9	ARIANA GRANDE	REPUBLIC	1	88
29	9	10	MEGHAN TRAINOR	EPIC	1	88
52	1	11	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/JGA	1	66
10	11	12	FUTURE	A&I/FREEBANDZ/EPIC	1	35
12	10	13	SELENA GOMEZ	INTERSCOPE/JGA	2	77
27	13	14	JOEY + RORY	YOUNG LADY/SUGAR HILL/FARMHOUSE/KITTHE R/C/CMC/DOR/CAPITOL CMG	13	6
11	14	15	FLO RIDA	POE BOY/ATLANTIC/AG	11	53
15	15	16	BRYSON TILLER	TRAPSOUL/RCA	10	25
22	17	17	LUKAS GRAHAM	WARNER BROS.	17	7
18	20	18	KEVIN GATES	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	5	12

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
19	19	19	CHARLIE PUTH	ARTIST PARTNERS GROUP/ATLANTIC/AG	10	51
16	18	20	FETTY WAP	RCF/300/AG	3	58
17	21	21	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	2	21
21	24	22	G-EAZY	G-EAZY/RVG/EPG/RCA	8	20
28	25	23	DNCE	REPUBLIC	23	14
						
NEW	24	24	KILLSWITCH ENGAGE	ROADRUNNER/AG	24	1
24	29	25	MIKE POSNER	ISLAND	25	7
20	23	26	CHRIS BROWN	RCA	1	90
31	31	27	THOMAS RHETT	VALORY/BMG	7	59
RE-ENTRY	28	28	RANDY HOUSER	STONEY CREEK/BMG	28	8
25	34	29	COLDPLAY	PARLOPHONE/ATLANTIC/AG	4	54
87	33	30	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	90
23	27	31	SHAWN MENDES	ISLAND	2	58
RE-ENTRY	32	32	BETHEL MUSIC	BETHEL/PLG	32	2
24	26	33	ELLIE GOULDING	CHERRYTREE/INTERSCOPE/JGA	7	74
41	40	34	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	90
NEW	35	35	3 DOORS DOWN	REPUBLIC	35	1
69	63	36	TROYE SIVAN	CAPITOL	11	17

THE WEEK'S MOST POPULAR ARTISTS ACROSS ALL GENRES, AS WELL AS NEW AND RE-ENTRY ARTISTS, AS MEASURED BY Nielsen Music's Streaming, Album and Track Sales, as well as Nielsen Music's Airplay Audience Impressions, as measured by Nielsen Music's Airplay Audience Impressions. All chart positions are based on the week ending April 2, 2016. For complete rules and regulations, visit billboard.com/artist100. © 2016, Prometheus Global Media, LLC. All rights reserved.

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION	Title	PEAK POS.	WEEKS ON CHART
101	101	EMINEM WEALTHY/INTERSCOPE/JIVE	The Eminem Show	1	259
103	102	BIG SEAN GOOD/DEF JAM	Dark Sky Paradise	1	56
NEW	103	POLYPHIA HEARST/SONY/QUAL VISION	Renaissance	103	1
100	104	MAREN MORRIS MCA/REPUBLIC/UMG	Maren Morris (EP)	96	8
108	105	MAROON 5 SOLARWORLD/UMG	V	1	81
85	104	X AMBASSADORS REPUBLIC/INTERSCOPE/CA	VHS	7	38
110	107	DAYA AT&T	Daya (EP)	67	19
107	108	TRAVIS SCOTT GRAND/ROULE/EPIC	Rodeo	3	28
113	109	2PAC NEWLINE/AT&T/INTERSCOPE/CA/UMG	Greatest Hits	3	134
115	110	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	10	400
RE	111	LINKIN PARK WARNER BROS.	[Hybrid Theory]	2	159
113	112	EMINEM SHADY/AT&T/INTERSCOPE/JIVE	Curtain Call: The Hits	1	281
RE	111	THIRD DAY Epic	Lead Us Back: Songs Of Worship	20	16
90	114	DEMI LOVATO WALT DISNEY/RECORDS/EPIC	Confident	2	22
106	115	MALIBU RATELIFE & THE NIGHT SWEATS STAN	Malibu RateLife The Night Sweats	17	30
116	116	VARIOUS ARTISTS OWSLA	OWSLA World Wide Broadcast	116	3
117	117	RAY LAMONTAGNE STONE ISLAND/RECA	Ouroboros	13	2
117	118	RAE SREMMURD REPUBLIC/UMG	SremmLife	5	63
134	119	SIA COLUMBIA	1000 Forms Of Fear	1	84
102	120	MICHAEL JACKSON EPIC/LEGACY	Off The Wall	3	177
188	121	PS SHINEDOWN AT&T/RECA	Threat To Survival	6	26
68	122	EAGLES WARNER BROS./STRATEGIC MARKETING/WARNER	The Very Best Of The Eagles	3	159
80	121	VARIOUS ARTISTS GRAMMY	2016 Grammy Nominees	9	8
124	124	FIVE FINGER DEATH PUNCH REPUBLIC	Got Your Six	2	28
RE	125	EAGLES ASYLUM/TELUS/RA/BRN/ING	Their Greatest Hits 1971-1975	1	185
126	126	IMAGINE DRAGONS REPUBLIC/INTERSCOPE/CA	Night Visions	2	195
127	127	LUKE BRYAN COLUMBIA	Crash My Party	1	136
128	128	LANA DEL REY REPUBLIC	Born To Die	2	216
189	129	KANYE WEST ROE A&P/RECA/UMG	Graduation	1	74
135	130	FLORIDA GEORGIA LINE REPUBLIC/WASHVILLE/UMG	Here's To The Good Times	4	168
127	131	THE WEEKND REPUBLIC	Trilogy	4	107
133	132	A\$AP ROCKY REPUBLIC/WARNER BROS./COLUMBIA/RECA	AT LONG LAST A\$AP	1	42
120	133	ADELE REPUBLIC	19	4	209
129	134	LOGIC DEF JAM	The Incredible True Story	3	18
170	135	JOHNNY CASH COLUMBIA/WASHVILLE/LEGACY/AMERICA/ISLAND/UMG	The Legend Of Johnny Cash	5	221
94	136	NIRVANA SUB POP/DOGG/GEFFEN/UMG	Nevermind	1	313
122	137	ALABAMA SHAKES RTO	Sound & Color	1	42
123	138	WIZ KHALIFA ROST/W/AT&T/RECA	Khalifa	6	6
141	139	CARRIE UNDERWOOD J/9/ARISTA/WASHVILLE/UMG	Greatest Hits: Decade #1	4	67
140	140	ZAC BROWN BAND ROAP/SOUTHERN GROUND/AT&T/RECA	Greatest Hits So Far...	20	66
72	141	ANTHRAX REPUBLIC	For All Kings	9	3
142	142	SOUNDTRACK UMG	Zootopia	121	2
RE	103	ARIANA GRANDE REPUBLIC	My Everything	1	74
143	144	MICHAEL JACKSON EPIC/LEGACY	Thriller	1	258
137	145	BRANTLEY GILBERT MCA/REPUBLIC	Just As I Am	2	94
146	146	JOEY + RORY FARMHOUSE/AT&T/RECA/UMG	Joey + Rory Inspired: Songs Of Faith & Family	126	4
147	147	THE NOTORIOUS B.I.G. A&R	Greatest Hits	1	51
148	148	AC/DC COLUMBIA/LEGACY	Back In Black	4	256
149	149	FOR KING & COUNTRY FERNENT/WORLDCOLUMBIA	RUN WILD. LIVE FREE. LOVE STRONG.	13	26
NEW	150	AURORA GLASSNOTE	All My Demons Greeting Me As A Friend	150	1

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION	Title	PEAK POS.	WEEKS ON CHART
RE	151	PANIC! AT THE DISCO DECAYDANCE/REPUBLIC/RAMEN	A Fever You Can't Sweat Out	13	77
155	152	EMINEM WEALTHY/INTERSCOPE/JIVE	The Marshall Mathers LP 2	1	120
145	151	VANCE JOY EASTPOINT/LANTIC/JAG	Dream Your Life Away	17	60
174	154	LIL DICKY CMVM	Professional Rapper	7	27
168	155	BEYONCE LIVE/AT&T/RECA/UMG	I Am...Sasha Fierce	1	104
139	154	JASON DERULO BLOOMINGTON/INTERSCOPE BROS.	Everything Is 4	4	35
NEW	153	CHRISTON GRAY REPUBLIC/UMG	The Glory Album	157	1
154	158	J. COLE RCA/AT&T/COLUMBIA	Born Sinner	1	56
RE	159	USHER LIVE/AT&T/RECA/UMG	Confessions	1	110
RE	160	RUTH B REPUBLIC	The Intro (EP)	128	2
164	161	ASAP ROCKY COLUMBIA/LEGACY/POLO GROUNDS/RECA	Long.Live.A\$AP	1	64
190	162	TOBYMAC FOREFRONT/CAPITOL CMG	This Is Not A Test	4	23
148	163	MICHAEL JACKSON MPT/EPIC/LEGACY	Bad	1	152
RE	164	THREE DAYS GRACE REPUBLIC	One - X	5	129
165	165	LEON BRIDGES LIESAN/AT&T/COLUMBIA	Coming Home	6	33
162	166	ROBIN SCHULZ FORSPICE/LANTIC/JAG	Sugar	154	7
165	167	J. COLE RCA/AT&T/COLUMBIA	Cole World: The Sideline Story	1	64
160	168	MICHAEL JACKSON EPIC/LEGACY	The Essential Michael Jackson	53	161
169	169	ELTON JOHN REPUBLIC	Greatest Hits 1970-2002	12	105
170	170	FLEETWOOD MAC WARNER BROS.	Greatest Hits	14	129
171	171	BILLY JOEL COLUMBIA/LEGACY	The Essential Billy Joel	15	59
172	172	COLE SWINDELL WARNER BROS./NASHVILLE/UMG	Cole Swindell	3	92
173	173	FALL OUT BOY REPUBLIC	Save Rock And Roll	1	146
174	174	LOS PEBES DEL RANCHO DE ARIEL CAMACHO REPUBLIC MUSIC LATIN	Requien Mi Estaba	174	2
175	175	BORNS REPUBLIC/INTERSCOPE/CA	Dopamine	24	6
176	176	RED HOT CHILI PEPPERS WARNER BROS.	Greatest Hits	18	75
RE	177	KID CUDI DREAM OIL	Man On The Moon: The End Of Day	4	94
178	178	IMAGINE DRAGONS KIDROCK/REPUBLIC/UMG	Smoke + Mirrors	1	57
RE	179	LINKIN PARK WARNER BROS.	Meteora	1	109
180	180	THE WHO REPUBLIC/GEFFEN/UMG	The who Hits 50!	93	7
173	181	METALLICA BLACKSBIRD/WARNER BROS.	Master Of Puppets	29	126
180	182	EMINEM SHADY/AT&T/INTERSCOPE/JIVE	Recovery	1	224
178	181	MEGADETH REPUBLIC	Dystopia	3	8
153	184	BRUNO MARS ELETRAC/AG	Doo-Wops & Hoolligans	3	267
185	185	TANK REPUBLIC/AT&T/RECA	Sex Love & Pain II	15	7
161	186	N.W.A RUTHLESS/PARTNITY/UMG	Straight Outta Compton	4	103
158	187	CAM REPUBLIC	Untamed	12	14
192	188	CREDENCE CLEARWATER REWVAL REPUBLIC	Chronicle: The 20 Greatest Hits	22	260
182	189	AMY WINEHOUSE REPUBLIC	Back To Black	2	152
RE	190	KEVIN GATES BREAD WINNERS ASSOCIATION/GARISTA/UMG/AT&T/RECA	Luca Brasi 2: A Ganesta Grillz Special Edition	38	29
147	191	DAUGHTRY REPUBLIC	It's Not Over... The Hits So Far	43	5
NEW	192	ADORE DELANO REPUBLIC	After Party	192	1
RE	193	DISTURBED GATEWAY/REPUBLIC	The Sickness	29	104
150	194	LITTLE BIG TOWN CAPITOL/WASHVILLE/UMG	Pain Killer	7	70
RE	195	THE BEATLES APPLE/AT&T/UMG	Abbey Road	1	186
200	196	FIVE FINGER DEATH PUNCH REPUBLIC	The Wrong Side Of Heaven... Volume 1	2	93
197	197	DWIGHT YOAKAM REPUBLIC	The Very Best Of Dwight Yoakam	87	22
RE	198	SOUNDTRACK UMG	Furious 7	1	46
NEW	199	JOEY + RORY FARMHOUSE/AT&T/RECA/UMG	Country Classics: A Tapestry Of Our Musical Heritage	199	1
183	200	FOO FIGHTERS REPUBLIC/RECA	Greatest Hits	11	123



39
MIKE POSNER
The Truth (EP)

Mike Posner's *The Truth* EP moves into the top 40 of the Billboard 200 (48-39; 13,000 equivalent album units — up 3 percent in the week ending March 17, according to Nielsen Music). Ninety-seven percent of its units are from streaming- and track-equivalent albums, thanks to its hit single "I Took a Pill in Ibiza" (it bullets 10-11 on the Billboard Hot 100). The digital EP's sales are negligible (less than 1,000 sold for the week), as it is currently available only at select retailers — and not iTunes.

111 LINKIN PARK
Hybrid Theory

Sale pricing and promotion on select catalog rock titles in the iTunes Store pump gains for titles like *Hybrid Theory* (6,000 units, up 74 percent) and *Evanescence's Fallen* (No. 94; 7,000 units — up 166 percent).

121 SHINEDOWN
Threat to Survival

The album jumps 188-121 after it was sale-priced for 99 cents in the Google Play store during the tracking week. It sold 3,000 copies for the week (up 52 percent) and earned 6,000 overall units (up 34 percent).

Zayn Replaces Himself At No. 1, Again

Zayn (below) becomes the first artist to twice replace himself at No. 1 on Billboard + Twitter Top Tracks as "Befour" re-enters the survey at the top. The song replaces "Like I Would," which bumped the singer's own "It's You" the week prior. "Befour" also becomes Zayn's fourth No. 1 on the list, following the aforementioned tracks and debut single "Pillowtalk," which led for two weeks in February. All four songs appear on his debut solo album, *Mind of Mine*, released March 25.

Meanwhile, Iggy Azalea races 36-9 with "Team" following its March 18 release. The rapper also simultaneously premiered the single's dance video, which features denim-clad dancers executing a slick routine. The clip has gathered more than 6.5 million global views on YouTube in its first four days. "Team" previews her upcoming album *Digital Distortion*, expected later this year.

Further down the list, Bebe Rexha arrives at No. 22 with "No Broken Hearts" (featuring Nicki Minaj). The pair, who previously teamed up as featured artists on David Guetta's "Hey Mama," also blasts in at No. 1 on Billboard + Twitter Emerging Artists. Rexha premiered the single on radio DJ Elvis Duran's syndicated morning show on March 16 and posted it to her SoundCloud page, clocking more than 92,000 plays in its first week. The new track helped Rexha earn a 352 percent gain in Twitter mentions in the week ending March 20, according to Next Big Sound. —Trevor Anderson



Social

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billboard • TOP TRACKS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WEEKS ON CHART
RE	1	BEFOUR	Zayn	6
23	2	WHAT DO YOU MEAN?	Justin Bieber	34
2	3	DANGEROUS WOMAN	Ariana Grande	3
6	4	WORK	Rihanna Feat. Drake	8
13	5	BE ALRIGHT	Ariana Grande	2
1	6	LIKE I WOULD	Zayn	2
RE	7	DRAG ME DOWN	One Direction	33
5	8	WORK FROM HOME	Fifth Harmony Feat. Ty Dolla Sign	4
36	9	TEAM	Iggy Azalea	2
RE	10	ACT MY AGE	One Direction	3
3	11	COMPANY	Justin Bieber	8
11	12	SORRY	Justin Bieber	22
13	13	CRY BABY	Melanie Martinez	3
14	14	PILLOWTALK	Zayn	8
7	15	YOUTH	Troye Sivan	12
9	16	LOVE YOURSELF	Justin Bieber	19
15	17	SECRET LOVE SONG	Little Mix Feat. Jason Derulo	20
10	18	HELLO	Adele	22
34	19	STONE COLD	Demj Lovato	15
NEW	20	MIDDLE	DJ Snake Feat. Bipolar Sunshine	1
18	21	7 YEARS	Lukas Graham	6
NEW	22	NO BROKEN HEARTS	Bebe Rexha Feat. Nicki Minaj	1
NEW	23	FOLLOW YOU	Bring Me The Horizon	1
24	24	STRESSED OUT	twenty one pilots	13
RE	25	KARATE	BABYMETAL	2
19	26	HANDS TO MYSELF	Selena Gomez	17
NEW	27	TEMPLE	Bauer Feat. M.I.A. & G-Dragon	1
RE	28	COLORS	Halsey	6
17	29	HYMN FOR THE WEEKEND	Coldplay	9
NEW	30	ILL MIND OF HOPSIN 8	Hopsin	1
RE	31	NEEDED ME	Rihanna	2
31	32	STITCHES	Shawn Mendes	42
16	33	NO	Meghan Trainor	3
30	34	ONE CALL AWAY	Charlie Puth	15
15	35	WRONG	Zayn	2
32	36	FORMATION	Beyonce	7
21	37	HISTORY	One Direction	20
42	38	BACK TO SLEEP	Chris Brown	7
NEW	39	PROMISE	Kid Ink Feat. Fetty Wap	1
NEW	40	SHE	Zayn	1
35	41	SMOKE AND FIRE	Sabrina Carpenter	3
37	42	BOOM BOX	Laura Marano	2
NEW	43	DESDE ESA NOCHE	Thalia Feat. Maluma	1
RE	44	DOPE	BTS	10
RE	45	WORTH IT	Fifth Harmony Feat. Kid Ink	53
14	46	IT'S YOU	Zayn	5
NEW	47	INSECURITIES	Justin Bieber	1
44	48	HERE	Alessia Cara	14
49	49	FOCUS	Ariana Grande	20
30	50	HOTLINE BLING	Drake	24

billboard • EMERGING ARTISTS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WEEKS ON CHART
NEW	1	NO BROKEN HEARTS	Bebe Rexha Feat. Nicki Minaj	1
4	2	UBER EVERYWHERE	MadeinTYO	3
RE	3	DRIVE	Oh Wonder	10
NEW	4	MIRROR	FIESTAR	1
48	5	SPIRITS	The Strumbellas	8
NEW	6	WHAT IF I GO?	MURA MASA	1
NEW	7	BUS RIDE	Kaytranada Feat. Karriem Riggins & River Tiber	1
6	8	BE THE ONE	Dua Lipa	20
36	9	CONQUEROR	AURORA	8
NEW	10	HALFTIME SHOW	Cozz	1
44	11	PERMISSION	Ro James	7
12	12	ALL MY FRIENDS	Shabazz Palani Feat. Tinashe & Chance The Rapper	22
13	13	FEELS	KiLara	7
14	14	REALITY	Lost Frequencies Feat. Janieck Devy	10
NEW	15	IN GOD'S HOUSE	Bat For Lashes	1
16	16	MY LOVE	Majid Jordan Feat. Drake	30
17	17	THE GIRL IS MINE	99 Souls Feat. Destiny's Child & Brandy	3
18	18	INIGHT	Lil Yachty	4
RE	19	WHERE THE LIGHT GETS IN	Primal Scream	5
23	20	IN2	WSTRN	11
21	21	GOLD	KiLara	11
RE	22	REVERIE	Illenium Feat. King Deco	2
35	23	MIGHT NOT	Belly Feat. The Weeknd	14
RE	24	AM I WRONG	Anderson .Paak Feat. Schoolboy Q	6
11	25	BODY	Dreezy Feat. Jeremih	7
13	26	LA GOZADERA	Gente de Zona Feat. Marc Anthony	35
NEW	27	DANCING ON MY OWN	Calum Scott	1
31	28	MY CHURCH	Maren Morris	10
22	29	WAY DOWN WE GO	Kaleo	3
NEW	30	MAMBO PARA BAILAR	Fuego	1
27	31	CROSSFIRE	Stephen	15
32	32	2 HEADS	Coleman Hell	23
33	33	TAN FACIL	CNCO	2
41	34	GIRL NEXT DOOR	Brandy Clark	5
28	35	LOSING U	Klingande Feat. Daylight	3
38	36	TRAIORA	Gente de Zona Feat. Marc Anthony	3
17	37	TRAP	Bankroll Fresh	4
43	38	DON'T WORRY	Madcon Feat. Ray Dalton	35
RE	39	RUNAWAY	AURORA	4
NEW	40	LUMP STREET	Frightened Rabbit	1
32	41	SMOKE FILLED ROOM	Mako	3
24	42	LOSE IT	Oh Wonder	15
RE	43	TRIP SWITCH	Nothing But Thieves	5
44	44	SOUND OF YOUR HEART	Shawn Hook	7
RE	45	THROUGH IT ALL	From Ashes To New	2
46	46	INTENTIONAL	Travis Greene	8
NEW	47	RUNNING WITH THE WOLVES	AURORA	1
RE	48	MY GIRL	The Fooo Conspiracy	6
49	49	DO IT AGAIN	Early Mac Feat. Big Sean	5
NEW	50	DON'T PANIC	Clarity	1



Swift, Harris Team For Social Gain

Taylor Swift and Calvin Harris (above) rocket up the Social 50 chart after the pair shared a glimpse of their vacation together on Instagram. Swift, no stranger to the top 10 of the chart, rises 13-4, while her boyfriend Harris re-enters at a new peak: No. 14. (He previously reached No. 22, on June 6, 2015.)

On March 15, the two posted photos of themselves frolicking in the ocean and hanging out on a beach. The snaps included one on Swift's account of the pair kissing, which garnered more than 2 million likes and 64,000 comments.

Swift tallied a 282 percent gain in reactions on Instagram in the week ending March 20 (up nearly 11 million), according to Next Big Sound. She also gains 664,000 new followers on the platform (a 54 percent increase), bringing her total to more than 70 million. She owns the second-most followers on Instagram, trailing only her friend Selena Gomez, with 70.9 million.

Harris, meanwhile, adds more than 2 million Instagram reactions, a 971 percent increase. Harris' most engaging vacation photo was a shot of Swift posing on the beach, with more than 399,000 likes and 19,000 comments. Though Swift had a higher volume of interactions due to her larger fan base, Harris had the bigger boost on the list: He logged a 554 percent increase in his Instagram following, bringing his total follower count to 5 million-plus.

—Emily White

Country

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HOT COUNTRY SONGS™				
WEEKS AGO	LAST WEEK	THIS WEEK	TITLE ARTIST IMPRINT/PROMOTION LABEL	WKS. ON CHART
2	1	1	YOU SHOULD BE HERE Cole Swindell	14
6	2	2	SG CAME HERE TO FORGET Blake Shelton	2
		3	DIE A HAPPY MAN Thomas Rhett	26
4	4	4	DRUNK ON YOUR LOVE Brett Eldredge	18
6	7	5	BEAUTIFUL DRUG Zac Brown Band	27
5	5	6	MY CHURCH Maren Morris	10
		7	HEARTBEAT Carrie Underwood	21
12	8	8	HUMBLE AND KIND Tim McGraw	9
11	10	9	SOMEWHERE ON A BEACH Dierks Bentley	9
9		10	CONFESSION Florida Georgia Line	20
15	11	11	SNAPBACK Old Dominion	18
17	14	12	AG I LIKE THE SOUND OF THAT Rascal Flatts	26
14	12	13	THINK OF YOU Chris Young Duet With Cassadee Pope	12
22	14	14	T-SHIRT Thomas Rhett	14
18		15	NOBODY TO BLAME Chris Stapleton	20
		16	HOME ALONE TONIGHT Luke Bryan Feat. Karen Fairchild	22
20	21	17	MIND READER Dustin Lynch	19
19	20	18	LITTLE BIT OF YOU Chase Bryant	30
		19	BACKROAD SONG Granger Smith	26
21	22	20	THAT DON'T SOUND LIKE YOU Lee Brice	38
23	23	21	HEAD OVER BOOTS Jon Pardi	23
		22	BREAK ON ME Keith Urban	21
26	25	23	FIX Chris Lane	13
24	24	24	TENNESSEE WHISKEY Chris Stapleton	21
25	27	25	STONE COLD SOBER Brantley Gilbert	18
	18	26	AMERICAN COUNTRY LOVE SONG Jake Owen	2
31	32	27	FROM THE GROUND UP Dan + Shay	6
28	25	28	NIGHT'S ON FIRE David Nail	26
30	30	29	REAL MEN LOVE JESUS Michael Ray	21
34	35	30	RECORD YEAR Eric Church	5
32	33	31	IT ALL STARTED WITH A BEER Frankie Ballard	14
29	29	32	BETTER IN BOOTS Tyler Farr	18
33	34	33	SHUT UP AND FISH Maddie & Tae	15
RE-ENTRY		34	HUNTIN', FISHER & LOVIN' EVERY DAY Luke Bryan	3
35	37	35	YOU LOOK LIKE I NEED A DRINK Justin Moore	12
27		36	FIRE AWAY Chris Stapleton	6
43	43	37	DG UNLOVE YOU Jennifer Nettles	7
38		38	USED TO LOVE YOU SOBER Kane Brown	21
38	36	39	CRAZY OVER ME Dylan Scott	20
42	39	40	HOLE IN A BOTTLE Canaan Smith	13
40	40	41	RUNNING FOR YOU Kip Moore	8
45	44	42	HIGH CLASS Eric Paslay	8
		43	MR. MISUNDERSTOOD Eric Church	20
39	44	44	WHISPER Chase Rice	6
46	45	45	I MET A GIRL William Michael Morgan	12
HOT SHOT DEBUT		46	SONG NUMBER 7 Randy Houser	1
50	47	47	MAYDAY Cam	3
		48	LOVIN' LATELY Big & Rich Feat. Tim McGraw	3
47	49	49	NEXT BOYFRIEND Lauren Alaina	14
RE-ENTRY		50	POWER OF POSITIVE DRINKIN' Chris Janson	2

TOP COUNTRY ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	JOEY + RORY	Hymns	5
2	2	CHRIS STAPLETON	Traveller	46
HOT SHOT DEBUT	3	RANDY HOUSER	Fired Up	1
4	4	LORETTA LYNN	Full Circle	2
5	5	SAM HUNT	Montevallo	73
6	6	GRANGER SMITH	Remington	2
7	7	THOMAS RHETT	Tangled Up	25
8	8	LUKE BRYAN	Kill The Lights	32
9	9	BLAKE SHELTON	Reloaded: 20 #1 Hits	21
10	10	CARRIE UNDERWOOD	Storyteller	21
11	11	TIM MCGRAW	Damn Country Music	19
12	12	ERIC CHURCH	Mr. Misunderstood	20
13	13	JOEY + RORY	Country Classics: A Treasury of Our Musical Heritage	15
14	14	VINCE GILL	Down To My Last Bad Habit	5
15	15	CHRIS YOUNG	I'm Comin' Over	18
16	16	OLD DOMINION	Meat And Candy	19
17	17	ZAC BROWN BAND	JEKYLL + HYDE	47
18	18	BRETT EL DREDGE	Illinois	27
19	19	FLORIDA GEORGIA LINE	Anything Goes	75
20	20	CAM	Untamed	14
21	21	LITTLE BIG TOWN	Pain Killer	74
22	22	BRANTLEY GILBERT	Just As I Am	96
23	23	HANK WILLIAMS JR.	It's About Time	9
24	24	BROTHERS OSBORNE	Pawn Shop	9
25	25	CHRIS JANSON	Buy Me A Boat	20



ZBB Makes History

Zac Brown Band's "Beautiful Drug" ascends 2-1 on Country Airplay (43 million impressions, up 2 percent, in the week ending March 20, according to Nielsen Music). The song is a landmark No. 1 for the band and frontman Brown (above): It becomes the act's 13th leader, pushing it past Rascal Flatts for the most No. 1s among groups Lady Antebellum and Lonestar follow with nine each (dating to the chart's 1990 launch).

"Drug" is the third consecutive Country Airplay leader from ZBB's album *Jekyll + Hyde*. "Homegrown" began a three-week reign on April 11, 2015, and "Loving You Easy" led the Aug. 29 list. (Additionally, rock single "Heavy Is the Head," featuring Chris Cornell, crowned the Mainstream Rock chart for two weeks beginning May 9, 2015.)

Reaching the Country Airplay pinnacle in its 28th week, "Drug" completes the band's longest trip to No. 1 since its 2008 single "Chicken Fried" (30 weeks). Conversely, "Homegrown" and "Easy" hit the summit in 11- and 17-week trips, respectively. What took "Drug" longer? "I think the song title might have made people nervous," WYCD Detroit PD **Tim Roberts** tells *Billboard*. "Lyrically, I feel this track is deeper, so it just took a little longer to kick in. It's now testing power for us."

Meanwhile, **Randy Houser's** fourth studio set, *Fired Up*, enters Top Country Albums at No. 3 (21,000 sold). The LP, his third top 10 on the chart, matches his previous best rank, as *How Country Feels* debuted (with 24,000), and peaked, at No. 3 in 2013.

—Jim Asker

COUNTRY AIRPLAY™				
LAST WEEK	THIS WEEK	TITLE ARTIST IMPRINT/PROMOTION LABEL	WKS. ON CHART	
2	1	BEAUTIFUL DRUG Zac Brown Band	28	
3	2	YOU SHOULD BE HERE Cole Swindell	14	
4	3	DRUNK ON YOUR LOVE Brett Eldredge	20	
5	4	I LIKE THE SOUND OF THAT Rascal Flatts	27	
6	5	CONFESSION Florida Georgia Line	20	
7	6	HEARTBEAT Carrie Underwood	17	
8	7	LITTLE BIT OF YOU Chase Bryant	49	
9	8	SNAPBACK Old Dominion	18	
10	9	THINK OF YOU Chris Young Duet With Cassadee Pope	12	
11	10	NOBODY TO BLAME Chris Stapleton	20	
12	11	MY CHURCH Maren Morris	12	
13	12	MIND READER Dustin Lynch	25	
14	13	SOMEWHERE ON A BEACH Dierks Bentley	9	
15	14	HUMBLE AND KIND Tim McGraw	9	
16	15	THAT DON'T SOUND LIKE YOU Lee Brice	41	
17	16	CAME HERE TO FORGET Blake Shelton	2	
18	17	T-SHIRT Thomas Rhett	8	
19	18	REAL MEN LOVE JESUS Michael Ray	28	
20	19	HEAD OVER BOOTS Jon Pardi	25	
21	20	STONE COLD SOBER Brantley Gilbert	29	
22	21	HUNTIN', FISHER & LOVIN' EVERY DAY Luke Bryan	2	
23	22	FIX Chris Lane	15	
24	23	SHUT UP AND FISH Maddie & Tae	19	
25	24	RECORD YEAR Eric Church	7	
26	25	IT ALL STARTED WITH A BEER Frankie Ballard	18	

HOT COUNTRY SONGS: The week's most popular country songs, as ranked by Nielsen Music. Songs are defined as follows: 1) They are newly released singles or songs that were re-released in the last 12 months; 2) They are newly released albums or EPs that contain at least one new single; 3) They are newly released EPs or albums that contain at least one new single. COUNTRY AIRPLAY: The week's most popular country songs, as ranked by Nielsen Music. Songs are defined as follows: 1) They are newly released singles or songs that were re-released in the last 12 months; 2) They are newly released albums or EPs that contain at least one new single; 3) They are newly released EPs or albums that contain at least one new single. COUNTRY ALBUMS: The week's most popular country albums, as ranked by Nielsen Music. Albums are defined as follows: 1) They are newly released albums or EPs that contain at least one new single; 2) They are newly released EPs or albums that contain at least one new single. COUNTRY AIRPLAY: The week's most popular country songs, as ranked by Nielsen Music. Songs are defined as follows: 1) They are newly released singles or songs that were re-released in the last 12 months; 2) They are newly released albums or EPs that contain at least one new single; 3) They are newly released EPs or albums that contain at least one new single.

Rock

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HOT ROCK SONGS™						
WEEKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	ARTIST	PEAK POS.
1	1	1	STRESSED OUT	▲	twenty one pilots	1
4	3	2	LET IT GO	●	James Bay	2
2	2	3	EX'S & OH'S	▲	Elle King	1
3	4	4	ADVENTURE OF A LIFETIME		Coldplay	2
6	5	5	THE SOUND OF SILENCE		Disturbed	5
5	6	6	RENEGADES	▲	X Ambassadors	1
8	7	7	RIDE		twenty one pilots	7
10	8	8	OPHELIA		The Lumineers	8
10	9	9	UNSTEADY		X Ambassadors	9
12	11	10	VICTORIOUS		Panic! At The Disco	7
7	8	11	WALKING ON A DREAM	▲	Empire Of The Sun	6
13	14	12	HYMN FOR THE WEEKEND		Coldplay	5
HOT SHOT DEBUT	13	13	PARANOIA	▲	A Day To Remember	13
18	13	14	AMERICA'S SWEETHEART		Elle King	13
15	16	15	SPIRITS		The Strumbellas	15
9	17	16	THE SOUND		The 1975	9
20	12	17	GENGHIS KHAN		Milke Snow	12
15	15	18	EMPEROR'S NEW CLOTHES		Panic! At The Disco	5
17	18	19	DEATH OF A BACHELOR		Panic! At The Disco	11
24	19	20	WAY DOWN WE GO		Kaleo	19
22	20	21	MOUNTAIN AT MY GATES		Foals	20
19	21	22	STATE OF MY HEAD		Shinedown	19
23	22	23	TRIP SWITCH		Nothing But Thieves	22
21	23	24	MESS AROUND		Cage The Elephant	16
14	26	25	SOMEBODY ELSE		The 1975	13
31	24	26	START A RIOT		BANNERS	24
34	27	27	KISS THIS		The Struts	27
36	31	28	BRAND NEW		Ben Rector	28
47	38	29	IN THE DARK		3 Doors Down	29
26	30	30	DON'T THREATEN ME WITH A GOOD TIME		Panic! At The Disco	10
-	-	31	ARSONIST'S LULLABY		Hozier	25
-	-	32	WOMAN WOMAN		AWOLNATION	32
38	35	33	GONE		JR JR	33
25	29	34	WASH IT ALL AWAY		Five Finger Death Punch	19
35	33	35	HAPPY SONG		Bring Me The Horizon	19
NEW	-	36	CALIFORNIA KIDS		Weezer	36
44	37	37	10,000 EMERALD POOLS		BORNS	37
45	48	38	DANCING ON GLASS		St. Lucia	32
-	-	39	SAINT CECILIA		Foo Fighters	30
37	39	40	LA DÉVOTÉE		Panic! At The Disco	15
33	41	41	KEEPING YOUR HEAD UP		Birdy	33
40	41	42	MESSAGE MAN		twenty one pilots	35
28	47	43	UGHI		The 1975	10
RE-ENTRY	44	44	LOVE ME		The 1975	7
42	43	45	THE LESS I KNOW THE BETTER		Tame Impala	36
RE-ENTRY	46	46	REAPERS		Muse	37
NEW	47	47	LOST WEEKEND		Pete Dinklage	47
RE-ENTRY	48	48	WE DON'T BELIEVE WHAT'S ON TV		twenty one pilots	39
RE-ENTRY	49	49	SHE'S AMERICAN		The 1975	32
-	-	50	PAST LIVES		BORNS	42

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	WEEKS ON CHART	
HOT SHOT DEBUT	1	KILLSWITCH ENGAGE	▲	Incarnate	1	
NEW	2	3 DOORS DOWN		Us And The Night	1	
NEW	3	BRIAN FALLON		Painkillers	1	
4	4	TWENTY ONE PILOTS	▲	Blurryface	44	
NEW	5	JEFF BUCKLEY		You And I	1	
5	6	BONNIE RAITT		Dig In Deep	3	
NEW	7	PETE YORN		Arranging Time	1	
NEW	8	DISTURBED		Immortalized	30	
NEW	9	NEWSBOYS		Love Riot	2	
8	10	PANIC! AT THE DISCO		Death Of A Bachelor	9	
6	11	THE 1975		I Like It When You Sleep...	3	
12	12	COLDPLAY		A Head Full Of Dreams	15	
10	13	DAVID BOWIE		Blackstar	10	
NEW	14	POLYPHIA		Renaissance	1	
NEW	15	LUCIUS		Good Grief	1	
2	16	RAY LAMONTAGNE		Ouroboros	2	
NEW	17	GO		Lead Us Back: Songs Of Worship	41	
9	18	ANTHRAX		For All Kings	3	
34	19	PE		Shinedown	26	
21	20	MEGADETH		Dystopia	8	
18	21	NATHANIEL RATLEIFF & THE NIGHT SWEATS		Nathaniel Rateliff...	30	
24	22	FIVE FINGER DEATH PUNCH		Got Your Six	28	
25	23	SOUNDTRACK		Guardians Of The Galaxy: Awesome Mix Vol. 1	86	
20	24	JAMES BAY		Chaos And The Calm	47	
NEW	25	KEITH HARKIN		On Mercy Street	1	

HARD ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	WEEKS ON CHART	
HOT SHOT DEBUT	1	KILLSWITCH ENGAGE	▲	Incarnate	1	
NEW	2	3 DOORS DOWN		Us And The Night	1	
NEW	3	DISTURBED		Immortalized	30	
NEW	4	POLYPHIA		Renaissance	1	
1	5	ANTHRAX		For All Kings	3	
6	6	SHINEDOWN		Threat To Survival	26	
3	7	MEGADETH		Dystopia	8	
4	8	FIVE FINGER DEATH PUNCH		Got Your Six	28	
5	9	THE WHO		The Who Hits 50!	14	
8	10	RED		Of Beauty And Rage	25	
7	11	VARIOUS ARTISTS		NOW That's What I Call Power Ballads Hits	6	
9	12	BREAKING BENJAMIN		Dark Before Dawn	39	
NEW	13	AFFIANCE		Gaia (EP)	1	
12	14	AFTER THE BURIAL		Dig Deep	4	
14	15	BRING ME THE HORIZON		That's The Spirit	27	
16	16	BAD COMPANY		Playlist: The Very Best Of Bad Company	4	
13	17	VARIOUS ARTISTS		NOW That's What I Call Rock	8	
NEW	18	OUTLINE IN COLOR		Struggle	1	
16	19	IRON MAIDEN		The Book Of Souls	28	
19	20	DREAM THEATER		The Astonishing	7	
10	21	FROM ASHES TO NEW		Day One	3	
NEW	22	COHEED AND CAMBRIA		The Color Before The Sun	21	
NEW	23	SLIPKNOT		5: The Gray Chapter	63	
NEW	24	GHOST		Mellora	30	
NEW	25	LACEY STURM		Life Screams	5	



An Engaging Debut

Killswitch Engage (above) rules Top Rock Albums for a second time as *Incarnate*, the metalcore band's seventh studio album, debuts at No. 1 with 33,000 copies sold, according to Nielsen Music. The set follows 2013's No. 1 *Disarm the Decent* (which launched with 48,000) and also becomes the group's third chart-topper on Hard Rock Albums, dating to its 2009 self-titled release (58,000) on the Billboard 200. *Incarnate* slots in at No. 6, the act's highest career rank.

Beneath Killswitch Engage, **3 Doors Down** debuts at No. 2 on both Top Rock Albums and Hard Rock Albums with *Us and the Night* (24,000), the veteran band's first set of new material since 2011. The release also starts at No. 1 on Alternative Albums, marking the quintet's third leader after 2008's eponymous effort and 2011's *Time of My Life*. The new record's lead single, "In the Dark," has reached No. 2 on Mainstream Rock, the group's highest peak on the airplay chart since 2008.

A Day To Remember starts strong with new single "Paranoia," which enters Hot Rock Songs at No. 13, the band's best rank on the chart. The debut is driven by 15,000 downloads sold in the tracking week, sending it onto Hard Rock Digital Songs (No. 2), Rock Digital Songs (No. 5) and Alternative Digital Songs (No. 6). All career-bests for the act. The group's sixth studio album has not yet been announced.

—Kevin Rutherford

HOT ROCK SONGS: This week's most popular rock songs, ranked by radio airplay audience impressions as measured by Nielsen Music, and streaming activity data by digital music providers. **HOT ROCK ALBUMS:** This week's most popular rock albums, ranked by sales data as compiled by Nielsen Music. **TOP ROCK ALBUMS:** This week's most popular rock albums, ranked by sales data as compiled by Nielsen Music. **HARD ROCK ALBUMS:** This week's most popular hard rock albums, ranked by sales data as compiled by Nielsen Music. **ALTERNATIVE ALBUMS:** This week's most popular alternative rock albums, ranked by sales data as compiled by Nielsen Music. **ROCK DIGITAL SONGS:** This week's most popular rock digital songs, ranked by sales data as compiled by Nielsen Music. **ALTERNATIVE DIGITAL SONGS:** This week's most popular alternative rock digital songs, ranked by sales data as compiled by Nielsen Music. **ROCK DIGITAL ALBUMS:** This week's most popular rock digital albums, ranked by sales data as compiled by Nielsen Music. **ALTERNATIVE DIGITAL ALBUMS:** This week's most popular alternative rock digital albums, ranked by sales data as compiled by Nielsen Music. © 2016, Prometheus Global Media, LLC and its subsidiaries. All rights reserved.

R&B/Hip-Hop

April 2
2016
billboard

HOT R&B/HIP-HOP SONGS™						
WEEKS AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (S) (C) (P) (R)	Artist (IMP/INT./PROMO) (L)	PEAK POS.	WEEKS ON CHART
1	1	1	AG WORK R. KELLY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Rihanna Featuring Drake (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	1	8
2	2	2	ME, MYSELF & I M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	G-Eazy x Bebe Rexha (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	2	22
9	3	3	2 PHONES MAD MAX (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Kevin Gates (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	3	14
4	4	4	DON'T BRYAN TILLER (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Bryson Tiller (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	4	34
3	3	5	DOWN IN THE DM M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Yo Gotti Featuring Nicki Minaj (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	3	18
7	6	6	JUMPMAN M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Drake & Future (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	3	26
6	7	7	THE HILLS M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	The Weeknd (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	1	43
10	14	8	OUI M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Jeremih (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	8	14
10	9	9	HOTLINE BLING M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Drake (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	1	33
5	8	10	BACK TO SLEEP M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Chris Brown (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	5	16
15	10	11	EXCHANGE M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Bryson Tiller (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	9	22
12	11	12	SUMMER SIXTEEN M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Drake (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	1	7
28	20	13	DG SG PANDA M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Desilgner (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	13	4
17	16	14	LOW LIFE M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Future Featuring The Weeknd (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	14	6
13	12	15	SAY IT M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Tory Lanez (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	10	24
14	13	16	HERE M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Alessia Cara (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	1	23
11	15	17	IN THE NIGHT M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	The Weeknd (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	3	21
16	17	18	BEST FRIEND M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Young Thug (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	15	17
18	18	19	REALLY REALLY M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Kevin Gates (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	18	16
19	19	20	NEEDED ME M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Rihanna (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	19	7
25	24	21	CUT IT M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	O.T. Genasis Featuring Young Dolph (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	21	9
23	25	22	PROMISE M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Kid Ink Featuring Fetty Wap (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	22	10
21	22	23	ACQUAINTED M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	The Weeknd (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	21	29
11	24	24	JIMMY CHOO M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Fetty Wap (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	19	6
29	29	25	MIGHT NOT M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Belly Featuring The Weeknd (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	25	8
22	25	26	MIGHT BE M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Luke Nasty (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	22	8
26	30	27	SAVED M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Ty Dolla \$ign Featuring E-40 (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	26	8
32	31	28	SOMETHING NEW M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Zendaya Featuring Chris Brown (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	28	6
27	32	29	SORRY NOT SORRY M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Bryson Tiller (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	24	17
27	33	30	UNTITLED 02 L 06.23.2014. M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Kendrick Lamar (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	23	2
30	36	31	WATCH OUT M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	2 Chainz (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	19	17
34	36	32	STICK TALK M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Future (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	32	20
44	37	33	BODY M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Dreezy Featuring Jeremih (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	33	3
38	38	34	NEW LEVEL M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	A\$AP Ferg Featuring Future (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	34	8
47	35	35	MOOLAH M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Young Greatness (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	35	2
33	35	36	FORMATION M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Beyonce (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	33	5
43	40	37	MARCH MADNESS M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Future (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	37	9
36	41	38	ALL MY FRIENDS M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Snahehips Feat. Tinashe & Chance The Rapper (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	36	7
37	42	39	UNTITLED 07 L 2014 - 2016 M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Kendrick Lamar (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	27	2
35	39	40	BET YOU CAN'T DO IT LIKE ME M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	DLOW (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	16	20
HOT SHOT DEBUT		41	UBER EVERYWHERE M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	MadeInTYO (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	41	1
NEW		42	PERMISSION M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Ro James (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	42	1
NEW		43	ILL MIND OF HOPSIN B M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Hopsin (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	43	1
37	43	44	DESPERADO M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Rihanna (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	36	6
31	42	45	LOOK AT MY DAB M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Migos (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	28	5
RE-ENTRY		46	SEX WITH ME M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Rihanna (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	38	4
39	46	47	BAKE SALE M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Wiz Khalifa Featuring Travis Scott (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	18	8
42	48	48	LEAN & DABB M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Il ovememphis (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	29	13
RE-ENTRY		49	LOVE YOURZ M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	J. Cole (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	47	2
RE-ENTRY		50	KISS IT BETTER M. RAY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Rihanna (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	37	6

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEKS ON CHART		
1	1	KENDRICK LAMAR	untitled unmastered. (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	2		
HOT SHOT DEBUT	2	FLATBUSH ZOMBIES	300E: A Laced Odyssey (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	1		
3	3	RIHANNA	ANTI (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	7		
4	4	KEVIN GATES	Islah (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	7		
5	5	THE WEEKND	Beauty Behind The Madness (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	29		
8	6	BRYSON TILLER	TRAP SOUL (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	25		
9	7	KENDRICK LAMAR	To Pimp A Butterfly (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	53		
10	8	2 CHAINZ	Collabo (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	2		
10	9	MACLEMORE & RYAN LEWIS	This Unity Mess I've Made (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	3		
10	10	YO GOTTI	The Art Of Hustle (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	4		
13	11	G-EAZY	When It's Dark Out (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	15		
12	12	CHRIS BROWN	Royalty (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	13		
16	13	J. COLE	2014 Forest Hills Drive (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	67		
NEW	14	CHRISTON GRAY	The Glory Album (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	1		
15	15	FETTY WAP	Fetty Wap (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	25		
14	16	TWEET	Charlene (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	3		
17	17	LEON BRIDGES	Coming Home (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	39		
18	18	TANK	Sex Love & Pain II (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	8		
19	19	KIRK FRANKLIN	Losing My Religion (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	18		
20	20	FUTURE	EVOL (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	6		
21	21	SOUNDTRACK	Straight Outta Compton: Music From The Motion Picture (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	10		
NEW	22	BOOSIE BADAZZ	Thug Talk (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	1		
23	23	FUTURE	DS2 (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	35		
24	24	DRAKE	If You're Reading This It's Too Late (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	58		
25	25	TY DOLLA \$IGN	Free TC (M) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	17		

RAP STREAMING SONGS™						
LAST WEEK	THIS WEEK	TITLE (IMP/INT./PROMO) (L)	Artist	WEEKS ON CHART		
1	1	ME, MYSELF & I G-EAZY (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R) x BEBE REXHA (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	G-Eazy x Bebe Rexha	16		
2	2	2 PHONES KEVIN GATES (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Kevin Gates	10		
3	3	DOWN IN THE DM YO GOTTI (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R) FEAT. NICKI MINAJ (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Yo Gotti Feat. Nicki Minaj	14		
4	4	JUMPMAN DRAKE (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R) & FUTURE (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Drake & Future	26		
5	5	LOW LIFE FUTURE (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R) FEAT. THE WEEKND (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Future Feat. The Weeknd	5		
6	6	WHITE IVERSON POST MALONE (C) (P) (R) (S) (D) (M) (L) (A) (T) (T) (R) (H) (O) (S) (J) (R)	Post Malone	27		
7	7	PANDA DES				

HOT LATIN SONGS™							
WEEKS AGO	LAST WEEK	THIS WEEK	TITLE (ARTIST)	CERTIFICATION (RIAA)	Artist	PEAK POS.	WEEKS ON CHART
1	1	1	HASTA EL AMANECER SACA UN POCO DE MARIJUANA PARA COMENZAR LA MAÑANA (MARIJUANA ME LEZTA)	PLATINUM	Nicky Jam	1	10
2	2	2	GINZA SAYARTEY (LA OJERA DEL VINO) (LA OJERA DEL VINO)	PLATINUM	J Balvin	1	35
3	3	3	SOLO CON VERTE SOLA CON TU (SOLA CON TU)	PLATINUM	Banda Sinaloense MS de Sergio Lizarraga	2	19
7	7	4	DG OBSESIONADO CÓMO SE SIENTE (CÓMO SE SIENTE)	PLATINUM	Farruko	4	9
6	5	5	ENCANTADORA MÁS ENCANTADORA (MÁS ENCANTADORA)	PLATINUM	Vandel	5	22
11	8	6	TRAIidora MÁS TRAIIDORA (MÁS TRAIIDORA)	PLATINUM	Gente de Zona Featuring Marc Anthony	6	18
5	6	7	BORRO CASSETTE BORRO CASSETTE (BORRO CASSETTE)	PLATINUM	Maluma	3	35
9	11	8	YA TE PERDI LA FE LA ARROLLADORA (LA ARROLLADORA)	PLATINUM	La Arrolladora Banda el Limón de Rene Camacho	8	20
8	9	9	POR QUE TERMINAMOS? POR QUE TERMINAMOS? (POR QUE TERMINAMOS?)	PLATINUM	Gerardo Ortiz	7	26
10	10	10	CULPA AL CORAZON CULPA AL CORAZON (CULPA AL CORAZON)	PLATINUM	Prince Royce	8	18
23	11	11	SG TE BUSCO TE BUSCO (TE BUSCO)	PLATINUM	Cosculluela / Nicky Jam	7	26
21	12	12	PRESTAMELA A MI PRESTAMELA A MI (PRESTAMELA A MI)	PLATINUM	Calibre 50	12	5
12	13	13	HABLEMOS HABLEMOS (HABLEMOS)	PLATINUM	Ariel Camacho y Los Plebes del Rancho	7	22
17	14	14	TOMEN NOTA TOMEN NOTA (TOMEN NOTA)	PLATINUM	Adriel Favela Featuring Los del Arroyo	13	14
19	22	15	BRONCHE DE ORO BRONCHE DE ORO (BRONCHE DE ORO)	PLATINUM	La Trakalosa de Monterrey	15	18
14	16	16	COMO LO HACIA YO COMO LO HACIA YO (COMO LO HACIA YO)	PLATINUM	Ken-Y & Nicky Jam	14	14
13	17	17	DEL NEGOCIANTE DEL NEGOCIANTE (DEL NEGOCIANTE)	PLATINUM	Los Plebes del Rancho de Ariel Camacho	13	14
20	20	18	HASTA QUE SE SEQUE EL MALECON HASTA QUE SE SEQUE EL MALECON (HASTA QUE SE SEQUE EL MALECON)	PLATINUM	Jacob Forever	18	12
26	24	19	AG EMBRIAGAME EMBRIAGAME (EMBRIAGAME)	PLATINUM	Zion & Lennox	19	6
15	18	20	PISTEARE PISTEARE (PISTEARE)	PLATINUM	Banda Los Recoditos	11	20
35	21	21	TAN FACIL TAN FACIL (TAN FACIL)	PLATINUM	CNCO	21	6
22	21	22	NO LO HICE BIEN NO LO HICE BIEN (NO LO HICE BIEN)	PLATINUM	Los Plebes del Rancho de Ariel Camacho	21	4
14	17	23	POR QUE ME ILUSIONASTE? POR QUE ME ILUSIONASTE? (POR QUE ME ILUSIONASTE?)	PLATINUM	Remy Valenzuela	12	25
18	23	24	QUE CARO ESTOY PAGANDO QUE CARO ESTOY PAGANDO (QUE CARO ESTOY PAGANDO)	PLATINUM	Los Plebes del Rancho de Ariel Camacho	18	7
28	27	25	DESDE ESA NOCHE DESDE ESA NOCHE (DESDE ESA NOCHE)	PLATINUM	Thaïla Featuring Maluma	18	5
32	32	26	SO SOMBRAS DE AUSTIN SO SOMBRAS DE AUSTIN (SO SOMBRAS DE AUSTIN)	PLATINUM	Arcangel & DJ Luian	26	10
24	25	27	NO SOY UNA DE ESAS NO SOY UNA DE ESAS (NO SOY UNA DE ESAS)	PLATINUM	Jesse & Joy Featuring Alejandro Sanz	22	14
29	29	28	NADIE COMO TU NADIE COMO TU (NADIE COMO TU)	PLATINUM	Banda Clave Nueva de Max Peraza	28	6
34	31	29	ANDAS EN MI CABEZA ANDAS EN MI CABEZA (ANDAS EN MI CABEZA)	PLATINUM	Chino & Nacho Feat. Daddy Yankee	29	4
27	30	30	ME EMPEZO A VALER ME EMPEZO A VALER (ME EMPEZO A VALER)	PLATINUM	La Septima Banda	27	8
36	30	31	VALE LA PENNA VALE LA PENNA (VALE LA PENNA)	PLATINUM	Roberto Tapia	30	7
-	32	32	EL PERDEDOR EL PERDEDOR (EL PERDEDOR)	PLATINUM	Maluma	32	2
33	34	33	EN ESTA NO EN ESTA NO (EN ESTA NO)	PLATINUM	Sin Bandera	33	8
30	36	34	EL ERROR EL ERROR (EL ERROR)	PLATINUM	Reykon	26	11
31	33	35	PERDONAME PERDONAME (PERDONAME)	PLATINUM	Ricky Martin	25	10
45	43	36	PERO SIN ENAMORARSE PERO SIN ENAMORARSE (PERO SIN ENAMORARSE)	PLATINUM	Jesus Ojeda y Sus Parientes	36	3
42	37	37	PANCHITO EL F1 PANCHITO EL F1 (PANCHITO EL F1)	PLATINUM	Los Tucanes de Tijuana	35	7
37	40	38	LA LLAMADA DE MI EX LA LLAMADA DE MI EX (LA LLAMADA DE MI EX)	PLATINUM	Chiquito Team Band	29	9
40	44	39	GANAS DE TI GANAS DE TI (GANAS DE TI)	PLATINUM	Zion & Lennox	31	15
-	50	40	SI NO ES CONTIGO SI NO ES CONTIGO (SI NO ES CONTIGO)	PLATINUM	Banda El Recodo de Cruz Lizarraga	40	2
41	41	41	YO QUISIERA ENTRAR YO QUISIERA ENTRAR (YO QUISIERA ENTRAR)	PLATINUM	Ariel Camacho y Los Plebes del Rancho	41	3
43	37	42	MONEDA SIN VALOR MONEDA SIN VALOR (MONEDA SIN VALOR)	PLATINUM	Pesado	37	8
50	47	43	O TE VAS TU O ME VOY YO O TE VAS TU O ME VOY YO (O TE VAS TU O ME VOY YO)	PLATINUM	Hector Acosta "El Torito"	43	4
45	44	44	MI NINA ADORADA MI NINA ADORADA (MI NINA ADORADA)	PLATINUM	Saul "El Jaguar" Alarcon	37	14
49	49	45	EL MENTADO EL MENTADO (EL MENTADO)	PLATINUM	Los Plebes del Rancho de Ariel Camacho	45	3
NOT SHOT DEBUT		46	SOLO YO SOLO YO (SOLO YO)	PLATINUM	Sofia Reyes / Prince Royce	46	1
NEW		47	BABY BABY (BABY)	PLATINUM	Jencarlos Featuring Lennox	47	1
38	38	48	QUIEN FUE QUIEN FUE (QUIEN FUE)	PLATINUM	Larry Hernandez	31	13
NEW		49	UNA EN UN MILLON UNA EN UN MILLON (UNA EN UN MILLON)	PLATINUM	Alexis & Fido	49	1
NEW		50	RUMBO A MAZA RUMBO A MAZA (RUMBO A MAZA)	PLATINUM	Los Titanes de Durango	50	1

TOP LATIN ALBUMS™							
WEEKS AGO	LAST WEEK	THIS WEEK	TITLE (ARTIST)	CERTIFICATION (RIAA)	Artist	PEAK POS.	WEEKS ON CHART
1	1	1	LOS PLEBES DEL RANCHO DE ARIEL (CAMACHO) LOS PLEBES DEL RANCHO DE ARIEL (CAMACHO)	PLATINUM	Recuerdos...	2	2
2	2	2	GG LOS TUCANES DE TIJUANA LOS TUCANES DE TIJUANA (LOS TUCANES DE TIJUANA)	PLATINUM	Corridos Time, Season Two	2	2
3	3	3	BANDA SINALOENSE MS DE SERGIO LIZARRAGA BANDA SINALOENSE MS DE SERGIO LIZARRAGA	PLATINUM	Que Bendicion	6	6
6	4	4	JUAN GABRIEL JUAN GABRIEL	PLATINUM	Los Duo 2	14	14
5	5	5	VARIOUS ARTISTS VARIOUS ARTISTS	PLATINUM	Las Bandas Romanticas de America 2016	8	8
4	6	6	EVELYN RUBIO CON LA OJERA DE LA OJERA DE CALVIN OBERG EVELYN RUBIO CON LA OJERA DE LA OJERA DE CALVIN OBERG	PLATINUM	Hombres	3	3
9	7	7	JUAN GABRIEL JUAN GABRIEL	PLATINUM	Los Duo	58	58
8	8	8	ARIEL CAMACHO Y LOS PLEBES DEL RANCHO ARIEL CAMACHO Y LOS PLEBES DEL RANCHO	PLATINUM	Hablemos	19	19
17	9	9	PS ARIEL CAMACHO Y LOS PLEBES DEL RANCHO ARIEL CAMACHO Y LOS PLEBES DEL RANCHO	PLATINUM	El Ramo	63	63
7	10	10	PESADO PESADO	PLATINUM	Tributo A Los Alegres de Teran	6	6
15	11	11	MARCO ANTONIO SOLIS MARCO ANTONIO SOLIS	PLATINUM	15 Inolvidables	71	71
12	12	12	PITBULL PITBULL	PLATINUM	Dale	35	35
13	13	13	JOAN SEBASTIAN JOAN SEBASTIAN	PLATINUM	Mis Numero 1, Gracias Por Tanto Amor	6	6
10	14	14	SELENA SELENA	PLATINUM	Lo Mejor de...	51	51
19	15	15	JULION ALVAREZ Y SU HORTENO BANDA JULION ALVAREZ Y SU HORTENO BANDA	PLATINUM	Lecciones Para El Corazon	33	33
NOT SHOT DEBUT		16	SANDA RANCHO VIEJO DE JULIO ARAMBURU SANDA RANCHO VIEJO DE JULIO ARAMBURU	PLATINUM	La Bandita Romantica	1	1
14	17	17	SIN BANDERA SIN BANDERA	PLATINUM	Una Ultima Vez (EP)	4	4
12	18	18	ANA GABRIEL ANA GABRIEL	PLATINUM	Mi Regalo, Mis Numero 1...	44	44
NEW		19	VARIOUS ARTISTS VARIOUS ARTISTS	PLATINUM	Invasion del Corrido 2016	1	1
16	20	20	RAMON AYALA Y SUS BRAVOS DEL NORTE RAMON AYALA Y SUS BRAVOS DEL NORTE	PLATINUM	Como El Topo	5	5
22	21	21	NICKY JAM NICKY JAM	PLATINUM	Greatest Hits, Vol 1	14	14
20	22	22	BANDA SINALOENSE MS DE SERGIO LIZARRAGA BANDA SINALOENSE MS DE SERGIO LIZARRAGA	PLATINUM	En Vivo: Guadalupe	29	29
21	23	23	VARIOUS ARTISTS VARIOUS ARTISTS	PLATINUM	Las Bandas Romanticas de America 2015	61	61
18	24	24	VARIOUS ARTISTS VARIOUS ARTISTS	PLATINUM	20 Bandazos de Oro: Puros Exitos	14	14
23	25	25	IL DIVO IL DIVO	PLATINUM	Amor & Pasion	18	18

LATIN AIRPLAY™							
WEEKS AGO	LAST WEEK	THIS WEEK	TITLE (ARTIST)	CERTIFICATION (RIAA)	Artist	PEAK POS.	WEEKS ON CHART
1	1	1	HASTA EL AMANECER SACA UN POCO DE MARIJUANA PARA COMENZAR LA MAÑANA (MARIJUANA ME LEZTA)	PLATINUM	Nicky Jam	9	9
2	2	2	TRAIIDORA MÁS TRAIIDORA (MÁS TRAIIDORA)	PLATINUM	Gente de Zona Feat. Marc Anthony	16	16
3	3	3	OBSESIONADO CÓMO SE SIENTE (CÓMO SE SIENTE)	PLATINUM	Farruko	9	9
4	4	4	SOLO CON VERTE SOLA CON TU (SOLA CON TU)	PLATINUM	Banda Sinaloense MS de Sergio Lizarraga	18	18
8	5	5	YA TE PERDI LA FE LA ARROLLADORA (LA ARROLLADORA)	PLATINUM	La Arrolladora Banda el Limón de Rene Camacho	18	18
4	6	6	CULPA AL CORAZON CULPA AL CORAZON (CULPA AL CORAZON)	PLATINUM	Prince Royce	19	19
9	7	7	ENCANTADORA MÁS ENCANTADORA (MÁS ENCANTADORA)	PLATINUM	Vandel	22	22
6	8	8	POR QUE TERMINAMOS? POR QUE TERMINAMOS? (POR QUE TERMINAMOS?)	PLATINUM	Gerardo Ortiz	16	16
7	9	9	GINZA SAYARTEY (LA OJERA DEL VINO) (LA OJERA DEL VINO)	PLATINUM	J Balvin	35	35
10	10	10	TOMEN NOTA TOMEN NOTA (TOMEN NOTA)	PLATINUM	Adriel Favela Feat. Los del Arroyo	10	10
11	11	11	GG EMBRIAGAME EMBRIAGAME (EMBRIAGAME)	PLATINUM	Zion & Lennox	5	5
12	12	12	PRESTAMELA A MI PRESTAMELA A MI (PRESTAMELA A MI)	PLATINUM	Calibre 50	6	6
11	13	13	BORRO CASSETTE BORRO CASSETTE (BORRO CASSETTE)	PLATINUM	Maluma	34	34
18	14	14	BRONCHE DE ORO BRONCHE DE ORO (BRONCHE DE ORO)	PLATINUM	La Trakalosa de Monterrey	10	10
15	15	15	ME EMPEZO A VALER ME EMPEZO A VALER (ME EMPEZO A VALER)	PLATINUM	La Septima Banda	9	9
14	16	16	VALE LA PENNA VALE LA PENNA (VALE LA PENNA)	PLATINUM	Roberto Tapia	8	8
17	17	17	COMO LO HACIA YO COMO LO HACIA YO (COMO LO HACIA YO)	PLATINUM	Ken-Y & Nicky Jam	14	14
18	18	18	POR QUE ME ILUSIONASTE? POR QUE ME ILUSIONASTE? (POR QUE ME ILUSIONASTE?)	PLATINUM	Remy Valenzuela	24	24
21	19	19	NADIE COMO TU NADIE COMO TU (NADIE COMO TU)	PLATINUM	Banda Clave Nueva de Max Peraza	6	6
22	22	22	PERDONAME PERDONAME (PERDONAME)	PLATINUM	Ricky Martin	10	10
29	23	23	EL ERROR EL ERROR (EL ERROR)	PLATINUM	Reykon	12	12
10	24	24	HABLEMOS HABLEMOS (HABLEMOS)	PLATINUM	Ariel Camacho y Los Plebes del Rancho	20	20
28	25	25	SO SOMBRAS DE AUSTIN SO SOMBRAS DE AUSTIN (SO SOMBRAS DE AUSTIN)	PLATINUM	Arcangel & DJ Luian	10	10



Farruko Flies Up Hot Latin Songs

Puerto Rican reggaeton singer **Farruko** earns his second top five as a lead artist on Hot Latin Songs as his latest single, "Obsesionado," hops 7-4 in its ninth ranking week.

A 24 percent rise in digital downloads (to 1,000 sold in the week ending March 17, according to Nielsen Music) and a 7 percent increase in streams (to 658,000 domestic weekly plays) support the climb Airplay, however, funds the majority of points that determine the song's position, with 11.8 million audience impressions recorded at Latin stations through the week ending March 20. The on-air spike pushes the song 5-3 on the Latin Airplay chart, where it reaches a new peak. Farruko previously reached No. 1 on Latin Airplay with "Sunset" (featuring **Shaggy** and **Nicky Jam**) on Nov. 7, 2015.

Meanwhile, duo **Zion & Lennox** scores its 10th top 20 on Hot Latin Songs with "Embrígame." It takes Airplay Gainer honors as it lifts 24-19. The reggaeton track also leaps 20-11 on Latin Airplay due to a 31 percent surge in audience impressions, to 7.5 million. The pair, who first charted in 2005, is a three-time finalist for the 2016 Billboard Latin Music Awards (to be broadcast live on Telemundo on April 28), including for airplay song of the year for 2015 hit "Pierdo la Cabeza," which reached No. 2 on Latin Airplay.

Lastly, **Cosculluela & Nicky Jam's** "Te Busco" flirts with a top 10 rank as it zooms 19-11 on Hot Latin Songs, earning Streaming Gainer honors for an 88 percent hike in plays (to 578,000 weekly clicks).

—Amaya Mendizabal

HOT LATIN SONGS: THE WEEK'S MOST POPULAR CURRENT LATIN MUSIC, AS DETERMINED BY AIRPLAY MONITORING DATA AND STREAMING DATA. TOP LATIN ALBUMS: THE WEEK'S MOST POPULAR CURRENT LATIN ALBUMS, AS DETERMINED BY AIRPLAY MONITORING DATA AND STREAMING DATA. LATIN AIRPLAY: THE WEEK'S MOST POPULAR LATIN MUSIC, AS DETERMINED BY AIRPLAY MONITORING DATA AND STREAMING DATA. BILLBOARD.COM/BIZ

Christian/Gospel

April 2
2016
billboard

HOT CHRISTIAN SONGS™						
WEEKS AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (S)ONGWRITER	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
2	1	3	TRUST IN YOU L. HARRIS / P. MADURY, M. FARREN	Lauren Daigle	1	31
1	2	2	GOOD GOOD FATHER R. COPPERMAN (L.R. M. BROWN) / T. FAGWEN	Chris Tomlin	1	25
3	3	3	OCEANS (WHERE FEET MAY FAIL) ▲ HILLSONG UNITED	Hillsong UNITED	1	131
7	4	4	TELL YOUR HEART TO BEAT AGAIN L. HARRIS / P. MADURY, M. FARREN	Danny Gokey	4	15
		5	THE RIVER C. HARRIS / L. HARRIS, J. WEDGEMORTH, J. SILVERBERG	Jordan Feliz	2	29
5		6	GRACE WINS S. HARRIS / M. FARREN	Matthew West	5	32
8	8	7	YOU ARE LOVED C. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	Stars Go Dim	7	27
		8	JUST BE HELD M. HALLER (L. HARRIS, J. BROWN, M. FARREN)	Casting Crowns	3	38
		9	IT'S NOT OVER YET L. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	for KING & COUNTRY	8	25
11	10	10	BREATHE C. HARRIS / J. DIAZ, J. L. SMITH, J. P. DODD	Jonny Diaz	10	18
13	11	11	IF WE'RE HONEST L. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	Francesca Battistelli	11	10
15	12	12	MOVE (KEEP WALKIN') C. HARRIS / S. HARRIS, M. FARREN, B. POWLER, J. STEVENS	tobyMac	12	8
12	13	13	ALONE B. GOWLER (H. MILLER, B. FOWLER, M. KEENAN, T. MCKEEHAN)	Hollyn Featuring TRU	11	22
14	14	14	GOD IS ON THE MOVE L. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	7even7h Time Down	14	10
14	15	16	EVERYTHING COMES ALIVE L. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	We Are Messengers	14	9
14	15	16	BE ONE B. HARRIS / M. FARREN, B. M. ZELLS, M. ZELLS, L. W. SAND	Natale Grant	14	26
18	17	17	CALL IT GRACE C. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	Unspoken	15	22
23	23	18	DIAMONDS C. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	Hawk Nelson	18	9
18	19	19	WHERE YOU ARE M. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	Hillsong Young & Free	16	14
20	20	20	GUILTY L. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	newsboys	12	25
25	22	21	CHRIST IN ME S. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	Jeremy Camp	21	6
27	25	22	EVER BE L. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	Aaron Shust	22	7
		NEW	SHINE ON US C. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	Bethel Music	23	1
28	24	24	UNASHAMED C. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	Building 429	24	10
30	29	25	JOY OF THE LORD L. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	Rend Collective	25	11

HOT GOSPEL SONGS™						
WEEKS AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (S)ONGWRITER	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	WANNA BE HAPPY? K. FRANKLIN / J. HARRIS, A. GREEN	Kirk Franklin	1	29
2	2	2	WORTH A. BROWN / J. HARRIS, A. BROWN	Anthony Brown & Group TherAPy	1	47
		3	INTENTIONAL L. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	Travis Greene	1	46
4	4	4	123 VICTORY K. FRANKLIN / M. MARTIN (L. FRANKLIN, L. PARKER)	Kirk Franklin	4	18
6	5	5	I'M YOURS L. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	Casey J	5	29
6	6	6	I'M GOOD R. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	Tim Bowman Jr.	4	38
9	10	7	THE ANTHEM D. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	Todd Dulaney	7	26
7	7	8	PUT A PRAISE ON IT M. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	Tasha Cobbs Featuring Kierra Sheard	7	17
8	8	9	I LUH GOD M. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	Erica Campbell Featuring Big Shlzz	1	51
10	13	10	LIKE NO OTHER S. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	Byron Cage	10	24
13	14	11	LIVE M. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	Marvin Sapp	11	8
11	11	12	YOU'RE MIGHTY L. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	J.J. Hairston & Youthful Praise	11	18
14	12	13	MADE A WAY L. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	Travis Greene	12	14
16	15	14	SPIRIT BREAK OUT D. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	William McDowell Feat. Trinity Anderson	14	9
17	16	15	BE LIKE JESUS D. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	Deitrick Haddon	15	7
15	16	16	I'LL BE THE ONE M. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	Bri (Briana Babineaux)	13	19
21	17	17	ONE WAY L. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	Tamela Mann	15	7
		18	BETTER L. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	Hezekiah Walker	9	2
24	25	19	THANK YOU THANK YOU JESUS L. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	Chicago Mass Choir	19	8
22	22	20	IT WILL BE ALRIGHT L. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	Alexis Slight	20	4
		21	I LIKE TO WIN L. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	Shonlock	20	2
18	19	22	LEVEL NEXT L. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	John P. Kee	16	20
19	23	23	YOU L. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	Jermale Dolly	19	7
20	24	24	IT'S ALRIGHT, IT'S OK L. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	Shirley Caesar Feat. Anthony Hamilton	16	5
		NEW	YOU'RE BIGGER L. HARRIS / L. HARRIS, L. LAND, K. WILLIAMS, J. ZEGAN, L. SOIRA	Jekalyn Carr	25	1

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
1	1	JOEY + RORY CAPITOL CMG	Hymns	6		
NOT RATED	2	BETHEL MUSIC	Have It All: Live At Bethel Church	1		
3	3	LAUREN DAIGLE CAPITOL CMG	How Can It Be	50		
4	4	NEWSBOYS CAPITOL CMG	Love Riot	2		
5	5	GG THIRD DAY	Lead Us Back: Songs Of Worship	55		
NEW	6	CHRISTON GRAY RCA	The Glory Album	1		
7	7	FOR KING & COUNTRY RCA	Run Wild, Live Free, Love Strong	79		
8	8	VARIOUS ARTISTS PLG	WOW Hits 2016	25		
NEW	9	CITIZEN WAY RCA	2.0	1		
10	10	VARIOUS ARTISTS ESSENCE	Positively Risen	5		
11	11	TOBYMAC CAPITOL CMG	This Is Not A Test	32		
12	12	JEREMY CAMP CAPITOL CMG	I Will Follow	58		
13	13	RED ESSENCE/PLG	Of Beauty And Rage	40		
14	14	STEVEN CURTIS CHAPMAN RCA	Worship And Believe	2		
15	15	DANNY GOKEY RCA	Hope In Front Of Me	71		
16	16	MATTHEW WEST RCA	Live Forever	41		
17	17	SIDEWALK PROPHETS RCA	Something Different	25		
18	18	CASTING CROWNS RCA	Thrive	109		
19	19	HILLSONG YOUNG & FREE CAPITOL CMG	Youth Revival	3		
20	20	ELEVATION WORSHIP RCA	Here As In Heaven	6		
21	21	STARS GO DIM RCA	Stars Go Dim	13		
22	22	JESUS CULTURE RCA	Let It Echo	9		
23	23	FRANCESCA BATTISTELLI RCA	If We're Honest	100		
24	24	CASTING CROWNS RCA	A Live Worship Experience	18		
25	25	HOLLYN GOTEELZ/PLG	Hollyn (EP)	16		

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
1	1	KIRK FRANKLIN RCA	Losing My Religion	19		
2	2	VARIOUS ARTISTS RCA	WOW Gospel 2016	7		
3	3	ANTHONY BROWN & GROUP THERAPY RCA	Everyday Jesus	35		
4	4	TASHA COBBS CAPITOL CMG	One Place Live	30		
5	5	WILLIAM MCDOWELL RCA	Sounds Of Revival: Live	8		
6	6	TRAVIS GREENE RCA	The Hill	20		
7	7	VARIOUS ARTISTS RCA	WOW Gospel 2015	59		
8	8	CASEY J RCA	The Truth	46		
9	9	CHARLES JENNINGS & FELLOWSHIP RCA	Any Given Sunday	53		
10	10	VIRTUE RCA	Fearless	3		
11	11	JONATHAN MCREYNOLDS RCA	Life Music: Stage Two	26		
12	12	DEITRICK HADDON RCA	Masterpiece	19		
13	13	ERICA CAMPBELL RCA	Help 2.0	47		
14	14	MARVIN SAPP RCA	You Shall Live	42		
15	15	BRIAN COURTNEY WILSON RCA	Worth Fighting For	49		
16	16	VARIOUS ARTISTS RCA	Billboard #1 Gospel Hits	58		
17	17	DR. ALYN E. WALLER PRESENTS ENON TABERNAACLE RCA	The Experience	11		
18	18	GG	Various Artists: 40th Anniversary	18		
19	19	J MOSS RCA	GFG: Reload	6		
20	20	JOHN P. KEE RCA	Level Next	22		
21	21	VARIOUS ARTISTS RCA	God Cares For U: Give Him Glory	7		
22	22	VARIOUS ARTISTS RCA	Various Artists: 40th Anniversary	3		
23	23	REGINA BELLE RCA	The Day Life Began	5		
24	24	J.J. HAIRSTON & YOUTHFUL PRAISE RCA	I See Victory	27		
25	25	DONALD LAMBURNE & THE TRUSTY SINNERS RCA	The Best Of... 20th Century Masters	5		



Bethel Music Bows

As Joey & Rory's *Hymns* dominates *Billboard's* Top Christian Albums chart for a fifth week (see story, page 65), **Bethel Music**, the inspirational worship collective based in Redding, Calif., vaults onto the survey at No. 2 with *Have It All: Live At Bethel Church* starting with 25,000 sold in its opening week, according to Nielsen Music. On the all-genre, consumption based *Billboard* 200, it arrives at No. 12 (27,000 equivalent-album units). The act's ninth appearance — and ninth top 10 — on Top Christian Albums is its first recorded during weekend services at Bethel Church since 2012's No. 2-peaking *Bethel Live: For the Sake of the World*. Top Christian Albums welcomes two additional top 10 debuts. **Christon Gray**, who weaves R&B, rap and Christian, enters at No. 6 (4,000) with his first entry, *The Glory Album*, while **Citizen Way's** *2.0* is No. 9 (3,000), besting the act's one prior chart appearance when *Love Is the Evidence* peaked at No. 22 in 2013.

On Christian Airplay, pop rock group **Stars Go Dim's** first charted single, "You Are Loved," rises 2.1 (11 million in audience, up 5 percent). "We are humbled and grateful," the band tells *Billboard*. "In a time when there are so many negative voices in the world, it's an honor to speak hope, purpose and love into people's lives."

"Loved," up 8.7 on Hot Christian Songs, is from the group's debut self-titled LP, which jumps 33.2 (2,000, up 54 percent) on Top Christian Albums. The No. 16-peaking set has sold 14,000 to date. —Jim Asker

Dance/Electronic

April 2
2016
billboard

HOT DANCE/ELECTRONIC SONGS™										
WEEK AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	ARTIST	PEAK POS.	WEEKS ON CHART			
1	1	1	ROSES ▲		The Chainsmokers Featuring Rozes	1	40			
2	2	2	AG SG		NEVER FORGET YOU	Zara Larsson & MNEK	2	25		
4	1	3	DG		MIDDLE DJ Snake Featuring Bipolar Sunshine		3	22		
5	4	4	LEAN ON ▲		Major Lazer & DJ Snake Featuring MØ	1	55			
6	6	5	SUGAR		Robin Schulz Featuring Francesco Yates	2	34			
9	7	6	DON'T LET ME DOWN		The Chainsmokers Featuring Daya	6	6			
13	8	7	FAST CAR		Jonas Blue Featuring Dakota	7	10			
7	9	8	LIGHT IT UP		Major Lazer Featuring Nyla	8	17			
8	10	9	HOW DEEP IS YOUR LOVE ▲		Calvin Harris & Disciples	2	35			
11	12	10	DESSERT ●		Davin	5	42			
18	13	11	STAY		Kygo Featuring Maty Noyes	8	15			
12	14	12	NEVER BE LIKE YOU		Flume Featuring Kai	12	8			
14	15	13	BANG MY HEAD		David Guetta Featuring Sia & Fetty Wap	5	23			
17	16	14	FADED		Alan Walker	12	10			
20	17	15	CANDYMAN		Zedd & Aloe Blacc	14	3			
19	18	16	WORKING FOR IT		ZHU x Skrillex x THEY	13	21			
16	19	17	IN MY ROOM		Yellow Claw & DJ Mustard Feat. Ty Dolla Sign & Tyga	12	16			
24	20	18	COMING OVER		Dillon Francis & Kygo Feat. James Hersey	16	25			
25	19	19	RUNNING OUT		Matoma & Astrid S	14	15			
25	20	20	MAGNETS		Disclosure Featuring Lorde	8	26			
24	23	21	NOW THAT I'VE FOUND YOU		Martin Garrix Feat. John & Michel	21	1			
24	23	22	THE BUZZ		Hermitude Feat. Big K.R.I.T., Mataya & Young Tapz	13	19			
24	23	23	HEADING HOME		Gryffin Featuring Josef Salvat	22	8			
44	24	24	SEX		Cheat Codes x Kris Kross Amsterdam	24	3			
25	25	25	UNTIL YOU WERE GONE		The Chainsmokers & Tritonal Feat. Emily Warren	21	26			
26	27	26	THE RIGHT SONG		Tiesto • Oliver Heldens Feat. Natalie La Rose	26	2			
22	22	27	DADDY		PSY Featuring CL	6	16			
22	22	28	THE GIRL IS MINE		99 Souls Feat. Destiny's Child & Brandy	20	9			
30	30	29	DON'T BE SO HARD ON YOURSELF		Jess Glynne	21	11			
31	32	30	BREATHE		Seeb Featuring Neev	30	1			
37	35	31	SMOKE FILLED ROOM		Mako	27	14			
34	38	32	I'M IN CONTROL		AlunaGeorge Featuring Popcaan	23	8			
40	37	33	DYING FOR YOU		Otto Knows Feat. Lindsey Stirling & Alex Aris	31	3			
34	38	34	LONE DIGGER		Caravan Palace	34	11			
40	37	35	RED LIPS		GTA Featuring Sam Bruno	23	16			
48	48	36	THE POP KIDS		Pet Shop Boys	36	2			
32	33	37	TRUE ORIGINAL		Dave Aude Featuring Andy Bell	24	10			
42	36	38	IF YOU LIKE IT		StoneBridge Featuring Elsa Ii Jones	38	2			
42	36	39	HIGHER PLACE		Dimitri Vegas & Like Mike Feat. Ne-Yo	18	20			
48	48	40	THE LITTLE THINGS		Big Gigantic Feat. Angela McCluskey	21	2			
48	48	41	WASTED ON YOU		Louis Futon Featuring ROZES	29	2			
46	44	42	IT'S STRANGE		Louis The Child Featuring k. flay	42	10			
43	43	43	SWEET LOVIN'		Sigala Featuring Bryn Christopher	43	1			
43	43	44	TAKES MY BODY HIGHER		Shoffy Featuring Lincoln Jesser	44	1			
39	34	45	BLACKOUT		Tritonal Featuring Steph Jones	28	7			
48	48	46	LOVE OVERDOSE		Nikki Lund vs. North2South	46	2			
35	42	47	STRANDED		Dirty Disco Featuring Inaya Day	27	9			
48	48	48	REALITY		Lost Frequencies Featuring Janieck DeVy	37	13			
49	49	49	ONE BY ONE		Luciana • GloVibes	49	1			
29	40	50	LITHIUM		Athena	29	7			

TOP DANCE/ELECTRONIC ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	WEEKS ON CHART				
NEW	1	ADORE DELANO	After Party	1	1				
2	2	VARIOUS ARTISTS	Now That's What I Call A Workout 2016	13	13				
NEW	3	ZOMBOY	Neon Grave (EP)	1	1				
5	4	THE CHAINSMOKERS	Bouquet (EP)	21	21				
NEW	5	GETTER	Radical Dude! (EP)	1	1				
6	6	ALINA BARAZ & GALIMATIAS	Urban Flora (EP)	44	44				
NEW	7	SHOOTER JENNINGS	Countach... (For Giorgio)	1	1				
8	8	CAPITAL KINGS	II	21	21				
NEW	9	MAJOR LAZER	Peace Is The Mission	42	42				
NEW	10	INFORMATION SOCIETY	Orders Of Magnitude	1	1				
11	11	SKRILLEX & DIPLO	Skrillex And Diplo Present Jack U	56	56				
12	12	JAMIE XX	In Colour	42	42				
NEW	13	VARIOUS ARTISTS	Ultra Music Festival 2016	1	1				
14	14	DISCLOSURE	Caracal	25	25				
NEW	15	VARIOUS ARTISTS	EDM.com Presents: Deep Sounds	1	1				
16	16	ZEDD	True Colors	36	36				
17	17	PURITY RING	Another Eternity	55	55				
18	18	CARAVAN PALACE	<WWW.WWW>	5	5				
19	19	POWER MUSIC WORKOUT	55 Smash Hits Running Remixes, Vol. 3	31	31				
20	20	RUPAUL	Butch Queen	2	2				
21	21	MASSIVE ATTACK	Ritual Spirit (EP)	8	8				
22	22	AVICII	Stories	22	22				
23	23	YEARS & YEARS	Communio	26	26				
24	24	CALVIN HARRIS	Motion	69	69				
25	25	FKA TWIGS	M3LLISSX (EP)	13	13				

DANCE/MIX SHOW AIRPLAY™									
LAST WEEK	THIS WEEK	TITLE	ARTIST	WEEKS ON CHART					
4	1	LIGHT IT UP	Major Lazer Feat. Nyla	5					
2	2	ROSES	The Chainsmokers Feat. Rozes	25					
3	3	I TOOK A PILL IN IBIZA	Mike Posner	8					
4	4	WORK	Rihanna Feat. Drake	7					
5	5	LOVE YOURSELF	Justin Bieber	13					
6	6	STAY	Kygo Feat. Maty Noyes	5					
7	7	BANG MY HEAD	David Guetta Feat. Sia & Fetty Wap	18					
8	8	I CAN BE SOMEBODY	Deorro Feat. Erin McCarley	15					
9	9	MIDDLE	DJ Snake Feat. Bipolar Sunshine	11					
10	10	STRESSED OUT	twenty one pilots	12					
11	11	RUNNING WILD	Megan Page Feat. Odd Doctors & Britt Dany	7					
12	12	RUNAWAY	Bright Lights Feat. 3L AU	11					
13	13	SORRY	Justin Bieber	21					
14	14	CAKE BY THE OCEAN	DNCE	10					
15	15	HANDS TO MYSELF	Selena Gomez	8					
16	16	SMOKE FILLED ROOM	Mako	16					
17	17	FIND A WAY	Dirty South Feat. Rudy	11					
18	18	WORKING FOR IT	ZHU x Skrillex x THEY	6					
19	19	HIGHER PLACE	Dimitri Vegas & Like Mike Feat. Ne-Yo	14					
20	20	MY HOUSE	Flo Rida	8					
21	21	PILLOWTALK	Zayn	5					
22	22	THE GIRL IS MINE	99 Souls Feat. Destiny's Child & Brandy	9					
23	23	BROKEN ARROWS	Avicii	15					
24	24	BLUE SKY	Feetmoon & Luvu Forte Feat. Mavi Jane Smith	7					
25	25	DON'T LET ME DOWN	The Chainsmokers Feat. Daya	3					



Major Lazer Moves 'Up'

Major Lazer leaps 4-1 on Dance/Mix Show Airplay with "Light It Up" (featuring Nyla). Hitting the top in only five weeks, "Light" is the fastest No. 1 since Adele's "Hello," which reached the summit on Dec. 12, 2015, in just its fourth frame. The new leader is the second for the Diplo fronted act, whose "Lean On" (with DJ Snake and featuring MØ) spent 13 weeks at No. 1 and finished atop the 2015 year-end Dance/Mix Show Airplay chart.

Adore Delano (real name: Daniel Noriega) debuts at No. 1 on Top Dance/Electronic Albums with *After Party* (3,000 sold, according to Nielsen Music). The set is the first No. 1 for the former *RuPaul's Drag Race* star, whose first album, *Till Death Do Us Part*, entered and peaked at No. 3 in June 2014.

On Hot Dance/Electronic Songs, Martin Garrix grabs the Hot Shot Debut with "Now That I've Found You" (No. 21). Featuring John & Michel, the song sold 7,000 downloads in the tracking week and enters Dance/Electronic Digital Songs at No. 10 (marking his third top 10 on the tally). Additionally on Hot Dance/Electronic Songs, Norwegian duo Seeb, which remixed Mike Posner's top 10 Billboard Hot 100 hit "I Took a Pill in Ibiza," scores its first entry with "Breathe" (featuring Neev) at No. 30.

Finally, on Dance Club Songs, Shawn Hook snags his first No. 1 with "Sound of Your Heart" (2-1). Remixed from Dave Aude, Jump Smokers and Mike D, among others, helped propel the trained pianist and pop singer-songwriter to the pinnacle.

—Gordon Murray

HOT DANCE/ELECTRONIC SONGS: THE WEEK'S MOST ACTIVE CURRENT SONGS (BASED ON WEEK-END SALES AND AIRPLAY) AS TRACKED BY BILLBOARD MUSIC. SONGS ARE RATED BY WEEK-END SALES AND AIRPLAY. CERTIFICATIONS: RIAA. TOP DANCE/ELECTRONIC ALBUMS: THE WEEK'S MOST ACTIVE ALBUMS (BASED ON WEEK-END SALES AND AIRPLAY) AS TRACKED BY BILLBOARD MUSIC. ALBUMS ARE RATED BY WEEK-END SALES AND AIRPLAY. CERTIFICATIONS: RIAA. DANCE/MIX SHOW AIRPLAY: THE WEEK'S MOST ACTIVE SONGS (BASED ON WEEK-END SALES AND AIRPLAY) AS TRACKED BY BILLBOARD MUSIC. SONGS ARE RATED BY WEEK-END SALES AND AIRPLAY. CERTIFICATIONS: RIAA.

DANCE CLUB SONGS™				
WEEK	WEEKS ON CHART	TITLE (IMP/DIRTY; PROMOTION LABEL)	Artist	WEEKS ON CHART
1	1	GG SOUND OF YOUR HEART (REWORKED BY PHILIPPE ELIE)	Shawn Hook	8
2	2	FAST CAR	Jonas Blue Feat. Dakota	6
3	3	YOUTH	Troye Sivan	7
4	4	TAKE ME BACK	Clare Rasa	9
5	5	I'M IN LOVE WITH MY LIFE	PHASES	10
6	6	WHEN WE WERE YOUNG	Adele	7
7	7	JEALOUS	M.E.I.	7
8	8	ADVENTURE OF A LIFETIME	Coldplay	11
9	9	TRUE ORIGINAL	Dave Audé Feat. Andy Bell	14
10	10	THE POP KIDS	Pet Shop Boys	3
11	11	IF YOU LIKE IT	StoneBridge Feat. Elsa J Jones	5
12	12	SOLID GROUND	Kourtney Kelly	7
13	13	HOLLOW	Tori Kelly	13
14	14	I'M FEELIN' YOU	KC And The Sunshine Band Feat. Brimbo Jones	6
15	15	LOVE OVERDOSE	Nikki Lind vs. North2South	7
16	16	STRANDED	Dirty Disco Feat. Inaya Day	12
17	17	ONE BY ONE	Luclana + Glovibes	5
18	18	LITHIUM	Athena	12
19	19	WORK	Rihanna Feat. Drake	4
20	20	LOVE IS	Inas X	9
21	21	FEBRUARY (OUR LAST KISS)	Joe Gauthier Feat. Abigail	5
22	22	SOMETHING ABOUT YOU	Da Buzz	4
23	23	ONE NIGHT	WTS Feat. Gia	4
24	24	WAIT	Vinny Vero & Mykal Kilgore	5
25	25	ELECTRIC WALK	Nytrix Feat. Dev	4
26	26	FORMATION	Beyonce	3
27	27	KEEP TALKING	Matt Daley & Sonnum Feat. Mally Banoft	4
28	28	SMILE	Sheila Gordan	3
29	29	THE GIRL IS MINE	99 Souls Feat. Destiny's Child & Brandy	11
30	30	PIECE OF ME	MK & Becky Hill	2
31	31	ROSES	The Chainsmokers Feat. Rozes	12
32	32	LOVE YOURSELF	Justin Bieber	8
33	33	CAKE BY THE OCEAN	DNCE	7
34	34	I'M BURNING UP	Karlie Hainah / Dave Audé	12
35	35	WALKING ON A DREAM	Empire Of The Sun	13
36	36	SAME LOVE	Tracy Young Feat. Karina Iglesias	8
37	37	ALL MY FRIENDS	Snakehips Feat. Tinashe & Chance The Rapper	1
38	38	MIDDLE	DJ Snake Feat. Bipolar Sunshine	6
39	39	I'M COMING BACK	Terr! B!	2
40	40	HIGH HORSE	Amuka & DJ JST	11
41	41	TOUCH DOWN	Iakopo Feat. Shaggy	1
42	42	HANDS TO MYSELF	Selena Gomez	2
43	43	I AM NOT I	Jus Grata Feat. Liza Fox	3
44	44	SUGAR	Robin Schulz Feat. Francesco Yates	3
45	45	I TOOK A PILL IN IBIZA	Mike Posner	1
46	46	IN THE NIGHT	The Weeknd	8
47	47	SORRY	Justin Bieber	19
48	48	FEEL THIS WAY	Philip George and Dragonette	1
49	49	UNDER THESE LIGHTS	Xenia Ghali	1
50	50	INSANE	Ro-Mina & Christiano Jordano	1

Boxscore

April 2
2016
billboard

LEGEND

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

Awards

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

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CONCERT GROSSES				
RANK	GROSS PER TICKET (\$)	ARTIST	ATTENDANCE (GROSS)	PROMOTER
1	\$7,357,980 (\$5,925/\$1,440)	CELINE DION THE MONTREAL AT CASAS PALACE LAS VEGAS FEB. 26-28, 30-31; MARCH 1-2, 4, 5, 8, 9, 11-12	47,130 / 4,702 THE LIVE SHOWS 5,000 SELL-OUTS	CONCERTS WEST/REG. LIVE CASAS ENTERTAINMENT
2	\$7,243,160 (\$5,790/\$1,452)	ADELE MANCHESTER ARENA, MANCHESTER, ENGLAND MARCH 7-8, 10-11	63,709 FOUR SELL-OUTS	SJM CONCERTS
3	\$4,927,877 (\$9,541/\$49.52)	ELECTRIC DAISY CARNIVAL: ABOVE & BEYOND, KSHMR & OTHERS AUTOSUMMO NERMANOS RODRIGUEZ, MEXICO CITY FEB. 27-28	72,300 9,800 TWO SHOWS	INSOMNIAC, OCEAN-CLIFF
4	\$2,527,506 \$25/\$129	ROMEO SANTOS COLISEO DE PUERTO RICO, SAN JUAN MARCH 10-12	36,526 30,935 THREE SHOWS	SBS ENTERTAINMENT
5	\$1,612,754 \$17/\$190	AC/DC, TYLER BRYANT & THE SHAKEDOWN SPRINT CENTER, KANSAS CITY, MO. FEB. 26	18,146 18,000	REG. LIVE
6	\$1,320,825 (\$7,740/\$90)	STARLITE MEXICO: MARC ANTHONY, ENRIQUE IGLESIAS & OTHERS MARDI 15 DE LAS AMERICAS, MEXICO CITY MARCH 1, 5, 8-12	19,274 22,358 SEVEN SHOWS	OCEAN-CLIFF
7	\$1,044,474 \$13/\$65	LUCKY: STEVE AOKI, DADA LIFE, LUMINOX & OTHERS TACOMA COLISEUM, TACOMA, WASH. MARCH 11	12,474 1,464	USE EVENTS
8	\$990,047 \$14,500/\$118.15	RIHANNA, TRAVIS SCOTT BIDGESTONE ARENA, NASHVILLE MARCH 18	14,254 15,267	LIVE NATION
9	\$978,358 (\$7,440/\$115)	DAVID GARRETT AUDITORIO NACIONAL, MEXICO CITY MARCH 1-2	16,414 19,176 TWO SHOWS	OCEAN-CLIFF
10	\$962,926 (\$885,400/\$54.38)	KEVIN HART JARRIVA CLUB JAN. 22	12,708 TWO SELL-OUTS	ATKIN PROMOTIONS
11	\$952,838 (\$660,185)	KEVIN HART MANCHESTER ARENA, MANCHESTER, ENGLAND JAN. 20	14,056 14,467	LIVE NATION
12	\$843,966 (\$158,425)	MARIAH CAREY MANCHESTER ARENA, MANCHESTER, ENGLAND MARCH 12	9,055 9,060	LIVE NATION
13	\$757,919 (\$5,700)	WET WET WET, MARKUS FEENHILY, BEN MCKELVEY SSE HYPOND, GLASGOW, SCOTLAND MARCH 12	11,261 11,315	GREEN STREET ENTERTAINMENT
14	\$751,031 (\$1,200/\$127)	OV7 & KABAH AUDITORIO NACIONAL, MEXICO CITY FEB. 12, 19	18,630 19,242 TWO SHOWS	OCEAN-CLIFF
15	\$742,990 (\$52,175)	C2C COUNTRY TO COUNTRY: CARRIE UNDERWOOD & OTHERS LYDLE AUDITORIUM, GLASGOW, SCOTLAND MARCH 11-12	5,842 5,985 THREE SHOWS	OF CONCERTS
16	\$715,174 (\$1,900/\$127)	THE X FACTOR LIVE MANCHESTER ARENA, MANCHESTER, ENGLAND MARCH 10	12,000 12,045 TWO SHOWS	SJM CONCERTS
17	\$696,287 (\$140,180)	ELLIE GOULDING, JOHN NEWMAN, LANEY MANCHESTER ARENA, MANCHESTER, ENGLAND MARCH 19	11,740 15,377	SJM CONCERTS
18	\$684,175 \$19,545/\$35	THE LIFE & SONGS OF KRIS KRISTOFFERSON BIDGESTONE ARENA, NASHVILLE MARCH 16	9,003 9,003	OUTBACK CONCERTS
19	\$668,804 (\$1,810/\$107)	MAGNETO & MERCURIO AUDITORIO NACIONAL, MEXICO CITY MARCH 11-12	18,670 19,220 TWO SHOWS	OCEAN-CLIFF
20	\$640,809 (\$44,306)	THE X FACTOR LIVE SSE HYPOND, GLASGOW, SCOTLAND FEB. 13	11,419 12,836 TWO SHOWS	OF CONCERTS
21	\$635,340 \$19,795/\$34.54	MARTIN LAWRENCE, MELANIE COMARCHO FOY THEATRE, DETROIT JAN. 8	9,128 9,154 TWO SHOWS	REG. LIVE
22	\$629,106 (\$1,548/\$177)	ALEJANDRO SANZ AUDITORIO NACIONAL, MEXICO CITY FEB. 10-11	16,946 19,238 TWO SHOWS	OCEAN-CLIFF
23	\$609,858 \$76.50	TOOL, PRIMUS, 3TEETH CHRYSLER ARENA, ST. LOUIS JAN. 22	7,972 SELL-OUT	REG. LIVE
24	\$593,880 (\$5,180/\$105)	MARC ANTHONY WORLD TRADE CENTER, VERACRUZ, MEXICO MARCH 10	5,325 6,810	OCEAN-CLIFF
25	\$582,059 (\$10,132/\$105)	MUMFORD & SONS PALACIO DE LOS DEPORTES, MEXICO CITY MARCH 8	12,232 19,819	OCEAN-CLIFF
26	\$509,298 \$65/\$45	FALL OUT BOY, PVRIS, AWOLNATION SPECTRUM CENTER, NEW ORLEANS MARCH 18	9,537 SELL-OUT	BEAVER PRODUCTIONS
27	\$459,526 (\$32,221)	THE LIBERTINES, REVEREND & THE MAKERS, BLOSSOMS MANCHESTER ARENA, MANCHESTER, ENGLAND JAN. 23	9,723 10,911	SJM CONCERTS
28	\$444,712 (\$1,075/\$105)	MARC ANTHONY EL DOMO, SAN LUIS POTOSI, MEXICO MARCH 12	5,383 7,318	OCEAN-CLIFF
29	\$437,508 \$65/\$45	FALL OUT BOY, AWOLNATION, PVRIS FEDEXFORUM, MEMPHIS MARCH 18	8,052 SELL-OUT	BEAVER PRODUCTIONS
30	\$429,841 (\$3,301/\$59)	THE CORRS, THE SHIRES MANCHESTER ARENA, MANCHESTER, ENGLAND JAN. 24	5,660 8,641	LIVE NATION
31	\$399,350 \$65/\$45	BRAD PAISLEY, ERIC PASLAY HUBBARD CENTER, TOLDO, OHIO MARCH 10	7,649 SELL-OUT	REG. LIVE
32	\$376,969 (\$7,712/\$118)	EMMANUEL & MIJARES AUDITORIO NACIONAL, MEXICO CITY MARCH 10	8,646 9,800	OCEAN-CLIFF
33	\$373,879 (\$7,500/\$115)	FOALS, EVERYTHING EVERYTHING MANCHESTER ARENA, MANCHESTER, ENGLAND FEB. 31	9,054 10,069	SJM CONCERTS
34	\$363,182 (\$756,425)	THE LIBERTINES, REVEREND & THE MAKERS, THE VIEW SSE HYPOND, GLASGOW, SCOTLAND JAN. 21	7,367 7,503	OF CONCERTS
35	\$358,926 (\$2,511/\$103)	JASON DERULO, ASTON MERRYGOLD SSE HYPOND, GLASGOW, SCOTLAND JAN. 20	6,488 6,734	OF CONCERTS



Adele, Mariah, Rihanna Bow

Adele (above) bows on the Boxscore chart with the first box-office counts reported from her Adele Live 2016 Tour that is set to play 43 cities in Europe and North America through mid-November.

The opening leg of the nine-month trek will cover 20 European markets in 13 countries before wrapping June 15.

The first venue to report ticket sales data is England's Manchester Arena, which hosted Adele for four nights in March, drawing 63,209 fans to four sold-out performances. Ranked at No. 2, the stint, promoted by Manchester-based SJM Concerts, racked up \$72 million in revenue.

Mariah Carey also lands on the chart with ticket sales reported from a March performance at the same arena, earning the No. 12 slot with an \$843,966 gross and an attendance of 9,055. The March 18 date at Manchester Arena also marks the Boxscore chart debut for the pop diva's Sweet Sweet Fantasy Tour. Her tour kicked off three days earlier in Glasgow and is booked in 23 cities in Europe through April.

Also hitting the chart for the first time is Rihanna's Anti World Tour, which enters at No. 8 with reported sales from Nashville's Bridgestone Arena. With a sold-ticket count of 14,254, the March 18 performance was the fourth stop on the tour that began March 12 in Jacksonville, Fla. She will be on the road in North America and Europe through August. — *Bob Allen*

45 Years Ago MARVIN GAYE HAD TO ASK 'WHAT'S GOING ON'

Affected by the social upheaval of the late '60s, the soul icon won a battle of wills with Motown to release his classic 1971 album

"WITH THE WORLD EXPLODING around me, how am I supposed to keep singing love songs?" Marvin Gaye asked himself, according to biographer David Ritz, in 1965 after hearing a DJ interrupt his song "Pretty Little Baby" with news of the Watts riots in Los Angeles.

It took almost six years — and a few love songs, including his first Billboard Hot 100 No. 1, "I Heard It Through the Grapevine" — but Gaye finally responded to the violent upheaval taking place in America with "What's Going On," a social and political meditation that was a far cry from the polished pop and R&B

tunes that defined his career in the 1960s.

Gaye wrote and recorded 11 top 10 Hot 100 songs for Motown between 1963 and 1969 (including four duets with Tammi Terrell) that helped define the label's sound. Not surprisingly, his decision to abandon the formula and record a politically charged concept album — also called *What's Going On* — about a Vietnam War veteran's return to America and his disillusionment with pervasive social injustice, did not sit well with Motown founder Berry Gordy Jr. He reportedly refused to release the single and the LP, reputedly calling the former

the worst thing he had ever heard.

After threatening to never record for Motown again, Gaye prevailed and proved Gordy wrong. "What's Going On" became Gaye's seventh (of a career 13) No. 1 on the Hot Soul Singles chart (since renamed Hot R&B/Hip-Hop Songs), and the album climbed to No. 6 on the Billboard 200 and earned Gaye a Billboard 1972 Trendsetter award for "promoting the cause of ecology through thought-provoking message songs."

After *What's Going On*, Gaye returned to making R&B hits in the '70s and '80s, including "Let's Get It On" and "Sexual Healing." On April 1, 1984, he was shot and killed by his father, Marvin Gay Sr., a day before his 45th birthday. He's survived by three children and was posthumously inducted into the Rock and Roll Hall of Fame in 1987.

—TREVOR ANDERSON

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	2	WHAT'S GOING ON Marvin Gaye, Tamla 54201 (Jobete, BMI)	6
2	1	JUST MY IMAGINATION (Running Away With Me) Temp'tations, Gordy 7105 (Jobete, BMI)	7
3	4	YOU'RE ALL I NEED TO GET BY Aretha Franklin, Atlantic 2787 (Jobete, BMI)	4
4	7	SOUL POWER James Brown, King 6368 (Cried, BMI)	4
5	3	DON'T LET THE GREEN GRASS FOOL YOU Wilson Pickett, Atlantic 2781 (Assorted, BMI)	10

REWINDING
THE
CHARTS



Gaye at Golden West Studios in Los Angeles in 1973.

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ARETHA,

I should have signed you when I saw you singing
and playing the piano
at eight years old at your father's house.
But I guess I can't win 'em all!
I'm so proud of who you are
and what you've become.



Love,
Berry Gordy