

GRAMMY // 14 pages of parties, stars, power players and controversies  
BLOWOUT! // (the Academy's hip-hop problem) from music's biggest weekend

Billboard

# Gone Girl

*When Camila Cabello parted ways with Fifth Harmony, the Internet — and her bandmates — exploded with charges of betrayal and backstabbing. Today, riding a top five single, the 19-year-old says 'I only have love' for the girls of 5H, but now that she's solo? 'I feel alive!'*

February 25-March 3, 2017  
billboard.com

**WE THINK WE'RE FREE**

**CHAINED TO THE RHYTHM**



HOLLYWOOD, CALIFORNIA

# billboard HOT 100

"Million Reasons" is Gaga's second top 20 entry from her *Joanne* album, after "Perfect Illusion" (No. 15).



## Super Star: Lady Gaga Touches Down In The Top 5

**L**ADY GAGA'S "MILLION REASONS" vaults back onto the Billboard Hot 100 (dated Feb. 25) at a new No. 4 peak — after reaching No. 52 last December — following her performance of the ballad as part of her Super Bowl LI halftime show on Feb. 5.

The song stages a record revival similar to that of the New England Patriots, who overcame a 28-3 deficit in the Super Bowl to beat the Atlanta Falcons 34-28, as it ties LL Cool J's "Control Myself" (featuring Jennifer Lopez) in 2006 and the Dixie Chicks' "Not Ready to Make Nice" (2007) for the highest re-entry in the chart's history. Gaga's 14th Hot 100 top 10 returns to Digital Song Sales at No. 1, up 1,334 percent

to 149,000 sold in the week ending Feb. 9, according to Nielsen Music — marking her first chart-topper since "Born This Way" in 2011. "Reasons" also surges 128 percent to 7.6 million U.S. streams and 50 percent to 15 million in airplay audience.

Following Gaga's performance, her song catalog soars 1,850 percent to 410,000 downloads sold in the week ending Feb. 9; of her total song download sales in 2017, the latest frame accounts for 75 percent of the sum. Additionally, Gaga's on-demand song streams grew 196 percent to 41.8 million for the week.

Meanwhile, "Reasons" parent album *Joanne* roars 66-2 on the Billboard 200 (see pages 68 and 70).

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
2	1	1	<b>#1</b> <b>AG</b> <b>Shape Of You</b>	STEVE MAC, E. SHEERAN (E. C. SHEERAN, J. MCDAID, S. MCCUTCHEON)	Ed Sheeran	ATLANTIC	1	5
1	2	2	<b>Bad And Boujee</b> ▲	MEIRO BOOMING KOOP (K. C. PHILIP, G. K. MARSHALL, T. WAYNE, R. MANDELL)	Migos Feat. Lil Uzi Vert	QUALITY CONTROL/300	1	13
5	3	3	<b>I Don't Wanna Live Forever (Fifty Shades Darker)</b>	J. ANTONOFF (J. SWIFT, S. DEW, J. ANTONOFF)	Zayn / Taylor Swift	UNIVERSAL STUDIOS/BIG MACHINE/RCA/REPUBLIC	3	9
		<b>RE-ENTRY</b> 4	<b>Million Reasons</b>	M. RONSON, L. GAGA (S. G. GERMANOTTA, H. LINDSEY, M. D. RONSON)	Lady Gaga	STREAMLINE/INTERSCOPE	4	12
4	4	5	<b>Bad Things</b> Machine Gun Kelly x Camila Cabello	THE FUTURISTIC (R. C. BAKER, A. SCHWARTZ, I. GHAJADOURIAN, M. LOVE, K. C. CABELLO, A. SCALZO)	Machine Gun Kelly x Camila Cabello	EST19XX/BAD BOY/EPIC/INTERSCOPE	4	15
15	15	6	<b>Bounce Back</b> ●	H. TAKA (S. M. ANDERSON, C. WARD, L. TWAYNE, A. C. JOHNSON, J. FELTON, K. WEST)	Big Sean	G.O.O.D./DEF JAM	6	14
3	5	7	<b>Closer</b> ▲	THE CHAINSMOKERS (S. C. FRANK, L. LOUIS, THE CHILD) (A. TAGGART, S. C. FRANK, F. RENNET, A. FRANGIPANE, I. SLADE, J. KING)	The Chainsmokers Feat. Halsey	DISRUPTOR/COLUMBIA	1	28
10	10	8	<b>Scars To Your Beautiful</b> ▲	POP, OAK WUDS, KOLE (A. CARACCIOLO, A. WANSEL, W. FELDER, C. ILLMAN)	Alessia Cara	EP/DEF JAM	8	24
7	6	9	<b>Don't Wanna Know</b>	THE ARCADE, BENNY BLANCO, LOUIE LASIC (B. J. LEVIN, J. RYAN, J. K. HINDLIN, A. MALICK, K. MCKENZIE, J. MILLS, A. BEN-ABDALLAH, A. N. LEVINE)	Maroon 5 Feat. Kendrick Lamar	222/INTERSCOPE	6	18
13	11	10	<b>Paris</b>	THE CHAINSMOKERS (A. TAGGART, I. KERIKSSON, F. HAGGSTAM)	The Chainsmokers	DISRUPTOR/COLUMBIA	7	4

# Billboard Hot 100



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**HEY VIOLET**  
Guys My Age

The group, led by Rena Lovelis (center), makes its Hot 100 bow after opening for 5 Seconds of Summer on its 2016 tour.

**What made the band decide to start making pop music with "Guys My Age" after beginning as a rock group?**

**RENA LOVELIS** We were into playing harder rock, but we needed a change and to get more hands-on with our music. We loved all the new synth sounds we could play with, all the new drum beats, pad sounds and triggers. We love pop music and hearing songs on the radio. We wanted to do exactly that.

**Is it validating to make the Hot 100?**

We're even more grateful for it because we weren't striving to be there. We're honest

with ourselves and put our problems into our music. Like, I suffer from depression and anxiety, but I use that in my songs. That realness comes from a place that people don't often access, because they're ashamed of it, or they're looking for a hit.

**You're 18. Any thoughts on guys your age?**

Bottom line, guys can just be super immature. The song is called "Guys My Age," but it's about guys who don't know how to treat someone else like a priority — even if they are older. It's more about maturity level than "I need a 50-year-old in my life." (Laughs.) —TAYLOR WEATHERBY



1 **ED SHEERAN**  
Shape of You

As it tops the Hot 100 for a third week, "Shape" becomes Sheeran's first chart-topper on Radio Songs, where it rises 3-1, up 13 percent to 130 million in audience.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
9	8	11	<b>Fake Love</b>		<b>Drake</b>	8	16
			VINYLZ, FRANK DUKES (A. GRAHAM, A. HERMANDEZ, A. HENRI, U. JAZZARD)		YOUNG MONEY/CASH MONEY/REPUBLIC		
8	7	12	<b>Starboy</b> ▲		<b>The Weeknd</b> Feat. Daft Punk	1	21
			DAFT PUNK, DOC MCKINNEY, CORY LUTHE, THE WEEKND (A. JESSE, T. BANGALTER, G. DE HONEM, CHRISTOPHER MCKINNEY, R. WALTER, BLOUQUINVILLE)		XO/REPUBLIC		
14	14	13	<b>Love On The Brain</b> ▲		<b>Rihanna</b>	13	17
			F. BALL, F. ANGEL, R. FENTY		WESTBURY ROAD/ROC NATION		
6	9	14	<b>Black Beatles</b>		<b>Rae Sremmurd</b> Feat. Gucci Mane	1	22
			MIKE WILL MADE-IT (A. J. S. BROWN, K. J. BROWN, M. L. WILLIAMS, R. DAVIS)		EAR DRUMMER/INTERSCOPE		
11	12	15	<b>24K Magic</b> ●		<b>Bruno Mars</b>	4	18
			SHAMPOO PRESS & CURL (BRUNO MARS, P. M. LAWRENCE (C. B. BROWN))		ATLANTIC		
18	16	16	<b>I Feel It Coming</b>		<b>The Weeknd</b> Feat. Daft Punk	16	12
			DAFT PUNK, DOC MCKINNEY, CORY LUTHE, THE WEEKND (A. JESSE, T. BANGALTER, G. DE HONEM, CHRISTOPHER MCKINNEY, R. WALTER, BLOUQUINVILLE)		XO/REPUBLIC		
17	17	17	<b>Caroline</b>		<b>Amine</b>	11	23
			AMINE (P. MEJIA (A. A. DANIEL, J. P. MEJIA))		REPUBLIC		
12	13	18	<b>Side To Side</b> ▲		<b>Ariana Grande</b> Feat. Nicki Minaj	4	24
			MAX MARTIN, JULIA (I. SALMAN, Z. ADEH, MAX MARTIN, O. T. MARAJ, A. KRONLUND, S. KOTECHE, A. GRANDE)		REPUBLIC		
21	21	19	<b>Mercy</b>		<b>Shawn Mendes</b>	17	21
			J. GOSLING, J. T. GEIGER II (S. MENDES, T. GEIGER, D. PARKER, J. JUBER)		ISLAND/REPUBLIC		
16	18	20	<b>Let Me Love You</b> ▲		<b>DI Snake</b> Feat. Justin Bieber	4	27
			DI SNAKE, ANDREW WATT (N. S. & GRIGAH CINE, J. D. BIEBER, A. WATTMAN, A. IAMPOSI, B. LEE, L. BELL)		DI SNAKE/INTERSCOPE		

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
	38	21	<b>Body Like A Back Road</b>		<b>Sam Hunt</b>	21	2
			ZCROWELL (S. HUNTLER, ZCROWELL, OSBORNE, S. MCANALLY)		MCA NASHVILLE		
		22	<b>No Favors</b>		<b>Big Sean</b> Feat. Eminem	22	1
			NOT LISTED (NOT LISTED)		G.O.O.D./DEF JAM		
32	24	23	<b>Rockabye</b>		<b>Clean Bandit</b> Feat. Sean Paul & Anne-Marie	23	10
			J. PATTERSON, M. RALPH, STEVE MAC (J. PATTERSON, W. ROLANDSEN, S. MCCUTCHEON, A. MAJIK, S. PHENRIQUES)		BIG BEAT/ATLANTIC/RRP		
19	20	24	<b>All Time Low</b> ▲		<b>Jon Bellion</b>	16	18
			J. BELLION (J. BELLION, I. MENDES, M. WILLIAMS, R. CLIBURN)		VISIONARY/CAPITOL		
23	22	25	<b>Can't Stop The Feeling!</b> ▲		<b>Justin Timberlake</b>	1	40
			J. TIMBERLAKE, MAX MARTIN, SHELLBACK (J. TIMBERLAKE, MAX MARTIN, SHELLBACK)		VILLA 40/DREAMWORKS/RCA		
37	19	26	<b>T-Shirt</b>		<b>Migos</b>	19	4
			MARD B. RACKLEY, XL (K. K. MARSHALL, K. CEPHUS, K. K. BALL, J. B. ROSSER, B. RACKLEY)		QUALITY CONTROL/300		
31	29	27	<b>Say You Won't Let Go</b>		<b>James Arthur</b>	27	16
			A. BEITZKE, B. SPENCE (J. A. ARTHUR, S. SOLOMON, N. ORMANDY)		COLUMBIA		
29	27	28	<b>iSpy</b>		<b>KYLE</b> Feat. Lil Yachty	27	7
			J. PORTILLO, L. KALE (K. HARVEY, L. YACHTY)		INDE-POP		
22	23	29	<b>Heathens</b> ▲		<b>twenty one pilots</b>	2	34
			MELZIODI, JOSEPH (JOSEPH)		DC (ATLAS/WATERPOWER/ATLANTIC, FUELED BY RAMEN/RRP)		
26	28	30	<b>Water Under The Bridge</b>		<b>Adele</b>	26	14
			G. KURSTIN (A. L. B. ADKINS, G. KURSTIN)		XL/COLUMBIA		
52	37	31	<b>Down</b>		<b>Marian Hill</b>	31	4
			J. K. LLOYD (J. K. LLOYD, S. L. GONGOL)		PHOTO FINISH/REPUBLIC		
27	30	32	<b>Cheap Thrills</b> ▲		<b>Sia</b> Feat. Sean Paul	1	52
			G. KURSTIN (S. K. FURLER, G. KURSTIN, S. PHENRIQUES)		MONKEY PUZZLE/RCA		
24	25	33	<b>This Town</b>		<b>Niall Horan</b>	20	20
			G. KURSTIN (J. SCOTT, D. M. NEEDLE, D. BRYER, N. HORAN)		NEON HAZE/CAPITOL		
20	26	34	<b>Starving</b> ▲		<b>Hailee Steinfeld &amp; Grey</b> Feat. Zedd	12	28
			GREY, ZEDD (M. T. REWARTH, A. K. REWARTH, R. MCCURDY, C. PETROSINO, A. WHITE, C. RE)		REPUBLIC		
25	31	35	<b>Broccoli</b> ▲		<b>D.R.A.M.</b> Feat. Lil Yachty	5	35
			J. GRAMM, K. R. BRITTS, R. C. HAYES (D. M. MASSA, S. H. G. SMITH, L. YACHTY)		#EPIC/ECOWAVE RECORDINGS/EMPIRE RECORDINGS		
28	32	36	<b>Treat You Better</b> ▲		<b>Shawn Mendes</b>	6	36
			J. T. GEIGER, I. DROMER (S. MENDES, T. GEIGER, S. HARRIS)		ISLAND/REPUBLIC		
82	57	37	<b>That's What I Like</b>		<b>Bruno Mars</b>	37	4
			SHAMPOO PRESS & CURL, STEREO TIPPS (BRUNO MARS, P. M. LAWRENCE (C. B. BROWN), J. FAUNTILROY, M. P. ROVILLUS, J. REYES, R. C. MCCULLOUGH (J.))		ATLANTIC		
72	74	38	<b>Moves</b>		<b>Big Sean</b>	38	7
			F. BUSTE, P. O. N. D. S. (S. M. ANDERSON, E. EARLE, L. J. A. O. J. JOHNSON)		G.O.O.D./DEF JAM		
58	39	39	<b>Congratulations</b>		<b>Post Malone</b> Feat. Quavo	39	7
			FRANK DUKES, METRO BOOMIN (A. POSTI, L. BELL, A. FEINZ, K. MARSHALL, L. I. WAYNE, C. A. ROSEN)		REPUBLIC		
35	34	40	<b>Better Man</b>		<b>Little Big Town</b>	34	15
			J. JOYCE (I. SWIFT)		CAPITOL NASHVILLE		
87	64	41	<b>Issues</b>		<b>Julia Michaels</b>	41	3
			STARGATE & BENNY BLANCO (J. MICHAEL, S. J. TRANTER, B. LEVIN, T. E. HERMANSEN, M. S. ERIKSEN)		REPUBLIC		
30	33	42	<b>Ju On That Beat (TZ Anthem)</b> ▲		<b>Zay Hilfigerrn &amp; Zayion McCall</b>	5	20
			NOT LISTED (I. PEOPLES, J. D. MCCALL, J. LEWIS, S. SMITH, V. LEWIS, J. USHER, C. HENDERSON, B. N. CARPENTER)		THA LIGHTS GLOBAL/ATLANTIC		
		43	<b>Believer</b>		<b>Imagine Dragons</b>	43	1
			MATTMAN & ROBIN (D. REYNOLDS, S. BROWN, M. B. G. C. D. PLATZMAN, R. FREDRIKSSON, M. LARSSON, J. TRANTER)		KIDNAKORNER/INTERSCOPE		
34	36	44	<b>Don't Let Me Down</b> ▲		<b>The Chainsmokers</b> Feat. Daya	3	52
			THE CHAINSMOKERS (A. TAGGAR, L. W. SCHWARTZ, HARRIS)		DISRUPTOR/COLUMBIA		
33	35	45	<b>Love Me Now</b> ●		<b>John Legend</b>	23	16
			J. RYAN, B. MILLS (JOHN LEGEND, J. RYAN, B. MILLS)		COLUMBIA		
44	43	46	<b>Dirt On My Boots</b>		<b>Jon Pardi</b>	43	10
			B. BUTLER, J. PARDI (R. KIN, S. J. FRASURE, A. GORLEY)		CAPITOL NASHVILLE		
57	46	47	<b>Make Me (Cry)</b>		<b>Noah Cyrus</b> Feat. Labrinth	46	9
			L. BRINTH (N. CYRUS, L. BRINTH)		RECORDS		
40	44	48	<b>Party</b>		<b>Chris Brown</b> Feat. Usher & Gucci Mane	40	8
			L. S. MONTAGUE, A. J. C. M. BROWN, F. BENLEY, C. DOTSON, L. N. ANDERSON, B. J. TURNER, JR., B. BRADFORD, R. DAVIS, U. RAYMOND (V.))		RCA		
38	40	49	<b>The Greatest</b> ●		<b>Sia</b> Feat. Kendrick Lamar	18	23
			G. KURSTIN (S. K. FURLER, G. KURSTIN, K. L. DUCKWORTH)		MONKEY PUZZLE/RCA		
		50	<b>Bad Romance</b> ◆		<b>Lady Gaga</b>	2	35
			REONE, LADY GAGA (N. HAYES, G. GERMANOTA)		STREAMLINE/CONVEYER/INTERSCOPE		

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
46	47	51	<b>Deja Vu</b>		<b>J. Cole</b>	7	9
			VINYL BOHDA VELOUS (J. COLE)	DREAMVILLE/ROC NATION/INTERSCOPE			
64	60	52	<b>Location</b>		<b>Khalid</b>	52	5
			SYKENSE SMASH DAVID BICCOE JUNI IGIE (K. ROBINSON, J. SCRUGGS, S. D. JIMINEZ, B. KURTLOJGE, A. GONZALEZ)	RIGHT HAND/RCA			
49	51	53	<b>Both</b>		<b>Gucci Mane</b> <small>Feat. Drake</small>	41	8
			NOT LISTED (NOT LISTED)	GUWOP/ATLANTIC			
53	53	54	<b>HandClap</b>		<b>Fitz And The Tantrums</b>	53	20
			R REED (M. H. ZP/AR/CX/S. HOLLANDER/N. SCAGGS, L. M. KING, J. KARNES, L. M. WOODS, R. J. ZUNIGA, E. FREDERIC)	DANGERS/DEBELTRA/ATLANTIC			
55	56	55	<b>Seein' Red</b>		<b>Dustin Lynch</b>	55	7
			M. J. CONES (T. KENNEDY, K. ALLISON, S. B. GARDJ, J. SEVER)	BROKEN BOW			
56	59	56	<b>I Got You</b>		<b>Bebe Rexha</b>	53	6
			CAPTAIN CUTS (B. REKHA, R. RABIN, R. MCMAHON, B. BERGER, LAUREN CHRISTY, K. HINDLIN)	WARNER BROS.			
47	54	57	<b>Used To This</b>		<b>Future</b> <small>Feat. Drake</small>	14	14
			ZAYTOVEN/STEPHY/CASSIUS JAY (M. WILBUR, N. AGRAH, M. X. DOTSON)	A1/REBANDZ/EPC			
45	45	58	<b>Star Of The Show</b>		<b>Thomas Rhett</b>	45	15
			JOE LONDON, J. BUNETA, THOMAS RHETT (THOMAS RHETT, R. AKINS, B. HAYSUP)	VALORY			
60	41	59	<b>Play That Song</b>		<b>Train</b>	41	11
			WILLIDAP (PT. MONAHAN, W. W. LARSEN, F. LOESSER, H. CARMICHAEL)	COLUMBIA			
50	55	60	<b>Party Monster</b>		<b>The Weeknd</b>	16	12
			BEN BILLIONS, D. O. C. MCKINNEY, THE WEEKND (A. TESFAYE, B. DIEHL, M. MCKINNEY, A. BALSH, H. LANA DEL REY)	XO/REPUBLIC			
77	61	61	<b>Despacito</b>		<b>Luis Fonsi</b> <small>Feat. Daddy Yankee</small>	61	4
			A. YORRES, M. BENGIO (L. FONSI, B. ENDRER, L. ANA, RODRIGUEZ)	UNIVERSAL MUSIC LATIN/UMG			
39	50	62	<b>Castle On The Hill</b>		<b>Ed Sheeran</b>	6	5
			BENNY BLANCO, E. SHEERAN (E. C. SHEERAN, B. J. LEVIN)	ATLANTIC			
62	68	63	<b>Think A Little Less</b>		<b>Michael Ray</b>	62	7
			S. HENDRICKS (M. NITE, THOMAS RHETT, BARY DEAN, J. ROBBINS)	ATLANTIC/WEA			
42	52	64	<b>A Guy With A Girl</b>		<b>Blake Shelton</b>	42	13
			S. HENDRICKS (A. GORLEY, B. SIMPSON)	WARNER BROS. NASHVILLE/WVWN			
51	67	65	<b>Goosebumps</b>		<b>Travis Scott</b>	51	14
			CARDON (THE BEAT, CUBA TIZET, TRAVIS SCOTT) (K. L. DUCKWORTH, R. LA TOUR, T. GOWIN, N. G. C. GOWIN, N. G. C. GOWIN)	GRAND PULSAR/EPIC			
63	70	66	<b>Sober Saturday Night</b>		<b>Chris Young</b> <small>Feat. Vince Gill</small>	63	6
			C. CROWDER, C. YOUNG (C. YOUNG, B. WARREN, B. WARREN)	RCA NASHVILLE			
59	65	67	<b>Chantaje</b>		<b>Shakira</b> <small>Feat. Maluma</small>	51	13
			SHAKIRA MALUMA, KEVIN ADO, CHANTAJE (SHAKIRA, L. LONDONO, ARIAS, K. M. VINEZ, L. ONDONO, S. VADEB, L. Z. C. CHAVARRA, L. A. LOPEZ, L. LONDONO)	SONY MUSIC LATIN			
NEW	68	68	<b>My Old Man</b>		<b>Zac Brown Band</b>	68	1
			NOT LISTED (NOT LISTED)	SOUTHERN GROUND/ELEKTRA/WAR			
84	87	69	<b>Guys My Age</b>		<b>Hey Violet</b>	69	3
			J. BUNETA, C. RUIZ, R. LOVIE, S. LOVIE, S. M. MILLER, C. VORON, L. BUNETA, L. BUNETA, R. K. HADJIT, R. WALTER)	SMOKEHOUSE/CRHE/CAPTOL			
NEW	70	70	<b>Sacrifices</b>		<b>Big Sean</b> <small>Feat. Migos</small>	70	1
			NOT LISTED (NOT LISTED)	G.O.O.D./DEF JAM			
54	63	71	<b>Way Down We Go</b>		<b>Kaleo</b>	54	7
			KALEO, M. CROSSETY (J. JULIUSON)	ELKTRA/ATLANTIC			
88	82	72	<b>Call On Me</b>		<b>Starley</b>	72	6
			P. MONEY (S. HOPE, P. WADAMS)	LOUDER THAN LIFE/EPIC			
-	48	73	<b>Slippery</b>		<b>Migos</b> <small>Feat. Gucci Mane</small>	48	2
			DE-KO, O. G. PARKER (O. K. MARSHALL, K. CEPHUS, K. K. BALL, G. DECOUTO, J. PARKER, R. DAVIS)	QUALITY CONTROL/300			
NEW	74	74	<b>Halfway Off The Balcony</b>		<b>Big Sean</b>	74	1
			A. C. JOHNSON (S. M. ANDERSON, A. C. JOHNSON, M. JAEGER)	G.O.O.D./DEF JAM			
74	81	75	<b>Today</b>		<b>Brad Paisley</b>	70	6
			L. WOOTEN (B. PAISLEY, C. DUBOIS, A. GORLEY)	ARISTA NASHVILLE			
NEW	76	76	<b>Jump Out The Window</b>		<b>Big Sean</b>	76	1
			NOT LISTED (NOT LISTED)	G.O.O.D./DEF JAM			
75	76	77	<b>Swang</b>		<b>Rae Sremmurd</b>	61	8
			P. NASTY (A. J. S. BROWN, K. L. BROWN, P. R. SLAUGHTER)	EAR DRUMMER/INTERSCOPE			
71	79	78	<b>Kill A Word</b>		<b>Eric Church</b> <small>Feat. Rhiannon Giddens</small>	71	9
			J. JOYCE (E. CHURCH, J. H. HYDE, L. DICK)	BMI NASHVILLE			
79	69	79	<b>The Weekend</b>		<b>Brantley Gilbert</b>	69	6
			D. HUFF (B. GILBERT, A. DEROBERTS)	VALORY			
81	86	80	<b>Fast</b>		<b>Luke Bryan</b>	80	3
			J. STEVENS, J. STEVENS (L. BRYAN, R. CLAWSON, L. LAIRD)	CAPTOL NASHVILLE			

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**ARIANA GRANDE & JOHN LEGEND**  
Beauty and the Beast

Ahead of the March 17 release of Walt Disney Pictures' *Beauty and the Beast*, a live-action reboot of the 1991 blockbuster animated version (starring **Emma Watson** as Belle), **Ariana Grande** and **John Legend**'s title-track cover song debuts at No. 87 on the Billboard Hot 100. It bows at No. 23 on the Digital Song Sales chart with 27,000 sold, according to Nielsen Music, while adding 2.4 million first-week U.S. streams. **Celine Dion** and **Peabo Bryson**'s original recording of the ballad reached No. 9 on the Hot 100 in April 1992. —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
61	73	81	<b>No Heart</b>		<b>21 Savage &amp; Metro Boomin</b>	43	16
			METRO BOOMIN, J. L. ELLEN, C. BEATZ (S. JOSEPH, L. L. WAYNE, J. L. ELLEN, K. G. M. RINGER, G. M. RINGER)	SLAUGHTER GANG			
83	83	82	<b>Not Nice</b>		<b>PARTYNEXTDOOR</b>	82	4
			NINETEEN80, CHIN-QUEE (A. B. RATH, W. H. A. C. R. A. H. A. M., P. JEFFERSON, D. CHIN-QUEE, S. B. B. A. J. H. S. E. C. A. PALMER)	OVO SOUND/WARNER BROS.			
68	77	83	<b>How Far I'll Go</b>		<b>Alessia Cara</b>	56	10
			OAK WUDITREVIORIOUS (L. M. MIRANDA)	EP/DEF JAM/WALT DISNEY			
93	95	84	<b>Any Ol' Barstool</b>		<b>Jason Aldean</b>	84	3
			M. KNOX (J. H. THOMPSON, D. R. UTTAN)	MACON/BROKEN BOW			
67	78	85	<b>Selfish</b>		<b>PnB Rock</b>	51	14
			NEED, Z. DONUT (R. ALLEN, K. CAIN, B. BELL)	EMPIRE RECORDINGS/ATLANTIC			
NEW	86	86	<b>Owe Me</b>		<b>Big Sean</b>	86	1
			NOT LISTED (NOT LISTED)	G.O.O.D./DEF JAM			
NEW	87	87	<b>Beauty And The Beast</b>		<b>Ariana Grande &amp; John Legend</b>	87	1
			R. FAIR (A. MENKEN, H. ASHMAN)	WALT DISNEY			
69	85	88	<b>Wanna Be That Song</b>		<b>Brett Eldredge</b>	46	19
			R. COPPERMAN, B. ELDRIDGE (B. ELDRIDGE, R. COPPERMAN, S. COOTER, CARUSO)	ATLANTIC/WVWN			
NEW	89	89	<b>I Don't</b>		<b>Mariah Carey</b> <small>Feat. YG</small>	89	1
			NOT LISTED (NOT LISTED)	EPIC			
86	80	90	<b>Road Less Traveled</b>		<b>Lauren Alaina</b>	80	3
			BUSBEE (LAUREN ALAINA, J. FRASURE, M. TRAINOR)	19/INTERSCOPE/MERCURY NASHVILLE			
78	89	91	<b>80s Mercedes</b>		<b>Maren Morris</b>	74	13
			BUSBEE, M. MORRIS (M. MORRIS, BUSBEE)	COLUMBIA NASHVILLE			
65	75	92	<b>How Far I'll Go</b>		<b>Auli'i Cravalho</b>	41	11
			M. MANCINALI, M. MIRANDA (L. M. MIRANDA)	WALT DISNEY			
NEW	93	93	<b>Now &amp; Later</b>		<b>Sage The Gemini</b>	93	1
			A. IDENT, G. ADLIS, B. G. TASTE, J. O. LONDON, K. R. PATRICK (D. WOODS, A. SCHULLER, W. WONG, L. CLAWITZ, L. O. LONDON, K. R. PATRICK)	GLOBAL GEMINI/ATLANTIC			
NEW	94	94	<b>In Case You Didn't Know</b>		<b>Brett Young</b>	94	1
			D. HUFF (B. YOUNG, J. FREE, K. SCHLENGER, T. OMLINSON)	BMLG			
NEW	95	95	<b>Look At Me!</b>		<b>XXXTENTACION</b>	95	1
			NOT LISTED (NOT LISTED)	XXXTENTACION			
73	92	96	<b>OTW</b>		<b>DJ Luke Nasty</b>	71	8
			M. HANKY (L. DAVIS, C. DENNARD, W. H. ELLER, P. WAGGINS)	OTHAZ/EMPIRE RECORDINGS			
NEW	97	97	<b>Light</b>		<b>Big Sean</b> <small>Feat. Jeremih</small>	97	1
			NOT LISTED (NOT LISTED)	G.O.O.D./DEF JAM			
76	94	98	<b>Redbone</b>		<b>Childish Gambino</b>	48	11
			D. GLOVER (D. GLOVER, L. GORANSSON)	MCDI/GLASSNOTE			
-	100	99	<b>Some Kind Of Drug</b>		<b>G-Eazy</b> <small>Feat. Marc E. Bassy</small>	99	2
			RICE, N. PEAS (G. GILLUM, C. R. ANDERSSON, M. WOODS, K. WHITE, M. GRIFFIN)	G-EAZY/RVVG/BPG/RCA			
-	58	100	<b>Kelly Price</b>		<b>Migos</b> <small>Feat. Travis Scott</small>	58	2
			ZAYTOVEN, CASSIUS JAY (O. K. MARSHALL, K. CEPHUS, K. K. BALL, X. DOTSON, J. CROSS, TRAVIS SCOTT)	QUALITY CONTROL/300			


37



**BRUNO MARS**  
That's What I Like

The retro-R&B song enters the top 40 as it debuts on Digital Song Sales at No. 36 (21,000 sold). It should surge further after Mars performed it at the Grammys on Feb. 12.

89



**MARIAH CAREY**  
FEAT. YG  
I Don't

First teased during the Jan. 29 season finale of *Mariah's World*, the track starts with 4.2 million U.S. streams. On the Hot R&B/Hip-Hop Songs list, it arrives as Carey's 42nd top 40 hit (No. 35).

The week's most popular current songs across all genres, ranked by the Nielsen Audio, which tracks sales to compile a Billboard Hot 100 chart. For complete rules and explanations, visit billboard.com. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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## ON THE COVER

Camila Cabello photographed by Miller Mobley with an iPhone 7 Plus on Jan. 12 in Los Angeles. Styling by Karla Welch. Cabello wears a Valentino dress and Jennifer Fisher jewelry.

Cabello wears a Francesco Scognamiglio dress. Watch an exclusive interview of the artist discussing her favorite looks from the shoot at [Billboard.com](http://Billboard.com).

**TO OUR READERS**  
*Billboard* will publish its next issue on March 2. For 24-7 music coverage, go to [Billboard.com](http://Billboard.com).

INDEPENDENT  
THINKERS

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PRIORITY

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A large, solid blue abstract shape that resembles a stylized wing or a curved arrow, pointing towards the right and slightly upwards. It is positioned on the right side of the page, partially overlapping the text area.

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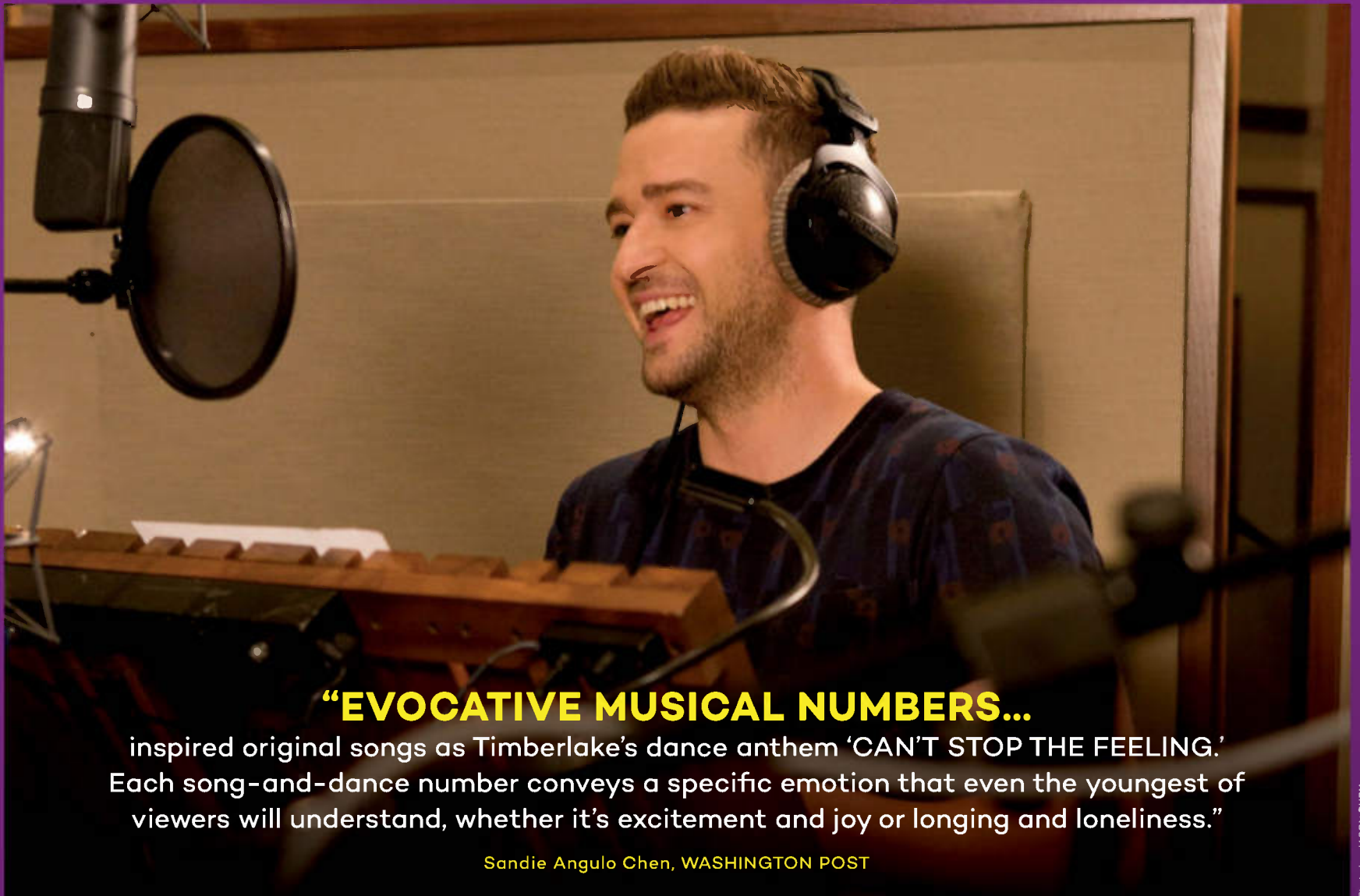
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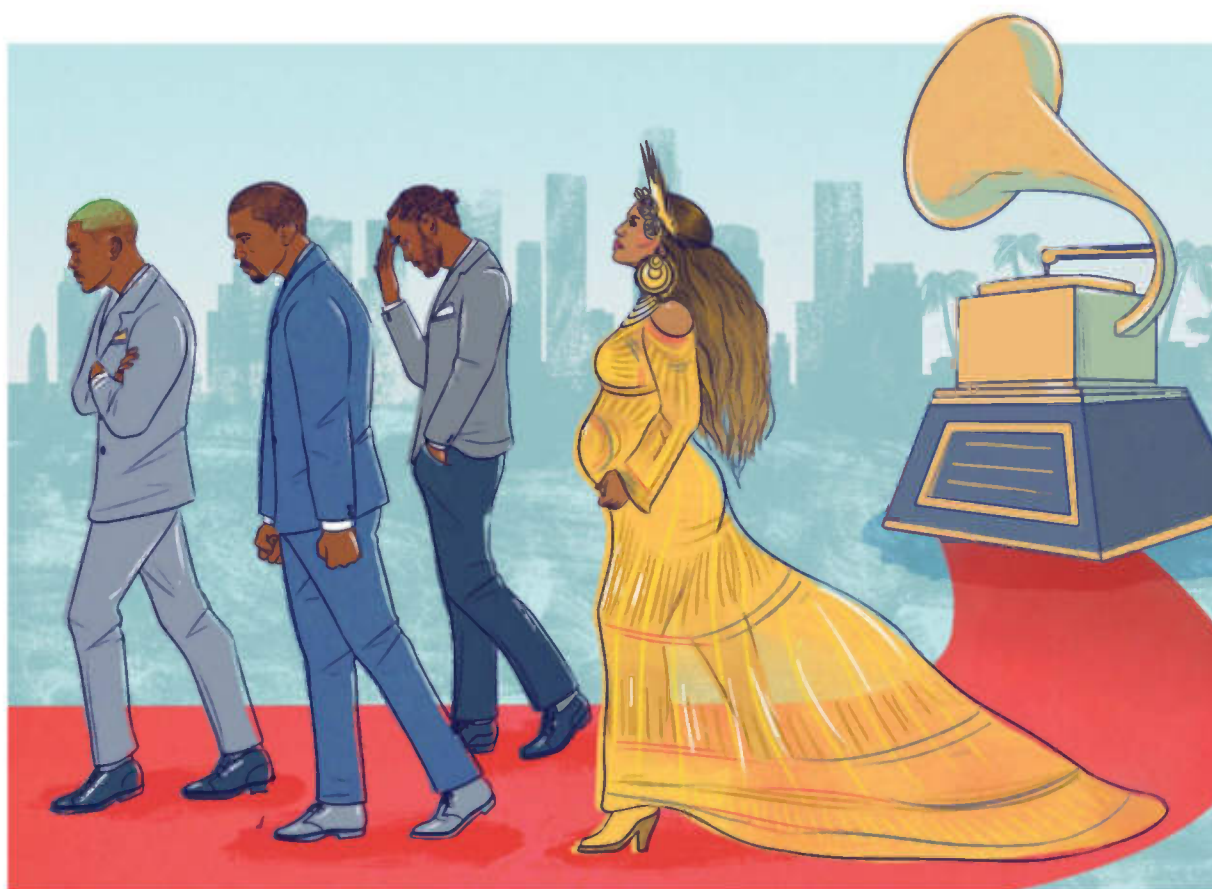


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## THE GRAMMYS' HIP-HOP PROBLEM

CRIES OF RACISM FOLLOW ADELE'S BIG-AWARD SWEEP OVER BEYONCÉ, WHILE THE ACADEMY'S NEIL PORTNOW CALLS ON CRITICS TO JOIN AND "BE THE CHANGE YOU WANT TO SEE"

BY NATALIE WEINER

# W

"WHAT THE F— DOES [BEYONCÉ] have to do to win album of the year?" **Adele** asked rhetorically in the press room after the 2017 Grammys, where she had just won the night's biggest award for her 2015 release 25. "I voted for her," she said, almost apologetically. After **Beyoncé**'s latest loss in the Grammys' most prestigious category — she has gone 0-3 so far in her career — the answer is increasingly unclear. Since Beyoncé released her debut solo

album in 2003, **Taylor Swift** and Adele (arguably, her only peers besides **Rihanna**) have both won album of the year — twice.

The voters of The Recording Academy appear to have a problem with hip-hop, a situation that has created a widening racial gap between critical consensus and Grammy winners in the big four categories: best new artist, record of the year, song of the year and album of the year. In the lattermost category, only two rap-related albums (*The Miseducation of Lauryn Hill* and *OutKast's Speakerboxxx/The Love Below*) have won in the genre's 40-year history. Since 2000,

black artists have won album of the year just twice — *OutKast* in 2004 and *Herbie Hancock* for his *Joni Mitchell* tribute in 2008 — even though a black artist or group with black members have been nominated every year except two. In *The Village Voice's* Pazz & Jop poll — a leading survey for music critics — the top albums in four of the last five years were made by black artists. (The exception, **David Bowie's** *Blackstar*, beat *Lemonade* by the equivalent of about 10 votes.)

"I don't hate the Grammys, but I didn't even watch this year for this very reason," says **Stephen "Thundercat" Bruner**, who

### THE OVER UNDER



After sweeping all five of his nominations for *Blackstar*, the late **David Bowie** claims his first Grammy in a music category.



**Cee Lo Green** unveils his bizarre alter-ego **Gnarly Davidson** with a meme-worthy gold-covered Grammy appearance.



With Adele, Beyoncé, Daft Punk and Maren Morris, Grammy night is a slam-dunk for Columbia Records chief **Rob Stringer**.

contributed to **Kendrick Lamar's** *To Pimp a Butterfly*, which won five Grammys but lost album of the year in 2016 to Swift's *1989*. "I knew this was going to happen — we have seen it."

Bruner's lack of surprise at *Lemonade's* loss was a common reaction, although many people *Billboard* spoke with do acknowledge that Beyoncé's album was far more musically and thematically provocative — and polarizing — than Adele's explosively popular *25*, which has sold 9.2 million copies in the United States alone through Feb. 9, according to Nielsen Music. "Beyoncé delivered the record of her career," says music executive **Livia Tortella**. "But she was going against the biggest record from the biggest artist."

Still, recent wildcard winners like **Beck** (who beat out Beyoncé in 2015) and **Mumford & Sons** (ditto **Frank Ocean** in 2013) suggest that having the biggest record and being the biggest artist don't necessarily guarantee walking away with the gramophone, nor do they address an increasingly stark racial divide: Between 1974 and 1994, eight albums by black artists took the top prize — and three of those were by Grammy favorite **Stevie Wonder**.

"I feel that minds are more closed now," says artist-producer **Helen Bruner**, a current Grammy trustee (no relation to Stephen). "I believe if Stevie Wonder released [groundbreaking, politically charged 1974 album of the year] *Innervisions* now, he wouldn't win."

Yet the decision ultimately lies with the 14,000 voting members of The Recording Academy, who must have a minimum number of credits on commercially available albums (the number differs for physical and digital distribution) or one Grammy nomination, and pay their \$100 annual dues in order to qualify.

This means everyone from liner-notes authors to A&R reps to mix engineers to superstars are voting on the awards, a fact that helps skew the constituency older. "The voters spoke, and [the result says] there is still a generational gap when it comes to the approach of making records," adds Helen Bruner of the academy's constituency. "They'll say 'I can't play "Formation" on the piano, but I can play "Hello."'"

That perception took hold long before the nominations were announced: Ocean elected not to submit his album *Blonde* for consideration, telling *The New York Times* the academy didn't "seem to

as one initiative designed to keep the constituency relevant: "Unless you're currently making music as a full-time vocation, you may not requalify as a voting member."

And while Portnow downplays any suggestion of racial bias in the academy's one-vote-per-member constituency — "It's more about personal taste, so it's hard for me to criticize when we see no basis that [the results] are about anything other than music, and certainly not race" — he does concede that while "we've come a long way as an organization, we're certainly not complacent or satisfied with where we are — but we also need the participation of the

## "If Stevie Wonder released *Innervisions* now, he wouldn't win [album of the year]." —Helen Bruner

be representing very well for people who come from where I come from." Though he was nominated eight times for the 2017 awards, **Kanye West** declined to attend. "Yes I have a problem with the Grammys," he tweeted early in 2016, calling out Recording Academy chairman/CEO



Portnow

**Neil Portnow**. "Neil, please reach out as soon as possible so we can make the Grammys culturally relevant again. We the people need to see **Future** at the Grammys... Not just me and **[Jay Z]** in a suit."

The Grammys have, in fact, made concerted efforts in recent years to diversify its ranks in terms of ethnicity and age, which is reflected in this year's five most-nominated artists: West, Beyoncé, Rihanna, **Drake** and **Chance the Rapper**. "You don't get to this point without a diverse and relevant voting membership," Portnow tells *Billboard*, citing a new requalification requirement (which comes with membership renewals)

communities to do more. That's how democracy works."

Indeed, "most of the people complaining are motherf—ers who don't vote!" says artist-producer **Terrace Martin**, a 2017 nominee (for best R&B album) and a Grammy voter. "When I go to Recording Academy events, I'm the only one there with tattoos on my neck. I'm trying to get my friends to vote. Everybody acts like they don't give a f— about the Grammys — until the Grammys come around." Martin says he became a voting member after Lamar's 2012 album *good kid, m.A.A.d city*, to which he contributed, lost album of the year — which is the kind of initiative the academy wants to encourage. "[Some of] the comments I've seen come from not understanding at all how this works," says Portnow. "It's one thing to be a critic, and another to join and vote and be part of the change that you want to see."

Still, there's little question that Beyoncé's 2017 losses have thrown



Adele admitted to having mixed feelings about her big wins.

the contest's racial overtones into dramatic relief and consequently raised the specter of the Grammys disenfranchising makers and fans of hip-hop, inaugurably the creative center of today's popular music. "We always want the biggest and the brightest artists to be involved," says producer **Harvey Mason Jr.**, a former academy trustee and Los Angeles chapter officer, of the decision by **Drake**, Ocean, West and **Justin Bieber** not to attend the Feb. 12 ceremony. "I know we can't thrive as a show, as an academy and as advocates for the industry without those types of artists."

Ratings for the 2017 broadcast rose slightly, with the entire **Knowles-Carter** family in attendance and a Beyoncé performance during the telecast. But more broadly, The Recording Academy's stated mission — to reward "artistic achievement" — doesn't always seem to square with the winners' list. "Change is coming [to the industry]; there's still work to do," says **Terry Jones**, a producer and former trustee. "But until people are more open to that change, the results will be the same."

"I understand that people might feel left out," says Portnow. "But it's really simple: Participate and vote, and then you're part of the conversation. Not only do we encourage and welcome that," he concludes, "we need it." ●

Additional reporting by Gail Mitchell.

### Grammy Bumps, By The Numbers

207%

24-hour sales gains in the United States of songs performed during the Grammy telecast.

125%

Estimated gain in equivalent album units for Adele's *25* in the week ending Feb. 16, according to forecasters.

20K

Forecasted sales for Trump-dress-wearing Joy Villa's 2014 album *I Make the Static*.

22K

Notes on Frank Ocean's Feb. 11 Tumblr post responding to criticism from Grammy producers.

6,323%

Increase in on-demand streams for Prince, who was honored during the telecast.

Sources: Nielsen Music, Tumblr

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FROM THE DESK OF

PARTNER, CARROLL GUIDO & GROFFMAN LLP

# Elliot Groffman

The veteran attorney on streaming royalties, revenue models and industry prospects under President Trump

BY ROBERT LEVINE

PHOTOGRAPHED BY GUERIN BLASK

"We're total music fanatics, and we're open to new clients all the time," says Groffman, photographed Feb. 3 at Carroll Guido & Groffman LLP in New York. "As soon as you start to rely on your stalwart clients, you're in a different business."

**O**N THE FRIDAY OF GRAMMY week, when **Elliot Groffman** received the Entertainment Law Initiative Service Award, he used his speech as an opportunity to reflect on just how much the music business has changed. "The economic model that I grew up with in the '80s and '90s has blown sky high," says Groffman, a partner at Carroll, Guido & Groffman LLP who represents the **Dave Matthews Band** and **Pearl Jam**, among others. At the same time, Groffman's advice for acts wouldn't have sounded out of place 20 years ago: "If you have any

leverage at all in a deal, keep [the term] as short as possible."

Transactional lawyers like Groffman now find themselves representing bands in the brave new world of streaming, with its opaque royalties and unsettled economics. Streaming revenue is spurring the kind of growth in the recorded-music business that hasn't existed for more than a decade. But it remains to be seen how much that growth will benefit artists — especially those without pop hits. "The question is, Is streaming a sustainable business model where labels and everyone are sharing in an equitable way with the

artists?" asks Groffman. "This has always been an issue, from vinyl to CDs."

Groffman, 63, who lives in Manhattan with his wife, Hilary — the couple has two grown children — is in a better position than most to navigate this new landscape. For more than two decades, he has represented the Dave Matthews Band, which always had an independent streak. In his speech, Groffman told the story of how he first convinced RCA to let the group release a series of concert recordings — for which the label didn't see a demand. "Now everyone does that," he says. Another client is Pearl Jam, a similarly



self-contained act that has put out its last few albums under short-term deals. “Generally, when we pack this up, I want to say that we left this business in better shape than we found it,” he says. “We need a healthy ecosystem that’s balanced and sustainable so creators can create.”

technology, artist representation needed to scale up. He’s one of the most innovative entrepreneurs in the business. When we did deals to release concert recordings to fans, label executives couldn’t wrap their heads around it. Now everyone does that.

**With copyright reversion, artists can now file to recover their rights to material created after 1978. How does that change negotiations for acts of that era?**

It only takes effect in the U.S., and there are a number of issues that are still being worked out, but it could be very powerful. It’s giving artists some leverage for renegotiations and restructurings.

**You held a fundraiser for Hillary Clinton last summer. Have you been thinking about politics and where that goes next?**

I’m a normal member of the public when it comes to my disappointment there. But as people in the music world, we have an obligation to bring social and political issues to the fore and support our clients who do so. Dave Matthews was deeply involved with the Standing Rock pipeline issue; I’m very involved in the Global Poverty Project. There’s a lot to do.

**There’s also a view that President Donald Trump could be good for copyright, and thus the music industry.**

I don’t think he’s particularly interested in the rights of creators. If people say to him that we have to protect intellectual property, that could help, but will we also get fairness in terms of distribution of digital revenue? That’s the level I’m more interested in.

**Artists have never had so many options — or, in some cases, such a hard time making money. Is this the best of times or the worst of times?**

The current state of the industry forces everyone to look at a career holistically. If you’re throwing the dice and betting everything on a hit single, it may be time to look for another career. But if you look at it as a writer or a performer, looking for ways to connect with fans, it’s a good time. ●

## “If you’re throwing the dice and betting everything on a hit single, it may be time to look for another career.”

**The music business seems to be growing again, but there’s still a sense that artists aren’t getting their fair share of streaming revenue. Is that the fault of the labels, the streaming services or the overall business model?**

It’s not a matter of good guys and bad guys — it’s not that simple. We’ve invested heavily in a system that depends on scale, and we need to market effectively to get to scale. Watching the Super Bowl, how many ads were there for Amazon or Google, and how many were there for Spotify? How many people still don’t know what Spotify is, much less how to use it? Then there’s the issue of royalty formulas. Let’s say I listen to jazz or **Rosanne Cash** — I don’t necessarily listen to the top pop hits at home. But the formulas are skewed to mass and volume. Why isn’t my \$9.99 only going to the artists I’m listening to? One system may not work for everyone.

**Are you confident artists will benefit as the recorded-music business begins to grow again?**

We’ll find the right balance as the new models scale up. We’ve seen the growth of the 360 model, but when the business is much larger and costs are less, we’ll need to address that. I’m very focused on that.

**One of your longest professional relationships has been with Dave Matthews and his manager, Coran Capshaw. What have you learned from them?**

Coran felt the change in the air and realized that as the majors consolidated and lost control over their distribution due to

**You and Coran are both fans of The Grateful Dead. Has that group been an influence too?**

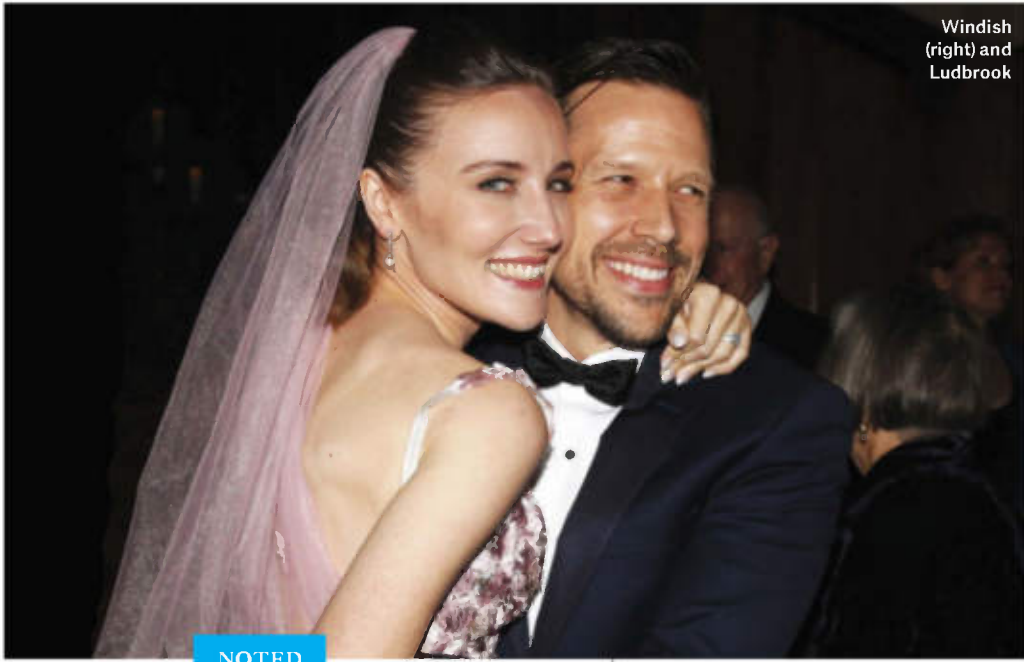
In terms of business, Coran and I talk about The Dead a lot. There’s a delicate balance: What are you giving to your fans, and what are you asking your fans to pay for? With Dave Matthews, we encouraged people to tape the shows and share them, but when people started making businesses out of selling overpriced bootlegs, that was a perversion of the intent, so we decided to mix, market and sell them.

**In your speech at the Entertainment Law Initiative lunch, you spoke about how much Bruce Springsteen inspired you. Any great stories there?**

I was sitting at my desk one day when my assistant tells me that Coran Capshaw is on the line — with [Springsteen manager] **Jon Landau** and [Pearl Jam manager] **Kelly Curtis**. And I’m thinking, “OK, this is going to be an interesting phone call.” That was how I got involved in the Vote for Change tour in 2004. We met at a photographer’s loft, all of us, and I got to turn to Dave Matthews and say, “Dave, please meet the most important music influence of my past. Bruce, please meet the most important musical figure in my life now.” I called my wife after to tell her.

**1** The cover of client Grouplove’s second LP. “I asked Hannah Hooper, who’s in the band and does the artwork, ‘Is this me?’” recalls Groffman. “They signed it for me.” **2** A photo taken by late Paradigm head of music Chip Hooper, former agent for Phish and DMB, and an accomplished photographer. “It’s very meditative,” says Groffman. “A beautiful landscape.” **3** Tickets to The Grateful Dead’s Fare Thee Well shows in 2015.





Windish (right) and Ludbrook

NOTED

02-07 →

Danish jazz violinist **Svend Asmussen**, who performed with **Duke Ellington**, **Fats Waller** and **Django Reinhardt**, died of unknown causes. He was 100.

02-08 →

ASCAP promoted **Simon Greenaway** to vp membership of European territories, based in ASCAP's U.K. office.

Songwriter-producer **Naughty Boy (Sam Smith, Emeli Sandé)** signed a worldwide multiyear deal with Downtown Music Publishing.

**David Guetta** confirmed a new management deal with **Scoter Braun's SB Projects**.

Big Machine Label Group hired veteran manager **Mike Rittberg** as its new chief marketing officer.

Def Jam rapper **YG** signed with United Talent Agency for worldwide representation in all areas.



YG

After years of beefing with **Jay Z**, **Diplomats** rapper **Jim Jones** signed with Roc Nation for management in all areas.

New subscription service Experience Vinyl announced

02-09 →

that **Elton John**, **George Clinton**, **Quincy Jones** and **Sean Lennon** will serve as artist-curators.

MTV executive vp **Mina Lefevre** left the network to take a position as head of development at Facebook.



Lefevre

Universal Music Group landed the exclusive licensing rights to **Prince's** NPG Records catalog in a multiyear agreement.

02-10 →

Paradigm senior executive **Tom Windish** wed **Emma Ludbrook**, a producer at Paradox, at the Park Plaza Hotel in Los Angeles.



St. Vincent (center) in a video for Record Store Day.

**St. Vincent** was officially named the ambassador for the 2017 edition of Record Store Day (April 22).

The estate of late New Orleans bounce artist **Messy Mya** sued **Beyoncé** for \$20 million, alleging copyright infringement over the use of Mya's voice in the video for "Formation."

02-11 →

Showtime Documentary Films scored the rights to the upcoming **Eric Clapton** film *A Life in 12 Bars*.

02-12 →



Jarreau

Legendary jazz singer and seven-time Grammy winner **Al Jarreau** died of unknown causes. He was 76.

02-13 →

Grammy-winning couple **Tim McGraw** and **Faith Hill** signed with Sony Music Entertainment as individual artists in deals covering multiple solo albums.

SoundCloud COO **Marc Strigel** and finance director **Markus Harder** left the company.

02-14 →

Universal Music Publishing Group appointed former Sony/ATV vp urban A&R **Walter Jones** as its new vp creative.

SoundCloud named **Merritt Farren**, formerly of Amazon Audible, as its general counsel.

Amazon Music hired industry veteran **Alex Luke** to serve in the newly created position of global head of programming and content strategy.

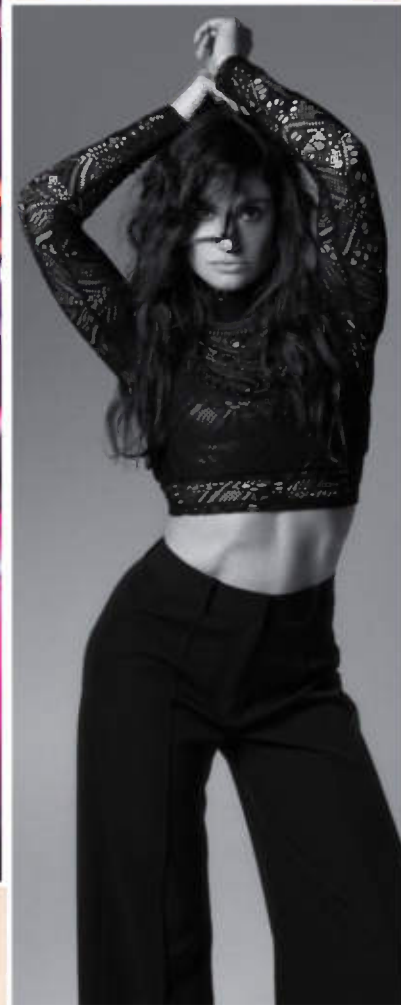
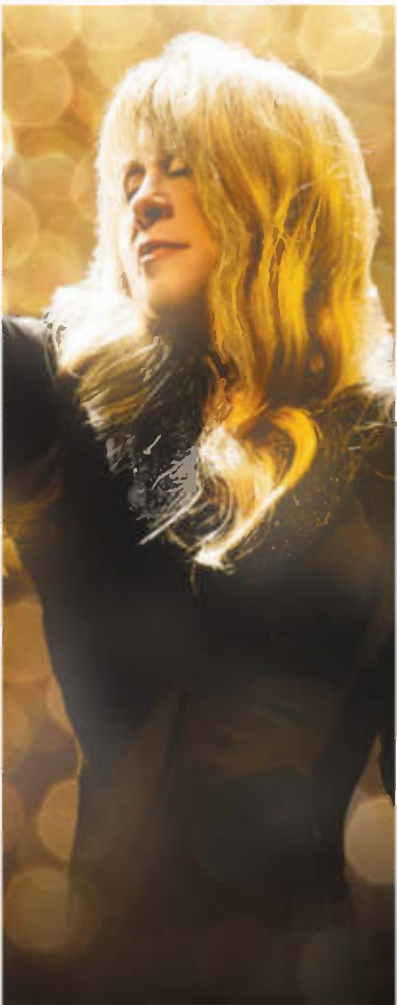
BIRTHDAYS

- |  |   |
|--|---|
| <b>Feb. 16</b><br>Lupe Fiasco (35)<br>Ice-T (59)                       | <b>Feb. 19</b><br>Seal (54)<br>Tony Iommi (69)<br>Smokey Robinson (77)    |
| <b>Feb. 17</b><br>Ed Sheeran (26)<br>Billie Joe Armstrong (45)         | <b>Feb. 20</b><br>Rihanna (29)  |
| <b>Feb. 18</b><br>Regina Spektor (37)<br>Dr. Dre (52)<br>Yoko Ono (84) | <b>Feb. 21</b><br>David Geffen (74)<br><b>Feb. 22</b><br>James Blunt (43) |

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2017 GRAMMY AWARDS



# CLIVE'S CIRCLE

*Photographed by* JOE PUGLIESE

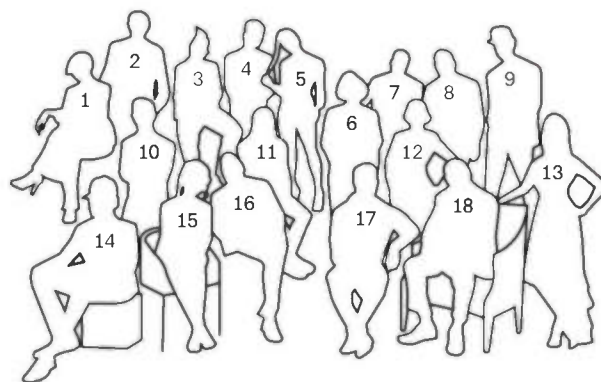
From Mary J. Blige to Bell Biv DeVoe, Judy Collins to Neil Diamond — only Sony Music chief creative officer Clive Davis can assemble music's biggest and brightest stars at his annual pre-Grammy gala. For the third year in a row, *Billboard* captured the evening's performers before they hit the stage in an exclusive group photo and portraits

Photographed Feb. 11  
at The Beverly Hilton  
in Beverly Hills. (Go to  
page 22 to see who's who.)

# SS OF 2017

# T

THE RETURN OF SONGWRITING LEGEND AND Clive Davis party mainstay **Joni Mitchell** — who was absent from the 2016 fete after suffering a brain aneurysm in 2015 — capped off a night of emotional moments at this year's 41st annual pre-Grammy gala. In a rare public appearance, the 73-year-old musician — who just two years prior spent the entire soiree on the terrace smoking with actress **Penny Marshall** — was escorted in her wheelchair by writer-filmmaker **Cameron Crowe**, as a reflective Davis singled her out as one of four stars who, he said, “sum up this evening,” alongside **Stevie Wonder**, **Quincy Jones** and **Jane Fonda**. Hosted by Davis and The Recording Academy at the Beverly Hilton hotel, the three-and-a-half-hour gala once again brought together music's biggest names, including **Ringo Starr**, **Barry Gibb**, **Berry Gordy**, **John Legend**, **Beck**, **Britney Spears** and **LL Cool J** (whose selfie line nearly caused a traffic jam at the exits). A white-gowned **Jennifer Hudson** delivered the first of several standing ovation tributes with a powerful rendition of the late **Leonard Cohen**'s “Hallelujah,” followed by **Maxwell**, who honored **Prince**'s legacy with a performance of “Nothing Compares 2 U,” which he also dedicated to the late **Whitney Houston**, who died five years ago to the day. Other highlights included performances from a beaming **Chance the Rapper**, who brought his mother as his date; breakout country star **Maren Morris**, who got **Kelsea Ballerini** to sing along enthusiastically from the crowd; and **Neil Diamond**, who closed the night with “Love on the Rocks” and a singalong to “Sweet Caroline.” And then there was **Mary J. Blige**. Paying tribute to BET Networks chairman/CEO **Debra L. Lee** — the first woman to receive the gala's Grammy Salute to Industry Icons award — the singer thanked Lee for being a strong inspiration. “Right now I need strength like yours because I may look happy, but I'm going through some horrible stuff. It's called divorce,” she said of her breakup with husband-manager **Kendu Isaacs**. A “truly humbled and grateful” Lee took to the stage to reflect on the importance of music, telling the crowd that “regardless of the challenges we are faced with, you must know that your light shines brightest in the midst of darkness. Music has the power to bring us all together.” —GAIL MITCHELL



“Joni’s music was part of the ship that carried us, lit up our lives and helped us in the ‘60s,” said Judy Collins, who gave an emotional performance of Mitchell’s 1967 hit “Both Sides Now” in tribute. Clockwise from top left: Collins, Mike Posner, Chance the Rapper, Bell Biv DeVoe and Morris. Opposite page: Blige.

- 1 Hudson. 2 “Clive signed me to Columbia Records 40 some odd years ago and it has been a party ever since,” Diamond told *Billboard*. “He’s an institution in the record business.”
- 3-5 Cole Whittle, Joe Jonas and JinJoo Lee of DNCE. 6 House of Representatives Minority Leader Nancy Pelosi. 7-9 Ricky Bell, Michael Bivins and Ronnie DeVoe of Bell Biv DeVoe.
- 10 Brendon Urie of Panic at the Disco. 11 Jack Lawless of DNCE.
- 12 Blige. 13 Morris. 14 Chance the Rapper. 15 Collins. 16 “He’s Prince. He’s the king, and the person that was so forward, so brave,” Maxwell told *Billboard* ahead of his tribute. “Who could pull off what he pulled off?” 17 Posner. 18 Davis.

Watch an exclusive behind-the-scenes video of music stars reflecting on the Davis party’s legacy at [Billboard.com](http://Billboard.com).



**BILLBOARD'S POWER 100 PARTY**

# HONORING EK, REID, THE WEEKND AND MORE!

IN WHAT HAS BECOME A GRAMMY WEEK TRADITION, THE *Billboard* Power 100 party served as an unofficial kickoff to the industry's busiest week. Held at power eatery Cecconi's on Feb. 9 and sponsored by American Airlines, Citi, Hilton and Nielsen, the soiree feted the year's most influential executives, awarding the top spot to Spotify founder/CEO **Daniel Ek**. Immediately behind him: Universal Music Group chairman/CEO **Lucian Grainge** (No. 2); Live Nation chief **Michael Rapino** (No. 3); Apple senior vp Internet and software services **Eddy Cue**, executive **Jimmy Iovine** and vp media apps and content **Robert Kondrk** (No. 4); and Columbia Records chairman and incoming Sony Music CEO **Rob Stringer** (No. 5). The intimate, invite-only event featured artists on hand to support those who've helped build scores of careers. Among them were **The Weeknd**, **Zayn Malik**, **Noah Cyrus**, **Jason Derulo**, **G-Eazy**, **Kelsea Ballerini**, **Dua Lipa** and **Skylar Grey**. The Clive Davis Visionary Award, given out the past three years, went to Epic Records chairman/CEO **Antonio "L.A." Reid**, who accepted the honor by joking about his position on the list — No. 39 — and expressing his gratitude to Sony Music's **Davis**: "I don't make the rules, I just break them." *Billboard* also recognized a group of "power artists," each of whom scored a No. 1 on the *Billboard* Hot 100 or the *Billboard* 200 in 2016.

The honorees: The Weeknd, **Blink-182**, **DJ Khaled**, **Malik** and **Designer**. "We're very fortunate to have had another historic year with **Drake**, The Weeknd and **Ariana Grande**," said Republic Records CEO **Monte Lipman**, who attended with his brother and Republic COO **Avery** (both No. 14). "It starts with amazing talent and extraordinary music." Beggars Group founder **Martin Mills** (No. 64) was also optimistic about the industry's current state. "Streaming was up to 51 percent of music consumption this year," he said. "We're ahead of that curve." As for *Billboard*'s No. 1 pick, Glassnote Records founder/president **Daniel Glass** (No. 88) had this to say about Spotify: "It's perfect timing. They will be making a lot of profit. We're all making a lot of money. It's a great investment."

—SHIRLEY HALPERIN



1 From left: UMG's Grainge with Spotify's chief content officer/chief strategy officer Stefan Blom and global head of creator services Troy Carter, who accepted the No. 1 honor on behalf of their boss Ek. 2 Reid. 3 Malik, photographed by Austin Hargrave backstage. 4 Sony/ATV Music Publishing chairman/CEO Martin Bandier (left) and ASCAP president/chairman Paul Williams. 5 UMG executive vp Michele Anthony and Creative Artists Agency partner/managing director/head of music Rob Light. 6 Ballerini. 7 Citi managing director of media, advertising and global entertainment Jennifer Breithaupt with Davis. 8 Designer, photographed by Hargrave. 9 iTunes/Apple Music head of global consumer marketing Bozoma Saint John. 10 From left: Sony Music Entertainment executive vp business affairs/general counsel Julie Swidler, Warner Music Group executive vp/general counsel/secretary Paul Robinson and MGM senior vp music Lori Silfen.







11 "For the first time since Napster, the recording industry is showing signs of growth," said The Hollywood Reporter-Billboard Media Group president John Amato (left), photographed backstage by Hargrave alongside The Weeknd. 12 Avery (left) and Monte Lipman flank The Weeknd's manager, Wassim "SAL" Slaiby of Sal & Co./XO. 13 "The best and brightest are here tonight — that's a fact, not an alternative fact," joked Recording Academy president/CEO Neil Portnow. 14 Grey with Interscope's Dennis Dennehy. 15 Paradigm Talent Agency's music leadership group, from left: Marty Diamond, Paul Morris, Dan Weiner and Tom Windish. 16 Universal Music Publishing Group chairman/CEO Jody Gerson. 17 Derulo. 18 ASCAP executive vp John Titta and CEO Elizabeth Matthews. 19 Khaled, photographed by Hargrave.



# 59TH ANNUAL GRAMMY AWARDS



**1** Adele accepted the night's top honor, album of the year, with members of her team including producer Max Martin (far left) and songwriter Ryan Tedder (far right). The star has won every Grammy for which she was nominated since 2010, and has earned 15 total, including all of the big four (she picked up best new artist in 2009). **2** "I didn't think we were going to get this one," said a surprised Chance the Rapper as he accepted the best rap album award for *Coloring Book*, the first streaming-only release to win a Grammy. **3** From left: Demi Lovato, Tori Kelly and Andra Day backstage before their joint performance honoring the Bee Gees. **4** On a post-Super Bowl high, a freshly tattooed Lady Gaga rocked alongside Metallica for a performance of the latter's pummeling "Moth Into Flame," which was briefly marred by sound issues when frontman James Hetfield's microphone didn't function for the first part of the song.

FOR A NIGHT THAT WAS BILLED AS A COIN FLIP between two superstars — **Beyoncé vs. Adele** — it was the latter who came out on top, as the British singer took home five trophies including album of the year for 25 and song and record of the year for "Hello" at the Grammy Awards on Feb. 12. The now-28-year-old superstar repeated her feat from 2012, when 21 and its lead single "Rolling in the Deep" swept the top three honors. As for Queen Bey, who began the night as the most-nominated artist of 2017 with nine across four genres, she ultimately wound up with only two wins: best music video, for "Formation," and best urban contemporary album, for *Lemonade*.

Despite the losses, the pregnant star's captivating performance of *Lemonade* cuts "Love Drought" and "Sandcastles" served as a poignant dedication to the concepts of motherhood, rebirth and healing. "My intention for the film and album was to create a body of work that would give a voice to our pain, our struggles, our darkness and our history," she said during her acceptance speech for best urban contemporary album. "It's important to show images to my children that reflect their beauty, so they can grow up in a world where they look in the mirror, first [in] their families — as well as the news, the Super Bowl, the Olympics, the White House, the Grammys — and see themselves, and have no doubt that they're

beautiful, intelligent and capable."

Other top winners included Chicago MC **Chance the Rapper**, who nabbed three trophies including best new artist and best rap album, and the late **David Bowie**, who picked up five posthumous awards — surprisingly, his first Grammys ever for his musical recordings.

The 2017 ceremony was up by more than 1 million viewers in raw numbers for CBS, averaging just north of 26 million and earning a 7.8 rating among adults 18-49 (according to Nielsen), aided in part by a new host in late night's **James Corden**. A whopping 17 performances pushed the show's run time to just shy of four hours, with soaring vocalists on full display: **The Weeknd** flexed his silky falsetto for "I Feel It Coming" alongside **Daft Punk**, **Maren Morris** and **Alicia Keys** stunned with a powerful (and glittery) rendition of Morris' song "Once," and **Sturgill Simpson**, fronting the late **Sharon Jones'** backing band **The Dap-Kings**, delivered a standout performance of "All Around You."

By the time Adele was called back onstage to accept the album of the year trophy, she spent much of her tearful speech thanking Beyoncé. "My artist of my life is Beyoncé, and the *Lemonade* album is just so monumental," she gushed, as the singer wiped away tears from the crowd. "We got to see another side to you that you don't always let us see. I love you. I always have, and I always will."

—DAN RYS



### The Most Political Grammys Ever?

At an awards show whose politics typically revolve around who was (and wasn't) nominated and who deserved to win, the 59th annual Grammys — the first with **Donald Trump** as president — provided a platform for artists to speak their minds, some with subtle gestures and others more overt: **Parls Jackson** and **Laverne Cox** used their speeches to promote the causes close to their hearts — the #NoDAPL fight and transgender rights — while **Katy**

**Perry** used her debut TV performance of "Chained to the Rhythm" to project the U.S. Constitution, as she shouted "No hate!" **Jennifer Lopez** quoted author **Toni Morrison** while presenting the best new artist award, with a plea that "this is precisely the time when artists go to work. There is no time for despair, no place for self pity, no need for silence and no room for fear."

But the clearest attack on the new administration was **Busta Rhymes'**

vehement rant against the "Muslim ban" and "President Agent Orange perpetuating all the evil." The slam preceded a performance by the surviving members of **A Tribe Called Quest** — **Q-Tip**, **All Shaheed Muhammad** and **Jarobi White** — and best new artist nominee **Anderson.Paak** of the pointed track about inclusivity, "We the People," which ended with Q-Tip's chants to "Resist! Resist! Resist! Resist!"

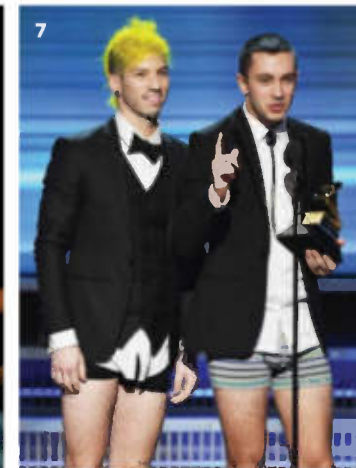
—GIL KAUFMAN



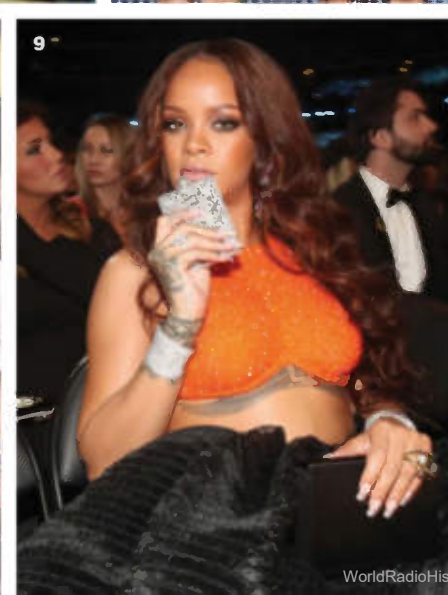
A Tribe Called Quest with Busta Rhymes and Anderson.Paak.



Perry (right) and Skip Marley.



5 From left: Ed Sheeran, who delivered a stripped-down rendition of his latest hit "Shape of You" with the help of a looping machine, with Nick Jonas and Corden. 6 Beyoncé. 7 While accepting the award for best pop duo/group performance for their smash "Stressed Out," Twenty One Pilots' Josh Dun (left) and Tyler Joseph made good on their pre-fame promise to drop their pants onstage if they ever won a Grammy. 8 Halsey (left) and Skrillex. 9 Rihanna and her bejeweled flask became the meme of the night as the singer racked up more than 3.6 million views — the most-liked Grammy-related video of the evening — after posting a clip of the accessory. The caption? "I think it's time for another shot." 10 After impressing with a glitzy version of "That's What I Like," R&B crooner Bruno Mars got into character as Prince, shredding on the late icon's "Let's Go Crazy."





1 Jay Z (left) and Sean Combs at the Roc Nation brunch. 2 From left: Brunch host Reid with Janelle Monáe and Sony Music Entertainment CEO Doug Morris. 3 Perry at the UMG showcase. 4 G-Eazy (left) and United Talent Agency CEO Jeremy Zimmer at UTA's party at The Peppermint Club in West Hollywood on Feb. 11. 5 From left: Wiz Khalifa backstage with Chainsmokers Drew Taggart and Alex Pall at the Spotify event. 6 Regina Spektor with honoree White at the Producers & Engineers Wing bash. 7 The T Bone Burnett-produced portion of the MusiCares gala stretched to 27 songs and ended with a 40-minute Petty mini-set that included contributions from Jeff Lynne, Stevie Nicks (pictured), The Bangles and Dhani Harrison. 8 "I was crying ugly tears at 3 a.m., and out of all the people I could have called, I called her," said Solange (right) of Badu over anxiety related to her latest LP. "I am forever grateful for that phone call, her guidance, her art and how it has changed the way that we all see, hear and feel ourselves." 9 Morris at the Nielsen bash. 10 Good Charlotte's Benji (left) and Joel Madden with Jessie J at Island's soiree.



## THE PRE-PARTIES

# THE GO-GO-GO OF GRAMMY WEEK

### A Lo-Fi Maven And 'Renaissance' Man

"Jack's really a renaissance person," said Recording Academy president **Nell Portnow** on the red carpet outside Village Studios in West Los Angeles while awaiting the arrival of **Jack White**, the honoree at the 10th annual Producers & Engineers Wing's gathering on Feb. 8. As if to prove it, White spent his brief speech invoking figures as seemingly unrelated as The Stooges, Michael Jackson and Bing Crosby. "[Jackson] said you're an antenna and it's all about letting God in the room," he said. "It's not an ego trip. You're not in control."

### Best New Artists And A Motown Icon Salute

Spotify transformed DTLA's Belasco Theater with its fete honoring the best new artist nominees that hosted magnetic performances by **Maren Morris** and **The Chainsmokers** on Feb. 9. In Hollywood, **Solange Knowles** surprised the crowd inside NeueHouse for *Essence* magazine's salute to black women in music when she introduced honoree **Erykah Badu** "our mother, sister, daughter" to the packed crowd that featured **Robert Glasper**, Apple's **Bozoma Saint John** and Epic Records' **Sylvia Rhone**.

### Person Of The Year Petty Makes History

Legends like **George Strait**, the **Foo Fighters** and **Randy Newman** came together to serenade MusiCares Person of the Year **Tom Petty** at this year's 27th annual benefit on Feb. 10. "Twenty years ago, I would have been way too cynical to do this, but I'm 66 now," cracked Petty, expressing gratitude to heroes and Heartbreakers alike, telling the black-tie crowd, "I may actually be in one of the best two or three rock'n'roll bands there is." The 2017 gala raised a record \$8.5 million for musicians in medical or financial need.

### Return Of The Brunch Wars

A Rolls-Royce shuttled stars like **DJ Khaled**, **Russell Simmons** and **Camila Cabello** to **Antonio "L.A." Reid's** pre-Grammy brunch on Feb. 10, which featured a jazz quartet and a DJ set by **Samantha Ronson**. The next morning — after a nearly two-year hiatus — Roc Nation resumed its own pre-Grammy brunch at an estate in Holmby Hills. Guests like **Kelly Rowland**, **Fat Joe**, **T.I.** and **Jaden Smith** knocked back shrimp and grits with **Jay Z's** beverage of choice, Ace of Spades (Armand de Brignac) in black-stemmed glasses.

### Perry Talks Politics, 10 Years At Capitol

For its annual artist showcase at the Ace Theatre on Feb. 11, Universal Music Group honored surprise guest **Katy Perry** with a plaque commemorating 10 years with the Capitol imprint. "I'm happy to be back. I'm hopefully offering some morsels of truth within three-minute-and-30-second pop songs," she said of her politically tinged new single, "Chained to the Rhythm." The superstar also recalled how the imprint always wanted her to shine on her own merits — which, she said, she had "so much respect [for]."

### Scenes From The Night Before

At steakhouse STK L.A. on Feb. 11, the Island Records shindig hosted stars **Mike Posner**, **Dem Lovato**, **Jessie J** and **Good Charlotte** noshing on a tropical-themed menu of margaritas, mojitos and tuna tartare. Across town at the fourth annual Nielsen bash at West Hollywood's Nightingale Plaza, best new artist nominee **Maren Morris** dueted with the Preservation Hall Jazz Band on her hit "My Church" to a crowd that included Spotify's **Bruno Crotol**, Live Nation's **Brandon Martinez** and Red Light's **Matt Ringel**.



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THE AFTERPARTIES  
**GRAMMY NIGHT'S  
 MAJOR TURN-UP**



1 Interscope chairman/CEO John Janick with Lady Gaga at the label's bash at The Peppermint Club, which brought guests including Beats 1 creative director/Los Angeles anchor Zane Lowe, Creative Artists Agency head of music Rob Light and actress Kathy Bates. 2 The night's top winner, Adele, celebrated with her team at the Sony bash, which included (from right) Sony Music Entertainment CEO Doug Morris, Sony Corp. president/CEO Kazuo Hirai and wife Riko Hirai, Columbia Records chairman/CEO Rob Stringer and manager Jonathan Dickins at Hotel Bel-Air. 3 From left: Grammy host James Corden, Republic Records Group president Charlie Walk and EMM Group co-founder Mark Birnbaum at the Republic party at Catch LA. 4 Beck at Universal Music Group's fete at the Ace Hotel. 5 Iggy Azalea and Def Jam CEO Steve Bartels (center) with rapper 2 Chainz, who doubled as the evening's guest DJ under his DJ Hibachi moniker, at the Def Jam soiree at the private residence of Absolut Elyx CEO Jonas Tahlin. "Everybody has their trials and tribulations and stories of where they came from, but it's very, very humbling for me," said 2 Chainz about nabbing his first gold trophy for his feature on Chance the Rapper's "No Problem." "I got my first Grammy today. I've been doing what I love doing. You know — working my ass off." 6 The Weeknd (left) and Stevie Wonder at the Republic bash. 7 Chance the Rapper (left) and Quincy Jones at the GQ party at Chateau Marmont, where Migos later performed. 8 Kehlani during her set at Warner Music Group's gathering at Milk Studios, where fire marshals threatened to shut it down due to overcrowding. Singer-songwriter Ed Sheeran, who was turned away from the fete and had one label staffer yelling "He's gone! He's gone now!" into the crowd, retreated to producer Benny Blanco's home in the Hollywood Hills to mingle with Justin Bieber, Halsey, Rae Sremmurd and Cashmere Cat. 9 From left: Republic Records chairman/CEO Monte Lipman, UMG chairman/CEO Lucian Grainge and Cash Money co-founders Ronald "Slim" Williams (background) and Bryan "Birdman" Williams at the label group's bash.



Contributors *Jem Aswad, Katie Atkinson, Steve Baltin, Eve Barlow, Chris Gardner, Andy Gensler, Shirley Halperin, Carl Lamarre, Jason Lipshutz, Ashley Lyle, Matt Medved, Gail Mitchell, Melinda Newman, Adelle Platon*

1: CHRIS CORNELL/GETTY IMAGES; 2: HARRY HUSACK/GETTY IMAGES; 3: PHILIP FARBONE/GETTY IMAGES; 4: NOLAN HENNING/REX USA; 5: TOMASO BODIN/GETTY IMAGES; 6: RACHEL WURRY/GETTY IMAGES; 7: EWAN MONTY/GETTY IMAGES; 8: MATT WHEAT/GETTY IMAGES; 9: ERIC CHARNOVA/ONYXONAP IMAGES

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# LALA LANDSLIDE

How director Damien Chazelle (and his critically acclaimed collaborators) turned "box-office poison" into Oscar's musical darling

BY PHOEBE REILLY

PHOTOGRAPHED BY AUSTIN HARGRAVE

# The Heart

THE PULSE  
OF MUSIC  
RIGHT NOW

Clockwise from right:  
Chazelle, Justin Hurwitz,  
Benj Pasek and Justin  
Paul photographed Feb. 6  
at The Beverly Hilton in  
Los Angeles. Watch an  
exclusive video discussing  
*La La Land*'s Oscar chances  
at [Billboard.com](http://Billboard.com).

GROOMING BY SU HAN AND TAYLOR TORRES AT DEVI BEAUTY AGENCY, CHAZELLE GROOMING BY SONIA LEE USING LA MER AT EXCLUSIVE ARTISTS.

“EVERYTHING ABOUT *LA LA LAND* WAS uncommercial,” says writer-director **Damien Chazelle**, 32, still bewildered at how his debut studio musical has taken him here, to an endless run of pre-Oscars interviews. Back when Chazelle started shopping his MGM-inspired film about a struggling actress and thwarted pianist in 2011, his dreams looked about as likely to materialize as those of his protagonists. “There’s jazz in the movie, which is box-office poison, and it’s a love story where they don’t wind up together,” says Chazelle of all the studios that either balked at the proposed cost (\$10 million) or pushed for significant changes. “The only way it could have been harder was if we were shooting in black-and-white.”

Six years later, the Technicolor film is enjoying critical and commercial success to the tune of 14 Academy Award nominations — including two for best original song — and more than \$126 million domestically at the box office. Audiences haven’t cared that *La La Land*’s blockbuster-inducing stars **Ryan Gosling** and **Emma Stone** are tackling their first musical, purchasing 163,000 copies of the soundtrack, according to Nielsen Music, and driving it to a No. 2 peak on the Billboard 200. None of that, though, would have been possible without Chazelle’s *Whiplash*, the Oscar-winning 2014 indie film about a punishingly driven jazz drummer that inspired Lionsgate to take a chance on the director’s real passion project.

In fact, *La La Land*’s concept dates back to Chazelle and *Whiplash* composer **Justin Hurwitz**’s Harvard days when, as roommates, they developed a shared admiration for MGM classics like *Singin’ in the Rain* as well as ’60s French musicals like *The Umbrellas of Cherbourg*. Their first project together, a musical called *Guy and Madeline on a Park Bench* (surprise — it’s also about a jazz musician), was intended as a senior thesis and wound up at the Tribeca Film Festival.



*La La Land* lyricists Paul (left) and Pasek.

Chazelle refined the idea and, by 2010, *La La Land* existed in his mind practically shot for shot as a film that resurrected old-school panache while still allowing for melancholic realism.

“When I first sat down at the piano, I was searching for that theme,” recalls Hurwitz, 32, who during the next few years whittled down an astonishing 1,900 piano demos into approximately 14 original songs. “I wanted it to be timeless in the sense that it wouldn’t sound old-fashioned and it wouldn’t sound contemporary.” The result was the plaintive instrumental lullaby that drifts out of a restaurant to seduce the passing Mia (Stone) and reel her toward Sebastian (Gosling). “Mia and Sebastian’s Theme (Late for a Date)” became the romantic leitmotif that bookends the entire score.

Sometime in 2014, songwriting duo **Benj Pasek** and **Justin Paul**, who also met in college at the University of Michigan (and whose critically acclaimed musical *Dear Evan Hansen* is on Broadway), heard that a couple of guys around their own age were looking to do a movie musical. They wanted the job so badly that, after only a phone call, they flew from New York to Los Angeles for dinner with Chazelle and Hurwitz — on the plane, they wrote the lyrics to “City of Stars,” the film’s brooding, Oscar-nominated centerpiece.

Afterward, the two teams exchanged ideas across coasts for at least a year before preproduction began. “We were workshoping their lyrics, throwing demos out and just doing stuff in the spirit of experimentation — without a ticking clock,” says Chazelle. Pasek and Paul found the director’s dual role as screenwriter enormously helpful in terms of both his visual language — they always knew what would be happening during each number — and his specificity. “Oftentimes we would be in the middle of a song that we thought should sound old-fashioned and Damien would say, ‘I want it to feel more like a **Beatles** lyric or a **Bob Dylan** lyric,’” recalls Paul, 32, with a laugh. “We didn’t always know what that meant, but we figured it out.”

In the end, *La La Land* took two-and-a-half years to finish. The leads were initially rumored to go to *Whiplash*’s **Miles Teller** and **Emma Watson**, but after Lionsgate bumped up the financing, Gosling and Stone came aboard and adjustments were made to suit their strengths and chemistry. “The duets were tricky, because Ryan sounds best in one key and Emma sounds best in another,” explains Hurwitz. Musically, the only star power came courtesy of **John Legend**, who also plays a supporting role in the film.

Once shooting wrapped, *La La Land* spent eight months in postproduction — and the song’s deceptively ebullient opener, “Another Day of Sun,” almost didn’t make the cut. This, after the highly choreographed shot required shutting



“We did have to find the right keys for them,” says composer Hurwitz of *La La Land* leads Ryan Gosling and Emma Stone, who had never been in a studio musical.

down a Los Angeles freeway for two days during a heat wave. “It seemed at first like an outlier,” says Chazelle. The fix? Letting “Another Day of Sun” serve as an overture, and zooming in on Mia and Sebastian after the title card. “I feel somewhat dumb recounting the story because it seems so obvious in retrospect,” he says with a laugh — **Jimmy Fallon** opened the 2017 Golden Globes with a red-carpet-centric version of the scene before the movie scooped up a record-breaking seven statues.

Though *La La Land* has been met with newsworthy accolades, there have been objections to what some see as its antiquated notions about jazz and the problematic positioning of a white character who wants to open a nightclub as the genre’s savior. “I always thought of Sebastian as kind of a fool,” says Chazelle of the critiques. “He’s like a million archivist-leaning jazz obsessives I like to make fun of because they think that something like [**A Flock of Seagulls**]’ ‘I Ran’ is a crime against humanity. You can’t exclusively worship jazz greats from the past, when they themselves were criticized by traditionalists.”

While *La La Land* might be closing in on the trophy for best picture, it remains to be seen whether its success — along with that of *Hamilton* and network live productions of hits like *Grease* — will increase the appetite for movie musicals. Chazelle’s next project, a story about **Neil Armstrong** due later this year, marks a departure from the genre (though Hurwitz will be doing the score). Still, he hopes that *La La Land* is not an aberration. “Hollywood needs to get over this hump of thinking that people don’t want to see people breaking into song and dance,” says Chazelle. “I think it’s a fallacy. It’s just not true.” ●

## THE ODDS FOR THE BEST ORIGINAL SONG UNDERDOGS

### 16:1

“The Empty Chair”  
*Jim: The James Foley Story*  
J. Ralph & Sting

### 10:1

“Can’t Stop the Feeling!”  
*Trolls*  
Justin Timberlake, Max Martin & Shellback

### 7:1

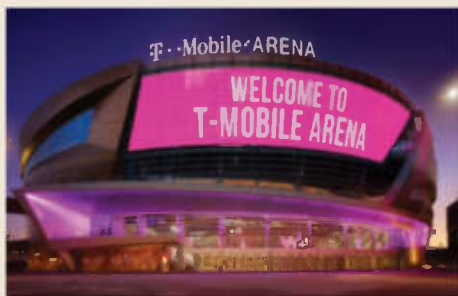
“How Far I’ll Go”  
*Moana*  
Lin-Manuel Miranda

Source: sunbetts.co.uk



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**"The Creative Genius of Pink Floyd" Roger Waters** / June 16  
**Bruno Mars** / July 15  
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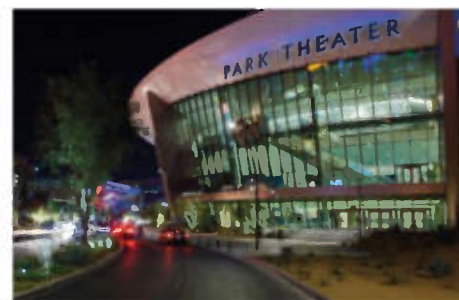


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on *Billboard's*  
Hot R&B Songs  
chart

**KHALID**

*The Texas teen has made his chart debut with Bryson Tiller-esque buzz*

By Steven J. Horowitz

Photographed by Sami Drasin

**He almost didn't record his breakthrough single, "Location."**

The 19-year-old created his debut album, *American Teen* (RCA, March 3), during the course of a year, finishing some of the songs in one take. But when it came to "Location," the plucky R&B jam that marks his *Billboard* Hot 100 debut (and climbs to No. 52 on the Feb. 25 chart), Khalid considered trashing it. "I was so tired after the studio session that I was like, 'I'm going to give up,'" he says. "But I said, 'I have to finish this.' It's insane to think about."

**He grew up an army brat.**

Khalid's mother sings in *The United States Army Band*, which meant moving from his birthplace of Georgia to North Carolina, Kentucky and Germany — where he lived for five years. But when he landed in El Paso for his senior year, he finally felt at home — even winning prom king. "When I had to leave El Paso, it hurt me," he says. "If it didn't hurt me, that wouldn't have been my home."

**He writes best in the shower.**

Khalid values his alone time — he lives by himself in Los Angeles' Studio City neighborhood — which is why he's most creative when he's scrubbing down. "It's my happy place," says Khalid, whose first song, "Saved," was conceived while he was covered in suds. It racked up more than 1 million clicks on SoundCloud.

**He named his debut *American Teen* as a way to accept himself.**

While he spent much of his formative years overseas, Khalid still feels "proud to be American and proud to be me." But, he admits he didn't vote in the 2016 election. "Next time, I'll definitely vote," he says, "because we all know the mistake we made." ●

Khalid photographed Feb. 8 at The Warwick in Los Angeles. Watch an exclusive behind-the-scenes video at [Billboard.com](http://Billboard.com).



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OVERHEARD

BY SELMA FONSECA

Ray J Toasts Big Sis Brandy

Feb. 11 not only saw its fair share of pre-Grammy Awards parties, it also marked R&B star Brandy's 38th birthday — an occasion celebrated by family and friends at Primary Wave's rooftop soiree at the London Hotel in West Hollywood. Brandy arrived with brother Ray J and his wife, Princess Love, and the married couple promptly gathered several guests to sing 'Happy Birthday' to the 'Boy Is Mine' star. Later, Ray J chatted about new music, saying that he has a Spanish-language album that's ready to be released. Elsewhere at the event, Berry Gordy and protegee Jadagrace chatted with Eric Benét, and, at 1 a.m., Melissa Etheridge picked up a guitar and started singing in a dark corner of the rooftop, as guests gathered in disbelief.



Ray J

5H's Ally Gives Album Update

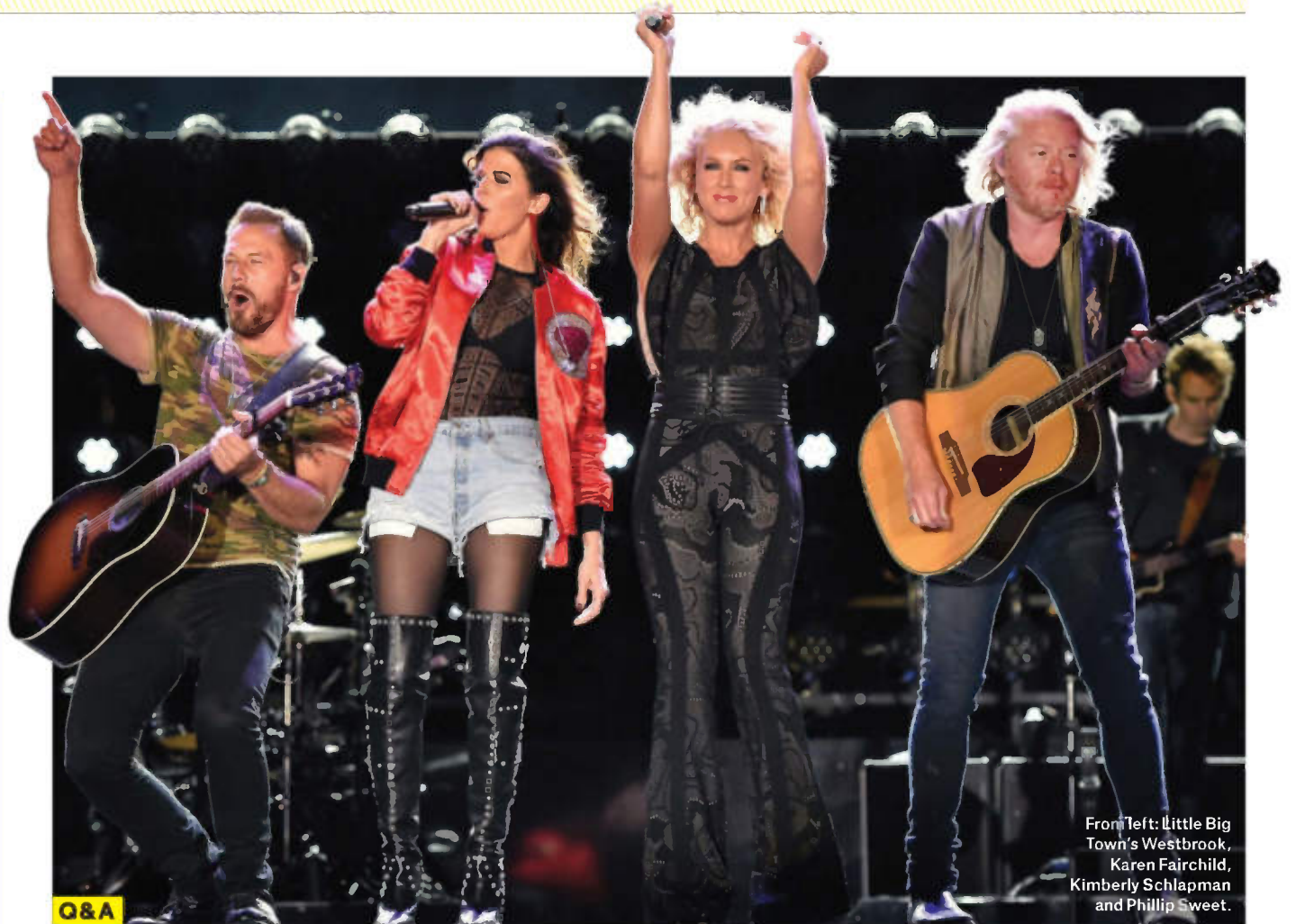
At the Republic Records-FIJI Water Grammys afterparty at Catch LA on Feb. 12, The Weeknd was toasting a stellar Grammys performance, James Corden was noshing and Fifth Harmony's Ally Brooke Hernandez was visibly nervous before greeting Stevie Wonder. The night before, Hernandez was at celebrity-gift-bag extraordinaire Gavin B. Keilly's pre-Grammy lounge at the McLaren Auto Gallery in Beverly Hills, raving about the direction of the girl group's next album. "We're in the studio, working really hard," she said. "For the first time, we're having a lot of creative control and input, which is something we've never really been able to do before."

Cait Says: No Spoofs, Please

At Clive Davis' pre-Grammys gala, Caitlyn Jenner was spotted chatting with "Weird Al" Yankovic. When asked what they discussed, Jenner said that she and Yankovic shared an accountant and that both had invested in an L.A. restaurant years ago. "I also asked him if he'd done any parodies of me," added Jenner. "He said no — I said, 'Let's keep it that way.'"



Jenner



From left: Little Big Town's Westbrook, Karen Fairchild, Kimberly Schlapman and Phillip Sweet.

Q&A

# Standing On Their Own (With Taylor's Help)

A Swift-assisted smash precedes Little Big Town's return with a more eclectic sound — and an inclusive political agenda

BY PHYLLIS STARK

Little Big Town had hoped to dial things back in 2017 after years of hard touring. Instead, as new album *The Breaker* (Feb. 24, Capitol Nashville) precedes a yearlong residency at Nashville's Ryman Auditorium as well as a slew of domestic and international dates, the reigning Country Music Association vocal group of the year is as busy as ever. The album — a more wide-ranging mix of pop-rock, slick country and blue-eyed soul — has already gotten a boost from its Taylor Swift-penned single, "Better Man," which has topped *Billboard's* Hot Country Songs chart. The group's Jimi Westbrook breaks down the "Girl Crush" band's big collaboration and place within country.

How did "Better Man" come your way?

Taylor sent it in an email — I don't even know when she wrote it. She never cut

it, but it was always a special song to her, and she felt like she could hear our harmonies on that chorus. She doesn't really pitch her songs to anybody. I love that it's definitely a country chorus, the chord structure of it and everything.

**"We have to show acceptance to people of all types: all races, all religions, all colors."**

—Westbrook

The song had been out for weeks before her co-writing credit was revealed. Why the secrecy?

Taylor is the biggest star in the world. Everything she does and says, everybody wants to talk about it. We felt like the song needed to be heard for what it was. We all know that when Taylor's name gets associated with it, it becomes a pop phenomenon. But we wanted it to stand on its own, so we decided not to tell right off the bat. She loved that.

The band wrote only three of the album's 12 songs. Was that planned?

That wasn't deliberate. We're led by the songs that move us, that we fall in love with. Our harmony is the thread throughout all of our albums, but we want to try new things. It's not really about whether we wrote it or not.

What role has Little Big Town played in helping the sound of country expand during the last decade?

There's such a wide array of talent, and in that landscape, it's hard to know where we fit. Our sound has always had different flavors, so hopefully we have opened the door for more diversity within country. We've always tried not to stay in those comfort zones.

Any thoughts on the political events of the last few months, or on the role you and your country music peers should play in discussing those issues?

I've never been a super-political person. I have been this year, because it's impossible not to with the circus of politicians that have surfaced, but I don't think people want to hear that from me. What we do have to do is to show acceptance and love to people of all types: all races, all religions, all colors. This band loves all people. That's the message — if there is one — that we stand on. ●

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# HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY LINDSEY HAVENS

"Give your friends awards, award yourself, and be the gold you wanna hold, my Gs"

—SOLANGE

The singer commenting in a since-deleted tweet on her sister Beyoncé's Album of the Year loss at the Grammys.

"I was never a radio artist but somehow I sold more records, even to this day, than Justin Bieber."

—AARON CARTER

The singer speaking as a guest on the *Allegedly* podcast about his ongoing beef with Justin Bieber.

"CONGRATS BOI!!!!!! WELL DESERVED. I AM IN MANCHESTER HAVING A DRINK FOR U BROSKI. MORE MORE MORE."

—DRAKE

The hip-hop artist texting Chance the Rapper after his first Grammy win.



Cannon

Lopez

Solange

Drake

"My moral principles will easily walk away from the millions of dollars they hang over my head."

—NICK CANNON

The artist revealing on Facebook he has quit hosting *America's Got Talent* after NBC threatened to fire him for a racial joke in his standup routine.

"Imagine my disappointment when I found out this isn't a roast."

—BLAKE SHELTON

The country singer poking fun at friend Adam Levine as the Maroon 5 frontman received a star on the Hollywood Walk of Fame.

"I have so much love for that boy."

—JENNIFER LOPEZ

The pop star telling Ryan Seacrest on the Grammy Awards red carpet that she is rooting for her close friend Drake to win his nominations.

"Everybody ought to do everything they can to help the man."

—LORETTA LYNN

The country star sharing her thoughts with *Rolling Stone* on how to move forward now that Donald Trump has been elected president.



A recent self-portrait from Maluma's Instagram that got 1.2 million likes as of press time.

## ASK THE EXPERTS

### HOW MALUMA WON INSTAGRAM (PUPPIES!)

No other Spanish-language act comes close to the Colombian star's 20.3 million IG followers. Ahead of the 23-year-old's first U.S. tour (starting March 2), Maluma and Shareable CEO/social media guru Tania Yuki break down what he's doing right

#### KNOW YOUR DEMO

**THE STAR** "Sometimes I post something unwittingly that connects with women," says Maluma of his popularity with the ladies. "But I never think, 'OK, let's take a shirtless picture for the girls.'"

**THE EXPERT** "About 78 percent of Maluma's engagement is from women," says Yuki of the photogenic singer, adding he favors his right side on IG.

#### MAKE IT PERSONAL

**THE STAR** "I like to show that I'm real," says Maluma. "It's not only about the material things - I also have a spiritual side."

**THE EXPERT** "Recently, Maluma has been making an effort to be more approachable, including a lot of the images of his house, his dogs and his friends," says Yuki. "It gives him more depth."

#### SPEAK THEIR LANGUAGE

**THE STAR** "A year ago, I went to a mall in Thailand and people followed me. They didn't speak Spanish or English, but they loved my music," says Maluma. "That's when it hit me: My audience is global."

**THE EXPERT** "When he uses bilingual captions - or just emojis, which are obviously universal - he gets more multilingual engagement," says Yuki.

—LEILA COBO





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# Style

The Gear,  
The Looks,  
The Trends

2017 GRAMMY AWARDS

## Mother Superior

With or without album of the year, Beyoncé was the style winner of the night

BY SHANNON ADDUCCI

SHE MAY HAVE SKIPPED THE RED CARPET, but **Beyoncé** made a breathtaking entrance at the Grammy Awards nonetheless, with the sheer embroidered-gold gown and massive brass headpiece and matching cuffs, collars and earrings that she wore for her onstage performance. The entire look was created by **Peter Dundas**, the 48-year-old Norwegian designer who has worked with the 35-year-old singer since 2011, when, as creative director of Emilio Pucci, he dressed her for the Met Ball. Dundas left Roberto Cavalli in October 2016, but it wasn't until Grammy night that he announced the official launch of his solo label, with Beyoncé's performance look as his debut. "I think she wanted someone she trusted," Dundas told *Vogue* in an exclusive interview. "Also, we both love yellow!" (The designer was responsible for the ruffled Cavalli dress she wore in the "Lemonade" video.) Visual artists **Gustav Klimt** and **Erté** provided some inspiration, but Dundas also listened to the lyrics from "Love Drought" while designing the look, which took a team of 50 a week to complete. "I like creating stories within a garment," he added. The frock's sun rays symbolize African goddess Oshun, and the two cherubs placed on the hips are a clear nod to Beyoncé's pregnancy with twins.

"She channeled Mother Earth and Aphrodite in this look," says **Cameron Silver**, fashion historian and owner of Los Angeles' vintage shop Decades. "And with a touch of **Cher's Bob Mackie** magic, Dundas celebrated her baby bump in a spiritual way." ●



Beyoncé at the Grammys in her Dundas gown, with a likeness of the singer embroidered into its center. Left: a sketch of the gown seen in the holographic video of her Grammy performance, from Dundas' Instagram.

# 7 Style Scene-Stealers

From a pink party and Prince-inspired guyliner to power-couple dressing and cool-dad looks, these were the night's top fashion and beauty hits

## 1 Statement Pink

Whether politically minded or just a trendy hue, pops of pink abounded, from **Schoolboy Q's** "Girl Power" sweatshirt to match daughter Joy Hanley (right) to **Santigold's** Gucci frock (left) and **Lady Gaga's** pink streaks (center). "We revisited the shade we did for her *Born This Way* era," says her hairstylist **Frederic Aspiras**, who added streaks of red and orange, too.



"We added *color* and a big *rock metal* pony tail!"

—Frederic Aspiras

## 2 The New Gold Standard

"Solange is an experimental dresser, and the metallic accordion pleats were perfectly dramatic," says fashion historian **Cameron Silver** of her Gucci dress, which she paired with mismatched earrings by Jennifer Fisher and Lady Grey.



## 3 Diamond Dazzlers

**Rihanna's** diamond Chopard cuff and David Webb cocktail ring (inset) wowed, but the most *shining* moment was **Beyoncé's** 400 carats of diamonds (right). "It's not easy to make a necklace with that carat weight look cool, but **Lorraine Schwartz** has been designing jewelry for Beyoncé for over a decade and she knows how to do it," says jewelry expert **Marion Fasel** of the \$12 million necklace.



## 4 A Prince-ly Look

No detail was spared when **Bruno Mars** transformed into the Purple One for his searing tribute — from the ruffled blouse and sequined suit to the guyliner accompanying his usual pompadour.



## 5 Power-Dressing Couple

**Tim McGraw's** sleek, navy Brioni tux was the perfect complement to wife **Faith Hill's** Zuhair Murad gown, which, the designer tells *Billboard*, was a modern take on the '80s fashions of *Dynasty* and *Dallas*. Says the couple's stylist **Petra Flannery**, "It was Tim's idea to give a nod to Faith's red dress with his pocket square."



## 6 Dapper Dads And Their Dates

From **Jay Z** and Blue Ivy in navy and pink suits to **Diplo** and sons Lazer and Lockett (pictured) in shades of gray and black, coordinating looks were a must for any pop with kids in tow.



## 7 The Biggest Stud

"We ditched the suiting and did a style swerve to black suede," says stylist **Avo Yermagyan** of dressing **Nick Jonas** in studded Balmain. "It shows his daring side."



"*Tim and Faith* are an innately stylish couple. They both have an *eye for detail* well beyond most clients."

—Petra Flannery

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Camila Cabello *KICKED OFF HER SOLO CAREER AND HER BAND SISTERS IN FIFTH HARMONY UNEXPECTEDLY DENOUNCED HER FOR IT. NOW*

By CHRIS MARTINS

"When anybody does something different, it can be scary and uncomfortable for everyone," says Cabello, photographed Jan. 12 in Los Angeles. Styling by Karla Welch. Cabello wears a Norma Kamali dress.

SHE'S GOT A TOP FIVE SINGLE, A MUCH-ANTICIPATED ALBUM COMING AND ZERO SECOND THOUGHTS: "YOU HAVE TO HONOR THAT INNER VOICE"

Photographed by MILLER MOBLEY

# Don't Worship the Idol

CAMILA CABELLO IS LATE FOR BRUNCH. But not sullen, rock-star, hiding-behind-shades late. More like 19-year-old, mixed-up-the-address late. She's running through the dining room of Versailles, a Cuban restaurant deep in Los Angeles' San Fernando Valley, lush black hair streaming, apologies pouring forth, having just rushed from the *other* Versailles, in the city's center. As soon as she sits on this mid-January Sunday morning, flashing that disarmingly broad smile, the singer — who was born in Cuba, resides in Miami and is staying in an Airbnb here in town — says, "I've got you on what we're going to eat." She then proceeds to order, in rapid-fire Spanish, a bounty of food: lemonades, steaks, rice, beans, plantains, croquettes, flan.

Confusion, stress, the promise of a splendid feast: That has pretty much been the story of Cabello's recent life. It was only a month before this weekend that she was still a member of Fifth Harmony, the most successful girl group since Destiny's Child, with more than 7 million digital songs sold, according to Nielsen Music. Before the year was out, she was a solo artist weathering accusations from her bandmates (namely, that she quit through her representatives after dodging a series of label interventions and therapy sessions) and even hate-tweets from zealous fans (see: #CamilaIsOverParty).

But that's the confusion and stress. During that same time, Cabello had plenty to celebrate. The singer, who had collaborated outside of 5H for some time, released the darkly sexy rap-romp single "Bad Things" with Machine Gun Kelly last October, and it climbed the charts. (It's now No. 1 on the Mainstream Top 40 chart.) And that's not even her first hit: "I Know What You Did Last Summer," her 2015 duet with Shawn Mendes, peaked at No. 20 on the Billboard Hot 100. She has social numbers to rival the band's (3.4 million to 5H's 3.8 million on Twitter and 8.8 million to 8.2 million on Instagram), a guest turn on a Major Lazer song banked and

enough studio time booked to successfully capitalize on what seems, in retrospect, like an inevitable transition to solo stardom. "It would take a big force to stop her from taking over the world," says her friend Mendes, adding, "She was such a great writing partner. I barely had to speak and she knew exactly what I meant."

But Cabello, whose album is due this fall, already had fame, fortune and obsessive fans. The true gift, after five years of non-stop touring, recording and meet-and-greets with 5H, is the taste of freedom. "You know that quote, 'In the silence, you find God?'" asks Cabello, who — in her lace choker, a holey white tee and a black marching band coat — looks like the petite (she's 5-foot-2) commander of some fun and fashionable army. "I felt like I could hear everything my heart was telling me."

The heart, of course, can be an unreliable guide, and by going solo Cabello is risking more than the slings and arrows of unhappy Harmonizers. (5H fans — who easily overrun fan polls, like the one for the MTV Video Music Awards' 2016 Song of the Summer contest, in which "Work From Home" crushed massive songs by Calvin Harris and Drake — are not to be underestimated.) Only one woman has recently left a girl group for a colossal solo career, and she's not an ordinary human: She's Beyoncé. The closer models for Cabello may be her fellow talent-show contestants in One Direction. But none of their trajectories will quite work for a woman who has to, as it seems all young female pop stars must, thread the wholesome-and-sexy needle. Zayn Malik disavowed his past, graffitied his home, cloistered himself in a weed cloud and took his sweet time on an album, all of which only made him cooler. Niall Horan took a backpacking trip, rediscovered the '70s folk-rock of his youth and launched a career as a troubadour, which just made him dreamier. Harry Styles is already considered a rock star without having sung a solo note.

Cabello, lest she be judged, must be seductive but pure of heart, strong but vulnerable, self-possessed but not selfish. In a way, girl-group rules still apply. But that hasn't stopped her from building on her momentum, and not just by hitting the studio and bringing "Bad Things" to *The Ellen DeGeneres Show* with Machine Gun Kelly in January (her first post-5H TV appearance, a month after Fifth Harmony's final televised performance). She has also carefully cultivated her public voice, telling Lena Dunham in a *Lenny* interview before Donald Trump's inauguration: "I'm going to stick up for immigrants, and I'm going to stick up for Hispanic people and their rights." After Trump issued his immigration order, she tweeted, "the #MuslimBan is dehumanizing beyond words... im in shock. THIS IS NOT WHO WE ARE."

"The easiest route would be to shut my mouth, sing the songs, wear the clothes and keep going, you know?" says Cabello with

"The easiest route would be to shut my mouth, sing the songs, wear the clothes and keep going. We were at the peak of our career. It's not the safe option."

a jittery laugh, weighing life in 5H against going it alone. "I mean, [we were] at the peak of our career. It's definitely not the safe option." But, she says, "I have it in my DNA. The way my mom raised me, it has always been: Don't settle. Jump and hope you grow wings on the way down." She flings her arms like she's on a roller coaster. "I feel alive!"

**T**HE LYRICS ANALYSIS SITE Genius recently determined that Cabello sang on nearly 45 percent of all the lines in Fifth Harmony's songs. Even when she was doing the most inside the group, Cabello was doing the most outside it, too. She started writing on her own early in 5H's career, despite the grueling schedule. Her friend Taylor Swift's *Red* inspired her to make "sonic photographs" of her changing life, so when she wasn't cutting parts for 5H's 2013 *Better Together* EP at Hollywood's Record Plant, she would be in the studio's gym, writing lyrics over other artists' melodies about things like "my first kiss and my first boyfriend." Then she got GarageBand and a MIDI keyboard, and began churning out "shitty demos" while touring malls and, in time, arenas.

"I would wake up super early," says Cabello, "get off the bus, go to the hotel, put the TV on super loud — I didn't want people to hear me f—ing yelling — then go into the bathroom, put my laptop on the toilet and sit on the floor and write all day." So she was basically singing into the toilet? "Yep."

"She has done her 10,000 hours," says Cabello's manager Roger Gold, co-founder of 300 Entertainment. "Fifth Harmony worked incredibly hard 11-and-a-half months of the year. It was an incredible school."

But when it finally came time for Cabello to go solo, bitter, previously unhinted-at feelings erupted in a shockingly public way. When I ask her about it, Cabello doesn't shy away from discussing the drama of late December 2016, although she clearly means to take the high road:

**When did the relationship between you and the group start to change?**

I don't know. I was always super open [that] I couldn't just sing other people's words and be totally happy with that. You have to follow and honor that inner voice. I always encouraged the girls to do the same.

**Do you feel like that changed the relationship, your asserting that?**

I think that in a group there is always going to be tension, whether it's because of this thing or [another] thing. Obviously, I think that rocked the boat.

**Have you been in touch with anyone in 5H since all that went down?**

No.

**Have you reached out directly?**

I did, yeah. I don't want to get into the



"I had to [start writing songs] to prove I was the person I wanted to become," says Cabello, who wears a Valentino dress and Jennifer Fisher jewelry.





“I know people will try and turn this into, ‘Is she going to be more successful outside the group?’ If I’m growing as an artist, that’s success.”

Left: Cabello wears a Valentino dress and Jennifer Meyer necklace. Below, she wears a Francesco Scognamiglio dress.



details of that, because it was really intense and it's hard for me to talk about. It makes me sad.

**When I first heard you were going solo, I was like, "I'm sure there are no hard feelings because this isn't a surprise." Then I was like, "What's happening?"** I had the same reaction. I hoped that it would be a peaceful turning of the page and we would root for each other. But I only got love for them.

Below, from top: Cabello, Dinah Jane Hansen, Normani Kordei, Ally Brooke and Lauren Jauregui of Fifth Harmony at a 2012 party for *X Factor* finalists; Cabello performed "Bad Things" with Machine Gun Kelly on *Ellen* in January.

**C**ABELLO TOOK HER FIRST vacation in five years on Christmas, after her mother, Sinuhe, insisted she unplug with the family (including her dad, Alejandro, and 9-year-old sister, Sofia) for three weeks in Cancún. "The first four days were trippy," says Cabello. "I was stressing about not

stressing about something. Sometimes you're afraid of the quiet. Like, go, go, go!"

Cabello was raised in Havana and, later, Mexico City. When she was 6, her folks told her they were going to Disney World. Instead, Camila and Sinu (as she's called) emigrated legally from Mexico, spent a day in holding, took a 36-hour bus ride to Miami and moved in with a friend. Alejandro was forced to stay behind, but after a year-and-a-half of heartache, he got fed up and took the risk of crossing over. Sinu was an architect in Cuba but found work at a Marshalls, stocking shoes. Alejandro, when he arrived, washed cars at the mall. Today, they have a successful contracting company.

"My parents worked really hard," says Cabello. "We always had periods where my dad would be out of a job. It was a constant flow of having money, losing everything and then finding a way to get it again. If we had food to eat, a roof over our heads and I was going to school, that was enough." (Alejandro finally got his visa in 2016, and Cabello sent her parents to Jamaica on the honeymoon they had never had.)

Cabello's Florida friends, who all predate her appearance on *The X Factor*, reconnected for "Friendsgiving" in 2016 and FaceTimed an eighth-grade theater teacher who encouraged Cabello when she first got into acting and singing. She's not much for going out: "I had a phase in Miami where I was like, 'I'm going to do all the things I would do if I were 19,'" which she is. "I went [to clubs], and I was like, 'I don't love this.'" After our brunch in Los Angeles, she plans to meet Troye Sivan for coffee and then have him and Swift over to her Silver Lake Airbnb for some "chill stuff."

Mainly, Cabello's focused on making music. Even her hobbies serve the cause. For song ideas she mines poetry (the book *Milk and Honey*, by young feminist Rupi Kaur, made her cry), novels (currently: *Love in the Time of Cholera* by Gabriel García Márquez), movies (her favorites include *The Notebook*, *Titanic*, *Romeo + Juliet* and, above all, the 2001 rom-com *Serendipity*) and inspirational quotes she finds on Tumblr. She also enjoys practicing guitar — 5H player and "super close friend" Ashlee Juno gave her daily lessons on the group's 7/27 Tour in 2016.

Romantically speaking, says Cabello, "I don't have anything going on right now," although she does let slip that "literally every boy I've liked has been a Scorpio." (Rumormongers, take note: Mendes is a Leo.) And when we start talking about *La La Land*, she winds up telling an unbelievable story: "I love the movie because I'm such a hopeless romantic. It made me feel like I could meet anybody anywhere. Like, yesterday I asked my Uber driver for his number. Because we were actually talking about the movie and he was like, 'I just came out of a relationship.' He just sounded like he was a hopeless romantic. And I was like, 'You

know what? I'll get his number.' He never texted me back." *What?* "I don't know. Maybe it didn't go through."

**a** FEW WEEKS AFTER OUR brunch, in early February, Cabello's in the booth at Sphere Studios in Los Angeles, laptop out and Notes app open, singing from a file called "It's Only Natural" using her achiest coo and a slight patois: "It's only natural, I need some love from you/I might pull up on you/It's only human to, wanna do da tings we do." The vocal is balmy and bright over steel drums and Jack Ü-style edited vocal samples.

"I never underestimated her talent, but I was not expecting her to have such a powerful vision," says Andrew "Pop" Wansel, who's known for his work with Kehlani and Alessia Cara, from the control room. "It's a real collaboration," chimes in co-producer Frank Dukes, who has worked with Drake and Travis Scott. "Sometimes it's like a band just jamming."

The trio has been honing a handful of



## Yes, That's Fastball

Cabello and Machine Gun Kelly's No. 4 Hot 100 smash "Bad Things" interpolates "Out of My Head," a 1999 No. 20 hit by Austin alt-rock trio Fastball. The band's singer-songwriter Tony Scalzo reflects on the song's second life and his group's fate as a "minor long-term act." *Fastball* will release *Step Into Light* later in 2017.

and that's really innovative and awesome.

### What was the inspiration behind the original?

I was walking around my apartment, strumming on the guitar, trying to do a slower ballad. I started feeling like it was an Elvis Costello thing. I was trying to get the voice real low and up close to the mic.



Scalzo

### Did you have a feeling it was going to be a hit?

No, because by the time we went in to record [1998's] *All the Pain Money Can Buy*, we thought we might soon be dropped by our label. It was hard for us to achieve the focus that you need to really be a major long-term act. We've been a minor long-term act. We're the same dudes that started it back in '94.

—ANDREW UNTERBERGER

### Have there been other covers or songs sampling "Out of My Head"?

It has never come across the table. But this beats the crap out of some commercial.

### Were you familiar with Cabello or Fifth Harmony?

I got to say, no.

### What do you think of the song?

It's super youth-oriented. They rewrote a lot of the words and changed the meaning around,



songs that skillfully blend Cabello's love for Rihanna's *ANTI* ("I can loop it forever," she says), the era of R&B-pop that includes Alicia Keys' 2007 song "No One," all things Shakira and, of course, Cuban music. They want to open the LP with a dusty, piano-clanging cut called "Havana" and preview an upbeat Caribbean heater that sounds like Sia planting a flag in "One Dance." "Camila is an incredible songwriter," says Epic Records chairman/CEO Antonio "L.A." Reid, who (with Simon Cowell) assembled 5H for *The X Factor* and still has Cabello on his roster. "She is working overtime."

Cabello's mom pops into the studio to remind her she has a call in 15 minutes. Sinu isn't a momager so much as her daughter's right hand and confidante. Along with the other members of 5H, she has been by Cabello's side the entire time, and now she's the only one left who has seen it all. Fifth Harmony, meanwhile, is soldiering on without Cabello. Epic plans to release an album from the group in 2017, too, and 5H's People's Choice Awards performance of "Work From

Cabello wears a Gucci dress. Watch an exclusive interview with Cabello and a "Behind the Seams" video about the fashion in this shoot on [Billboard.com](http://Billboard.com).

Home" in January was an unmistakable shoulder-brush, as Fifth Harmony changed the "I" to "We" in Cabello's opening line, "I ain't worried about nothing," and punctuated it with a full stop.

In April 2016, I interviewed the members of Fifth Harmony for a *Billboard* cover story, and the chat quickly turned into a tear-drenched airing of grievances about the group's toll on their private lives. The only one who didn't cry was Cabello. "I was like, 'Oh, my God, this is the saddest thing I've ever seen.' I'm sorry about that," she tells me this time around. Cabello wasn't immune to the pressures, just on the mend, fighting anxiety with journaling, exercise, meditation and music. I remind her what she told me then — that she had recently been afraid of the things her brain might tell her.


"It's so hard to hear that," says Cabello, lowering her head. "It breaks my heart. It's like I'm watching myself from another person's perspective, like, 'Damn, poor girl.'" She did finally cry after the turmoil with the group, in Miami with her parents

and sister. And then, she says, "I went to the beach a lot. I listened only to Latin music. It reminds me of where I come from and that this [conflict] doesn't have to be World War III. In Cuba, people are literally making rafts out of tires and sticks, throwing themselves into the ocean to find opportunity. That's real shit. Not this."

"I know people will try and turn this into, 'Is she going to be more successful outside the group?'" continues Cabello. "To me, if I'm in the studio every day and I'm growing as an artist and I'm speaking from my heart, that's success. The results don't matter. I mean, isn't that the goal?"

If Cabello is anxious now, it doesn't show. She seems proud of what 5H was — "We represented all different kinds of women coming together," she says fondly — but is candid about what it wasn't: "We didn't write our records. We were interpreting somebody else's story. Fifth Harmony is an entity or identity outside all of us, and I don't think anybody felt individually represented by the sound — we didn't make it." ●





"Being the best in music that I can — you could say that has been my drug these last few years," says Nicky Jam, photographed Feb. 1 in front of a mural of himself painted by fans in Medellín.

# THE RISE AND FALL AND RISE OF NICKY JAM

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Born in the USA, catapulted to teen fame in Puerto Rico and practically washed up by his 20s, Nicky Jam went to Medellín, Colombia — a city haunted by its drug kingpin past — to find sobriety, love and greater-than-ever success. *Billboard* spends 48 hours with the reggaeton superstar in his adopted home as he prepares for his wedding — and, oh yeah, scores a No. 1 Latin album

By **JESSE KATZ**

Photographed by **KOURY ANGELO**

# B

BEFORE HE CAME TO MEDELLÍN, Colombia — before Latin America's most notorious city rescued his career and, quite possibly, his life — Nicky Jam believed the hype. The Massachusetts-born, Puerto Rico-raised reggaetón singer-songwriter knew Medellín mainly as a caricature: land of Pablo Escobar, onetime murder capital of the world, the kind of place for finding trouble, not escaping it.

"I had pretty much the same mentality that everybody has before they come here," says Nicky Jam, who is 35. "I didn't know it was this nice."

He is at the wheel of a gleaming black Mercedes-Benz SUV, a six-figure whip on streets clogged with midget two-doors, as a member of his security detail murmurs from the back seat: "Go straight, *papi*. Turn here, *papi*." We have left Nicky Jam's penthouse condo in the hushed, leafy Conquistadores neighborhood for an industrial pocket along Medellín's principal highway, where graffiti artists have spray-painted a tribute to his rebirth as a global superstar.

Mile-high bluffs the color of parakeets tower over our route, the equatorial sun playing hide-and-seek through a nappy crown of thunderclouds. A banner announcing a February bullfight flutters in the afternoon breeze as the syncopated pulse of reggaetón — Medellín has four radio stations devoted to the genre — spills from beer halls and fitness centers. At a stoplight, a wizened old woman jumps in front of the car and makes a show of juggling three circus balls.

Earlier this same day, Nicky Jam had learned that his first studio release in a decade, *Fénix*, would be debuting at No. 1 on *Billboard's* Top Latin Albums chart. The release, which would go on to debut at No. 28 on the *Billboard* 200, features both Spanish and English versions of his

impassioned, stutter-stepped duet with Enrique Iglesias, "El Perdón" ("Forgiveness" in its English release), which together have amassed 1.3 billion YouTube views. Nicky Jam also just made his acting debut in Vin Diesel's *xxX: Return of Xander Cage*, which a week before opened at No. 1 at the international box office, muscling to the top of 32 foreign markets. And for good measure, he is about 72 hours away from getting married to his girlfriend of two years, Medellín model Angélica Cruz.

"Come," says Nicky Jam, waving an inked arm out of the window. He presses a wad of Colombian pesos into the beggar's palm.

"God bless you," she says.

"Amen, amen," he replies. "We're with you."

Within minutes, we pull up to the mural, a portrait that consumes a good 300 square feet of a used-car dealership's brick exterior. It shows Nicky Jam almost exactly as he looks right now: black cap (he owns about 300) and black T-shirt (he has them shipped by the bushel from a New York boutique), unshaven lumberjack jaw and gnarly neck tattoo of a spread-winged owl. In slender, hieroglyphic-y letters, the artists have scrawled "FENIX" — as in phoenix, the bird of legend — over Nicky Jam's head.

"Nice, right?" he asks. "I look like Che Guevara there, a rapper version."

Because the mural is identical to the cover of Nicky Jam's new album, one could be forgiven for assuming that his marketing team commissioned it, a PR stunt masquerading as guerrilla art. It turns out to be the other way around, however, a hat tip from the Medellín underground. Nicky Jam learned of the mural only after a collective known as PeopWall posted it on Instagram last December and tagged him: "A gift," they wrote. He was so taken, he pledged on his own Instagram account to feature the mural on *Fénix's* cover.

Still, if Nicky Jam wasn't in on this, how could the artists have guessed the album's title so perfectly? "People here have been calling me 'The Phoenix' for years," he explains, just as a swarm of giggly workers from the dealership spots him. "Everyone has been like, 'Nicky Jam, *el ave fénix, el ave fénix.*'

You know what I'm saying?" Every comeback trades on the power of myth, but Nicky Jam's is inseparable from that of Medellín, a city that itself has risen from the ashes.

NICKY JAM'S UNLIKELY renaissance story begins in the old mill town of Lawrence, Mass., the poorest community in one of America's richest states. Born Nick Rivera Caminero to a Dominican mother and Puerto Rican father, he remembers a home clouded by addiction and complicated by crime. When he was 10, the family abruptly relocated to Río Hondo, a

**"THESE THREE DUDES COME UP, LIKE, 'YO, NICKY, WHAT HAPPENED? YOU A LOSER, BRO.' AND NICKY TELLS ME, 'I USED TO BE A KING.'"**

—GIOVANNI ORTEGA

suburb of San Juan, Puerto Rico; as he understands it now, his father had caught a drug case in Lawrence and jumped bail. "You could say he raised us as a fugitive."

Starting over in Puerto Rico required the English-speaking boy to learn his parents' language. "I was American," says Nicky Jam, who grew up on a mix of R&B and hip-hop, from Marky Mark & The Funky Bunch to LL Cool J. The Puerto Rico of the early 1990s was ground zero for reggaetón, the urban Caribbean hybrid of reggae and rap that became his Rosetta stone. He showed a talent for rapid-fire Spanish rhymes while still in middle school, dubbing himself "Nick MC."

The name didn't last long. "You ain't Nick MC," a wino who had seen him around the neighborhood counseled one day. "You're Nicky Jam." It was meant as encouragement, a swag boost from a street prophet, but all the older

kids thought it was hilarious — this prepubescent rapper with a moniker that sounded like preserved fruit. "But the funny thing was, it was a catchy name: *Nicky Jam, Nicky Jam,*" he says. "So I stuck with it."

At a local discount supermarket, Pueblo Xtra, that had cut prices by eliminating baggers, he began hustling for tips, improvising verses as he helped customers with their groceries. "I'd be like: 'You say please, I'll pack the lettuce with the cheese' — in Spanish, though," he says. One day the wife of an independent record executive dropped by and asked if he was signed to a record label. Nicky Jam was 11. The indie imprint offered him an inch-thick contract that he never read and that advanced him no money, but it did spawn a 1994 album, *...Distinto a los Demás*.

"I'm going to look for a song, so you can hear," he says. He fiddles with his phone, pulling up the title track while sipping a Diet Coke on his condo's rooftop. "Now don't laugh at me!" he insists with a finger jab.

His voice is squeaky and the lyrics are hokey, but his delivery bristles with headstrong ambition. The single helped catapult Nicky Jam to the forefront of reggaetón's first big wave, a teenage prodigy who found himself collaborating with the island's breakthrough star, Daddy Yankee. By then, though, the familiar temptations of young fame — of too much too fast — were beginning to undermine Nicky Jam, who as a teenager turned to cocaine and later Percocet. "Coming from a family that already did drugs," he says, "it was easy for me."

In 2004, Yankee finally lost patience with Nicky Jam's sloppiness, aiming a scalding lyric from "Santifica Tus Escapularios" at his protege: "*Your courage depends on a pill.*" "I would fight with him so he wouldn't go down the wrong road," Yankee recalls, "but there comes a time when a human being has to learn from his own experiences." Nicky Jam replied with an ill-advised diss track of his own, but Yankee was becoming a worldwide brand, and Nicky Jam had turned into a cliché. Broke and depressed, his weight ballooned, reaching an almost unrecognizable 300 pounds.

"He always wore these big, dark glasses, just to hide behind," says



"I love my past,"  
says Nicky Jam,  
photographed Feb. 1  
at home in Medellin. "I  
love that I went through  
all the darkness to  
be at the light that  
I'm at today."



## City Of Stars

Leaving a violent past behind, Medellín is now South America's foremost exporter of diverse musical talent, spawned in the fertile local scene

### J Balvin

The Medellín native has had six top 10s on the Hot Latin Songs chart — including three No. 1s — but on his reggaeton hits, he doesn't play into his hometown's gangsta rep. "I never had a song about a car [or] a watch. We were born in that place," he has said. "That's nothing new for me."



### Karol G

One of the few female Latin acts making waves in the urban space, the 26-year-old up-and-comer has placed two tracks on Hot Latin Songs in the past year. In Medellín, she says, reggaeton has transitioned from a banned genre to one with flirtatious lyrics "set to a beat people wanted."



### Sky & Mosty

Thank the writing-production team of Alejandro "Sky" Ramirez and Carlo Alejandro "Mosty" Patiño for many of Balvin's hits, including "Ginza." The duo, which is based in the city, also worked on Colombian star (and, yes, Medellín native) Juanes' upcoming album.



### Maluma

"Every time I want to make music, I go to Medellín," says one of the city's favorite sons, who is enjoying Billboard Hot 100 success with his Shakira duet, "Chantaje." "There's peace, the air is cold, the city has a magic to it. When I'm there, I remember where I came from."



### Saga WhiteBlack

Much of Jam's mellow sound (on "El Perdón" and "Hasta el Amanecer") comes courtesy of this beatmaker, who won producer of the year at the 2016 Billboard Latin Music Awards. Though WhiteBlack grew up on Colombia's West Coast, he started his music career in Medellín.



—LEILA COBO

longtime friend Giovanni Ortega, a Los Angeles producer and apparel designer who flew in for the wedding and has joined us at Nicky Jam's condo. On a visit to Puerto Rico, "I saw these three dudes come up to him, like, 'Yo, Nicky, what happened to you? You a loser, bro.' And Nicky tells me, 'Yo, Gio, I'm sorry for that. I used to be a king here.' Obviously, he was wearing glasses, but I think he teared up. He was like, 'My own people don't love me anymore.'"

The descent featured brawls, debts and arrests, including the spectacle of a 2008 high-speed police chase in a car flagged for repossession. In the video for his album's first track, "El Ganador," he re-creates the shame of his jailing, using latex prosthetics to return to his bloated self. The chorus is his new anthem: "Because I already fell, I'm no longer afraid/Come what may, I feel like a winner."

DOWN THE STREET FROM the mural, there's an outpost of the Costa Rican juice-bar chain Cosecha, where Nicky Jam insists that we stop for a blueberry-coconut smoothie. As his security detail fetches the drinks, he checks his phone and discovers a WhatsApp video message from Diesel. "*Dímelo, papi,*" says the action star in easygoing Spanish. "I'm here for you."

Diesel was already a fan of Nicky Jam's when he recommended the novice actor for the minor role of an island kingpin in the third *xXx* film. In his preternatural baritone, Diesel chants over the screen: "*Cye, no le tenga miedo a ningún envidioso. El todopoderoso me hizo rápido y furioso.*" ("Listen up, do not fear the envious. The Almighty made me fast and furious.")

"I wrote him that!" says Nicky Jam. He tinkers again with his phone, and suddenly Diesel is rapping that same verse to a rollicking, Nicky Jam-produced beat. The lyrics are both a testimonial to their shared convictions and a nod to Diesel's status as keeper of the *Fast & Furious* flame (the franchise is expected to bear its eighth installment this summer). "We need that in the movie, man," Nicky Jam tells Diesel. With his acting mentor's encouragement, he hopes to return to the screen — mostly likely in a

fourth installment of *xXx*.

"His talent is unlimited," says Diesel, who also flew to Medellín for Nicky Jam's wedding. "His spirit is positive, grateful and humble. He will be here for a long time."

Much like the musical castaway it accepted, Medellín too has come back from the dead, emerging from its bloody past as a vibrant architectural



Clockwise from top: Nicky Jam with Cruz at their wedding in Medellín on Feb. 3; onstage in April 2016 at Medellín's Plaza de Toros de la Macarena; with mentor Yankee Yankee (right) at San Juan's Coliseo de Puerto Rico José M. Agrelot in 2015; a younger Nicky Jam in 2005, outside the Pina Records studio in Puerto Rico; with Diesel (left) in Mexico City on a promotional tour for *xXx*: *Return of Xander Cage*.

**"PEOPLE LAUGH WHEN I SAY I CAME TO COLOMBIA AND CLEANED MYSELF OUT OF ALCOHOL AND DRUGS. BUT I'VE SEEN A DIFFERENT COLOMBIA."**

—NICKY JAM

and environmental showcase, winning a 2013 Innovative City of the Year award in a competition that polled *Wall Street Journal* readers. It is still a party town — a libertine destination for cool-hunting travelers — but with an artistic spirit and a gracious soul. "People laugh when I say I came to Colombia and cleaned myself out of alcohol and drugs," says Nicky Jam. "But I've seen a whole different Colombia."

When he made his way to Medellín in 2008, it was an act of desperation. Needing any gig he could get, Nicky Jam discovered that his songs still resonated here — they had become "oldies" — and that to the Antioquia



region's *paisas*, familiar with the sting of judgment, his foibles mattered a lot less. He found the people unfailingly hospitable, their Spanish full of pleasantries and honorifics. "They'll stop doing whatever they're doing to make you happy," he says. "*Sí, señor. No, señor.* There's no excuses." He still recalls visiting a restaurant and ordering *sancocho*, a savory island stew; there was none, but the proprietor dashed out to gather the ingredients and whipped him up a bowl on the spot.

The humility of his adopted city in turn humbled him. He shed both ego and weight, ultimately dropping more than 100 pounds (he stuck



with his black-tee uniform, a look he'd originally embraced to conceal his girth). He prayed for the strength to kick his other habits, to show the world that Nicky Jam wasn't without talent — he had just squandered what talent he had. Even the more severe aspects of his appearance — including the avian neck sleeve that required a three-and-a-half-hour session at the Real Deal Tattoo Studio in Medellín's trendy Poblado district — he sees as symbols of recovery.

"I thought, 'If I start doing things to take care of myself and, you know, giving myself love,'" says Nicky Jam, "'people are going to recognize that love, and it's going to be easier for them to love me.'"

Now, he has to worry about being loved too much: Where once he drove Medellín's streets without an escort, he now slips off his 80-point diamond Rolex before leaving home, darting

in and out of buildings lest he be mobbed by cellphone-wielding fans. "It's part of the job," he says, "but they don't ask for one picture anymore — they ask for Snapchat, they want video for their cousin, video for their side chick. Can you believe that?" And although he has four children from previous relationships (his marriage to Cruz is his first), he found himself soaking one night in his rooftop Jacuzzi feeling utterly alone: "What's the point of having all this if you don't have anyone to share it with?" He calls life with his new bride "healthy for your insides, for your heart."

As he has absorbed Colombia's musical lexicon, especially the lyrical folk tradition known as vallenato, his songwriting has grown more expressive, even vulnerable. He was already a better singer than most rappers — at his nadir in Puerto Rico, he had resorted to performing Spanish pop ballads in a hotel lounge — and he made a conscious decision to bring melody to reggaetón. Along with kindred Medellín-born artists like J Balvin (who also attended the wedding) and Maluma, Nicky Jam has helped shift reggaetón's center of gravity from the Caribbean to Colombia. "Nicky Jam to me is a great example of life, of someone who's shown that opportunities come from

within," says Balvin. Even Yankee, who today calls Nicky Jam a "mature man" with a "noble heart," makes appearances on two of *Fénix*'s tracks.

"Medellín gave me so much," says Nicky Jam. "It gave me back who I am: the person I am, the human being I am."

"If it wasn't for Medellín," says Giovanni Ortega, "I don't know where Nicky would be."

**N**ICKY JAM'S STUDIO, NOT FAR from the cloister of his condo, sits on a raucous commercial strip of cellphone dealers, watering holes and love motels. The door is unmarked — it leads up a flight of stairs, above a motorcycle-parts store — and the equipment is bare bones. "I made this when I didn't have money to make it," he explains.

It is almost comical to think that a multiplatinum recording artist — an increasingly international celebrity with 23 million Facebook followers and nearly 16 million on Instagram — would be practicing his craft in such a rudimentary space. His manager — a Colombian, like his producer, his lawyer and his branding executive — has urged him to relocate, to at least construct something more discreet and secure. "It's hard for me to move," says Nicky Jam. "This

is where the magic is."

These are the growing pains his transformation has wrought, the good problems Nicky Jam now navigates. In short order, he has leaped from Colombian idol to Pan-Latin headliner to the brink of mainstream fame: Both "El Perdón" and his previous hit "Hasta el Amanecer" have entered *Billboard*'s Rhythmic Airplay chart, a feat only three other Latin artists have accomplished in the past couple of years: Elvis Crespo, Prince Royce and Pitbull, all crossover successes. As a native English-speaker, Nicky Jam sees an even wider audience in his future: *Fénix* features one exclusively non-Spanish song, the calypso-inflected "Without You," which he vows will someday anchor an all-English-language album. (On the *xXx* single "In My Foreign," he holds his own alongside Ty Dolla Sign, Lil Yachty and French Montana.)

As he prepares for a monthlong European tour in March, Nicky Jam sees yet another crossroads looming on the horizon, a test of his newfound faith and purpose. "I'm not even on the right path now," he says, back behind the wheel of his Benz. "To be on the right path, I can't be singing this music." Though his lyrics tend to be more romantic than risqué, reggaetón is still "music of this world, not God's music."

"The way I'm seeing it, God has given me all this for me to realize that this isn't what I really need in my life," says Nicky Jam, whose own playlist is heavy on Spanish-language Christian tunes. The conversation turns to soul legend Al Green — the Rev. Al Green — and his lifelong tug-of-war between the sacred and the profane. "Al Green is something else," says Nicky Jam, who lights up at the mention of a name not often associated with reggaetón. He starts to sing, in an aching falsetto: "I'm so tired of being alone, I'm so tired of on my own..."

Nicky Jam is, of course, no longer alone, with a new wife and fans spanning the globe. But for a moment, as the years and miles and languages overlap like stamps on an old passport, he's also aware of having traveled a singular path. "I'm a little bit of everything," he says. "That's what makes Nicky Jam so different from everybody else." ●

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# Stars Bet On New Vegas Venues

## Where J. Lo, Bruno and George Strait tap a market of 41 million visitors

BY ANDY GENSLER



Lopez was the top-grossing Las Vegas performer of 2016. The T-Mobile Arena (inset) in its first year has hosted a residency by George Strait (below, left) after The Killers (below, with Newton, left) opened the arena in 2016.

I



IT WAS OPENING NIGHT OF THE T-MOBILE Arena in Las Vegas in April 2016, and the crowd was cheering hometown heroes: The Killers, fronted by Brandon Flowers, and “Mr. Las Vegas” himself, Wayne Newton, who had joined the band onstage.

Watching the show, arena executive Rick Arpin could finally relax. “I’m nervously refreshing my Twitter feed every two minutes to make sure no one’s complaining about something in Section 202,” recalls Arpin, senior vp entertainment, booking and development at MGM Resorts International, which built the T-Mobile Arena in a partnership with the facilities division of AEG. “Then I realized no one is going to be tweeting anything besides ‘OMG, this is the greatest moment ever.’ You could just tell that 15,000 people were completely lost in the moment.”

Fans in Las Vegas have more places to experience great musical moments than in any comparably sized city in the nation. While Vegas has a year-round population of some 600,000 residents, it draws 41 million visitors annually. Serving that audience are 15-plus venues that report performance grosses to Billboard Boxscore, ranging from the 258-seat Smith Center for the Performing Arts to the 20,000-capacity T-Mobile Arena. And more concert venues are on the way.

Long gone are the days when “Sin City” relied on entertainment primarily to draw high rollers to



the Strip’s windowless casinos, with the promise of catching Frank Sinatra, Dean Martin or Sammy Davis Jr. at the Copa Room of the Sands Hotel and Casino.

The reincarnation of Las Vegas as a family resort city during the past three decades can be traced, in part, to the creation by casino magnate Steve Wynn of increasingly opulent hotels: the Mirage in 1989, the Bellagio in 1998 and the Wynn Las Vegas in 2005. Other casino companies stepped up to compete.

Pop stars would become an ever-more potent lure to fill the expanding inventory of new rooms. In 2003, after a \$95 million renovation, the



4,000-capacity Colosseum at Caesars Palace welcomed Celine Dion for her first residency, *A New Day*, presented by AEG Live. Dion’s

production ran for almost five years and grossed \$385 million. More important, it established a lucrative new business model for the music industry. Elton John, Bette Midler and Cher followed with extended runs at the Colosseum. This year, the venue is featuring residencies by Reba McEntire, Brooks &

Dunn, Rod Stewart and Mariah Carey, with return bookings by Dion and John.

With a capacity of 7,000, the Axis at Planet Hollywood hosted the most successful residency of

**35M**  
Billboard Boxscore  
2016 ticket sales  
for Lopez, the year’s  
top-grossing act  
in Las Vegas

## Backstage Pass / Halls of Fame

the past year, by Jennifer Lopez, which grossed \$34.6 million. In 2017, the Axis will continue to host extended runs by Britney Spears, Backstreet Boys and more.

The ticket-selling power of the extended residencies is so strong that the theater-size Colosseum and Axis at Planet Hollywood (both

### LAS VEGAS' FIVE TOP-GROSSING VENUES

VENUE	CAPACITY	GROSS	SHOWS
1. T-Mobile Arena	20,000	100M	49
2. The Axis at Planet Hollywood	7,000	75M	121
3. The Colosseum at Caesars Palace	4,000	70M	121
4. MGM Grand Garden	14,500	46M	29
5. Mandalay Bay Events Center	12,200	12M	22

owned by Caesars Entertainment) rank among the five top-grossing concert venues in Las Vegas alongside three of the city's much-larger arenas, the T-Mobile Arena, the MGM Grand Garden (capacity 14,500) and the Mandalay Bay Events Center (capacity 12,200), according to Billboard Boxscore (see chart, above).

MGM Resorts International is the parent company of T-Mobile Arena, MGM Grand and Mandalay Bay Events Center — plus the new 5,300-seat Park Theater at the Monte Carlo Las Vegas Resort and Casino, which has upcoming residencies by Bruno Mars, Cher and Ricky Martin. The company is bullish on booking all of its halls.

“What this allows us to do is give the artists and the promoters the best chance to find the right venue,” says Arpin.

The T-Mobile Arena is currently the hottest room in town, hosting concerts in the past year by The Rolling Stones, Guns N' Roses, Kanye West and Garth Brooks and a residency by Strait that grossed \$18 million during 2016. In October, the new arena also will become the home of the NHL's new expansion team, the Las Vegas Golden Knights.

Despite the seeming dominance of the MGM and Caesar's Entertainment venues, competing facilities believe Vegas is big enough for everyone.

“The market is there,” says Michael Newcomb, executive director of the 18,500-capacity Thomas & Mack Center at the University of Nevada, Las Vegas, which is

in the middle of a \$72.5 million renovation that will add 36,000 square feet to the building. “When you're bringing in 41 million tourists a year to the city,” he says, “there's plenty of shows for everyone.”

According to the most recent data from the Las Vegas Convention and Visitors Authority, more than 60 percent of the city's visitors in 2015 attended a show during their stay, with the average attendee's performance spend at \$138. That helps explain why another major venue company is coming

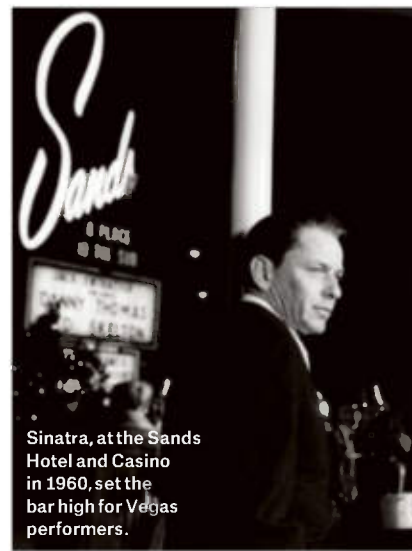
to town. In May 2016, Madison Square Garden Company and Irving Azoff, chairman/CEO of Azoff Madison Square Garden Entertainment — the team behind the renovation and the 2014 relaunch of Los Angeles' Forum — announced plans for an arena in Las Vegas.

Those companies have partnered with Las Vegas Sands Corp. to build a 17,500-capacity venue just off the Strip. Like The Forum, the as-yet-unnamed building will be built and booked exclusively for music, rather than also serve as a sports facility, like T-Mobile Arena with its new NHL team. Its strategy is to compete against T-Mobile Arena as The Forum does against Staples Center in Los Angeles.

Madison Square Garden Company president/CEO David “Doc” O'Connor told the *Los Angeles*

*Times* that Las Vegas remains “underserved in terms of large-scale entertainment.”

Thomas & Mack Center's Newcomb notes that “within two miles” of where he sits, the city offers two arenas with more than 18,000 seats, three facilities with capacities that exceed 9,000 and two theaters seating more than 5,000 fans. With that ticket-selling inventory, he says, “the future of Las Vegas is whatever they want it to be.”



Sinatra, at the Sands Hotel and Casino in 1960, set the bar high for Vegas performers.

## Hot Seats, From Brooklyn To San Francisco New and revamped venues lure top tours

BY THOM DUFFY



The historic Greek Theatre in Los Angeles has experienced upgrades under new management by the venue firm SMG.

The concert business in North America generated more than \$3.5 billion in gross ticket sales in 2016, according to Billboard Boxscore. Those dollars have the greatest economic impact in cities that boast the most successful music facilities, so investment in the development or refurbishment of facilities pays off. Here are 17 of the most notable new and renovated concert venues vying for the year's top-selling tours.

### The Anthem

WASHINGTON, D.C.

**Concert capacity: 6,000**

The most welcome news in 2017 from the nation's capital comes from I.M.P. Productions, which owns the city's famed 9:30 Club and operates D.C.'s Lincoln Theater and Maryland's Merriweather Post Pavilion. I.M.P. in October will open The Anthem, a venue with a flexible capacity of 2,500 to 6,000. It will be part of The Wharf, a \$2 billion mixed-use development

rising on the banks of the Potomac River, south of the National Mall.

### AT&T Center

SAN ANTONIO

**Concert capacity: 17,000**

Home to the NBA's San Antonio Spurs, the AT&T Center has received more than \$110 million in renovations, including new infrastructure, amenities, bars, restaurants and the upgrading of all seats in the hall. Theater-style boxes, with a private dining area and bar, overlook the arena bowl on the terrace level. The center started 2017 with the first show of the Red Hot Chili Peppers' The Getaway Tour.

### Barclays Center

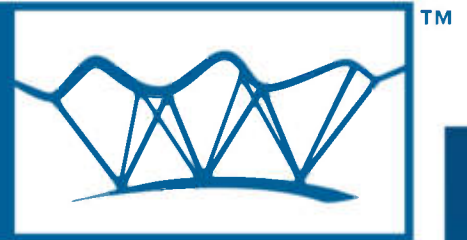
BROOKLYN

**Concert capacity: 19,000**

Barclays Center welcomed visitors this past year to its renovated *Billboard*-branded lounge and hosted the final U.S. show of Bruce Springsteen's River Tour on April 25,

INTRODUCING

 Daily's Place



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Opening May 2017, Daily's Place is the brand new 5,500-seat covered outdoor amphitheater attached to the world-class NFL stadium that is home to the Jacksonville Jaguars. The soon-to-be-iconic superstructure features state-of-the-art sound and video technology, impressive audience sight lines and modern back-of-house amenities designed to meet an artist's every need.

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2016, for a crowd exceeding 18,000, a new record for the building. Two months before the concert, the arena emailed fans to gather stories about their favorite "Bruce Moment" to collect as a book for the singer. When Springsteen was late to his sound check, he was found in his dressing room reading the tales.

### Chase Center

SAN FRANCISCO

**Concert capacity: 18,000**

A Jan. 17 groundbreaking signaled the start of construction on the Chase Center in San Francisco's Mission Bay neighborhood. The center is due to open in time for the 2019-2020 NBA season as the new home of the Golden State Warriors. For a city with a rich history of live music, it also will be the first concert venue larger than 10,000 seats within San Francisco proper.

### Daily's Place At EverBank Field

JACKSONVILLE, FLA.

**Concert capacity: 5,500**

Daily's Place amphitheater is adjacent to EverBank Field, home of the NFL's Jacksonville Jaguars and part of the city's entertainment district. The venue's design fills the need for a midsize music facility in the north Florida market. Jacksonville's own Tedeschi Trucks Band will play the first show there on May 27.

### Ford Amphitheater At The Coney Island Boardwalk

BROOKLYN

**Concert capacity: 4,800**

Built as an expansion of the beachside, landmarked 1923 Childs Restaurant, the Ford Amphitheater opened in the summer of 2016 with 46 events in its first season. The Beach Boys played a Fourth of July show amid the sound of the nearby waves.

### The Greek Theatre

LOS ANGELES

**Concert capacity: 5,900**

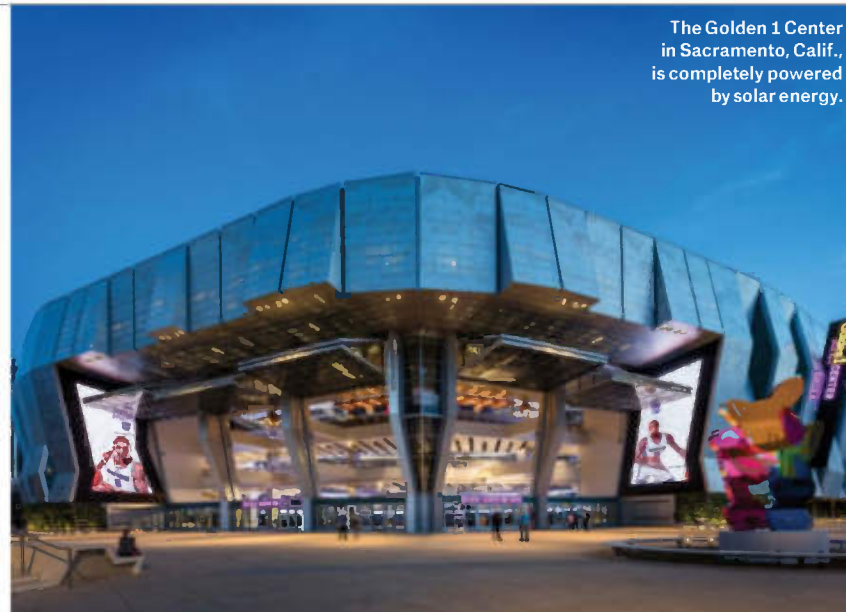
Under new management by venue firm SMG, the historic 1926 amphitheater in Griffith Park has received such improvements as a new plaza bar, upgraded suites, Wi-Fi and LED video screens, and menu options with California cuisine.

### Golden 1 Center

SACRAMENTO, CALIF.

**Concert capacity: 15,000**

The Golden 1 Center, which is



The Golden 1 Center in Sacramento, Calif., is completely powered by solar energy.

completely solar-powered, is the nation's first indoor arena to earn LEED Platinum certification from the U.S. Green Building Council for its state-of-the-art environmental design. Sustainability also marks the building's "farm to court" concessions: 90 percent of food served is sourced within 150 miles of the center.



Rock (right) and arena developer Ilitch

### Little Caesars Arena

DETROIT

**Concert capacity: 20,000**

Michigan's own Kid Rock not only agreed to play the first concerts at Detroit's Little Caesars Arena when the venue opens in September — the rap-rocker joined hard-hatted construction crews and arena developer Christopher Ilitch for a preview of the hall in January. "It means a lot to me to be the first act," said Rock, "bigger than me just playing a show."

### Nassau Veterans Memorial Coliseum Presented By New York Community Bank

UNIONDALE, N.Y.

**Concert capacity: 14,500**

Reopening with an April 5 show by local hero Billy Joel, the venue has been redeveloped by Brooklyn Sports & Entertainment, which runs

Brooklyn's Barclays Center. The arena will offer artists luxury backstage quarters customized with one of four regional-flavored themes: Manhattan Modern, Gatsby's Gold Coast, The Polo Club and Hampton Chic.

### Rogers Place

EDMONTON, ALBERTA

**Concert capacity: 20,700**

Keith Urban, who played the opening-night show at Rogers Place on Sept. 16, called the new venue "one of the best-sounding arenas I have played in." Designed for concerts as well as the NHL's Edmonton Oilers, Rogers Place incorporates advanced acoustic treatments in its interior.

### Smart Financial Centre At Sugar Land Center

SUGAR LAND, TEXAS

**Concert capacity: 6,400**

Moveable walls and curtain systems allow the Smart Financial Centre, which is 20 miles from Houston, to customize its capacity from 1,950 to 6,400 seats. "What a life you're living here in Sugar Land," declared comedian Jerry Seinfeld at the venue's grand opening on Jan. 14.

### Stephen C. O'Connell Center

GAINESVILLE, FLA.

**Concert capacity: 10,000**

With a new naming sponsorship from medical equipment firm Exactech for its arena, the O'Connell Center on the University of Florida campus serves a market with 50,000 students. The venue has undergone a \$64.5 million renovation that includes a new entryway, expanded concessions, VIP seating with access to private dining areas and high-end video screens.

### Tacoma Dome

TACOMA, WASH.

**Concert capacity: 23,000**

In November 2016, city officials OK'd a \$21.3 million renovation of the Tacoma Dome that will bring new seating, redone restrooms, backstage and loading dock upgrades, and even a new exterior paint job for the 23-year-old arena. Work will proceed around upcoming 2017 bookings, including a Feb. 25 show by Blake Shelton.

### Target Center

MINNEAPOLIS

**Concert capacity: 19,250**

The downtown Target Center began its \$138 million renovation in spring 2016, amid continued bookings by acts including The Who, Paul McCartney and Garth Brooks. But the arena will temporarily shut its doors this summer to reconstruct its lobby, improve concourse areas and add luxury club spaces. The Target Center expects to complete renovations by the fall.

### Times Union Center

ALBANY, N.Y.

**Concert capacity: 17,500 (center stage)**

A three-story entryway waterfall is one highlight of the renovation of the Times Union Center, set for completion in September. The adjacent Albany Capital Center is an 80,000-square-foot convention facility that can stage general-admission shows for up to 3,500 fans.



Kings of Leon

### Wells Fargo Center

PHILADELPHIA

**Concert capacity: 21,000**

One lasting impact of the Democratic National Convention held in 2016 at Wells Fargo Center is the creation of improved premium-seating areas. Luxury suites revamped for TV news crews during the convention were rebuilt afterward with better sight lines and decor. The work was part of an \$18 million overall renovation of the 20-year-old arena, which so far in 2017 has hosted performances by Eric Church and Kings of Leon. ●



# ANTHEM

WASHINGTON, DC

10 • 12 • 17


# Billboard Artist 100


February 25  
2017  
**billboard**



**NO. 2**  
Big Sean

The rapper returns to his No. 2 high on the Artist 100 as new album *I Decided* launches atop the Billboard 200 (see page 68).

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
53	61	1	<b>#1</b> LADY GAGA	STREAMLINE/INTERSCOPE/IGA	1	37
16	21	2	BIG SEAN	G.O.O.D./DEF JAM	2	79
2	2	3	ED SHEERAN	ATLANTIC/AG	1	131
5	6	4	BRUNO MARS	ATLANTIC/AG	1	125
1	4	5	THE WEEKND	XO/REPUBLIC	1	122
3	5	6	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	137
11	1	7	MIGOS	QUALITY CONTROL/300/AG	1	18
RE-ENTRY		8	REBA MCENTIRE	ROCKIN' R/NASH ICON/BMLG	8	6
6	7	9	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	2	63
7	8	10	RIHANNA	WESTBURY ROAD/ROC NATION	2	133
9	12	11	ADELE	XL/COLUMBIA	1	106
8	10	12	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	1	95
12	15	13	ARIANA GRANDE	REPUBLIC	1	135
						
15	9	14	TAYLOR SWIFT	BIG MACHINE/BMLG	1	133
10	13	15	SHAWN MENDES	ISLAND	1	105
13	17	16	ALESSIA CARA	EP/DEF JAM	12	75
70	18	17	SAM HUNT	MCA NASHVILLE/UMGN	5	130

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
30	16	18	ZAYN	RCA	1	42
32	34	19	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	137
26	25	20	BEYONCE	PARKWOOD/COLUMBIA	2	135
79	3	21	BRANTLEY GILBERT	VALORY/BMLG	3	43
18	19	22	MAROON 5	222/INTERSCOPE/IGA	1	137
20	22	23	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	136
-	73	24	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	2	105
						
31	35	25	JOHN LEGEND	COLUMBIA	15	91
19	24	26	RAE SREMMURD	EAR DRUMNER/INTERSCOPE/IGA	5	101
23	29	27	METALLICA	BLACKENED	2	87
67	44	28	GARTH BROOKS	PEARL	7	24
24	26	29	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	16	32
22	27	30	SIA	MONKEY PUZZLE/RCA	5	137
17	23	31	J. COLE	DREAMVILLE/ROC NATION	1	96
44	79	32	BTS	BIG HIT ENTERTAINMENT/LOEN ENTERTAINMENT	16	18
36	33	33	MARIAN HILL	PHOTO FINISH/REPUBLIC	33	4
29	38	34	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	8	98
40	42	35	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	108

The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, and streaming activity data from online music sources tracked by Nielsen Music and for interaction on social networking sites as compiled by West Big Sound. See Charts Legend or billboard.com/biz for complete rules and explanations. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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**LATIN MUSIC**  
CONFERENCE & AWARDS

NEW PANEL

# SOCIALIZING MALUMA

**A CONVERSATION WITH THE COLOMBIAN  
STAR ON HOW HE WORKS HIS SOCIAL MEDIA**

Maluma has 24 million Facebook fans, 20 million followers on Instagram and 3.5 million Twitter followers. His official YouTube/Vevo channel has garnered more than 4 billion views.

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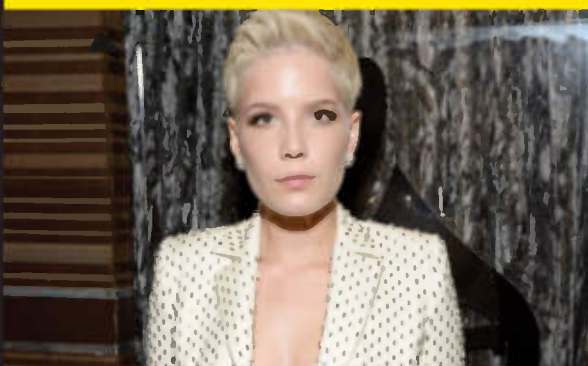
## Michaels 'Issues' First Hit

Accomplished pop singer-songwriter **Julia Michaels** (above) debuts at No. 80 on the Billboard Artist 100 powered by her first single as an artist, "Issues." Paid downloads account for the greatest share of her Artist 100 points (45 percent) as the track debuts on Digital Song Sales at No. 40 with 19,000 sold (up 65 percent) in the week ending Feb. 9, according to Nielsen Music. It also enters Streaming Songs at No. 41, up 74 percent to 19 million in airplay audience as it pushes 26-22 on Mainstream Top 40. "Issues" bounds 64-41 on the Billboard Hot 100, where Michaels has notched three top 10s as a co-writer, all since 2015: **Justin Bieber's** three-week No. 1 "Sorry" and **Selena Gomez's** "Good for You" (No. 5) and "Hands to Myself" (No. 7).

Meanwhile, **Lady Gaga** rockets 61-1 on the Artist 100 for her second total week on top, after her Super Bowl LI performance on Feb. 5. Gaga gains by 1,219 percent in overall activity, with digital song sales contributing her greatest slice of points (46 percent), followed by album sales (40 percent). She first ruled the Artist 100 on Nov. 12, 2016, when new album *Joanne* debuted atop the Billboard 200. The LP surges 66-2 on the Feb. 25 Billboard 200 (see page 68, as well as page 70), while second single "Million Reasons" re-enters the Hot 100 at No. 4 (see page 1).

—Gary Trust

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
59	64	36	<b>LUKE BRYAN</b>	CAPITOL NASHVILLE/UMGN	1	136
37	37	37	<b>JUSTIN TIMBERLAKE</b>	RCA	5	91
28	30	38	<b>JON BELLION</b>	VISIONARY/CAPITOL	25	18
<b>NEW</b>	<b>39</b>	<b>39</b>	<b>KARI JOBE</b>	SPARROW/CAPITOL CMG	39	1
47	36	40	<b>AMINE</b>	REPUBLIC	27	17
71	14	41	<b>TRAIN</b>	COLUMBIA	14	8
56	56	42	<b>LITTLE BIG TOWN</b>	CAPITOL NASHVILLE/UMGN	17	56
41	43	43	<b>POST MALONE</b>	REPUBLIC	20	33
34	32	44	<b>CAMILA CABELLO</b>	SYCO/EPIC	29	20
43	40	45	<b>GUCCI MANE</b>	GUWOP/ATLANTIC/AG	6	18
57	53	46	<b>JAMES ARTHUR</b>	COLUMBIA	46	6
42	41	47	<b>THOMAS RHETT</b>	VALORY/BMLG	7	106
35	31	48	<b>NIALL HORAN</b>	NEON HAZE/CAPITOL	11	20
48	48	49	<b>FLORIDA GEORGIA LINE</b>	BMLG	1	137
27	39	50	<b>PANIC! AT THE DISCO</b>	DCD2/FUELED BY RAMEN/AG	3	64
62	69	51	<b>MICHAEL JACKSON</b>	MJJ/EPIC	25	105
54	60	52	<b>FUTURE</b>	A-1/FREEBANDZ/EPIC	1	82
55	53	53	<b>JASON ALDEAN</b>	MACON/BROKEN BOW/BBMG	1	128
45	62	54	<b>HALSEY</b>	ASTRALWERKS	4	64
39	49	55	<b>DJ SNAKE</b>	DJ SNAKE/INTERSCOPE/IGA	16	91
50	47	56	<b>MACHINE GUN KELLY</b>	EST19XX/BAD BOY/INTERSCOPE/IGA	11	12
78	57	57	<b>KATY PERRY</b>	CAPITOL	6	131
58	58	58	<b>JON PARDI</b>	CAPITOL NASHVILLE/UMGN	28	17
46	59	59	<b>BLAKE SHELTON</b>	WARNER BROS. NASHVILLE/WMN	1	137
55	46	60	<b>THE LUMINEERS</b>	DUALTONE	1	40
78	63	61	<b>CHRIS BROWN</b>	RCA	1	131
66	72	62	<b>BEBE REXHA</b>	WARNER BROS.	48	32
-	11	63	<b>KEHLANI</b>	TSUNAMI MOB/ATLANTIC/AG	11	7
<b>RE-ENTRY</b>	<b>64</b>	<b>64</b>	<b>ZAC BROWN BAND</b>	SOUTHERN GROUND/ELEKTRA/AG	1	102
49	65	65	<b>TRAVIS SCOTT</b>	GRAND HUSTLE/EPIC	5	48
64	71	66	<b>DAFT PUNK</b>	DAFT LIFE/COLUMBIA	35	21
33	52	67	<b>CHRIS STAPLETON</b>	MERCURY NASHVILLE/UMGN	2	68
86	68	68	<b>NICKI MINAJ</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	2	127
-	66	69	<b>SELENA GOMEZ</b>	INTERSCOPE/IGA	2	113
93	80	70	<b>CLEAN BANDIT</b>	ATLANTIC/AG	35	23



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
52	67	71	<b>ERIC CHURCH</b>	EMI NASHVILLE/UMGN	8	130
25	70	72	<b>KIDZ BOP KIDS</b>	KIDZ BOP/RAZOR & TIE/CONCORD	9	53
72	84	73	<b>P!NK</b>	RCA	16	56
76	85	74	<b>LIL YACHTY</b>	LIL BOAT SAILING TEAM/QUALITY CONTROL/MOTOWN/CAPITOL	50	25
61	78	75	<b>MEGHAN TRAINOR</b>	EPIC	1	133
-	93	76	<b>MAREN MORRIS</b>	COLUMBIA NASHVILLE/SMN	15	33
65	74	77	<b>CARRIE UNDERWOOD</b>	19/ARISTA NASHVILLE/SMN	3	124
75	83	78	<b>DIERKS BENTLEY</b>	CAPITOL NASHVILLE/UMGN	3	70
81	81	79	<b>FITZ AND THE TANTRUMS</b>	DANGEROUS/ELEKTRA/AG	55	5
<b>NEW</b>	<b>80</b>	<b>80</b>	<b>JULIA MICHAELS</b>	REPUBLIC	80	1
68	75	81	<b>KALEO</b>	ELEKTRA/ATLANTIC/AG	54	4
38	86	82	<b>NICKY JAM</b>	LA INDUSTRIA/SONY MUSIC LATIN	38	4
97	87	83	<b>PARTYNEXTDOOR</b>	OVO SOUND/WARNER BROS.	11	6
88	100	84	<b>CHILDISH GAMBINO</b>	GLASSNOTE	7	27
92	90	85	<b>LUKAS GRAHAM</b>	WARNER BROS.	5	43
77	77	86	<b>X AMBASSADORS</b>	MODINAKORNER/INTERSCOPE/IGA	21	85
84	96	87	<b>BRYSON TILLER</b>	TRAPSOUL/RCA	10	72
-	88	88	<b>GREEN DAY</b>	REPRISE/WARNER BROS.	2	11
<b>RE-ENTRY</b>	<b>89</b>	<b>89</b>	<b>G-EAZY</b>	G-EAZY/RVG/BPG/RCA	8	55
81	92	90	<b>CHARLIE PUTH</b>	ARTIST PARTNERS GROUP/ATLANTIC/AG	10	95
-	54	91	<b>RED HOT CHILI PEPPERS</b>	WARNER BROS.	2	21
87	95	92	<b>SHAKIRA</b>	SONY MUSIC LATIN/RCA	35	25
94	97	93	<b>KYLE</b>	INDIE-POP	93	3
<b>RE-ENTRY</b>	<b>94</b>	<b>94</b>	<b>DUSTIN LYNCH</b>	BROKEN BOW/BBMG	22	16
<b>RE-ENTRY</b>	<b>95</b>	<b>95</b>	<b>KELSEA BALLERINI</b>	BLACK RIVER	44	41
<b>RE-ENTRY</b>	<b>96</b>	<b>96</b>	<b>BRETT YOUNG</b>	BMLG	87	10
<b>RE-ENTRY</b>	<b>97</b>	<b>97</b>	<b>PRINCE</b>	NPG	1	31
85	94	98	<b>D.R.A.M.</b>	#1EPICCHECK/EMPIRE RECORDINGS	31	26
<b>NEW</b>	<b>99</b>	<b>99</b>	<b>JOHNNY CASH</b>	AMERICAN/COLUMBIA NASHVILLE/LEGACY	99	1
-	99	100	<b>DISTURBED</b>	REPRISE/WARNER BROS.	5	46



The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, streaming activity data from online music sources tracked by Nielsen Music and for interaction on social networking sites as compiled by West Big Sound. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

AIRPLAY/STREAMING & SALES DATA COMPILED BY NIELSEN MUSIC

**If You Are An Owner Of A Sound Recording(s) Fixed Prior To February 15, 1972 Which Have Been Performed, Distributed, Reproduced, Or Otherwise Exploited By Sirius XM in the United States Without A License Or Authorization To Do So From August 1, 2009 through November 14, 2016, You Could Get Benefits From a Class Action Settlement.**

**What is this case about?**

On August 1, 2013, Plaintiff Flo & Eddie, Inc. ("Flo & Eddie") filed a lawsuit in California against Defendant Sirius XM Radio Inc. on behalf of itself and a putative class of owners of sound recordings fixed prior to February 15, 1972 ("pre-1972 recordings"), alleging that Sirius XM, without a license or authorization, was performing, distributing, reproducing, and otherwise exploiting those pre-1972 recordings in California as part of its satellite and Internet radio services (the "Lawsuit"). The Lawsuit is known as *Flo & Eddie, Inc. v. Sirius XM Radio Inc.*, Case No. CV13-05693. The parties have entered into a settlement to resolve the Lawsuit, and any and all actual and potential claims by members of the Settlement Class.

**Am I in the Settlement Class?**

You qualify as a member of the Settlement Class if you are an owner of a pre-1972 recording which has been performed, distributed, reproduced, or otherwise exploited by Sirius XM in the United States without a license or authorization to do so from August 1, 2009 through November 14, 2016.

**What are the Settlement Benefits?**

If the Court approves the proposed Settlement, you will be eligible to receive a share of a \$25 million settlement fund, and a royalty rate of 5.5% on future performances for a period of 10 years. If Sirius XM loses certain appeals, Sirius XM will pay more money into the settlement fund (up to \$15 million more to be distributed to Settlement Class Members); if Sirius XM wins those appeals, the royalty rate on future performances will be reduced, possibly to zero. All Settlement Class Members who do not properly exclude themselves from the Settlement Class will be barred from pursuing lawsuits against Sirius XM for claims arising from its performance, reproduction, distribution, or other exploitation of their pre-1972 recordings during the Class Period.

**What are my Options?**

You have to decide now whether to stay in the Settlement Class or ask to be excluded.

- If you do nothing, you are staying in the Settlement Class. As a member of the Settlement Class, you will keep the possibility of getting money or benefits that may come from the settlement. But, you will give up any rights to sue Sirius XM separately over its performance, reproduction, distribution, or other exploitation of your pre-1972 recordings.
- If you ask to be excluded, you won't share in the money and benefits of the Class Settlement. But you keep any rights to sue Sirius XM separately over its performance, reproduction, distribution, or other exploitation of your pre-1972 recordings. If you retain an individual attorney, you may need to pay for that attorney. For more information on how to exclude yourself, visit [www.pre1972soundrecordings.com](http://www.pre1972soundrecordings.com).
- If you wish to object to the settlement, you must do so in writing before March 24, 2017. If you wish to object to Class Counsel's request for attorneys' fees and expenses, you must do so in writing before March 24, 2017.

**Where Can I get More Information?**

**This is only a summary.** For more information about the Settlement, visit [www.pre1972soundrecordings.com](http://www.pre1972soundrecordings.com). PLEASE DO NOT CALL OR WRITE TO THE COURT FOR INFORMATION OR ADVICE.

[www.pre1972soundrecordings.com](http://www.pre1972soundrecordings.com)

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# Billboard 200

February 25  
2017  
billboard

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS ON CHART
NOT RATED	1	<b>BIG SEAN</b> G.O.O.D./DEF JAM	#1	I Decided.	1	1
	2	<b>LADY GAGA</b> STREAMLINE/INTERSCOPE/GIGA	GG	Joanne	1	16
	3	<b>MIGOS</b> QUALITY CONTROL/300/AG		Culture	1	2
NEW	4	<b>REBA MCENTIRE</b> ROCKIN' R/NASHVILLES/UMGN		Sing It Now: Songs Of Faith & Hope	4	1
4	5	<b>THE WEEKND</b> XO/REPUBLIC		Starboy	1	11
RE	6	<b>LADY GAGA</b> STREAMLINE/WOLFE/CHERRYTREE/INTERSCOPE/GIGA		The Fame	2	173
7	7	<b>BRUNO MARS</b> ATLANTIC/AG		24K Magic	2	12
NEW	8	<b>ORIGINAL BROADWAY CAST RECORDING</b> ALBUM SMILE BROADWAY LIMITED LIABILITY/ATLANTIC/AG		Dear Evan Hansen	8	1
	9	<b>POST MALONE</b> REPUBLIC		Stoney	6	9
NEW	10	<b>VARIOUS ARTISTS</b> RCA		The RCA-List, Vol 4	10	1
	11	<b>SOUNDTRACK</b> SUMMIT/INTERSCOPE/GIGA		La La Land	2	9
	12	<b>BRANTLEY GILBERT</b> VALORY/BMLG		The Devil Dont Sleep	2	2
	13	<b>ORIGINAL BROADWAY CAST</b> HAMILTON UPTOWN/ATLANTIC/AG		Hamilton: An American Musical	3	72
	14	<b>SOUNDTRACK</b> VILLA 40/DREAMWORKS/RCA		Trolls	3	20
	15	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC		Views	1	41
	16	<b>SOUNDTRACK</b> WALT DISNEY		Moana	2	12
	17	<b>KEHLANI</b> TSUNAMI MOB/ATLANTIC/AG		SweetSexySavage	3	2
	18	<b>TWENTY ONE PILOTS</b> FUELED BY RAMEN/AG		Blurryface	1	91
	19	<b>VARIOUS ARTISTS</b> UNIVERSAL/SONY MUSIC/LEGACY		NOW 61	5	2
	20	<b>RIHANNA</b> WESTBURY ROAD/ROC NATION		ANTI	1	55
	21	<b>ADELE</b> XL/COLUMBIA		25	1	64
NEW	22	<b>KARI JOBE</b> SPARROW/CAPITOL CMG		The Garden	22	1
	23	<b>J. COLE</b> DREAMVILLE/ROC NATION		4 Your Eyez Only	1	9
	24	<b>THE CHAINSMOKERS</b> DISRUPTOR/COLUMBIA		Collage (EP)	6	14
RE	25	<b>LADY GAGA</b> STREAMLINE/WOLFE/INTERSCOPE/GIGA		Born This Way	1	54
	26	<b>TRAVIS SCOTT</b> GRAND Hustle/EPIC		Birds In The Trap Sing McKnight	1	23
	27	<b>RAE SREMMURD</b> EAR DRUMMER/INTERSCOPE/GIGA		SremmLife 2	4	26
	28	<b>ARIANA GRANDE</b> REPUBLIC		Dangerous Woman	2	38
	29	<b>CHRIS STAPLETON</b> MERCURY NASHVILLE/UMGN		Traveller	1	74
	30	<b>ALESSIA CARA</b> EPI/DEF JAM		Know-It-All	9	65
	31	<b>VARIOUS ARTISTS</b> GRAMMY/ATLANTIC/AG		2017 Grammy Nominees	16	3
	32	<b>SOUNDTRACK</b> DC/ATLAS/WATERGATE/ATLANTIC/AG		Suicide Squad: The Album	1	27
	33	<b>BEYONCÉ</b> PARKWOOD/COLUMBIA		Lemonade	1	42
	34	<b>PANIC! AT THE DISCO</b> DC32/FUELED BY RAMEN/AG		Death Of A Bachelor	1	56
	35	<b>Z1 SAVAGE &amp; METRO BOOMIN</b> SLAUGHTER GANG		Savage Mode	23	30
	36	<b>SHAWN MENDES</b> ISLAND		Illuminate	1	20
	37	<b>VARIOUS ARTISTS</b> EPIC		Epic Lit (Version 2)	29	12
	38	<b>JON BELLION</b> VISIONARY/CAPITOL		The Human Condition	5	29
	39	<b>KEITH URBAN</b> HIT RED/CAPITOL NASHVILLE/UMGN		Ripcord	4	40
	40	<b>CHANCE THE RAPPER</b> CHANCE THE RAPPER		Coloring Book	8	39
	41	<b>PS GARTH BROOKS</b> PEARL		The Ultimate Collection	6	5
	42	<b>THE LUMINEERS</b> DUALTONE		Cleopatra	1	44
	43	<b>MARIAN HILL</b> PHOTO FINISH/REPUBLIC		Act One	42	4
	44	<b>SIA</b> MONKEY PUZZLE/RCA		This Is Acting	4	54
	45	<b>THE WEEKND</b> XO/REPUBLIC		Beauty Behind The Madness	1	76
	46	<b>JUSTIN BIEBER</b> SCHOLBOY/RAYMOND BRAUN/DEF JAM		Purpose	1	65
	47	<b>BRYSON TILLER</b> TRAPSOUL/RCA		TRAPSOUL	8	72
	48	<b>TRAIN</b> CRUSH MUSIC/COLUMBIA		A Girl A Bottle A Boat	8	2
	49	<b>G-EAZY</b> G-EAZY/RVNG/BMG/RCA		When It's Dark Out	5	62
	50	<b>KANYE WEST</b> G.O.O.D./DEF JAM		The Life Of Pablo	1	44

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS ON CHART
NEW	51	<b>SAMPHA</b> YOUNG TURKS		Process	51	1
55	52	<b>JAMES ARTHUR</b> COLUMBIA		Back From The Edge	52	14
45	53	<b>ED SHEERAN</b> ATLANTIC/AG		X	1	138
NEW	54	<b>YOUNG DOLPH</b> PAPER ROUTE EMPIRE		Gelato	54	1
50	55	<b>CHILDISH GAMBINO</b> MEDJ/GLASSNOTE		Awaken, My Love!	5	10
74	56	<b>EMINEM</b> WEB/AFTERMATH/INTERSCOPE/UMG		The Eminem Show	1	306
53	57	<b>THOMAS RHETT</b> VALORY/BMLG		Tangled Up	6	72
52	58	<b>TWENTY ONE PILOTS</b> FUELED BY RAMEN/AG		Vessel	21	130
48	59	<b>PNB ROCK</b> EMPIRE RECORDINGS/ATLANTIC/AG		GTTM: Go In Thru The Motions	28	4
54	60	<b>GUCCI MANE</b> GUWOP/ATLANTIC/AG		The Return Of East Atlanta Santa	16	8
51	61	<b>J. COLE</b> DREAMVILLE/ROC NATION/COLUMBIA		2014 Forest Hills Drive	1	114
57	62	<b>METALLICA</b> BLACKENED		Hardwired...To Self-Destruct	1	12
59	63	<b>FLORIDA GEORGIA LINE</b> BMLG		Dig Your Roots	2	24
56	64	<b>LIL UZI VERT</b> GENERATION NOW/ATLANTIC/AG		Lil Uzi Vert Vs. The World	37	37
57	65	<b>SAM HUNT</b> MCA NASHVILLE/UMGN		Montevallo	3	120
61	66	<b>MELANIE MARTINEZ</b> ATLANTIC/AG		Cry Baby	6	78
NEW	67	<b>THE MENZINGERS</b> EPITAPH		After The Party	67	1
86	68	<b>LUKE BRYAN</b> CAPITOL NASHVILLE/UMGN		Kill The Lights	1	79
43	69	<b>KIDZ BOP KIDS</b> KIDZ BOP/RAZOR & TIE/CONCORD		Kidz Bop 34	18	3
95	70	<b>EMINEM</b> SHADWATERMATH/INTERSCOPE/GIGA		Curtain Call: The Hits	1	327
64	71	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC		Take Care	1	206
69	72	<b>HALSEY</b> ASTRALwerks		Badlands	2	76
88	73	<b>QUEEN</b> HOLLYWOOD		Greatest Hits I II & III: The Platinum Collection	48	74
70	74	<b>KEVIN GATES</b> BREAD WINNERS ASSOCIATION/ATLANTIC/AG		Islah	2	54
NEW	75	<b>SYD</b> THE INTERNET/COLUMBIA		Fin	75	1
75	76	<b>KENDRICK LAMAR</b> TOP DAWG/AFTERMATH/INTERSCOPE/GIGA		good kid, m.A.A.d city	2	224
68	77	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC		If You're Reading This It's Too Late	1	105
83	78	<b>JOHN LEGEND</b> COLUMBIA		Darkness And Light	14	10
33	79	<b>RED HOT CHILI PEPPERS</b> WARNER BROS.		The Getaway	2	33
78	80	<b>JASON ALDEAN</b> MCA/SONY BOW/BMG		They Don't Know	1	22
81	81	<b>FUTURE</b> A1/REBELANDZ/EPIC		DS2	1	82
114	82	<b>MAREN MORRIS</b> COLUMBIA NASHVILLE/SMN		Hero	5	36
65	83	<b>LAUREN DAIGLE</b> CENTRICITY/CAPITOL CMG		How Can It Be	28	92
84	84	<b>6LACK</b> LVRN/INTERSCOPE/GIGA		FREE 6LACK	68	8
101	85	<b>BOB MARLEY AND THE WAILERS</b> TUFF GONG/ISLAND/UMG		Legend: The Best Of...	5	456
82	86	<b>JON PARDI</b> CAPITOL NASHVILLE/UMGN		California Sunrise	11	32
97	87	<b>ADELE</b> XL/COLUMBIA		21	1	312
NEW	88	<b>LEANN RIMES</b> RCA UK/THIRTY FIFERS		Remnants	88	1
72	89	<b>DJ SNAKE</b> DJ SNAKE/INTERSCOPE/GIGA		Encore	8	27
84	90	<b>A BOOGIE WIT DA HOODIE</b> HIGHBRIDGE THE LABEL/AG		Artist	70	18
80	91	<b>D.R.A.M.</b> #1EPIECHECK/EMPIRE RECORDINGS		Big Baby D.R.A.M.	19	16
73	92	<b>SOUNDTRACK</b> UNIVERSAL STUDIOS/ILLUMINATION/REPUBLIC		Sing	8	9
123	93	<b>IMAGINE DRAGONS</b> KID NAKORNER/INTERSCOPE/GIGA		Night Visions	2	228
77	94	<b>KALEO</b> ELEKTRA/ATLANTIC/AG		A / B	16	29
92	95	<b>MIRANDA LAMBERT</b> VANNER/RCA NASHVILLE/SMN		The Weight Of These Wings	3	12
90	96	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC		Nothing Was The Same	1	173
104	97	<b>BRUNO MARS</b> ELEKTRA/AG		Doo-Wops & Hooligans	3	310
87	98	<b>FRANK OCEAN</b> BOYS DON'T CRY		Blonde	1	25
111	99	<b>DRAKE &amp; FUTURE</b> A1/REBELANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC		What A Time To Be Alive	1	72
129	100	<b>KELSEA BALLERINI</b> BLACK RIVER		The First Time	31	82



## Big Sean's Second No. 1

Big Sean scores his second No. 1 album on the Billboard 200 as *I Decided* launches atop the tally with 151,000 equivalent album units earned in the week ending Feb. 9, according to Nielsen Music. Of that sum, 65,000 were in traditional album sales. He previously led the list with his last solo set, *Dark Sky Paradise*, which bowed in 2015 with 173,000 units (139,000 in album sales).

Of the new album's debut-week units, 49 percent (74,000) were driven by streams and the rest were attributed to track-equivalent album units (12,000).

Big Sean likely will be bumped from the top of the next chart (dated March 4) as industry forecasters expect the *Fifty Shades Darker* soundtrack to open at No. 1 with more than 120,000 units earned in the week ending Feb. 16. The next top 10 may also be crowded by beneficiaries of the Grammys (Feb. 12), including **Bruno Mars' 24K Magic**, **The Weeknd's Starboy** and possibly **Adele's 25** and **Beyoncé's Lemonade**. *24K Magic* could jump from 32,000 units on the Feb. 25 chart to 55,000-plus, while *Lemonade* might earn 35,000 (up from 13,000).

Also on tap for a big gain: singer **Joy Villa**, who turned heads on the Grammy red carpet by wearing a dress with President **Donald Trump's** slogan (Make America Great Again). The buzz her outfit generated has driven sales: The album may sell more than 20,000 copies, which could enable a top 40 debut (and grant Villa her first entry on any *Billboard* chart).

—Keith Caulfield

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
93	101	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	The Perfect LUV Tape	55	26
99	102	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	If I'm Honest	3	38
NEW	103	CECE WINANS	PURESPRINGS GOSPEL/THIRTY TIGERS	Let Them Fall In Love	103	1
144	104	BIG SEAN	G.O.G.D./DEF JAM	Dark Sky Paradise	1	96
105	105	SAM SMITH	CAPITOL	In The Lonely Hour	2	139
106	106	DISTURBED	REPRISE/WARNER BROS.	Immortalized	1	77
107	107	METALLICA	BLACKENED/WARNER BROS.	Metallica	1	417
108	108	FETTY WAP	RCF/300/AG	Fetty Wap	1	71
103	109	JOURNEY	COLUMBIA/LEGACY	Journey's Greatest Hits	10	447
156	110	EMINEM	WEBB/SHAD/WATERMATH/INTERSCOPE/IGA	Recovery	1	265
111	111	DIERKS BENTLEY	CAPITOL NASHVILLE/UMGN	Black	2	35
113	112	LUKAS GRAHAM	WARNER BROS.	Lukas Graham	3	39
113	113	ERIC CHURCH	EMI NASHVILLE/UMGN	Mr. Misunderstood	2	67
NEW	114	LESS THAN JAKE	PURE NOISE	Sound The Alarm	114	1
NEW	115	BETH HART	PRODIGE/MASCOT	Fire On The Floor	115	1
112	116	2PAC	AMARU/DEATH ROW/INTERSCOPE/UME	Greatest Hits	3	177
NEW	117	WYCLEF JEAN	HEADS/EDNE	J'ouvert	117	1
71	118	THE XX	YOUNG TURKS	I See You	2	4
91	119	GEORGE MICHAEL	COLUMBIA/LEGACY	Faith	1	94
158	120	ZAC BROWN BAND	ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	105
18	121	BELL BIV DEVOE	THE TRIANGLE/EDNE	Three Stripes	18	2
100	122	BEYONCE	PARKWOOD/COLUMBIA	Beyonce	1	159
123	123	DJ KHALED	WE THE BEST/EPIC	Major Key	1	28
124	124	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	Reloaded: 20 #1 Hits	5	68
169	125	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	To Pimp A Butterfly	1	94
107	126	NICKY JAM	LA INDUSTRIA/SONY MUSIC LATIN	Fenix	28	3
127	127	GUNS N' ROSES	GEFFEN/UME	Greatest Hits	3	386
128	128	THE WEEKND	XO/REPUBLIC	Trilogy	4	152
170	129	CHILDISH GAMBINO	GLASSNOTE	Because The Internet	7	118
188	130	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	Crash My Party	1	178
125	131	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	Kane Brown	10	10
116	132	YO GOTTI	COCAINE MUZIK/EPIC	White Friday (CM9)	16	7
128	133	PARTYNEXTDOOR	OVO SOUND/WARNER BROS.	PARTYNEXTDOOR 3 (P3)	3	25
117	134	KID CUDI	WICKED AWESOME/REPUBLIC	'Passion, Pain & Demon Slayin'	11	8
122	135	SOLANGE	SAINT/COLUMBIA	A Seat At The Table	1	19
186	136	KANYE WEST	ROCA-FELLA/DEF JAM	Graduation	1	112
RE	137	DR. DRE	AFTERMATH/INTERSCOPE/UME	Dr. Dre - 2001	2	157
124	138	BILLY JOEL	COLUMBIA/LEGACY	The Essential Billy Joel	15	83
139	139	HOZIER	RUBYWORKS/COLUMBIA	Hozier	2	118
151	140	FITZ AND THE TANTRUMS	DANGERBIRD/ELEKTRA/AG	Fitz And The Tantrums	17	20
150	141	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	The Pinkprint	2	107
119	142	THE ROLLING STONES	THE ROLLING STONES/PROMOTONE B.V./POLYDOR/INTERSCOPE/IGA	Blue & Lonesome	4	10
140	143	CHARLIE PUTH	ARTIST PARTNERS GROUP/ATLANTIC/AG	Nine Track Mind	6	52
145	144	RAE SREMMURD	EAR DRUMMER/INTERSCOPE/IGA	SremmLife	5	108
132	145	MEEK MILL	MAYBACH/ATLANTIC/AG	DC4	3	15
135	146	SHAWN MENDES	ISLAND	Handwritten	1	95
147	147	THE LUMINEERS	DUALTONE	The Lumineers	2	127
148	148	LANA DEL REY	POLYDOR/INTERSCOPE/IGA	Born To Die	2	262
149	149	MICHAEL JACKSON	EPIC/LEGACY	The Essential Michael Jackson	46	184
137	150	CARRIE UNDERWOOD	19/RISTIA NASHVILLE/SMN	Storyteller	2	68

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
162	151	EMINEM	WEBB/SHAD/WATERMATH/INTERSCOPE/IGA	The Marshall Mathers LP 2	1	161
115	152	WHAM!	COLUMBIA/LEGACY	Make It Big	1	85
155	153	YOUNG THUG	300/ATLANTIC/AG	JEFFERY	8	16
166	154	BEYONCE	MUSIC WORLD/COLUMBIA	I Am...Sasha Fierce	1	141
157	155	THE BEATLES	APPLE/CAPITOL/UME	1	1	259
141	156	THE 1975	I Like It When You Sleep, For You Are So Beautiful Yet So Unaware Of It	DIRTY HIT/INTERSCOPE/IGA	1	49
148	157	FUTURE	A17/FREEBANDZ/EPIC	EVOL	1	49
168	158	BRUNO MARS	ATLANTIC/AG	Unorthodox Jukebox	1	158
RE	159	FLEETWOOD MAC	WARNER BROS./RHINO	Rumours	1	209
147	160	VARIOUS ARTISTS	ATLANTIC/AG	This Is A Challenge	93	8
102	161	RUN THE JEWELS	RUN THE JEWELS	Run The Jewels 3	13	7
173	162	MICHAEL JACKSON	EPIC/LEGACY	Thriller	1	285
152	163	FLUME	FUTURE CLASSIC/MOM + POP	Skin	8	32
191	164	TORY LANEZ	MAD LOVE/INTERSCOPE/IGA	I Told You	4	21
31	165	LAUREN ALAINA	19/INTERSCOPE/MERCURY/IGA/UMGN	Road Less Traveled	31	2
130	166	VARIOUS ARTISTS	HAMILTON UPTOWN/ATLANTIC/AG	The Hamilton Mixtape	1	10
160	167	CREDENCE CLEARWATER REVIVAL	FANTASY/CONCORD	Chronicle: The 20 Greatest Hits	22	301
159	168	ED SHEERAN	ELEKTRA/AG	+	5	198
180	169	JEREMIH	MICK SCHULTZ/DEF JAM	Late Nights: The Album	42	57
146	170	FIFTH HARMONY	SYCO/EPIC	7/27	4	37
176	171	KANYE WEST	ROCA-FELLA/DEF JAM	My Beautiful Dark Twisted Fantasy	1	89
NEW	172	ELBOW	POLYDOR/CONCORD	Little Fictions	172	1
63	173	JOHN MAYER	COLUMBIA	The Search For Everything: Wave One (EP)	2	3
RE	174	LADY GAGA	STREAMLINE/INTERSCOPE/IGA	ARTPOP	1	29
153	175	MEGHAN TRAINOR	EPIC	Thank You	3	39
163	176	KODAK BLACK	DOLLAZ N DEALZ	Lil Big Pac	134	8
161	177	TAYLOR SWIFT	BIG MACHINE/BMLG	1989	1	120
134	178	X AMBASSADORS	KID NAKORNER/INTERSCOPE/IGA	VHS	7	84
174	179	A TRIBE CALLED QUEST	We Got It From Here...Thank You 4 Your Service	EPIC	1	13
175	180	THE BEATLES	APPLE/CAPITOL/UME	Abbey Road	1	202
198	181	I PREVAIL	FEARLESS/CONCORD	Lifelines	15	5
171	182	G-EAZY	G-EAZY/RV/G/BBG/RCA	These Things Happen	3	130
164	183	A BOOGIE WIT DA HOODIE	HIGHBRIDGE THE LABEL/AG	TBA (EP)	63	10
181	184	COLE SWINDELL	WARNER BROS. NASHVILLE/WMN	You Should Be Here	6	39
184	185	FLORIDA GEORGIA LINE	BMG	Here's To The Good Times	4	209
179	186	ELTON JOHN	ROCKET/UTW/UME	Greatest Hits 1970-2002	12	132
185	187	RED HOT CHILI PEPPERS	WARNER BROS.	Greatest Hits	18	116
94	188	KINGS OF LEON	RCA	Walls	1	11
190	189	PRINCE	MPG/WARNER BROS.	4Ever	35	12
187	190	CARRIE UNDERWOOD	19/RISTIA NASHVILLE/SMN	Greatest Hits: Decade #1	4	110
142	191	NIRVANA	SUB POP/DGC/GEFFEN/UME	Nevermind	1	349
165	192	COLDPLAY	PARLOPHONE/ATLANTIC/AG	A Head Full Of Dreams	2	62
178	193	PANIC! AT THE DISCO	Too Weird To Live, Too Rare To Die!	DECADANCE/FUELED BY RAMEN/AG	2	96
189	194	SELENA GOMEZ	INTERSCOPE/IGA	Revival	1	67
197	195	GARTH BROOKS	PEARL	The Ultimate Hits	3	128
85	196	NEW EDITION	MCA/GEFFEN/UME	Heart Break	12	53
172	197	TOBYMAC	FOREFRONT/CAPITOL CMG	This Is Not A Test	4	31
RE	198	LIL WAYNE	CASH MONEY/REPUBLIC	Tha Carter III	1	150
177	199	J. COLE	ROCA/NATION/COLUMBIA	Born Sinner	1	95
RE	200	50 CENT	SHAD/WATERMATH/INTERSCOPE/UME	Get Rich Or Die Tryin'	1	104



Industry forecasters suggest Adele's 25, which won the Grammy Award for album of the year on Feb. 12, could vault back into the top 10 on the March 4 Billboard 200. Sources say that the set could earn around 45,000 equivalent album units in the week ending Feb. 16 — up from the 20,000 it collected in the latest week (ending Feb. 9, ranking at No. 21). Adele won all five awards she was nominated for at the 2017 Grammys, including record and song of the year.

-K.C.

**30** ALESSIA CARA Know-It-All

Two major TV appearances during the tracking week (NBC's *The Tonight Show* Starring Jimmy Fallon on Feb. 3 and *Saturday Night Live* Feb. 4) yield a 42 percent unit gain for the set, which rises 58-30 (13,000).

**189** PRINCE 4Ever

Prince's Warner Bros. Records catalog (which is sampled on this set) became widely available on streaming services on Feb. 12, which could later spur a big jump for the album.

# Gaga's Super Return

Fresh off her Super Bowl LI halftime performance on Feb. 5, pop superstar **Lady Gaga** (below) crashes the top 10 of the Billboard 200 with not one, but two albums.

Her most recent release, *Joanne*, surges 66-2 with 74,000 equivalent album units earned in the week ending Feb. 9, according to Nielsen Music, up 818 percent. Meanwhile, debut album *The Fame* re-enters at No. 6 with 38,000 units (up 986 percent). In terms of traditional album sales, the titles sold 48,000 (up 1,054 percent) and 17,000 (up 1,920 percent), respectively. During the track week both sets profited from sale pricing in the iTunes Store, where they were marked down to \$6.99.

Gaga's *Born This Way* also returns, at No. 25, with 17,000 units (up 1,117 percent) and 6,000 sold (up 1,605 percent), while *ARTPOP* is back at No. 174 with 5,000 (up 420 percent) and 2,000 sold (up 1,414 percent). In the week ending Feb. 9, Gaga's album catalog earned 135,000 units (up 844 percent) and sold 75,000 copies (up 1,182 percent).

How did Gaga's surge compare with that of 2016 Super Bowl halftime headliner **Coldplay**? The band tallied 139,000 equivalent album units in the week ending Feb. 11 (the game was held Feb. 7) — a 239 percent gain. In total, the group sold 95,000 albums that week — up 355 percent.

In the week after the Super Bowl, **Coldplay's** then-new album, *A Head Full of Dreams*, vaulted 16-4 on the Billboard 200 (90,000 units, up 265 percent). Its next-highest title was a re-entry by *Ghost Stories* at No. 65.

—Keith Caulfield



# Album Sales

February 25  
2017  
**billboard**

TOP ALBUM SALES™				
Last Week	This Week	Artist	Title	Wks. on Chart
	<b>#1</b>	<b>BIG SEAN</b> G.O.O.D./DEF JAM	I Decided.	1
	<b>2</b>	<b>REBA MCENTIRE</b> ROCK'N' R/NASH/ICON/BMLG	Sing It Now: Songs Of Faith & Hope	1
48	<b>3</b>	<b>LADY GAGA</b> STREAMLINE/INTERSCOPE/GIGA	Joanne	15
	<b>4</b>	<b>ORIGINAL BROADWAY CAST RECORDING</b> AULUMN SMILE BROADWAY LIMITED LIABILITY/ATLANTIC/AG	Dear Evan Hansen	1
	<b>5</b>	<b>VARIOUS ARTISTS</b> UNIVERSAL/SONY MUSIC/LEGACY	NOW 61	2
	<b>6</b>	<b>BRANTLEY GILBERT</b> VALORY/BMLG	The Devil Dont Sleep	2
	<b>7</b>	<b>KARI JOBE</b> SPARROW/CAPITOL CMG	The Garden	1
	<b>8</b>	<b>LADY GAGA</b> STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/GIGA	The Fame	171
	<b>9</b>	<b>SOUNDTRACK</b> SUMMIT/INTERSCOPE/GIGA	La La Land	8
	<b>10</b>	<b>BRUNO MARS</b> ATLANTIC/AG	24K Magic	11
13	<b>11</b>	<b>SOUNDTRACK</b> VILLA 40/DREAMWORKS/RCA	Trolls	19
15	<b>12</b>	<b>VARIOUS ARTISTS</b> GRAMMY/ATLANTIC/AG	2017 Grammy Nominees	2
12	<b>13</b>	<b>SOUNDTRACK</b> WALT DISNEY	Moana	11
	<b>14</b>	<b>GARTH BROOKS</b> PEARL	The Ultimate Collection	5
17	<b>15</b>	<b>ORIGINAL BROADWAY CAST</b> HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	71
16	<b>16</b>	<b>THE WEEKND</b> XO/REPUBLIC	Starboy	10
	<b>17</b>	<b>TWENTY ONE PILOTS</b> FUELED BY RAMEN/AG	Blurryface	90
	<b>18</b>	<b>ADELE</b> XL/COLUMBIA	25	63
27	<b>19</b>	<b>BEYONCE</b> PARKWOOD/COLUMBIA	Lemonade	41
	<b>20</b>	<b>THE MENZINGERS</b> EPIPHANY	After The Party	1
	<b>21</b>	<b>MIGOS</b> QUALITY CONTROL/300/AG	Culture	2
19	<b>22</b>	<b>KIDZ BOP KIDS</b> KIDZ BOP/RAZOR & TIE/CONCORD	Kidz Bop 34	2
20	<b>23</b>	<b>CHRIS STAPLETON</b> MERCURY NASHVILLE/UMGN	Traveller	74
22	<b>24</b>	<b>METALLICA</b> BLACKENED	Hardwired...To Self-Destruct	11
30	<b>25</b>	<b>KEITH URBAN</b> HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	39
	<b>26</b>	<b>LADY GAGA</b> STREAMLINE/KONLIVE/INTERSCOPE/GIGA	Born This Way	54
	<b>27</b>	<b>KEHLANI</b> RCA UK/THIRTY TIGERS	SweetSexySavage	2
	<b>28</b>	<b>LEANN RIMES</b> RCA UK/THIRTY TIGERS	Remnants	1
	<b>29</b>	<b>RED HOT CHILI PEPPERS</b> WARNER BROS.	The Getaway	33
	<b>30</b>	<b>TRAIN</b> CRUSH MUSIC/COLUMBIA	A Girl A Bottle A Boat	2
	<b>31</b>	<b>PANIC! AT THE DISCO</b> DEAD & PUELED BY RAMEN/AG	Death Of A Bachelor	54
	<b>32</b>	<b>THE LUMINEERS</b> DUJALONE	Cleopatra	41
	<b>33</b>	<b>CECE WINANS</b> PURESPRINGS GOSPEL/THIRTY TIGERS	Let Them Fall In Love	1
	<b>34</b>	<b>LESS THAN JAKE</b> PURE NOISE	Sound The Alarm	1
	<b>35</b>	<b>BETH HART</b> PROVOCUE/MASCOT	Fire On The Floor	1
	<b>36</b>	<b>SOUNDTRACK</b> DC/ATLAS/WATER TOWER/ATLANTIC/AG	Suicide Squad: The Album	26
	<b>37</b>	<b>J. COLE</b> DREAMVILLE/ROC-A-FELLA	4 Your Eyez Only	8
	<b>38</b>	<b>SAMPHA</b> YOUNG TURKS	Process	1
	<b>39</b>	<b>BELL BIV DEVOE</b> THE TRIANGLE/EONE	Three Stripes	2
36	<b>40</b>	<b>THE ROLLING STONES</b> THE ROLLING STONES/PROMOTONE B.V./POLYDOR/INTERSCOPE/GIGA	Blue & Lonesome	9
	<b>41</b>	<b>LAUREN DAIGLE</b> CENTRICITY/CAPITOL CMG	How Can It Be	83
	<b>42</b>	<b>SOUNDTRACK</b> UNIVERSAL STUDIOS/ILLUMINATION/REPUBLIC	Sing	8
	<b>43</b>	<b>GEORGE MICHAEL</b> COLUMBIA/LEGACY	Faith	7
	<b>44</b>	<b>YOUNG DOLPH</b> PAPER ROUTE EMPIRE	Gelato	1
	<b>45</b>	<b>ELBOW</b> POLYDOR/CONCORD	Little Fictions	1
	<b>46</b>	<b>MIRANDA LAMBERT</b> VANNER/RCA NASHVILLE/SMN	The Weight Of These Wings	11
	<b>47</b>	<b>VARIOUS ARTISTS</b> MOTOWN GOSPEL/WORD-CURSE/RCA INSPIRATION/LEG	WOW Gospel 2017	2
	<b>48</b>	<b>ALESSIA CARA</b> EPI/DEF JAM	Know-It-All	9
	<b>49</b>	<b>WYCLEF JEAN</b> HEADS/EONE	J'ouvert	1
59	<b>50</b>	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Views	40

HEATSEEKERS ALBUMS™				
Last Week	This Week	Artist	Title	Wks. on Chart
	<b>#1</b>	<b>GALACTIC EMPIRE</b> RISE	Galactic Empire	1
	<b>2</b>	<b>COMMON KINGS</b> ISLAND EMPIRE	Lost In Paradise	1
	<b>3</b>	<b>BLACK STAR RIDERS</b> NUCLEAR BLAST	Heavy Fire	1
	<b>4</b>	<b>IRON REAGAN</b> RELEASE	Crossover Ministry	1
	<b>5</b>	<b>LIL RONNY MOTHAF</b> CKB/DIRTY WATER	From The Ground Up (EP)	4
	<b>6</b>	<b>MO3</b> MO3 MEDIA	4 Indictments	13
	<b>7</b>	<b>MUNA</b> RCA	About U	1
	<b>8</b>	<b>BIG WRECK</b> OLE MEDIA MANAGEMENT/ANTHEM/ZOE/CONCORD	Grace Street	1
	<b>9</b>	<b>KREATOR</b> NUCLEAR BLAST	Gods Of Violence	2
	<b>10</b>	<b>HOMESHAKA</b> SINDERLYN	Fresh Air	1
	<b>11</b>	<b>CYPRESS SPRING</b> AVERAGE JOES	Denim	1
	<b>12</b>	<b>FINAL DRIVE</b> FINAL DRIVE	Dig Deeper	1
	<b>13</b>	<b>SOFIA REYES</b> WARNER LATINA	Louder!	1
	<b>14</b>	<b>AFTERLIFE</b> STAY SICK	Vicious Cycle (EP)	1
	<b>15</b>	<b>SURFER BLOOD</b> JOYFUL NOISE	Snowdonia	1
	<b>16</b>	<b>MOON DUO</b> SACRED BONES	Occult Architecture, Vol. 1	1
	<b>17</b>	<b>MO3</b> MO3 MEDIA	Shottaz Reloaded	32
	<b>18</b>	<b>SOEN</b> UDR	Lykaia	1
	<b>19</b>	<b>GEMINI SYNDROME</b> ANOTHER CENTURY/CENTURY MEDIA	Memento Mori	5
	<b>20</b>	<b>NOBIGDYL.</b> INDIE TRIBE.	Canopy	1
	<b>21</b>	<b>K.FLAY</b> NIGHT STREET/INTERSCOPE/GIGA	Crush Me (EP)	5
	<b>22</b>	<b>LUKE COMBS</b> RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You (EP)	7
	<b>23</b>	<b>CHAD DANIELS</b> 800 POUND GORILLA	Footprints On The Moon	1
	<b>24</b>	<b>CAR SEAT HEADREST</b> MATAADOR	Teens Of Denial	19
	<b>25</b>	<b>JUDAH AND THE LION</b> ELETUS THE VAN	Folk Hop N' Roll	5

DIGITAL ALBUMS™				
Last Week	This Week	Artist	Title	Wks. on Chart
	<b>#1</b>	<b>BIG SEAN</b> G.O.O.D./DEF JAM	I Decided.	1
	<b>2</b>	<b>LADY GAGA</b> STREAMLINE/INTERSCOPE/GIGA	Joanne	8
	<b>3</b>	<b>ORIGINAL BROADWAY CAST RECORDING</b> AULUMN SMILE BROADWAY LIMITED LIABILITY/ATLANTIC/AG	Dear Evan Hansen	1
	<b>4</b>	<b>LADY GAGA</b> STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/GIGA	The Fame	103
	<b>5</b>	<b>REBA MCENTIRE</b> ROCK'N' R/NASH/ICON/BMLG	Sing It Now: Songs Of Faith & Hope	1
	<b>6</b>	<b>KARI JOBE</b> SPARROW/CAPITOL CMG	The Garden	1
	<b>7</b>	<b>SOUNDTRACK</b> SUMMIT/INTERSCOPE/GIGA	La La Land	9
	<b>8</b>	<b>MIGOS</b> QUALITY CONTROL/300/AG	Culture	2
	<b>9</b>	<b>SOUNDTRACK</b> VILLA 40/DREAMWORKS/RCA	Trolls	13
	<b>10</b>	<b>BRUNO MARS</b> ATLANTIC/AG	24K Magic	12
	<b>11</b>	<b>ORIGINAL BROADWAY CAST</b> HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	65
	<b>12</b>	<b>LADY GAGA</b> STREAMLINE/KONLIVE/INTERSCOPE/GIGA	Born This Way	18
	<b>13</b>	<b>BEYONCE</b> PARKWOOD/COLUMBIA	Lemonade	40
	<b>14</b>	<b>SOUNDTRACK</b> WALT DISNEY	Moana	12
	<b>15</b>	<b>BRANTLEY GILBERT</b> VALORY/BMLG	The Devil Dont Sleep	2
	<b>16</b>	<b>YOUNG DOLPH</b> PAPER ROUTE EMPIRE	Gelato	1
	<b>17</b>	<b>SAMPHA</b> YOUNG TURKS	Process	1
	<b>18</b>	<b>THE WEEKND</b> XO/REPUBLIC	Starboy	11
	<b>19</b>	<b>THE LUMINEERS</b> DUJALONE	Cleopatra	13
	<b>20</b>	<b>TWENTY ONE PILOTS</b> FUELED BY RAMEN/AG	Blurryface	78
	<b>21</b>	<b>MARIAN HILL</b> PHOTO FINISH/REPUBLIC	Act One	3
	<b>22</b>	<b>VARIOUS ARTISTS</b> SONY MUSIC/UNIVERSAL/UME	NOW That's What I Call A Workout 2017	5
	<b>23</b>	<b>CECE WINANS</b> PURESPRINGS GOSPEL/THIRTY TIGERS	Let Them Fall In Love	1
	<b>24</b>	<b>ADELE</b> XL/COLUMBIA	25	39
	<b>25</b>	<b>SYD</b> THE INTERNET/COLUMBIA	Fin	1



# Hansen Takes A Big Bow

The original Broadway cast recording of the buzzy musical *Dear Evan Hansen* makes a splashy debut in the top 10 of the Billboard 200 as it arrives at No. 8 with 29,000 units earned in the week ending Feb. 9, according to Nielsen Music. Of that sum, 25,000 were traditional album sales — all from downloads. It's the highest debut by a cast recording on the chart since 1961, when the original Broadway cast recording of *Camelot* bowed at No. 4 on the mono albums tally (before *Billboard* combined its then-separate mono and stereo charts into one all-encompassing albums list in 1963). *Dear Evan Hansen* even outpaces the debut position of mega-hit *Hamilton: An American Musical*, which bowed at No. 12 (later peaking at No. 3).

Atlantic Records (the label that released *Hamilton*) delivered *Dear Evan Hansen* to digital retailers and streaming services on Feb. 3. The CD edition will arrive at retailers on Feb. 24.

*Dear Evan Hansen* also logs the third-largest debut sales week for a cast recording since Nielsen Music began electronically tracking sales in 1991. It follows only the debuts of *Hamilton* (28,000 in 2015) and *Rent* (43,000; 1996).

Notably, *Dear Evan Hansen* is just the fourth cast set to reach the top 10 of the Billboard 200 in the last 50 years. During that span, the only previous cast albums to visit the region were *Hamilton* (No. 3 in 2016), *The Book of Mormon* (No. 3, 2011) and *Hair* (No. 1, 13 weeks; 1969).

—K.C.

TOP ALBUM SALES: THE WEEK'S TOP-SELLING ALBUMS BY SALES; HEATSEEKERS ALBUMS: THE WEEK'S TOP-SELLING ALBUMS BY NEW OR RE-ENTERING ACTS, LISTED AS THOSE WHO HAVE NEVER APPEARED IN THE TOP 100 OF THE BILLBOARD 200 OR THE TOP 10 OF THE R&B/HIP-HOP ALBUMS, TOP COUNTRY ALBUMS, TOP LATIN ALBUMS, CHRISTIAN ALBUMS, OR GOSPEL ALBUMS; IF A TITLE REACHES ANY OF THOSE LEVELS, IT AND THE ACT'S SUBSEQUENT ALBUMS ARE THEN ELIGIBLE TO APPEAR ON HEATSEEKERS ALBUMS. THESE ARE RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. DIGITAL ALBUMS: THE WEEK'S TOP-DOWNLOADED ALBUMS, ACROSS ALL GENRES, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. SEE CHARTS. LEGEND OR BILLBOARD.COM/CHARTS FOR COMPLETE RULES AND EXPLANATIONS. © 2017 PROMPTUOUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

ALBUM SALES DATA COMPILED BY NIELSEN MUSIC



# Perry's 'Rhythm' Rocks

"Chained to the Rhythm" by Katy Perry (below), featuring Skip Marley, drums up a No. 3 start on Billboard + Twitter Top Tracks after its Feb. 10 release and the pair's debut performance of the song at the 59th annual Grammy Awards two days later. "Rhythm," which is likely the first taste of Perry's upcoming fourth studio album, was released with a lyric video on YouTube, which has earned 16.8 million global views through Feb. 14. The cut is Perry's fourth top 10 hit since the chart launched in 2014 and Marley's first Top Tracks entry.

Just ahead of "Rhythm," Lady Gaga roars to a No. 2 re-entry with "John Wayne," zooming past its previous No. 21 high, after its video release on Feb. 8. The clip premiered exclusively on Apple Music before reaching other services on Feb. 9, including YouTube, where it has collected 8.5 million global views. Gaga also sports a second top 10, "Million Reasons" (31-4), after its feature in her Super Bowl LI halftime show (Feb. 5). The performance also sparks huge gains for the singer on the Billboard Hot 100 and Billboard 200 (see pages 1 and 68).

Plus, Migos vault to a No. 9 Top Tracks start for "Dab of Ranch." The tune began as a short freestyle for a relaunch of Rap Snacks potato chips before the trio recorded a full-length version at Spotify Studios, which debuted on the streaming platform on Feb. 8. The song has registered 1.2 million global plays on the service to date.

—Trevor Anderson



# Social

February 25  
2017  
billboard

billboard + TOP TRACKS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 <b>SHAPE OF YOU</b>	Ed Sheeran	6
RE	2	<b>JOHN WAYNE</b>	Lady Gaga	4
NEW	3	<b>CHAINED TO THE RHYTHM</b>	Katy Perry Feat. Skip Marley	1
31	4	<b>MILLION REASONS</b>	Lady Gaga	17
RE	5	<b>FORMATION</b>	Beyonce	24
32	6	<b>STARBOY</b>	The Weeknd Feat. Daft Punk	21
16	7	<b>CLOSER</b>	The Chainsmokers Feat. Halsey	29
30	8	<b>BAD THINGS</b>	Machine Gun Kelly x Camila Cabello	17
NEW	9	<b>DAB OF RANCH</b>	Migos	1
12	10	<b>PARIS</b>	The Chainsmokers	5
11	11	<b>SECRET LOVE SONG</b>	Little Mix Feat. Jason Derulo	59
25	12	<b>SIDE TO SIDE</b>	Ariana Grande Feat. Nicki Minaj	26
NEW	13	<b>BOM BIDI BOM</b>	Nick Jonas & Nicki Minaj	1
NEW	14	<b>OUTLET</b>	Desiigner	1
14	15	<b>T-SHIRT</b>	Migos	5
17	16	<b>DESPACITO</b>	Luis Fonsi Feat. Daddy Yankee	3
2	17	<b>EVERYDAY</b>	Ariana Grande Feat. Future	7
NEW	18	<b>NO MORE SAD SONGS</b>	Little Mix	1
4	19	<b>BELIEVER</b>	Imagine Dragons	2
13	20	<b>WHERE'S THE REVOLUTION</b>	Depeche Mode	2
8	21	<b>BAD AND BOJEE</b>	Migos Feat. Lil Uzi Vert	10
NEW	22	<b>THIEF</b>	Ansel Elgort	1
22	23	<b>CASTLE ON THE HILL</b>	Ed Sheeran	6
27	24	<b>PILLOWTALK</b>	Zayn	42
25	25	<b>I DON'T</b>	Mariah Carey Feat. YG	2
26	26	<b>24K MAGIC</b>	Bruno Mars	19
15	27	<b>SO GOOD</b>	Zara Larsson Feat. Ty Dolla \$ign	3
33	28	<b>ROCKABYE</b>	Clean Bandit Feat. Sean Paul & Anne-Marie	11
5	29	<b>THIS TOWN</b>	Niall Horan	20
28	30	<b>LET ME LOVE YOU</b>	DJ Snake Feat. Justin Bieber	17
38	31	<b>ALONE</b>	Alan Walker	11
16	32	<b>WORK FROM HOME</b>	Fifth Harmony Feat. Ty Dolla \$ign	41
NEW	33	<b>TU LUZ</b>	CNCO	1
3	34	<b>NO FAVORS</b>	Big Sean Feat. Eminem	2
50	35	<b>HUMAN</b>	Rag'n'Bone Man	2
21	36	<b>I GOT YOU</b>	Bebe Rexha	6
RE	37	<b>THUMBS</b>	Sabrina Carpenter	3
NEW	38	<b>PUNJAB</b>	Gurdas Maan	1
NEW	39	<b>MAD LOVE</b>	Bush	1
RE	40	<b>HELLO</b>	Adele	64
7	41	<b>I'M BETTER</b>	Missy Elliott Feat. Lamb	3
RE	42	<b>DEATH OF A BACHELOR</b>	Panic! At The Disco	3
44	43	<b>HEATHENS</b>	twenty one pilots	34
NEW	44	<b>HELIUM</b>	Sia	1
RE	45	<b>RUNNING BACK</b>	Wale Feat. Lil Wayne	2
20	46	<b>MERCY</b>	Shawn Mendes	25
18	47	<b>CHANTAJE</b>	Shakira Feat. Maluma	15
RE	48	<b>TREAT YOU BETTER</b>	Shawn Mendes	34
RE	49	<b>FAKE LOVE</b>	Drake	15
NEW	50	<b>I BELIEVE IN YOU</b>	Michael Buble	1

billboard + EMERGING ARTISTS™ PRESENTED BY W				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
2	1	#1 <b>HUMAN</b>	Rag'n'Bone Man	10
NEW	2	<b>FRACTURES</b>	Illenium Feat. Nevve	1
20	3	<b>SHOT DOWN</b>	Khalid	2
9	4	<b>DON'T LEAVE</b>	Snakehips & MØ	5
NEW	5	<b>ANITA</b>	Smino	1
3	6	<b>LOCATION</b>	Khalid	26
NEW	7	<b>CIAO ADIOS</b>	Anne-Marie	1
14	8	<b>PERFECT STRANGERS</b>	Jonas Blue Feat. JP Cooper	37
12	9	<b>CALL ON ME</b>	Starley	14
8	10	<b>SEPTEMBER SONG</b>	JP Cooper	22
1	11	<b>CAVE ME IN</b>	Gallant x Tablo x Eric Nam	2
4	12	<b>(NO ONE KNOWS ME) LIKE THE PIANO</b>	Sampha	5
50	13	<b>TRAICIONERA</b>	Sebastian Yatra	20
RE	14	<b>BALLIN</b>	Bibi Bourelly	2
13	15	<b>WHITE NOISE</b>	Ella Vos	4
16	16	<b>LIVING OUT LOUD</b>	Brooke Candy Feat. Sia	2
24	17	<b>THE OCEAN</b>	Mike Perry Feat. Shy Martin	17
22	18	<b>ALARM</b>	Anne-Marie	12
18	19	<b>SAVED</b>	Khalid	5
10	20	<b>BODY</b>	Syd	3
32	21	<b>BONBON</b>	Era Istrefi	34
21	22	<b>QUIT YOU</b>	Lost Kings Feat. Tinashe	3
36	23	<b>WE CAN</b>	Kranium Feat. Tory Lanez	20
19	24	<b>SI LUNA VEZ (IF I ONCE)</b>	Play-N-Skillz Feat. Wisin x Frankie J x Leslie Grace	3
RE	25	<b>BODY</b>	Dreezy Feat. Jeremih	44
RE	26	<b>ALREADY KNEW THAT</b>	Ro James	2
30	27	<b>DIGITAL LOVE</b>	Digital Farm Animals Feat. Hailee Steinfeld	2
28	28	<b>LOVESICK</b>	Mura Masa Feat. A\$AP Rocky	20
26	29	<b>MAGNIFICENT (SHE SAYS)</b>	Elbow	2
45	30	<b>PLASTIC 100 DEGREES CELSIUS</b>	Sampha	2
3	31	<b>YOU DON'T KNOW ME</b>	Jax Jones Feat. RAYE	4
40	32	<b>BLOOD ON ME</b>	Sampha	5
5	33	<b>FIND ME</b>	Sigma Feat. Birdy	14
10	34	<b>CAPSIZING</b>	Frenship & Emily Warren	34
34	35	<b>NOT IN LOVE</b>	M.O Feat. Kent Jones	9
42	36	<b>TAPED UP HEART</b>	KREAM Feat. Clara Mae	4
15	37	<b>D (HALF MOON)</b>	Dean Feat. Gaeko	11
NEW	38	<b>BLACK WAVE</b>	k.flay	1
31	39	<b>WASTED</b>	Dreezy	9
RE	40	<b>PERMISSION</b>	Ro James	53
26	41	<b>ALL ABOUT ME</b>	Syd	5
RE	42	<b>ROSES</b>	Annale	4
37	43	<b>CRUEL</b>	Snakehips Feat. Zayn	31
25	44	<b>EKO MIAMI</b>	Maleek Berry Feat. Geko	3
RE	45	<b>DRUGS</b>	EDEN	23
44	46	<b>RIVER</b>	Bishop Briggs	27
NEW	47	<b>UNDER</b>	Sampha	1
RE	48	<b>OTW</b>	DJ Luke Nasty	11
RE	49	<b>PHONE DOWN</b>	Lost Kings Feat. Emily Warren	10
NEW	50	<b>SECRETS</b>	CID	1



# Chance Bounces Back

A big night at the Grammys (Feb. 12) helps spur a re-entry for **Chance the Rapper** (above) at No. 22 on the Social 50 chart — his highest rank since last August (No. 12, Aug. 27, 2016). The rapper, who won multiple awards at the ceremony (including best new artist), also released the video for "Same Drugs" on Feb. 6. He rises in nearly all social metrics for the tracking week (Feb. 6-12) — including 37 percent in Instagram reactions to 14 million, according to Next Big Sound — in large part due to screenshots he posted on IG showing congratulatory texts from **Drake** and **Kendrick Lamar**. Meanwhile, **Lady Gaga** shoots 39-2 on the Social 50, her highest spot on the chart in more than four years since reaching the same position on June 2, 2012. During the week, she gained 1,226 percent (to 1.3 million) in Twitter mentions and also garnered 584,000 Wikipedia views, up 87.2 percent. Gaga was basking in the glow of her Super Bowl LI halftime gig (Feb. 5) and also promoting her performance at the Grammys.

Further, Gaga gained attention for sharing a statement on Instagram (up 425 percent in reactions) regarding criticism of her body at the Super Bowl. "I heard my body is a topic of conversation so I wanted to say, I'm proud of my body and you should be proud of yours too," she wrote, adding: "I could give you a million reasons why you don't need to cater to anyone or anything to succeed. Be you, and be relentlessly you."

—Kevin Rutherford



# Country

February 25  
2017  
**billboard**

HOT COUNTRY SONGS™						
WKS. ON CHART	LAST WEEK	THIS WEEK	TITLE	ARTIST	PEAK POS.	WKS. ON CHART
1	1	1	<b>#1</b> <b>Wk</b> BODY LIKE A BACK ROAD	Sam Hunt	1	2
2	2	2	BETTER MAN	Little Big Town	1	17
3	3	3	DIRT ON MY BOOTS	Jon Pardi	3	21
4	4	4	BLUE AIN'T YOUR COLOR	Keith Urban	1	27
5	5	5	SEEIN' RED	Dustin Lynch	5	33
6	6	6	STAR OF THE SHOW	Thomas Rhett	4	19
7	7	7	THINK A LITTLE LESS	Michael Ray	7	20
8	8	8	A GUY WITH A GIRL	Blake Shelton	3	19
9	9	9	SOBER SATURDAY NIGHT	Chris Young Featuring Vince Gill	9	35
10	10	10	<b>DG</b> <b>SG</b> MY OLD MAN	Zac Brown Band	10	2
11	11	11	TODAY	Brad Paisley	11	19
12	12	12	KILL A WORD	Eric Church Featuring Rhianon Giddens	10	22
13	13	13	FAST	Luke Bryan	13	11
14	14	14	<b>AG</b> ANY OL' BARSTOOL	Jason Aldean	14	10
15	15	15	ROAD LESS TRAVELED	Lauren Alaina	12	24
16	16	16	80S MERCEDES	Maren Morris	11	36
17	17	17	IN CASE YOU DIDN'T KNOW	Brett Young	17	23
18	18	18	BLACK	Dierks Bentley	17	14
19	19	19	YEAH BOY	Kelsea Ballerini	19	18
20	20	20	DIRTY LAUNDRY	Carrie Underwood	3	24
21	21	21	HOMETOWN GIRL	Josh Turner	21	23
22	22	22	HURRICANE	Luke Combs	22	24
23	23	23	TENNESSEE WHISKEY	Chris Stapleton	1	26
24	24	24	MAKE YOU MINE	High Valley	21	33
25	25	25	BAR AT THE END OF THE WORLD	Kenny Chesney	25	5
26	26	26	HOLDIN' HER	Chris Janson	26	24
27	27	27	HOW NOT TO	Dan + Shay	27	18
28	28	28	YOU LOOK GOOD	Lady Antebellum	22	4
29	29	29	IF I TOLD YOU	Darius Rucker	25	26
30	30	30	FOR HER	Chris Lane	23	12
31	31	31	BABY, LET'S LAY DOWN AND DANCE	Garth Brooks	31	18
32	32	32	WE SHOULD BE FRIENDS	Miranda Lambert	32	13
33	33	33	THERE'S A GIRL	Trent Harmon	29	24
34	34	34	MY GIRL	Dylan Scott	30	27
35	35	35	YOURS IF YOU WANT IT	Rascal Flatts	29	5
36	36	36	GOD, YOUR MAMA, AND ME	Florida Georgia Line Feat. Backstreet Boys	28	8
37	37	37	LOVE TRIANGLE	RaeLynn	30	25
38	38	38	OUTSKIRTS OF HEAVEN	Craig Campbell	38	20
39	39	39	<b>HOT SHOT DEBUT</b> WHEN I PRAY FOR YOU	Dan + Shay	39	1
40	40	40	BACK TO GOD	Reba McEntire	25	3
41	41	41	FLATLINER	Cole Swindell	36	6
42	42	42	WHAT IFS	Kane Brown Featuring Lauren Alaina	37	10
43	43	43	LIPSTICK	Runaway June	39	7
44	44	44	DRINKIN' TOO MUCH	Sam Hunt	16	5
45	45	45	SOMEbody ELSE WILL	Justin Moore	42	4
46	46	46	<b>RE-ENTRY</b> THE FIGHTER	Keith Urban Featuring Carrie Underwood	11	8
47	47	47	<b>NEW</b> HAPPY PEOPLE	Little Big Town	47	1
48	48	48	IT AIN'T MY FAULT	Brothers Osborne	47	3
49	49	49	DO I MAKE YOU WANNA	Billy Currington	46	3
50	50	50	ROOTS	Parmalee	45	4

TOP COUNTRY ALBUMS™						
WKS. ON CHART	LAST WEEK	THIS WEEK	TITLE	ARTIST	PEAK POS.	WKS. ON CHART
1	1	1	<b>#1</b> <b>Wk</b> Sing It Now: Songs of Faith & Hope	Reba McEntire	1	1
2	2	2	The Devil Dont Sleep	Brantley Gilbert	2	2
3	3	3	Traveller	Chris Stapleton	3	93
4	4	4	Ripcord	Keith Urban	4	40
5	5	5	The Ultimate Collection	Garth Brooks	9	9
6	6	6	Tangled Up	Thomas Rhett	72	72
7	7	7	Dig Your Roots	Florida Georgia Line	24	24
8	8	8	Montevallo	Sam Hunt	104	104
9	9	9	Kill The Lights	Luke Bryan	79	79
10	10	10	They Don't Know	Jason Aldean	22	22
11	11	11	Hero	Maren Morris	36	36
12	12	12	California Sunrise	Jon Pardi	34	34
13	13	13	The Weight Of These Wings	Miranda Lambert	12	12
14	14	14	The First Time	Kelsea Ballerini	91	91
15	15	15	If I'm Honest	Blake Shelton	38	38
16	16	16	Black	Dierks Bentley	37	37
17	17	17	Mr. Misunderstood	Eric Church	67	67
18	18	18	Greatest Hits So Far...	Zac Brown Band	81	81
19	19	19	Reloaded: 20 #1 Hits	Blake Shelton	68	68
20	20	20	Crash My Party	Luke Bryan	113	113
21	21	21	Kane Brown	Kane Brown	10	10
22	22	22	Storyteller	Carrie Underwood	68	68
23	23	23	Road Less Traveled	Lauren Alaina	2	2
24	24	24	You Should Be Here	Cole Swindell	40	40
25	25	25	Here's To The Good Times	Florida Georgia Line	106	106



## McEntire, Hunt, Lynch Lead

*Sing It Now: Songs of Faith & Hope*, the first inspirational release from Reba McEntire (above), arrives at No. 1 on both Top Country Albums and Top Christian Albums, starting with 54,000 equivalent albums (52,000 in traditional sales), according to Nielsen Music. McEntire earns her 13th chart-topper on Top Country Albums, extending her record for the most among women, and her first on Top Christian Albums. On the all-genre Billboard 200, she notches her 10th top 10 as the LP launches at No. 4.

"To see so many fans both old and new sharing in the power of faith and hope is exciting and encouraging," McEntire tells *Billboard*.

Sam Hunt notches his fourth Hot Country Songs No. 1 as "Body Like a Back Road" speeds 2-1 in its second week. Following its Feb. 1 release, the first single from his forthcoming album debuts atop Country Streaming Songs (7 million U.S. streams, up 426 percent) and tops Country Digital Song Sales for a second week (72,000 sold, up 36 percent). The track's two-week trip to the Hot Country Songs summit is easily his quickest, passing the 15-week ascent of "Take Your Time" in 2014 and 2015.

Dustin Lynch continues his winning streak on Country Airplay, banking his fourth total, and consecutive, No. 1, as "Seein' Red" rises 3-1 (42 million in audience, up 7 percent). The song, from Lynch's upcoming third studio release, follows previous chart-toppers "Mind Reader" (2016, one week), "Hell of a Night" (2015, one) and "Where It's At (Yep, Yep)" (2014, two).

—Jim Asker

COUNTRY AIRPLAY™						
WKS. ON CHART	LAST WEEK	THIS WEEK	TITLE	ARTIST	PEAK POS.	WKS. ON CHART
1	1	1	<b>#1</b> <b>Wk</b> SEEIN' RED	Dustin Lynch	34	34
2	2	2	BETTER MAN	Little Big Town	17	17
3	3	3	SOBER SATURDAY NIGHT	Chris Young Feat. Vince Gill	36	36
4	4	4	STAR OF THE SHOW	Thomas Rhett	20	20
5	5	5	A GUY WITH A GIRL	Blake Shelton	20	20
6	6	6	TODAY	Brad Paisley	19	19
7	7	7	<b>GG</b> THINK A LITTLE LESS	Michael Ray	43	43
8	8	8	DIRT ON MY BOOTS	Jon Pardi	21	21
9	9	9	KILL A WORD	Eric Church Feat. Rhianon Giddens	25	25
10	10	10	FAST	Luke Bryan	11	11
11	11	11	ROAD LESS TRAVELED	Lauren Alaina	26	26
12	12	12	ANY OL' BARSTOOL	Jason Aldean	12	12
13	13	13	THE WEEKEND	Brantley Gilbert	30	30
14	14	14	YEAH BOY	Kelsea Ballerini	19	19
15	15	15	BABY, LET'S LAY DOWN AND DANCE	Garth Brooks	18	18
16	16	16	HOMETOWN GIRL	Josh Turner	37	37
17	17	17	BAR AT THE END OF THE WORLD	Kenny Chesney	9	9
18	18	18	MAKE YOU MINE	High Valley	51	51
19	19	19	BLACK	Dierks Bentley	14	14
20	20	20	THERE'S A GIRL	Trent Harmon	30	30
21	21	21	BODY LIKE A BACK ROAD	Sam Hunt	2	2
22	22	22	HOLDIN' HER	Chris Janson	41	41
23	23	23	HOW NOT TO	Dan + Shay	20	20
24	24	24	HURRICANE	Luke Combs	17	17
25	25	25	IF I TOLD YOU	Darius Rucker	30	30

# Rock

February 25  
2017  
billboard

HOT ROCK SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	PEAK POS.
1	1	1	#1 27 WKS HEATHENS MELI JOHNSON/T. JOSEPH (T. JOSEPH)	▲	twenty one pilots DC/ATLAS/WATERTOWER/ATLANTIC/RA	1 34
-	0	2	DG AG SG BELIEVER MATTMAN & ROBIN (D. PERGOLIZZI, MIKE DEL RIO, N. CAMPANY)	▲	Imagine Dragons KIDNAKORNER/INTERSCOPE/IGA	2 2
3	2	3	HANDCLAP ROBEY DUNFORD/ROCKY HOLLAND/CRIS SCAGGS/JIM KING/JARNEIS JIMMICKS/S. HOLLANDER/MICHAEL	●	Fitz And The Tantrums DANGERBROS/ELEKTRA/ATLANTIC	2 46
2	3	4	RIDE R. REED (T. JOSEPH)	▲	twenty one pilots FUELED BY RAMEN/RA	1 82
4	4	5	UNSTEADY ALEX DA KID (A. GRANT, S. N. HARRIS, N. FELDSHILCH, HARRIS, A. LEVIN)	▲	X Ambassadors KIDNAKORNER/INTERSCOPE	2 71
5	5	6	WAY DOWN WE GO KALEO KALEO, M. CROSSEY (L. JULIUSSON)	●	Kaleo ELEKTRA/ATLANTIC	5 42
6	6	7	SUCKER FOR PAIN Lil Wayne, Wiz Khalifa & Imagine Dragons With Logic & Ty Dolla Sign Feat. X Ambassadors ALEX DA KID (A. GRANT, S. N. HARRIS, N. FELDSHILCH, HARRIS, A. LEVIN)	▲	X Ambassadors KIDNAKORNER/INTERSCOPE	3 33
8	8	8	HEAVYDIRTYSOUL R. REED (T. JOSEPH)	●	twenty one pilots FUELED BY RAMEN/RA	8 27
9	9	9	CHAIN BREAKER ZACH WILLIAMS ZACH WILLIAMS (L. L. SMITH, M. L. C. FIELDS, Z. WILLIAMS)	●	Zach Williams ESSENTIAL/PLG	9 20
10	10	10	HUMAN TWO INCH PUNCH (R. GRAHAM, J. HARTMAN)	●	Rag'n'Bone Man BEST LAID PLANS/COLUMBIA	9 11
11	11	11	CLEOPATRA S. FELICE (W. SCHULTZ, J. C. FRATILES, S. FELICE)	●	The Lumineers DUALTONE	11 45
12	12	12	SOMEBODY ELSE G. DELMANN, M. CROSSEY, M. HEALY (M. HEALY, G. DANIEL, A. HANN, R. S. MACDONALD)	●	The 1975 DIRTY HIT/INTERSCOPE	8 38
13	13	13	STILL BREATHING GREEN DAY (GREEN DAY, A. SLACK, J. SPILLER, W. L. KINSON, R. PARRHOUSE, G. TIZZARD)	●	Green Day WARNER BROS.	12 20
14	14	14	MY NAME IS HUMAN L. HAMILTON (L. STEVENS, R. MEYER, R. MEYER)	●	Highly Suspect IN DE GOOD/300	12 22
15	15	15	TAKE IT ALL BACK D. COBB (L. J. AKERS, N. E. ZUERCHER, B. V. MACDONALD, S. M. CROSS)	●	Judah & The Lion CLETUS THE VAN/CAROLINE	10 25
16	16	16	WASTE A MOMENT M. DRAVS (C. F. LOWELL, L. J. F. LOWELL, J. F. LOWELL, M. F. LOWELL)	●	Kings Of Leon RCA	7 22
17	17	17	FEED THE MACHINE C. BASEFORD (C. KROEGER, R. A. PEAKE, M. KROEGER)	●	Nickelback NICKELBACK II/BMG	17 2
18	18	18	SHE'S OUT OF HER MIND L. FELDMANN (M. HOPPUS, L. B. BARKER, L. FELDMANN, M. SKIBA)	●	Blink-182 VIKING WIZARD EYES/BMG	11 24
19	19	19	WISH I KNEW YOU THE REVIVALISTS (D. SHAW, G. KEKAS)	●	The Revivalists WASHINGTON SQUARE/WIND-UP/CONCORD	19 11
20	20	20	LOVE ON THE WEEKEND J. MAYER (J. MAYER)	●	John Mayer COLUMBIA	5 13
21	21	21	TESTIFY E. CASH, NEED TO BREATHE (W. RINEHART, N. RINEHART)	●	NEED TO BREATHE ATLANTIC	21 13
22	22	22	HOW DID YOU LOVE THE NINJA (B. SMITH, S. C. STEVENS)	●	Shinedown ATLANTIC	22 9
23	23	23	ON HOLD L. SMITH, J. MACDONALD (B. MADLEY CROFT, D. SMITH, S. M. S. ALLEN, D. HALL, J. DATES)	●	The xx YOUNG TURKS/BEGGARS (BROOKLYN)	7 13
24	24	24	STARS S. MOSLEY, M. O'CONNOR (J. L. COOPER, K. COOPER, S. MOSLEY, J. INGRAM)	●	Skillet HEAR IT LOUD/ATLANTIC	24 13
HOT SHOT DEBUT	25	25	LOVE IS MYSTICAL NOT LISTED (NOT LISTED)	●	Cold War Kids CAPITOL	25 1
26	26	26	GO ROBOT DANGER MOUSE (A. K. EDIS, F. LEAC, S. SMITH, J. KLINGHOFFER)	●	Red Hot Chili Peppers WARNER BROS.	26 17
27	27	27	NOT EASY ALEX DA KID (A. GRANT, S. N. HARRIS, A. LEVIN, C. HARRIS, J. ELLIOTT, THOMAS)	●	Alex Da Kid Feat. X Ambassadors, Elle King & Wiz Khalifa KIDNAKORNER/INTERSCOPE/IGA	10 16
28	28	28	WILD HORSES L. B. SCOTT, M. A. JACKSON (B. G. MCLAUGHLIN, M. A. JACKSON, J. B. SCOTT)	●	Bishop Briggs TELEPROM/ISLAND/REPUBLIC	21 11
29	29	29	SLEEP ON THE FLOOR S. FELICE (W. SCHULTZ, J. C. FRATILES)	●	The Lumineers DUALTONE	11 20
30	30	30	FIRE ESCAPE ANDREW McMahan (A. C. FURHMANN, A. C. MCMAHAN, D. WELLS, A. WITTENBERG, D. A. FURHMANN)	●	Andrew McMahon In The Wilderness CONSPICUOUS/CONCORD	30 13
NEW	31	31	WHERE'S THE REVOLUTION J. FORD (M. J. GORE)	●	Depeche Mode VENUS/NOTE/MUTE/COLUMBIA	31 1
32	32	32	ATLAS, RISE! G. DELMANN, J. HETFIELD, L. L. RICH (L. HETFIELD, L. L. RICH)	●	Metallica BLACKENED/30 PRIME	15 15
33	33	33	SQUARE HAMMER RISE ABOVE/ALMA VISTA/SEVEN FOUR/THE BICYCLE MUSIC COMPANY/CONCORD	●	Ghost COMPANY/CONCORD	23 18
34	34	34	COCOON C. REHBEIN, P. DAUSCH, T. KUHN (C. REHBEIN, P. DAUSCH)	●	Milky Chance LIGHT DICHT/NEON/REPUBLIC	33 7
35	35	35	ALL THE PRETTY GIRLS KALLEJA (A. JOHNSON) (L. JULIUSSON)	●	Kaleo ELEKTRA/ATLANTIC	35 6
36	36	36	MOVING ON AND GETTING OVER J. MAYER (J. MAYER)	●	John Mayer COLUMBIA	8 3
37	37	37	7 D. SARDY (V. MCCANN)	●	Catfish And The Bottlemen ISLAND/CAPITOL	35 7
38	38	38	ANGELA S. FELICE (W. SCHULTZ, J. C. FRATILES, S. FELICE)	●	The Lumineers DUALTONE	15 22
NEW	39	39	MIDDLE FINGERS M. BRUE, D. BUTLER, D. BAKER (M. BRUE, D. BUTLER, D. BAKER)	●	MISSIO RCA	39 1
NEW	40	40	STUCK IN YOUR HEAD B. J. PERRY, J. PREGLER (B. A. BURKHUISER, E. VANLIERVEER, G. S. D. MENDONÇA, J. BRUNESTAD)	●	I Prevail FEARLESS/CONCORD	40 1
41	41	41	TALK TOO MUCH P. PAGNOTTA (C. LAWRENCE, J. MEMMEL, P. WALSH, J. C. BARANT, P. PAGNOTTA)	●	COIN COLUMBIA	28 16
42	42	42	SHINE MONDO COZMO (J. OSTRANDER, A. F. PULLMAN, OSTRANDER)	●	Mondo Cozmo REPUBLIC	42 6
43	43	43	TEARING ME UP L. HOWIE, J. VALLANCE (T. HOWIE, JIM VALLANCE)	●	Bob Moses DOMINO	43 2
44	44	44	COLD COLD COLD D. AUERBACH (CAGE THE ELEPHANT)	●	Cage The Elephant DSP/RECA	44 2
32	41	41	MONSTER R. D. GRAVES (D. BATES, J. L. ANDREWS, R. D. GRAVES)	●	Starset RAZOR & TIE/CONCORD	32 7
46	46	46	LOST ON YOU MIKE DEL RIO (L. PERGOLIZZI, MIKE DEL RIO, N. CAMPANY)	●	LP BMG/RCA	46 2
NEW	47	47	ALONE B. J. PERRY, J. PREGLER (B. A. BURKHUISER, E. VANLIERVEER, G. S. D. MENDONÇA, J. BRUNESTAD)	●	I Prevail FEARLESS/CONCORD	47 1
48	48	48	HATED NOT LISTED (NOT LISTED)	●	Beartooth RED BULL	48 2
49	49	49	ROLL UP L. SHATKIN (M. F. Z. P. RICK, N. SCAGGS, J. M. KING, J. KARNES, J. RUZUMNA, J. M. WICKS, S. HOLLANDER, G. MICHAEL)	●	Fitz And The Tantrums DANGERBROS/ELEKTRA/ATLANTIC	47 2
NEW	50	50	BLAME NOT LISTED (NOT LISTED)	●	Bastille VIRGIN/CAPITOL	50 1

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 9 WKS GG TWENTY ONE PILOTS FUELED BY RAMEN/RA	▲	Blurryface	91	
2	2	SOUNDTRACK DC/ATLAS/WATERTOWER/ATLANTIC/AG	▲	Suicide Squad: The Album	27	
4	3	PANIC! AT THE DISCO DC/2Z/FUELED BY RAMEN/RA	▲	Death Of A Bachelor	56	
5	4	THE LUMINEERS DUALTONE	●	Cleopatra	44	
7	5	MARIAN HILL PHOTO FINISH/REPUBLIC	●	Act One	5	
8	6	TWENTY ONE PILOTS FUELED BY RAMEN/RA	▲	Vessel	24	
9	7	METALLICA BLACKENED	●	Hardwired...To Self-Destruct	12	
HOT SHOT DEBUT	8	THE MENZINGERS EPIPTAPH	●	After The Party	1	
14	9	QUEEN HOLLYWOOD	▲	Greatest Hits II & III: The Platinum Collection	3	
10	10	RED HOT CHILI PEPPERS WARNER BROS.	●	The Getaway	33	
11	11	PS KIDNAKORNER/INTERSCOPE/IGA	▲	Night Visions	116	
13	12	KALEO ELEKTRA/ATLANTIC/AG	●	A / B	35	
15	13	DISTURBED BLACKENED/WARNER BROS.	●	Immortalized	77	
11	14	METALLICA BLACKENED/WARNER BROS.	●	Metallica	3	
17	15	JOURNEY COLUMBIA/LEGACY	●	Journey's Greatest Hits	3	
NEW	16	LESS THAN JAKE PINE NOISE	●	Sound The Alarm	1	
NEW	17	BETH HART PROVOGUE/MASET	●	Fire On The Floor	1	
11	18	THE XX YOUNG TURKS	●	I See You	4	
27	19	GUNS N' ROSES GEFFEN/INTERSCOPE	▲	Greatest Hits	26	
22	20	BILLY JOEL COLUMBIA/LEGACY	▲	The Essential Billy Joel	3	
28	21	HOZIER RUBRYWORKS/COLUMBIA	▲	Hozier	83	
32	22	FITZ AND THE TANTRUMS DANGERBROS/ELEKTRA/AG	●	Fitz And The Tantrums	13	
23	23	THE ROLLING STONES THE ROLLING STONES/PROMOTONE BV/POLYDOR/INTERSCOPE/IGA	●	Blue & Lonesome	10	
24	24	THE LUMINEERS DUALTONE	▲	The Lumineers	95	
25	25	LANA DEL REY POLYDOR/INTERSCOPE/IGA	▲	Born To Die	139	

ALTERNATIVE DIGITAL SONG SALES™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
5	1	#1 1 WKR BELIEVER KIDNAKORNER/INTERSCOPE/IGA	Imagine Dragons	2		
1	2	DOWN PHOTO FINISH/REPUBLIC	Marian Hill	4		
2	3	HANDCLAP DANGERBROS/ELEKTRA/AG	Fitz And The Tantrums	45		
3	4	WAY DOWN WE GO ELEKTRA/AG	Kaleo	47		
4	5	HEATHENS DC/ATLAS/WATERTOWER/ATLANTIC/AG	twenty one pilots	34		
6	6	THE SOUND OF SILENCE REPRISE/WARNER BROS.	Disturbed	62		
7	7	UNSTEADY KIDNAKORNER/INTERSCOPE/IGA	X Ambassadors	60		
RE	8	RADIOACTIVE KIDNAKORNER/INTERSCOPE/IGA	Imagine Dragons	169		
8	9	DEATH OF A BACHELOR DC/2Z/FUELED BY RAMEN/RA	Panic! At The Disco	23		
NEW	10	FEED THE MACHINE NICKELBACK II/BMG	Nickelback	1		
14	11	7 YEARS WARNER BROS.	Lukas Graham	54		
10	12	BRING ME TO LIFE THE BICYCLE MUSIC COMPANY/CONCORD	Evanescence Feat. Paul McCoy	30		
12	13	RIDE FUELED BY RAMEN/RA	twenty one pilots	57		
12	14	STRESSED OUT FUELED BY RAMEN/RA	twenty one pilots	93		
11	15	HEY THERE DELILAH FEARLESS/HOLLYWOOD	Plain White T's	7		
RE	16	DEMONS KIDNAKORNER/INTERSCOPE/IGA	Imagine Dragons	121		
NEW	17	HEAVYDIRTYSOUL FUELED BY RAMEN/RA	twenty one pilots	1		
21	18	MY NAME IS HUMAN IN DE GOOD/300/AG	Highly Suspect	13		
17	19	SUCKER FOR PAIN DC/ATLAS/WATERTOWER/ATLANTIC/AG	Lil Wayne, Wiz Khalifa & Imagine Dragons	33		
17	20	BLOOD IN THE CUT NIGHT STREET/INTERSCOPE/IGA	k.flay	10		
19	21	TAKE IT ALL BACK CLETUS THE VAN	Judah & The Lion	21		
19	22	SEVEN NATION ARMY THIRD MAN/WARNER BROS.	The White Stripes	26		
16	23	SOMEBODY ELSE DIRTY HIT/INTERSCOPE/IGA	The 1975	17		
RE	24	HURT AMERICAN/LOST HIGHWAY/UMGN	Johnny Cash	21		
NEW	25	WHERE'S THE REVOLUTION VENUS/NOTE/MUTE/COLUMBIA	Depeche Mode	1		



## Twenty One Pilots, 27 Weeks

"Heathens" by Twenty One Pilots (above) ties for the most weeks at No. 1 on Hot Rock Songs, ruling for a 27th week. The *Suicide Squad* soundtrack hit ties *Walk the Moon's* "Shut Up and Dance" (2015) for the longest reign since the chart launched in June 2009. The duo has spent a record 59 total weeks atop the tally, previously with "Stressed Out" (23) and "Ride" (nine), and has led (with all three tracks) for a record 41 consecutive frames dating to May 21, 2016. Since the first week that "Stressed Out" spent at No. 1 (Jan. 9, 2016), the band has led each week except May 14, 2016, when *Prince & The New Power Generation's* "Purple Rain" ruled following his April 21 death.

Imagine Dragons dart 8-2 on Hot Rock Songs with "Believer." Following the single's first full tracking week after its Feb. 1 arrival, it tops Rock Digital Song Sales and Alternative Digital Song Sales with 49,000 downloads sold (in the week ending Feb. 9), according to Nielsen Music. It also jumps 27-19 on the genre-encompassing Rock Airplay chart (4 million in audience). Its No. 2 Hot Rock Songs rank is the group's best since "Demons" peaked at the spot for 11 weeks (from Nov. 2, 2013, to Jan. 11, 2014).

Canadian indie-rock behemoths *The New Pornographers* make their maiden appearance on a *Billboard* airplay chart as "High Ticket Attractions," the lead single from the band's seventh studio album, *Whiteout Conditions* (April 7), starts at No. 25 on Triple A. The group first debuted on a *Billboard* tally in 2003. —Kevin Rutherford

HOT ROCK SONGS: THE WEEK'S MOST POPULAR CURRENT ROCK SONGS, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC AND STREAMING ACTIVITY, DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED SINGLES, OR SONGS RECEIVING WEEKEND AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. TOP ROCK ALBUMS: TOP ROCK ALBUMS RANKED BY THE MOST POPULAR ROCK ALBUMS OF THE WEEK, AS COMPILED BY NIELSEN MUSIC, BASED ON MULTIMEDIA CONSUMPTION (INCLUDING TRADITIONAL ALBUM SALES, TRACK EQUIVALENT ALBUMS, AND STREAMING EQUIVALENT ALBUMS). ALTERNATIVE DIGITAL SONG SALES: THE WEEK'S TOP-DOWNLOADED ALTERNATIVE ROCK SONGS, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. SEE CHARTS.LEGEND.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2017 PROMINENT GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

# R&B/Hip-Hop

February 25  
2017  
billboard

HOT R&B/HIP-HOP SONGS™							
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
1	1	1	<b>#1 6 WKS</b> <b>BAD AND BOJEE</b> ▲		Migos Featuring Lil Uzi Vert	1	14
2	2	2	<b>BAD THINGS</b>		Machine Gun Kelly x Camila Cabello	2	17
8	8	3	<b>DG BOUNCE BACK</b> ●		Big Sean	3	14
5	4	4	<b>FAKE LOVE</b>		Drake	4	16
3	5	5	<b>STARBOY</b> ▲		The Weeknd Featuring Daft Punk	1	21
6	7	6	<b>LOVE ON THE BRAIN</b> ▲		Rihanna	6	21
3	5	7	<b>BLACK BEATLES</b>		Rae Sremmurd Featuring Gucci Mane	1	26
6	6	8	<b>24K MAGIC</b> ●		Bruno Mars	3	12
10	9	9	<b>I FEEL IT COMING</b>		The Weeknd Featuring Daft Punk	9	12
9	10	10	<b>CAROLINE</b>		Amine	5	26
		11	<b>HOT SHOT DEBUT</b> <b>NO FAVORS</b>		Big Sean Featuring Eminem	11	1
14	11	12	<b>T-SHIRT</b>		Migos	11	4
11	12	13	<b>ISPY</b>		KYLE Featuring Lil Yachty	11	7
22	14	14	<b>AG THAT'S WHAT I LIKE</b>		Bruno Mars	14	9
31	15	15	<b>SG MOVES</b>		Big Sean	15	7
15	16	16	<b>CONGRATULATIONS</b>		Post Malone Featuring Quavo	15	9
12	13	17	<b>JUJU ON THAT BEAT (TZ ANTHEM)</b> ▲		Zay Hilfigerrr & Zayion McCall	3	21
13	14	18	<b>LOVE ME NOW</b> ●		John Legend	10	18
16	19	19	<b>PARTY</b>		Chris Brown Featuring Usher & Gucci Mane	15	8
17	17	20	<b>DEJA VU</b>		J. Cole	4	9
34	21	21	<b>LOCATION</b>		Khalid	21	6
19	22	22	<b>BOTH</b>		Gucci Mane Featuring Drake	16	8
18	20	23	<b>USED TO THIS</b> ●		Future Featuring Drake	5	14
20	21	24	<b>PARTY MONSTER</b>		The Weeknd	8	12
21	27	25	<b>GOOSEBUMPS</b> ●		Travis Scott	21	18
		26	<b>SACRIFICES</b>		Big Sean Featuring Migos	26	1
		27	<b>SLIPPERY</b>		Migos Featuring Gucci Mane	18	2
		28	<b>RE-ENTRY</b> <b>HALFWAY OFF THE BALCONY</b>		Big Sean	28	2
		29	<b>NEW</b> <b>JUMP OUT THE WINDOW</b>		Big Sean	29	1
29	32	30	<b>SWAG</b>		Rae Sremmurd	26	9
23	30	31	<b>NO HEART</b> ▲		21 Savage & Metro Boomin	17	17
34	32	32	<b>NOT NICE</b>		PARTYNEXTDOOR	32	7
26	33	33	<b>SELFISH</b> ●		PnB Rock	21	16
		34	<b>NEW</b> <b>OWE ME</b>		Big Sean	34	1
		35	<b>NEW</b> <b>I DON'T</b>		Mariah Carey Featuring YG	35	1
45	49	36	<b>NOW &amp; LATER</b>		Sage The Gemini	36	5
		37	<b>NEW</b> <b>LOOK AT ME!</b>		XXXTENTACION	37	1
28	35	38	<b>OTW</b>		DJ Luke Nasty	28	9
		39	<b>NEW</b> <b>LIGHT</b>		Big Sean Featuring Jeremih	39	1
30	37	40	<b>REDBONE</b>		Childish Gambino	19	11
40	39	41	<b>SOME KIND OF DRUG</b>		G-Eazy Featuring Marc E. Bassy	39	5
		42	<b>KELLY PRICE</b>		Migos Featuring Travis Scott	23	2
33	38	43	<b>SEX WITH ME</b> ▲		Rihanna	32	25
		44	<b>NEW</b> <b>VOICES IN MY HEAD / STICK TO THE PLAN</b>		Big Sean	44	1
		45	<b>CALL CASTING</b>		Migos	25	2
		46	<b>NEW</b> <b>ROLEX</b>		Ayo & Teo	46	1
36	42	47	<b>WATER</b>		Ugly God	34	8
		48	<b>RUN UP</b>		Major Lazer Featuring PARTYNEXTDOOR & Nicki Minaj	26	2
35	43	49	<b>SNEAKIN'</b>		Drake Featuring 21 Savage	8	16
		50	<b>RE-ENTRY</b> <b>NO FLOCKIN</b>		Kodak Black	38	10

TOP R&B/HIP-HOP ALBUMS™							
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART		
		IMPRINT/DISTRIBUTING LABEL					
	1	<b>#1 1 WK</b> <b>BIG SEAN</b>		<i>I Decided.</i>	1		
1	2	<b>MIGOS</b>		<i>Culture</i>	2		
2	3	<b>THE WEEKND</b>		<i>Starboy</i>	11		
3	4	<b>BRUNO MARS</b>		<i>24K Magic</i>	12		
4	5	<b>POST MALONE</b>		<i>Stoney</i>	9		
	6	<b>VARIOUS ARTISTS</b>		<i>The RCA-List, Vol 4</i>	1		
	7	<b>DRAKE</b>		<i>Views</i>	41		
	8	<b>KEHLANI</b>		<i>SweetSexySavage</i>	2		
	9	<b>RIHANNA</b>		<i>ANTI</i>	54		
	10	<b>J. COLE</b>		<i>4 Your Eyez Only</i>	9		
	11	<b>TRAVIS SCOTT</b>		<i>Birds In The Trap Sing McKnight</i>	23		
	12	<b>RAE SREMMURD</b>		<i>SremmLife 2</i>	26		
	13	<b>GG BEYONCE</b>		<i>Lemonade</i>	42		
	14	<b>ZI SAVAGE &amp; METRO BOOMIN</b>		<i>Savage Mode</i>	10		
	15	<b>VARIOUS ARTISTS</b>		<i>Epic Lit (Version 2)</i>	3		
	16	<b>CHANCE THE RAPPER</b>		<i>Coloring Book</i>	3		
	17	<b>THE WEEKND</b>		<i>Beauty Behind The Madness</i>	76		
	18	<b>BRYSAN TILLER</b>		<i>TRAPSOUL</i>	72		
	19	<b>G-EAZY</b>		<i>When It's Dark Out</i>	62		
	20	<b>KANYE WEST</b>		<i>The Life Of Pablo</i>	5		
	21	<b>SAMPHA</b>		<i>Process</i>	1		
	22	<b>YOUNG DOLPH</b>		<i>Gelato</i>	1		
	23	<b>CHILDISH GAMBINO</b>		<i>Awaken, My Love!</i>	10		
	24	<b>EMINEM</b>		<i>The Eminem Show</i>	107		
	25	<b>PNB ROCK</b>		<i>GT.M: Go In Thru The Motions</i>	4		



## 'Starboy' Scores 20th No. 1 Week

"Starboy" by The Weeknd (above) spends a 20th consecutive week atop Hot R&B Songs, tying the record for most weeks at No. 1 on the nearly 5-year-old chart. The song matches Drake's 20-week reign with "One Dance" (featuring Wizkid and Kyla), which crowned the list between May and September 2016. "Starboy" remains at No. 1 in part due to 20 million domestic streams in the week ending Feb. 9, according to Nielsen Music (down 7 percent), and 22,000 downloads (down 9 percent). Meanwhile, Big Sean earns the Hot Shot Debut on Hot R&B/Hip-Hop Songs as "No Favors" (featuring Eminem) bows at No. 11 — Big Sean's best entrance ever as a lead artist. The arrival comes as the rapper's latest album, *I Decided*, debuts at No. 1 on the Billboard 200 and Top R&B/Hip-Hop Albums charts (151,000 equivalent album units earned). In all, nine songs from the set Hot R&B/Hip-Hop Songs, led by "Bounce Back," which climbs 8-3 (a new peak). Elsewhere, "No Favors" starts at No. 1 on R&B/Hip-Hop Digital Song Sales (45,000 downloads), marking his first chart-topping entrance as a lead. Lastly, Machine Gun Kelly and Camila Cabello step 2-1 on the Rhythmic airplay chart with "Bad Things" (despite a 2 percent dip in plays), earning their first No. 1 each. While it's MGK's first chart leader, Cabello previously crowned the tally with *Fifth Harmony's* "Work From Home" (on May 21, 2016).

—Amaya Mendizabal

HOT R&B SONGS™							
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART			
		IMPRINT/PROMOTION LABEL					
	1	<b>#1 20 WKS</b> <b>STARBOY</b>	The Weeknd Feat. Daft Punk	21			
3	2	<b>LOVE ON THE BRAIN</b>	Rihanna	41			
	3	<b>24K MAGIC</b>	Bruno Mars	12			
	4	<b>I FEEL IT COMING</b>	The Weeknd Feat. Daft Punk	12			
	5	<b>THAT'S WHAT I LIKE</b>	Bruno Mars	11			
	6	<b>LOVE ME NOW</b>	John Legend	18			
	7	<b>PARTY</b>	Chris Brown Feat. Usher & Gucci Mane	8			
	8	<b>LOCATION</b>	Khalid	10			
	9	<b>PARTY MONSTER</b>	The Weeknd	12			
	10	<b>NOT NICE</b>	PARTYNEXTDOOR	22			
	11	<b>I DON'T</b>	Mariah Carey Feat. YG	1			
	12	<b>REDBONE</b>	Childish Gambino	11			
	13	<b>SEX WITH ME</b>	Rihanna	33			
	14	<b>LOSIN CONTROL</b>	Russ	1			
	15	<b>DISTRACTION</b>	Kehlani	4			
	16	<b>ALL NIGHT</b>	Beyonce	10			
	17	<b>PUSH IT ON ME</b>	Kevin "Chocolate Droppa" Hart Feat. Trey Songz	7			
	18	<b>GANGSTA</b>	Kehlani	24			
	19	<b>CRZY</b>	Kehlani	16			
	20	<b>SIX FEET UNDER</b>	The Weeknd	11			
	21	<b>I THINK OF YOU</b>	Jeremih Feat. Chris Brown & Big Sean	1			
	22	<b>CRANES IN THE SKY</b>	Solange	14			
	23	<b>SIDEWALKS</b>	The Weeknd Feat. Kendrick Lamar	11			
	24	<b>DIE FOR YOU</b>	The Weeknd	11			
	25	<b>REMINDER</b>	The Weeknd	11			

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC

# Latin

February 25  
2017  
billboard

HOT LATIN SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS. WKS. ON CHART
2	1	1	<b>#1</b> <b>SG</b> <b>DESAPACITO</b>	Luis Fonsi Featuring Daddy Yankee M. RENGIFO (L. TORRES, S. BOBANDO, M. RENGIFO, J. ANDRÉS, J. AYALA, R. RODRÍGUEZ)	UNIVERSAL MUSIC/LATINO/UMLE	1 4
1	2	2	<b>CHANTAJE</b>	Shakira Featuring Maluma SHAKIRA/MALUMA/JAY-Z ADG./CRAN "EL GENIO" (SHAKIRA, J.J. LONDONO, ARIAS, J. JIMENEZ, LONDONO, J.)	SONY MUSIC/LATIN	1 15
	3	3	<b>EL AMANTE</b>	Nicky Jam SAGA WHITE/BLACK (N. RIVERA, C. CAMINERO, J.D. MEDINA, VELEZ, SAGA WHITE/BLACK)	LA INDUSTRIA/SONY MUSIC/LATIN	3 4
	4	4	<b>ADIOS AMOR</b>	Christian Nodal J.J. GONZALEZ, TERRAZAS (S. LOZANO, GARZA)	DEL/SONY MUSIC/LATIN	4 14
4	4	5	<b>HASTA EL AMANECER</b>	Nicky Jam SAGA WHITE/BLACK (N. RIVERA, C. CAMINERO, SAGA WHITE/BLACK, J. MEDINA, VELEZ, THOMAS THOMAS)	LA INDUSTRIA/SONY MUSIC/LATIN	1 57
6	5	6	<b>OTRA VEZ</b>	Zion & Lennox Featuring J Balvin SKY (A. RAMIREZ, SUAREZ, F.G. ORTIZ, TORRES, G. E.P. ZARRO, L.A. OSORIO, BALVIN, R.D. CAND RIOS)	WARNER LATINA	5 27
11	7	7	<b>REGGAETON LENTO (BAILEMOS)</b>	CNCO ROBLA, O'NEILL, J. RIVERA (L.A. OSORIO, O'NEILL, J. ANDRÉS, PEREZ SOTTO, J. RIVERA CLASS)	SONY MUSIC/LATIN	7 18
9	8	8	<b>SIEMPRE TE VOY A QUERER</b>	Calibre 50 J. TIRADO, CASTAÑEDA (E. MUNOZ)	DEL/SONY MUSIC/LATIN	8 10
5	6	9	<b>SAFARI</b>	J Balvin Featuring Pharrell Williams, BIA & Sky L.A. OSORIO, BALVIN, BIA, P. WILLIAMS, A. RAMIREZ, SUAREZ, J. EDUARDO, RIVERA, J. UJECHE	CAPITOL/LATINO/UMLE	3 28
8	8	10	<b>CHILLAX</b>	Farruko Featuring Ky-Mani Marley MARRFLO, S. TORRES (C.E. REYES, ROSADO, C.A. PERALTA, K. MARLEY, R. FERNANDEZ, J.M.G. PEREZ)	SONY MUSIC/LATIN	4 33
7	10	11	<b>SIN CONTRATO</b>	Maluma Feat. Fifth Harmony Or Don Omar & Wisin A. CASTRO, E. BARRERA (J.L.L. LONDONO, ARIAS, A. CASTRO, E. BARRERA)	SONY MUSIC/LATIN	7 24
12		12	<b>DILE QUE TU ME QUIERES</b>	Ozuna NOT LISTED (NOT LISTED)	VP ENTERTAINMENT	9 23
15	15	13	<b>DG</b> <b>TE QUIERO PA'MI</b>	Don Omar & Zion & Lennox J. PEREZ, J. ANDRÉS, J. RIVERA, F. GÓMEZ, TORRES, E. P. ZARRO, R. HERNÁNDEZ, J. RIVERA, J. UJECHE	WARNER LATINA	13 13
13	12	14	<b>VENTE PA' CA</b>	Ricky Martin Featuring Maluma A.E. LA STROKE, W. RIVERA, S. VANDEN, H. RAMBARI, C. LESTER, J. RIVERA, L. PEDERSEN, R. MARTIN, R. MONTANER, J.	SONY MUSIC/LATIN	4 20
14	14	15	<b>VACACIONES</b>	Wisin MOTIFF (J.L. MORENO, LUNA, A. GONZALEZ ARROYO, A. BARILLO, M. CACERES)	SONY MUSIC/LATIN	11 19
	16	16	<b>AFUERA ESTA LLOVIENDO</b>	Julion Alvarez y Su Norteño Banda L. ALVAREZ (J. LINZUNZA, FAVELA)	FONOVISIA/UMLE	13 18
	24	17	<b>AG</b> <b>LA MALA Y LA BUENA</b>	Alex Sensation + Gente de Zona MOTIFF (A. SANCHEZ, M. MARTINEZ, M. GÓMEZ, S. TORRES, J. SALAZAR, A. GONZALEZ ARROYO, C.A. PERALTA)	WARNER LATINA	17 10
	19	18	<b>TE REGALO</b>	Ulices Chaidez y Sus Plebes F. RUIZ (S. LAS, S. MERCADO, A. DEL VILLAR)	DEL/SONY MUSIC/LATIN	18 15
19	17	19	<b>REGRESA HERMOSA</b>	Gerardo Ortiz M. CASARES, G. ORTIZ (J. DEMAR, A. G. ORTIZ, A. DEL VILLAR)	BAD SIN/DEL/SONY MUSIC/LATIN	15 16
18	18	20	<b>CUATRO BABYS</b>	Maluma Feat. Bryant Myers X Noriel X Juhn SANTANA THE GOLDEN BOY, S. RAMIREZ, LOPEZ, J.L. LONDONO, ARIAS, J. HERNÁNDEZ, GUILLEN, SANTOS, ROMAN, B. ROCHA, PEREZ	SONY MUSIC/LATIN	15 17
20	20	21	<b>CULPABLE TU</b>	Alta Consigna NOT LISTED (NOT LISTED)	RANCHO HUMILDE	19 12
25	21	22	<b>OTRA COSA</b>	Daddy Yankee & Natti Natasha KANAHAZE, J. ANDRÉS, A. ENTÓN, R. PINA, J. AYALA, R. RODRÍGUEZ, M. GÓMEZ, J. ANDRÉS, J. ANDRÉS, J. ANDRÉS	PIÑA/SONY MUSIC/LATIN	21 9
31	28	23	<b>YA NO ME DUELE MAS</b>	Silvestre Dangand Featuring Farruko A. CASTRO, S. DANGOND, L. ORTEGA, S. TORRES (S. DANGOND, A. CASTRO, G. GÓMEZ, E. BARRERA)	SONY MUSIC/LATIN	23 7
38	21	24	<b>ME ESTA TIRANDO EL ROLLO</b>	Banda Los Recoditos A. LIZARRAGA (A. RAMOS, F. DIAZ)	DISA/UMLE	23 11
23		25	<b>PORQUE ME ENAMORE</b>	Ulices Chaidez y Sus Plebes F. RUIZ (S. LAS, S. MERCADO, A. DEL VILLAR)	DEL	22 18
26	25	26	<b>TU NO VIVE ASI</b>	Mambo Kingz & DJ Luian Presenta Arcangel X Bad Bunny MAMBO KINGZ, DJ LUIAN (L. MALAVE, E. SEMPER, R. SEMPER, A. SANTOS, B. MARTINEZ)	HEAR THIS MUSIC	20 18
	32	27	<b>SIGO EXTRANADOTE</b>	J Balvin SKY (A. OSORIO, BALVIN, RAMIREZ, SUAREZ, R.D. CAND RIOS, S. VILLALBA, H. NOYOS, C.A. PATINO, GÓMEZ)	CAPITOL/LATINO/UMLE	27 2
27	29	28	<b>A VER A QUE HORAS</b>	Banda Carnaval J. TIRADO, CASTAÑEDA (E. MUNOZ)	DISA/UMLE	27 15
28	26	29	<b>OLVIDAME Y PEGA LA VUELTA</b>	Jennifer Lopez & Marc Anthony MOTIFF, J. REYES, COPELLO (J. GALAN, L. GALAN)	N.Y. VOR/CAN/SONY MUSIC/LATIN	17 12
22	27	30	<b>MONEDA</b>	Prince Royce Featuring Gerardo Ortiz D. LORA, G.R. ROJAS (G.R. ROJAS, D. SANTACRUZ, A. JAEN)	SONY MUSIC/LATIN	22 4
29	38	31	<b>EN LA INTIMIDAD</b>	Ozuna NOT LISTED (NOT LISTED)	VP ENTERTAINMENT	25 16
35	31	32	<b>MANICOMIO</b>	Cosculluela MONTANA, FRANK FUSION, J.J. GÓMEZ, NALES, RENO, (J.F. COSCULLUELA)	RODRIQUEZ/WARNER LATINA	32 9
41	36	33	<b>ME LLAMAS</b>	Piso 21 Featuring Maluma A. TORRES, M. RENGIFO (SAGA WHITE/BLACK, G. ESCOBAR, G. A. CRUZ, PADILLA, J.D. MEDINA, VELEZ, J.)	WARNER LATINA	33 10
33	31	34	<b>A POCO</b>	Raul Casillas R. CASILLAS, L. LUNA, DIAZ (L.L. DIAZ)	FONOVISIA/UMLE	31 10
36	30	35	<b>AL FILO DE TU AMOR</b>	Carlos Vives A. CASTRO, C. VIVES (C. VIVES, A. CASTRO)	GAIRA/WK/SONY MUSIC/LATIN	30 3
		36	<b>DIME QUE SE SIENTE</b>	Luis Coronel AQUINIANA, ACCORRAL (L. CORONEL, L. MONTANA)	EMPIRE PRODUCTIONS/SONY MUSIC/LATIN	36 1
		37	<b>QUE GANO OLVIDANDOTE</b>	Reik K. CIBRIAN (C. BRANT, J.Y. DUJOURNET, I. KIDRON)	SONY MUSIC/LATIN	32 12
		38	<b>SOLA</b>	Anuel AA Feat. Daddy Yankee, Wisin, Farruko & Zion & Lennox NOT LISTED (NOT LISTED)	SPINN TWR/REAL HASTA LA MUERTE/CINQ	37 9
		39	<b>ANDO BIEN</b>	Omar Ruiz Featuring Gerardo Ortiz G. ORTIZ (D.A. RUIZ, C. SANTOS)	BAD SIN	32 10
		40	<b>EL PACIENTE</b>	Alfredo Olivas A. ESPINOZA (A. ESPINOZA, A. OLIVAS)	SAHUAORO/SONY MUSIC/LATIN	38 8
		41	<b>PA QUE NO ME ANDEN CONTANDO</b>	Voz de Mando J. GARIBOLA (L.L. DIAZ, J. LINZUNZA, FAVELA)	AFINARTE/SONY MUSIC/LATIN	40 3
		42	<b>TE VAS</b>	Ozuna NOT LISTED (NOT LISTED)	VP ENTERTAINMENT	41 3
		43	<b>HELLO</b>	Karol G & Ozuna ONLY ON THE DRIMS (G. GONZALEZ NAVARRO, J.C. OZUNA, ROSADO, J. ZACHAVARRIA, OVIEDO)	UNIVERSAL MUSIC/LATINO/UMLE	43 6
37	43	44	<b>YO SI TE AME</b>	La Arrolladora Banda el Limón de Rene Camacho F. CAMACHO, TIRADO (J. LINZUNZA, FAVELA, L.L. DIAZ)	DISA/UMLE	22 19
		45	<b>HERMOSA INGRATA</b>	Juanes LIANES, MOSTILERA Y QUE ARISTIZABAL, VASQUEZ, A. RAMIREZ, SUAREZ, C.A. PATINO, GÓMEZ)	UNIVERSAL MUSIC/LATINO/UMLE	42 2
		46	<b>RICO SUAVE</b>	J Alvarez L.A. O'NEILL (D. ALVAREZ, A. DIAZ, MARTINEZ, J. A. O'NEILL, E. PEREZ SOTTO, M. A. HERNANDEZ, COLON)	ON TOP OF THE WORLD	46 2
46	4	47	<b>TRAICIONERA</b>	Sebastian Yatra M. RENGIFO, A. TORRES, S. BOBANDO (M. RENGIFO, A. TORRES)	UNIVERSAL MUSIC/LATINO/UMLE	26 19
43	46	48	<b>ME ESTORBAS</b>	Pesado B.Z. APATA, P. ELIZONDO (L.L. DIAZ, J. LINZUNZA, FAVELA)	REMEX	35 14
42	50	49	<b>AMORCITO ENFERMITO</b>	Hector Acosta "El Torito" A. SANTOS (J. DIAZ, A. SANTOS)	D.A.M.	42 12
		50	<b>MI 45</b>	El Fantasma NOT LISTED (NOT LISTED)	AFINARTE	49 2

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	<b>#1</b> <b>1 WK</b> <b>NICKY JAM</b>	LA INDUSTRIA/SONY MUSIC/LATIN	Fenix	3	
2	2	<b>J BALVIN</b>	CAPITOL/LATINO/UMLE	Energia	33	
15	3	<b>GG</b> <b>SELENA</b>	CAPITOL/LATINO/UMLE	Ones	72	
3	4	<b>ROMEO SANTOS</b>	DEL/SONY MUSIC/LATIN	Formula: Vol. 2	98	
4	5	<b>MALUMA</b>	DEL/SONY MUSIC/LATIN	Pretty Boy Dirty Boy	60	
6	6	<b>AVENTURA</b>	DEL/SONY MUSIC/LATIN	Todavía Me Amas: Lo Mejor de Aventura	32	
7	7	<b>CNCO</b>	SONY MUSIC/LATIN	Primera Cita	24	
5	8	<b>ULICES CHAIDEZ Y SUS PLEBES</b>	DEL/SONY MUSIC/LATIN	Andamos En El Ruedo	16	
9	9	<b>LOS PLEBES DEL RANCHO DE ARIEL CAMACHO</b>	DEL/SONY MUSIC/LATIN	Recuerden Mi Estilo	49	
10	10	<b>BANDA SINALOENSE MS DE SERGIO LIZARRAGA</b>	DEL/SONY MUSIC/LATIN	En Vivo: Guadalajara	56	
10	10	<b>BANDA SINALOENSE MS DE SERGIO LIZARRAGA</b>	DEL/SONY MUSIC/LATIN	Que Bendición	53	
12	12	<b>ARIEL CAMACHO Y LOS PLEBES DEL RANCHO</b>	DEL/SONY MUSIC/LATIN	El Karma	66	
13	13	<b>MARCO ANTONIO SOLIS</b>	FONOVISIA/UMLE	40 Anos	23	
14	14	<b>ZION &amp; LENNOX</b>	WARNER LATINA	Motivan2	13	
15	15	<b>PS</b> <b>JUAN GABRIEL</b>	FONOVISIA/UMLE	Los Duo	81	
12	16	<b>JUAN GABRIEL</b>	SONY MUSIC/LATIN	Mis Numero 1... 40 Aniversario	81	
17	17	<b>ENRIQUE IGLESIAS</b>	WARNER LATINA	Sex And Love	81	
18	18	<b>CALIBRE 50</b>	ANDALUZ/DISA/UMLE	Desde El Rancho	20	
19	19	<b>J BALVIN</b>	CAPITOL/LATINO/UMLE	La Familia	57	
20	20	<b>ROMEO SANTOS</b>	DEL/SONY MUSIC/LATIN	Formula: Vol. 1	92	
23	21	<b>FARRUKO</b>	CARBON FIBER/SONY MUSIC/LATIN	Visionary	41	
22	22	<b>JUAN GABRIEL</b>	FONOVISIA/UMLE	Los Duo 2	61	
23	23	<b>SOFIA REYES</b>	WARNER LATINA	Louder!	1	
24	24	<b>NICKY JAM</b>	LA INDUSTRIA/SONY MUSIC/LATIN	Greatest Hits, Vol 1	26	
27	25	<b>MARC ANTHONY</b>	SONY MUSIC/LATIN	3.0	132	

LATIN ALBUM SALES™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
	1	<b>#1</b> <b>1 WK</b> <b>SOFIA REYES</b>	WARNER LATINA	Louder!	1	
	2	<b>JUAN GABRIEL</b>	FONOVISIA/UMLE	Los Duo 2	61	
	3	<b>NICKY JAM</b>	LA INDUSTRIA/SONY MUSIC/LATIN	Fenix	3	
	4	<b>J BALVIN</b>	CAPITOL/LATINO/UMLE	Energia	33	
	5	<b>VARIOUS ARTISTS</b>	FONOVISIA/UMLE	Las Bandas Románticas de América 2017	3	
	6	<b>JUAN GABRIEL</b>	SONY MUSIC/LATIN	Hoy Manana y Siempre	15	
	7	<b>SILVESTRE DANGOND</b>	SONY MUSIC/LATIN	Gente Valiente	2	
	8	<b>JUAN GABRIEL</b>	SONY MUSIC/LATIN	Mis Rancheras Queridas	6	
	9	<b>MARCO ANTONIO SOLIS</b>	FONOVISIA/UMLE	40 Anos	23	
	10	<b>JENNI RIVERA</b>	FONOVISIA/UMLE	Paloma Negra Desde Monterrey	15	
	11	<b>CNCO</b>	SONY MUSIC/LATIN	Primera Cita	24	
	12	<b>JUAN GABRIEL</b>	FONOVISIA/UMLE	Vestido de Etiqueta: Por Eduardo Magallanes	26	
	13	<b>VARIOUS ARTISTS</b>	FONOVISIA/UMLE	Tributo A Valentín Elizalde	1	
	14	<b>LOS TUCANES DE TIJUANA</b>	FONOVISIA/UMLE	Corridos Time, Season Two	41	
	15	<b>VARIOUS ARTISTS</b>	FONOVISIA/UMLE	Las Gruperas Románticas 2016	6	
	16	<b>NATALIA JIMENEZ</b>	SONY MUSIC/LATIN	Homenaje A La Gran Señora	7	
	17	<b>LOS TUCANES DE TIJUANA</b>	FONOVISIA/UMLE	Mas Underground y Mas Maldito: 40 Corridos	5	
	18	<b>MALUMA</b>	SONY MUSIC/LATIN	Pretty Boy Dirty Boy	60	
	19	<b>JUAN GABRIEL</b>	FONOVISIA/UMLE	2 En 1: Dos En Uno	12	
	20	<b>ISABEL PANTOJA</b>	UNIVERSAL MUSIC/LATINO/UMLE	Hasta Que Se Apague El Sol	11	
	21	<b>VARIOUS ARTISTS</b>	FONOVISIA/UMLE	Banda #1's 2016	6	
	22	<b>MARC ANTHONY</b>	UNIVERSAL MUSIC/LATINO/UMLE	2en1: Dos En Uno	3	
	23	<b>JACOB FOREVER</b>	SONY MUSIC/LATIN	Invicto	1	
	24	<b>ULICES CHAIDEZ Y SUS PLEBES</b>	DEL/SONY MUSIC/LATIN	Andamos En El Ruedo	16	
	25	<b>VARIOUS ARTISTS</b>	FONOVISIA/UMLE	Las Bandas Románticas de América 2016	55	



## Youth Jolts Regional Mexican

Newcomer **Christian Nodal** vaults 13-4 on the Hot Latin Songs chart with his debut chart hit, "Adios Amor," thanks to lifts across airplay, digital sales and streams. The 18-year-old regional Mexican singer from Sonora, Mexico, dubs his musical style "maracheño," a mix of mariachi and norteño. Nodal becomes the first regional Mexican act to reach the top five since **Banda Sinaloense MS de Sergio Lizarraga's** "Solo Con Verte" peaked at No. 2 in February 2016.

Nodal's track earned 3.8 million streams in the tracking week ending Feb. 9, a 37 percent increase. Of its total streams, 47 percent stem from YouTube views, where an official music video for the song has more than 20 million global views since its Jan. 13 release. "Adios Amor" also rises 32 percent in sales (to 2,000 downloads), pushing the track 17-8 on the Latin Digital Song Sales chart — his first time in the top 10. A 27 percent increase at radio (in the week ending Feb. 12) lifts the track 27-22, a new peak, on the overall Latin Airplay chart.

Nodal is the latest regional Mexican singer under the age of 21 to dot the top half of Hot Latin Songs in the last year — a notable feat for a genre historically dominated by older artists. Other 21-and-under regional Mexican artists who have reached the top 25 during the past year (as soloists or band frontmen): **Adriel Favela**, **Alta Consigna**, **Crecer Germán**, **Ulices Chaidez y Sus Plebes**, **Alfredo Olivas** and **Jose Manuel López Castro** of **Los Plebes del Rancho de Ariel Camacho**.

—Amaya Mendizabal

# Christian/Gospel

February 25  
2017  
billboard

HOT CHRISTIAN SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
	2	1	<b>#1</b> <b>WHAT A BEAUTIFUL NAME</b>		Hillsong Worship	1	20
	1	3	<b>CHAIN BREAKER</b>		Zach Williams	1	35
NEW		3	<b>WHEN I PRAY FOR YOU</b>		Dan + Shay	3	1
		4	<b>OCEANS (WHERE FEET MAY FAIL)</b>		Hillsong UNITED	1	178
		5	<b>BACK TO GOD</b>		Reba McEntire	1	3
		6	<b>RISE</b>		Danny Gokey	5	26
		7	<b>COME ALIVE (DRY BONES)</b>		Lauren Daigle	6	35
		8	<b>LOVE BROKE THRU</b>		tobyMac	7	21
		9	<b>KING OF THE WORLD</b>		Natalie Grant	5	31
		10	<b>THY WILL</b>		Hillary Scott & The Scott Family	1	42
		11	<b>TESTIFY</b>		NEEDTOBREATHE	11	30
		12	<b>MAGNIFY</b>		We Are Messengers	12	30
		13	<b>NEVER BEEN A MOMENT</b>		Micah Tyler	13	21
		14	<b>I HAVE THIS HOPE</b>		Tenth Avenue North	14	6
		15	<b>BLESSINGS</b>		Lecrae Featuring Ty Dolla \$ign	5	2
		16	<b>GIANTS FALL</b>		Francesca Battistelli	16	21
		17	<b>STARS</b>		Skillet	17	25
		18	<b>LIVE LIKE YOU'RE LOVED</b>		Hawk Nelson	18	16
		19	<b>BELOVED</b>		Jordan Feliz	19	6
		20	<b>THE GARDEN</b>		Kari Jobe	20	2
		21	<b>KEEP YOUR EYES ON ME</b>		Tim McGraw & Faith Hill	12	2
		22	<b>FORGIVEN</b>		Crowder	22	7
		23	<b>HOME</b>		Chris Tomlin	23	4
		24	<b>I WANNA GO BACK</b>		David Dunn	24	13
		25	<b>ALL THAT MATTERS</b>		Colton Dixon	25	5

HOT GOSPEL SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
	1	1	<b>#1</b> <b>YOU DESERVE IT</b>		J.J. Hairston & Youthful Praise	1	26
		2	<b>MADE A WAY</b>		Travis Greene	1	61
		3	<b>GOD PROVIDES</b>		Tamela Mann	2	21
		4	<b>NEVER HAVE TO BE ALONE</b>		CeCe Winans	4	18
		5	<b>JOY</b>		VaShawn Mitchell	5	26
		6	<b>YOU'RE BIGGER</b>		Jekalyn Carr	2	48
		7	<b>I NEED YOU</b>		Donnie McClurkin	5	44
		8	<b>HANG ON</b>		GEI Featuring Kierra Sheard	7	21
		9	<b>VICTORY BELONGS TO JESUS</b>		Todd Dulaney	9	23
		10	<b>HOLD MY MULE</b>		Shirley Caesar Feat. Albertina Walker & Milton Brunson	1	13
		11	<b>FATHER JESUS SPIRIT</b>		Fred Hammond	10	24
		12	<b>GOD'S GRACE</b>		Reverend Luther Barnes & The Restoration Worship Center Choir	12	18
		13	<b>I SEE A VICTORY</b>		Kim Burrell & Pharrell Williams	9	15
		14	<b>WINNING</b>		Charles Jenkins	8	24
		15	<b>GLORIOUS GOD</b>		Howard Gospel Choir Of Howard University Feat. Benjamin Moore	15	22
		16	<b>WORK IT OUT</b>		Tye Tribbett	7	13
		17	<b>FIX ME</b>		Tim Bowman Jr.	17	10
		18	<b>PRAY AND DON'T WORRY</b>		GI	18	5
		19	<b>OPTIMISTIC</b>		The Sounds Of Blackness	15	4
NEW		20	<b>I NEED YOU TO BREATHE</b>		Earnest Pugh	20	1
		21	<b>THE MASTER'S CALLING</b>		Deborah Joy Winans	19	14
RE-ENTRY		22	<b>HEY DEVIL!</b>		CeCe Winans Featuring The Clark Sisters	22	2
		23	<b>LORD YOU ARE GOOD</b>		Todd Galberth	20	5
RE-ENTRY		24	<b>MOVE FORWARD</b>		Troy Sneed	22	9
		25	<b>I'VE SEEN HIM WORK</b>		Anita Wilson	25	3

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
	1	<b>#1</b> <b>REBA MCENTIRE</b>	<i>Sing It Now: Songs Of Faith &amp; Hope</i>	1		
NEW	2	<b>KARI JOBE</b>	<i>The Garden</i>	1		
	3	<b>LAUREN DAIGLE</b>	<i>How Can It Be</i>	97		
	4	<b>TOBYMAC</b>	<i>This Is Not A Test</i>	79		
	5	<b>HILLSONG WORSHIP</b>	<i>Let There Be Light</i>	17		
	6	<b>GG CHRIS TOMLIN</b>	<i>Never Lose Sight</i>	16		
	7	<b>SKILLET</b>	<i>Unleashed</i>	27		
	8	<b>ZACH WILLIAMS</b>	<i>Chain Breaker</i>	7		
	9	<b>NF</b>	<i>Therapy Session</i>	42		
	10	<b>VARIOUS ARTISTS</b>	<i>WOW Hits 2017</i>	20		
	11	<b>ELLIE HOLCOMB</b>	<i>Red Sea Road</i>	2		
	12	<b>VARIOUS ARTISTS</b>	<i>Maranatha! Music: Top 25 Praise Songs, 2017 Edition</i>	7		
NEW	13	<b>ANTHONY EVANS</b>	<i>Back To Life</i>	1		
	14	<b>BETHEL MUSIC</b>	<i>Have It All: Live At Bethel Church</i>	46		
	15	<b>NF</b>	<i>Mansion</i>	81		
	16	<b>BRIAN &amp; JENN JOHNSON</b>	<i>After All These Years</i>	2		
	17	<b>DANNY GOKEY</b>	<i>Rise</i>	4		
	18	<b>SKILLET</b>	<i>Awake</i>	143		
	19	<b>CROWDER</b>	<i>American Prodigal</i>	20		
	20	<b>BETHEL MUSIC</b>	<i>We Will Not Be Shaken</i>	82		
	21	<b>BETHEL MUSIC</b>	<i>You Make Me Brave: Live At The Civic</i>	82		
	22	<b>ELEVATION WORSHIP</b>	<i>Here As In Heaven</i>	53		
	23	<b>CHRIS TOMLIN</b>	<i>How Great Is Our God: The Essential Collection</i>	81		
	24	<b>JOEY + RORY</b>	<i>Hymns</i>	53		
	25	<b>NEEDTOBREATHE</b>	<i>HARD LOVE</i>	30		

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
NEW	1	<b>#1</b> <b>CECE WINANS</b>	<i>Let Them Fall In Love</i>	1		
	2	<b>VARIOUS ARTISTS</b>	<i>WOW Gospel 2017</i>	2		
NEW	3	<b>ANTHONY EVANS</b>	<i>Back To Life</i>	1		
	4	<b>GG TAMELA MANN</b>	<i>One Way</i>	22		
	5	<b>MEACHUM L. CLARKE &amp; TRUE PURPOSE</b>	<i>The Victory Experience</i>	3		
	6	<b>TRAVIS GREENE</b>	<i>The Hill</i>	67		
NEW	7	<b>JUST CARMEN</b>	<i>Again</i>	1		
	8	<b>TASHA COBBS</b>	<i>One Place: Live</i>	76		
	9	<b>KIRK FRANKLIN</b>	<i>Losing My Religion</i>	66		
	10	<b>TASHA COBBS</b>	<i>Grace (EP)</i>	152		
	11	<b>TODD DULANEY</b>	<i>A Worshipers Heart</i>	43		
	12	<b>DONNIE MCCLURKIN</b>	<i>The Journey (Live)</i>	25		
	13	<b>VASHAWN MITCHELL</b>	<i>Secret Place: Live In South Africa</i>	14		
	14	<b>MARVIN SAPP</b>	<i>Playlist: The Very Best Of Marvin Sapp</i>	82		
	15	<b>TAMELA MANN</b>	<i>Best Days</i>	154		
	16	<b>FRED HAMMOND</b>	<i>Worship Journal: Live</i>	19		
	17	<b>JEKALYN CARR</b>	<i>The Life Project</i>	27		
	18	<b>WILLIAM MURPHY</b>	<i>Demonstrate</i>	33		
	19	<b>MARVIN SAPP</b>	<i>You Shall Live</i>	69		
	20	<b>VARIOUS ARTISTS</b>	<i>WOW Gospel 2016</i>	54		
	21	<b>WILLIAM MCDOWELL</b>	<i>Sounds Of Revival: Live</i>	55		
	22	<b>ANTHONY BROWN &amp; GROUP THERAPY</b>	<i>Everyday Jesus</i>	81		
	23	<b>HEZEKIAH WALKER</b>	<i>Better: Azusa - The Next Generation 2</i>	30		
	24	<b>KIRK FRANKLIN</b>	<i>The Essential Kirk Franklin</i>	78		
	25	<b>SOUNDTRACK</b>	<i>The Preacher's Wife</i>	107		



## Hillsong Hits The Top

"What a Beautiful Name" by Hillsong Worship becomes the praise-and-worship collective's first Hot Christian Songs leader, climbing 2-1. It holds at No. 2 on Christian Digital Song Sales (8,000 sold, down 4 percent, according to Nielsen Music) and 12-11 on Christian Airplay (6.5 million in audience, up 9 percent). "Name," sung by Brooke Ligertwood, is from *Let There Be Light*, Hillsong Worship's 25th live album, which debuted at No. 1 on Top Christian Albums (Nov. 5, 2016). While Hillsong Worship earns its first Hot Christian Songs leader, sister act Hillsong United (which shares personnel) remains at No. 4 with "Oceans (Where Feet May Fail)," which led the list for a record 61 weeks.

As Reba McEntire bows at No. 1 on Top Christian Albums with *Sing It Now: Songs of Faith & Hope* (see page 73), the singer-gardener Kari Jobe's *The Garden* arrives at No. 2, starting with 19,000 equivalent album units. The set marks Jobe's fifth Top Christian Albums top 10, three of which have reigned. She most recently led with *Phil Wickham's Sing Along 3*, billed as with Jobe, Shane & Shane and Jeremy Riddle (May 30, 2015).

Meanwhile, CeCe Winans' *Let Them Fall In Love* launches at No. 1 on Top Gospel Albums (6,000 units), arriving as the genre cornerstone's first leader since *Thy Kingdom Come* opened atop the April 19, 2008-dated survey.

-Jim Asker

# Dance/Electronic

February 25  
2017  
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
1	1	1	<b>#1 26 WKS</b> <b>CLOSER</b>	▲	The Chainsmokers Featuring Halsey	1	29
2	2	2	<b>PARIS</b>		The Chainsmokers	2	5
3	3	3	<b>LET ME LOVE YOU</b>	▲	DJ Snake Featuring Justin Bieber	2	27
4	4	4	<b>DG AG SG</b> <b>ROCKABYE</b>		Clean Bandit Feat. Sean Paul & Anne-Marie	4	16
5	5	5	<b>DON'T LET ME DOWN</b>	▲	The Chainsmokers Featuring Daya	1	53
<b>HOT SHOT DEBUT</b>	<b>6</b>	<b>6</b>	<b>BAD ROMANCE</b>	◆	Lady Gaga	6	1
6	6	7	<b>THIS IS WHAT YOU CAME FOR</b>	▲	Calvin Harris Featuring Rihanna	1	42
<b>NEW</b>	<b>8</b>	<b>8</b>	<b>POKER FACE</b>	◆	Lady Gaga	8	1
7	7	9	<b>COLD WATER</b>	▲	Major Lazer Featuring Justin Bieber & MO	1	30
8	8	10	<b>IN THE NAME OF LOVE</b>	▲	Martin Garrix & Bebe Rexha	3	28
<b>NEW</b>	<b>11</b>	<b>11</b>	<b>JUST DANCE</b>	▲	Lady Gaga Featuring Colby O'Donis	11	1
<b>NEW</b>	<b>12</b>	<b>12</b>	<b>SCARED TO BE LONELY</b>	▲	Martin Garrix & Dua Lipa	10	2
<b>NEW</b>	<b>13</b>	<b>13</b>	<b>TELEPHONE</b>	▲	Lady Gaga Featuring Beyoncé	13	1
9	11	14	<b>ALONE</b>		Marshmello	9	30
<b>NEW</b>	<b>15</b>	<b>15</b>	<b>RUN UP</b>		Major Lazer Feat. PARTYNEXTDOOR & Nicki Minaj	9	2
10	12	16	<b>JUST HOLD ON</b>		Steve Aoki & Louis Tomlinson	7	9
<b>NEW</b>	<b>17</b>	<b>17</b>	<b>PAPARAZZI</b>	▲	Lady Gaga	17	1
<b>RE-ENTRY</b>	<b>18</b>	<b>18</b>	<b>APPLAUSE</b>	▲	Lady Gaga	1	32
11	14	19	<b>MY WAY</b>		Calvin Harris	6	22
12	15	20	<b>SETTING FIRES</b>		The Chainsmokers Featuring XYLO	8	14
13	16	21	<b>LIGHT</b>		San Holo	13	11
14	17	25	<b>SOLO DANCE</b>		Martin Jensen	18	8
15	18	22	<b>NOT GOING HOME</b>		DVBBS X CMC\$ Featuring Gia Koka	19	8
16	19	24	<b>SHED A LIGHT</b>		Robin Schulz & David Guetta Feat. Cheat Codes	11	11
17	20	23	<b>RITUAL</b>		Marshmello Featuring Wrabel	11	15
18	21	26	<b>I MISS YOU</b>		Grey Featuring Bahari	24	4
19	22	27	<b>HEAR ME NOW</b>		Alok, Bruno Martini Featuring Zeeba	20	8
20	23	28	<b>ALONE</b>		Alan Walker	21	10
<b>NEW</b>	<b>29</b>	<b>29</b>	<b>FALLING</b>		Alesso	29	1
21	24	30	<b>LOVESICK</b>		Mura Masa Featuring A\$AP Rocky	18	19
22	25	31	<b>TAPED UP HEART</b>		KREAM Featuring Clara Mae	21	16
23	26	32	<b>EASY GO</b>		Grandtheft & Delaney Jane	27	6
24	27	33	<b>MAGIC</b>		Thomas Gold Featuring Jillian Edwards	28	3
25	28	34	<b>YOU DON'T KNOW ME</b>		Jax Jones Featuring RAYE	33	4
26	29	35	<b>BY YOUR SIDE</b>		Jonas Blue Featuring RAYE	17	15
27	30	36	<b>SEXUAL</b>		NE!KED Featuring Dyo	22	8
28	31	37	<b>YEAH YEAH 2017</b>		Luciana & Dave Aude	34	4
29	32	38	<b>PHONE DOWN</b>		Lost Kings Featuring Emily Warren	25	18
30	33	39	<b>LOVE ON ME</b>		Galantis & Hook N Sling	18	19
31	34	40	<b>TEAM</b>		Krewella	26	9
32	35	41	<b>SAVAGE</b>		Whethan Featuring Flux Pavilion & MAX	29	9
33	36	42	<b>ENOUGH IS ENOUGH 2017</b>		Donna Summer & Barbra Streisand	39	5
34	37	43	<b>FIND ME</b>		Sigma Featuring Birdy	29	6
35	38	44	<b>TAKE MY BREATH AWAY</b>		Alesso	27	16
<b>NEW</b>	<b>45</b>	<b>45</b>	<b>SHOW ME LOVE</b>		Brian Justin Crum Feat. Toy Armada & DJ Grind	45	1
<b>RE-ENTRY</b>	<b>46</b>	<b>46</b>	<b>QUIT YOU</b>		Lost Kings Featuring Tinashe	32	2
36	39	47	<b>LOVE &amp; WAR</b>		Yellow Claw Featuring Yade Lauren	43	5
37	40	48	<b>NOTHING TO LOSE</b>		VASSY	29	7
38	41	49	<b>ON MY WAY</b>		Tiesto Featuring Bright Sparks	36	3
39	42	50	<b>ICARUS</b>		R3hab	23	15

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
5	1	<b>#1 26 WKS</b> <b>LADY GAGA</b>	▲	The Fame	152
1	2	<b>THE CHAINSMOKERS</b>		Collage (EP)	14
25	3	<b>LADY GAGA</b>	▲	Born This Way	80
2	4	<b>DJ SNAKE</b>		Encore	27
3	5	<b>FLUME</b>		Skin	37
<b>RE</b>	<b>6</b>	<b>LADY GAGA</b>	▲	ARTPOP	58
4	7	<b>VARIOUS ARTISTS</b>		NOW That's What I Call A Workout 2017	8
6	8	<b>THE CHAINSMOKERS</b>		Bouquet (EP)	68
7	9	<b>MAJOR LAZER</b>		Peace Is The Mission	74
8	10	<b>ODESZA</b>		In Return	81
9	11	<b>KYGO</b>		Cloud Nine	36
11	12	<b>MARSHMELLO</b>		Joytime	23
10	13	<b>ALINA BARAZ &amp; GALIMATIAS</b>		Urban Flora	81
15	14	<b>DAFT PUNK</b>	▲	Random Access Memories	82
13	15	<b>VARIOUS ARTISTS</b>		Monstercat 027: Cataclysm	11
12	16	<b>LINDSEY STIRLING</b>		Brave Enough	25
14	17	<b>GORILLAZ</b>	▲	Demon Days	107
16	18	<b>DAVID GUETTA</b>	●	Nothing But The Beat	109
17	19	<b>MARCONI UNION</b>		Weightless (Ambient Transmission, Vol. 2)	2
18	20	<b>SKRILLEX &amp; DIPLO</b>	●	Skrillex And Diplo Present Jack U	79
19	21	<b>DAFT PUNK</b>	●	Discovery	64
19	22	<b>CALVIN HARRIS</b>		Motion	75
20	23	<b>FLUME</b>		Flume	32
<b>RE</b>	<b>24</b>	<b>LADY GAGA</b>	▲	The Fame Monster (EP)	79
23	25	<b>DVBBS</b>		Beautiful Disaster (EP)	4

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
		IMPRINT/PROMOTION LABEL		
2	1	<b>#1 1 WKS</b> <b>PARIS</b>	The Chainsmokers	5
1	2	<b>ROCKABYE</b>	Clean Bandit Feat. Sean Paul & Anne-Marie	6
6	3	<b>SHAPE OF YOU</b>	Ed Sheeran	5
4	4	<b>BAD THINGS</b>	Machine Gun Kelly x Camila Cabello	11
5	5	<b>SCARS TO YOUR BEAUTIFUL</b>	Alessia Cara	17
4	6	<b>JUST HOLD ON</b>	Steve Aoki & Louis Tomlinson	8
16	7	<b>DON'T WANNA KNOW</b>	Maroon 5 Feat. Kendrick Lamar	16
16	8	<b>I DON'T WANNA LIVE FOREVER</b>	Zayn / Taylor Swift	8
17	9	<b>RITUAL</b>	Marshmello Feat. Wrabel	12
9	10	<b>LOVE ON THE BRAIN</b>	Rihanna	14
10	11	<b>TEAM</b>	Krewella	9
12	12	<b>CLOSER</b>	The Chainsmokers Feat. Halsey	28
25	13	<b>FAKE LOVE</b>	Drake	5
14	14	<b>I FEEL IT COMING</b>	The Weeknd Feat. Daft Punk	7
13	15	<b>LET ME LOVE YOU</b>	DJ Snake Feat. Justin Bieber	24
12	16	<b>SIDE TO SIDE</b>	Ariana Grande Feat. Nicki Minaj	18
15	17	<b>STARBOY</b>	The Weeknd Feat. Daft Punk	20
29	18	<b>PLACES</b>	Martin Solveig Feat. Ina Wroldsen	5
17	19	<b>GOIN UP</b>	Deorro Feat. Dycy	11
20	20	<b>HEY BABY</b>	Dimitri Vegas & Like Mike vs Diplo Feat. Deb's Daughter	9
19	21	<b>ANYWHERE</b>	Dillon Francis Feat. Will Heard	16
18	22	<b>FOR A DAY</b>	Chace & Moksi	11
<b>NEW</b>	<b>23</b>	<b>GG</b> <b>SCARED TO BE LONELY</b>	Martin Garrix & Dua Lipa	1
27	24	<b>ICARUS</b>	R3hab	13
32	25	<b>ALL TIME LOW</b>	Jon Bellion	10



## 'Closer' Ties No. 1 Record

"Closer" by The Chainsmokers (above), featuring Halsey, crowns Hot Dance/Electronic Songs for a 26th week, matching the longevity record that Avicii set in 2013-14 with "Wake Me Up!" (The chart launched in January 2013) "Closer," which first topped the tally dated Sept. 3, 2016, culled 23.3 million U.S. streams, sold 25,000 downloads and drew 82 million radio audience impressions in the latest tracking week, according to Nielsen Music. On Dance/Mix Show Airplay, "Closer" follow-up "Paris" (2-1) becomes the fourth leader for the DJ duo ("Paris" vocalist Drew Taggart and Alex Pall) and rules only five weeks after "Closer" halted its record 20-week run atop the tally (which dates to 2003). "Paris" holds at its No. 2 high on Hot Dance/Electronic Songs, boosted by a 3 percent gain to 59 million in all-format airplay audience.

Also on Hot Dance/Electronic Songs, Lady Gaga lands six entries, led by early hits "Bad Romance" (No. 6) and "Poker Face" (No. 8), following her Feb. 5 Super Bowl LI halftime performance medley featuring the songs (see page 1). On Dance Club Songs, singer Luciana and DJ/producer Dave Aude's "Yeah Yeah 2017," remixed by Alex Acosta, Pandaboyz and Tom Budin, among others, rises 2-1. The track is Luciana's sixth leader and Aude's 14th, elevating him into two ties: with Enrique Iglesias for the most No. 1s among solo males and with Gaga and Iglesias for 10th place among all artists, dating to the chart's 1976 inception.

—Gordon Murray

HOT DANCE/ELECTRONIC SONGS: This week's most popular current dance/electronic songs, ranked by radio airplay, audience impressions, as measured by Nielsen Music, streaming activity, data by online music sources tracked by Nielsen Music, and reports from a national sample of club DJs. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP DANCE/ELECTRONIC ALBUMS: Top Dance/Electronic albums ranked by Nielsen Music, based on multi-format consumption (including fractional album sales), track equivalent albums, and streaming equivalent albums. DANCE/MIX SHOW AIRPLAY: The week's most popular current dance/electronic songs ranked by total weekly play on 60 dance-formatted stations and mix-show plays on 89 mainstream top 40 and select rhythmic stations that have submitted their hours of air-show programming, as monitored by Nielsen Music. See Charts Legend on Billboard.com for complete rules and explanations. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC



DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE (IMPRINT/PROMOTION LABEL)	Artist	WEEKS ON CHART
2	1	<b>#1</b> <b>YEAH YEAH 2017</b> AUDACIOUS	Luciana & Dave Aude	9
1	2	<b>LONG LIVE LOVE</b> RCA UK/THIRTY TIGERS/RED	LeAnn Rimes	8
5	3	<b>SLUMBER PARTY</b> RCA	Britney Spears Feat. Tinashe	7
8	4	<b>ENOUGH IS ENOUGH 2017</b> CASABLANCA/COLUMBIA/REPUBLIC	Donna Summer & Barbara Streisand	9
13	5	<b>THIS TOWN</b> NEON HAZE/CAPITOL	Niall Horan	7
6	6	<b>MOVE YOUR BODY</b> MONKEY PUZZLE/RCA	Sia	10
9	7	<b>KOINZ</b> I AM SR	SR	8
11	8	<b>SHOW ME LOVE</b> PROP D	Brian Justin Crum Feat. Toy Armada & DJ Grind	8
14	9	<b>ROCKABYE</b> BIG BEAT/ATLANTIC/RRP	Clean Bandit Feat. Sean Paul & Anne-Marie	6
7	10	<b>NOTHING TO LOSE</b> MUSICAL FREEDOM	VASSY	11
1	11	<b>DISTORTION</b> PREMIER LEAGUE	J Sutta	11
18	12	<b>OASIS</b> KENDRA ERIKA/DAUMAN	Kendra Erika	7
23	13	<b>GG</b> <b>SHAPE OF YOU</b> ATLANTIC	Ed Sheeran	3
10	14	<b>BODY MOVES</b> REPUBLIC	DNCE	11
8	15	<b>THE URGE IN ME</b> PROP D	Joe Gauthreaux Feat. Inaya Day	10
15	16	<b>JUST SAY</b> RCA	KDA Feat. Tinashe	6
22	17	<b>THE MACK</b> STRAIGHTFORWARD/NOURISHING/CAPITOL	Nevada Feat. Mark Morrison And Fetty Wap	4
20	18	<b>I FEEL IT COMING</b> XD/REPUBLIC	The Weeknd Feat. Daft Punk	5
19	19	<b>UNBEAUTIFUL</b> BMA8	KAAT	5
24	20	<b>WATCH OUT</b> NEXT STEP/CASA ROSSA	Glovibes, Gary Caos	4
1	21	<b>SHOW YOU THE LIGHT</b> MUSIC CHILD/WARNER BROS.	MARC Feat. Efraim Leo	10
32	22	<b>I GOT YOU</b> WARNER BROS.	Bebe Rexha	3
16	23	<b>TROUBLE</b> HITS IN THE BAG/INTERSCOPE	Offaiah	13
28	24	<b>GONNA BE POWER</b> SLAAG	Glenn Thornton Feat. Dawn Tallman	4
37	25	<b>LICK ME UP</b> SWISHCRAFT	Tony Moran & Dani Toro Feat. Zhana Roiya	2
35	26	<b>ALEGRE</b> CARRILLO	Rod Carrillo	3
26	27	<b>MAYDAY</b> 418	Greg Gatsby X Richard Fraioli Feat. Camila	9
39	28	<b>PARIS</b> DISRUPTOR/COLUMBIA	The Chainsmokers	2
38	29	<b>ACELESS PRINCE</b> MIND JUICE	Jimmy D. Robinson & A Flock Of Seagulls	3
30	30	<b>THE ONE</b> DOCKA	Zachary Zamarripa Feat. Somni	5
43	31	<b>HEY BABY</b> SMASH THE HOUSE/MAD DECENT	Dimitri Vegas & Like Mike vs Diplo Feat. Deb's Daughter	2
29	32	<b>RIGHT TIME</b> CARRILLO	Eric Redd	5
34	33	<b>MILLION REASONS</b> STREAMLINE/INTERSCOPE	Lady Gaga	6
31	34	<b>CALIFORNIA HEAVEN</b> DEF JAM	JAHKOY Feat. ScHoolboy Q	5
48	35	<b>FEEL LIKE HOME</b> ARMADA	Sander Kleinenberg Feat. DYSON	2
19	36	<b>LOVE ON THE BRAIN</b> WESTBURY ROAD/ROC NATION	Rihanna	14
45	37	<b>BURN BRIGHTER</b> REPUBLIC	Pavlova	2
36	38	<b>U + ME</b> 1976/UNIVERSAL	Alx Veliz	6
27	39	<b>LOVE ME NOW</b> COLUMBIA	John Legend	9
25	40	<b>HURTS</b> CAPITOL	Emeli Sande	12
<b>HOT</b>	<b>41</b>	<b>LOVE NEVER DIED</b> FROM BEYOND TOMORROW	Nytrix	1
<b>49</b>	<b>42</b>	<b>I DON'T WANNA LIVE FOREVER</b> UNIVERSAL STUDIOS/BIG MACHINE/RCA/REPUBLIC	Zayn / Taylor Swift	2
<b>NEW</b>	<b>43</b>	<b>PLACES</b> FUNKY SHEEP	Xenia Ghali Feat. Raquel Castro	1
<b>NEW</b>	<b>44</b>	<b>I BETCHA</b> EDIZIONI MUSICALI/CDLI	Alessandro Coli	1
<b>NEW</b>	<b>45</b>	<b>SEX WITH ME</b> WESTBURY ROAD/ROC NATION	Rihanna	1
	46	<b>SIDE TO SIDE</b> REPUBLIC	Ariana Grande Feat. Nicki Minaj	18
	47	<b>24K MAGIC</b> ATLANTIC	Bruno Mars	16
	48	<b>BLOW YOUR MIND (MWAH)</b> WARNER BROS.	Dua Lipa	14
<b>NEW</b>	<b>49</b>	<b>THE GREAT DIVIDE</b> REBECCA BLACK	Rebecca Black	1
	50	<b>SCARS TO YOUR BEAUTIFUL</b> EP/DEF JAM	Alessia Cara	13

# BOXSCORE

February 25  
2017  
billboard

**LEGEND**  
 ● Bullets Indicate titles with greatest weekly gains.  
 ● Album Charts  
 ● Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).  
 ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numerical noted with Platinum symbol indicates album's multi-platinum level.  
 ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numerical noted with Diamond symbol indicates album's multi-platinum level.  
 ○ Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).  
 △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numerical noted with Platino symbol indicates album's multiplatinum level.  
 ● Digital Songs Charts  
 ● RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).  
 ▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numerical noted with Platinum symbol indicates song's multiplatinum level.  
**Awards**  
 PS (PaceSetter for largest % album sales gain)  
 GG (Greatest Gainer for largest volume gain)  
 DG (Digital Sales Gainer)  
 AG (Airplay Gainer)  
 SG (Streaming Gainer)  
 Publishing song Index available on [Billboard.com/biz](http://Billboard.com/biz).  
 Visit [Billboard.com/biz](http://Billboard.com/biz) for complete rules and explanations.

CONCERT GROSSES				
	GROSS PER TICKET PRICES	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$7,852,845 \$50/\$250/\$140/\$55	<b>CELINE DION</b> THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS JAN. 17-18, 20-21, 24-25, 27-28, 31, FEB. 1, 3-4	4,886, 5,045, 12 SHOWS SIX SELLOUTS	CONCERTS WEST/AEG LIVE, CAESARS ENTERTAINMENT
2	\$2,435,608 \$103.50/\$51.50	<b>RED HOT CHILI PEPPERS, TROMBONE SHORTY, JACK IRONS</b> TD GARDEN, BOSTON FEB. 7-8	26,145 TWO SELLOUTS	FRANK PRODUCTIONS, AEG LIVE
3	\$1,211,380 (\$1,608.120 AUSTRALIAN) \$79.10/\$67.80	<b>NICK CAVE &amp; THE BAD SEEDS, THE NECKS</b> ICC SYDNEY THEATRE, SYDNEY JAN. 20-21	14,934 15,598 TWO SHOWS	BILLIONS AUSTRALIA
4	\$1,169,600 \$73/\$42	<b>TRANS-SIBERIAN ORCHESTRA</b> AMWAY CENTER, ORLANDO DEC. 17	20,116 22,616 TWO SHOWS	LIVE NATION
5	\$1,049,742 \$169/\$29	<b>MANÁ</b> COLISEO DE PUERTO RICO, SAN JUAN FEB. 10	12,122 13,324	NO LIMIT ENTERTAINMENT
6	\$963,281 \$250.26/\$47.51	<b>CALIBASH: RICKY MARTIN, DON OMAR, NICKY JAM &amp; OTHERS</b> T-MOBILE ARENA, LAS VEGAS JAN. 26	8,351 16,829	SBE
7	\$845,275 \$199.95/\$29.95	<b>ARIANA GRANDE</b> MGM GRAND GARDEN, LAS VEGAS FEB. 4	9,437 10,787	LIVE NATION
8	\$734,055 \$89/\$22	<b>ERIC CHURCH</b> BOK CENTER, TULSA, OKLA. FEB. 2	12,291 SELLOUT	MESSINA TOURING GROUP
9	\$661,230 \$200/\$20	<b>ZION &amp; LENNOX</b> COLISEO DE PUERTO RICO, SAN JUAN FEB. 4	11,632 13,033	NO LIMIT ENTERTAINMENT
10	\$644,460 \$95.50/\$29.50	<b>DIERKS BENTLEY, COLE SWINDELL, JON PARDI</b> BRIDGESTONE ARENA, NASHVILLE JAN. 21	14,977 SELLOUT	LIVE NATION
11	\$620,797 \$151.50/\$101.50	<b>STING, JOE SUMNER, THE LAST BANDELEROS</b> PALLADIUM, HOLLYWOOD, CALIF. FEB. 8-9	6,324 TWO SELLOUTS	LIVE NATION GLOBAL TOURING
12	\$598,048 \$69.50	<b>KINGS OF LEON, DEERHUNTER</b> BILL GRAHAM CIVIC AUDITORIUM, SAN FRANCISCO JAN. 27	8,605 SELLOUT	ANOTHER PLANET ENTERTAINMENT
13	\$586,811 \$200/\$150/\$120/\$59.50	<b>WILLIE NELSON</b> THE THEATER AT THE VENETIAN, LAS VEGAS FEB. 1, 3-4	5,289 THREE SELLOUTS	AEG LIVE, THE VENETIAN CASINO RESORT
14	\$544,287 \$80/\$25	<b>A HEROES &amp; FRIENDS TRIBUTE TO RANDY TRAVIS</b> BRIDGESTONE ARENA, NASHVILLE FEB. 8	12,515 SELLOUT	OUTBACK CONCERTS
15	\$540,356 \$275/\$160/\$92/\$62	<b>80S WEEKEND, NIGHT 3: TONY HADLEY, ABC &amp; OTHERS</b> MICROSOFIT THEATRE, LOS ANGELES JAN. 28	6,849 SELLOUT	FKOA PRESENTS
16	\$505,036 \$144.50/\$64.50	<b>STING, JOE SUMNER, THE LAST BANDELEROS</b> THE MASONIC, SAN FRANCISCO FEB. 5-6	5,952 TWO SELLOUTS	LIVE NATION GLOBAL TOURING
17	\$498,226 (\$470.846) \$47.62/\$39.15	<b>REVOLVERHELD</b> BARCLAYCARD ARENA, HAMBURG NOV. 26	11,458 SELLOUT	FRP SCORPIO KONZERTPRODUKTIONEN
18	\$495,366 \$89/\$69/\$49	<b>MIRANDA LAMBERT, OLD DOMINION, AUBRIE SELLERS</b> MOHEGAN SUN ARENA, UNCASVILLE, CONN. FEB. 4	6,254 SELLOUT	IN-HOUSE
19	\$452,679 (\$599.400 AUSTRALIAN) \$71.79/\$67.97	<b>PJ HARVEY, XYLOURIS WHITE</b> ICC SYDNEY THEATRE, SYDNEY JAN. 21	6,164 6,352	BILLIONS AUSTRALIA
20	\$449,996 \$154.50/\$64.50	<b>STING, JOE SUMNER, THE LAST BANDELEROS</b> MODA CENTER, PORTLAND FEB. 2	5,122 SELLOUT	LIVE NATION GLOBAL TOURING
21	\$425,952 (\$589.463 AUSTRALIAN) \$189.72/\$78.48	<b>PROJECT ZERO: ANDREW RAYEL, COSMIC GATE &amp; OTHERS</b> HORDERN PAVILION, SYDNEY DEC. 31	3,889 5,030	GENESIS INDUSTRIES
22	\$404,557 (\$535.880 AUSTRALIAN) \$79.87/\$71.68	<b>NICK CAVE &amp; THE BAD SEEDS</b> PERTH ARENA, PERTH, AUSTRALIA JAN. 31	6,046 6,226	BILLIONS AUSTRALIA
23	\$380,981 (\$499.059 AUSTRALIAN) \$88.48	<b>SIMPLE MINDS &amp; THE B-52S</b> HORDERN PAVILION, SYDNEY FEB. 9	4,362 5,337	FRONTIER TOURING
24	\$339,700 \$39.50	<b>JAUZ, SLUSHII, GHASTLY, E-40, TOO SHORT, GOSHFATHER</b> BILL GRAHAM CIVIC AUDITORIUM, SAN FRANCISCO JAN. 28	8,600 SELLOUT	ANOTHER PLANET ENTERTAINMENT
25	\$338,645 \$210/\$195/\$145/\$99	<b>DON HENLEY, JD &amp; THE STRAIGHT SHOT</b> AUSTIN CITY LIMITS LIVE AT MOODY THEATER, AUSTIN JAN. 14	2,137 SELLOUT	IN-HOUSE
26	\$328,967 (\$435.418 AUSTRALIAN) \$67.24	<b>PANIC! AT THE DISCO, TIGERTOWN</b> HORDERN PAVILION, SYDNEY JAN. 27	5,423 SELLOUT	SELECT TOURING
27	\$295,790 \$88/\$68/\$48	<b>CHARLIE WILSON, FANTASIA, JOHNNY GILL</b> CONSTANT CENTER, NORFOLK, VA. FEB. 8	4,738 5,792	AEG LIVE
28	\$289,340 (\$391.466 AUSTRALIAN) \$70.14/\$66.45	<b>A DAY TO REMEMBER, TONIGHT ALIVE, ISSUES</b> HORDERN PAVILION, SYDNEY DEC. 16	4,882 5,345	LIVE NATION
29	\$279,582 \$45/\$29.75	<b>BRANTLEY GILBERT, TUCKER BEATHARD, LUKE COMBS, BRIAN DAVIS</b> CHARLESTON CIVIC CENTER, CHARLESTON, W. VA. FEB. 11	7,822 SELLOUT	FRANK PRODUCTIONS, NS2, CMOORE LIVE
30	\$265,625 \$150/\$60	<b>KEM, ROBIN THICKE, JEFFREY OSBORNE</b> FOX THEATRE, ATLANTA FEB. 11	2,741 4,567	TWILIGHT PRODUCTIONS II
31	\$210,079 (\$285.414 AUSTRALIAN) \$69.74/\$62.23	<b>URBAN SOUNDS: ASHANTI, JA RULE, CLINTON SPARKS &amp; OTHERS</b> HORDERN PAVILION, SYDNEY JAN. 11	3,377 4,770	PACIFIC MUSIC GROUP
32	\$184,426 \$125/\$99/\$89/\$59	<b>BILL MAHER</b> AUSTIN CITY LIMITS LIVE AT MOODY THEATER, AUSTIN JAN. 21	2,324 SELLOUT	IN-HOUSE
33	\$155,637 \$45/\$35	<b>RL GRIME</b> LANSING CENTER, LANSING, MICH. JAN. 21	4,146 6,600	REACT PRESENTS
34	\$151,670 (\$200.932 AUSTRALIAN) \$57.29	<b>ALEXISONFIRE, BEHIND CRIMSON EYES, THE GETAWAY PLAN</b> HORDERN PAVILION, SYDNEY JAN. 19	3,014 5,050	CHUGG TOURING & EVENTS
35	\$139,385 \$97/\$39.50/\$29.50	<b>SOUND TRIBE SECTOR 9, IMAGINED HERBAL FLOWS, SUNSQUABI</b> AUSTIN CITY LIMITS LIVE AT MOODY THEATER, AUSTIN JAN. 27-28	4,010 5,141 TWO SHOWS	IN-HOUSE, C3 PRESENTS



## Sting Makes Boxscore Return

Sting (above) appears on the Boxscore chart with the first box-office sales reported from his new world tour in support of 57th & 9th, the singer's November release and his first rock album in years. Booked on four continents during the next six months, the tour began Feb. 1 in Vancouver, the first stop on a 26-show trek through North America that continues until March 14. The special guests on the trek are the headliner's son Joe Sumner, along with Texas trio The Last Bandoleros. Five dates from the first week of the tour land on the chart, including two-night engagements in San Francisco and Los Angeles. Ranked highest at No. 11 with a gross of \$620,797 is the Hollywood Palladium, where Sting performed on Feb. 8 and 9 with more than 3,000 fans present both nights. Earlier in the week (Feb. 5-6), 5,952 tickets were sold at The Masonic in San Francisco. Set primarily in clubs and theaters, the tour marks Sting's first solo headlining run since a string of festival appearances in eight European countries during the summer of 2015. Most recently, in 2016, he joined co-headliner Peter Gabriel for arena and amphitheater dates in 18 North American cities during the summer months. Dubbed the Rock Paper Scissors Tour, the five-week jaunt grossed \$30 million from more than 260,000 sold tickets to 20 performances.

—Bob Allen

# CODA

REWINDING  
THE  
CHARTS

## 37 Years Ago QUEEN GOT 'CRAZY' ATOP THE HOT 100

Freddie Mercury's homage to Elvis, which he wrote in minutes — in a bathtub — kicked off the group's best year on the U.S. charts

QUEEN CHanneled ELVIS PRESLEY to earn its first No. 1 Billboard Hot 100 single, "Crazy Little Thing Called Love," which crowned the chart on Feb. 23, 1980.

The British quartet — Freddie Mercury, then 33; Brian May, 32; Roger Taylor, 30; and John Deacon, 28 — claimed hit albums in the 1970s with a blend of bold arena rock anthems, including 1978's No. 4-peaking "We Will Rock You"/"We Are the Champions" and the positively baroque "Bohemian Rhapsody," which hit No. 9. "Crazy Little Thing Called Love" was a departure from the band's trademark swagger,

a rockabilly-style number in which Mercury crooned over an acoustic guitar. The song was "Freddie's tribute to Elvis," May told U.K. station Absolute Radio in 2011. "He was very fond of Elvis."

In 1981, Mercury told *Melody Maker* magazine that he needed only "five or 10 minutes" to write "Crazy" in a bathtub in Munich. In a rare instance, he composed the tune on guitar, which he "couldn't play for nuts ... I couldn't work through too many chords and, because of that restriction, I wrote a good song, I think."

"Crazy" paved the way for a second Hot 100 No. 1 for Queen in 1980,

"Another One Bites the Dust," and the album that contained both singles, *The Game*, became the group's only No. 1 on the Billboard 200.

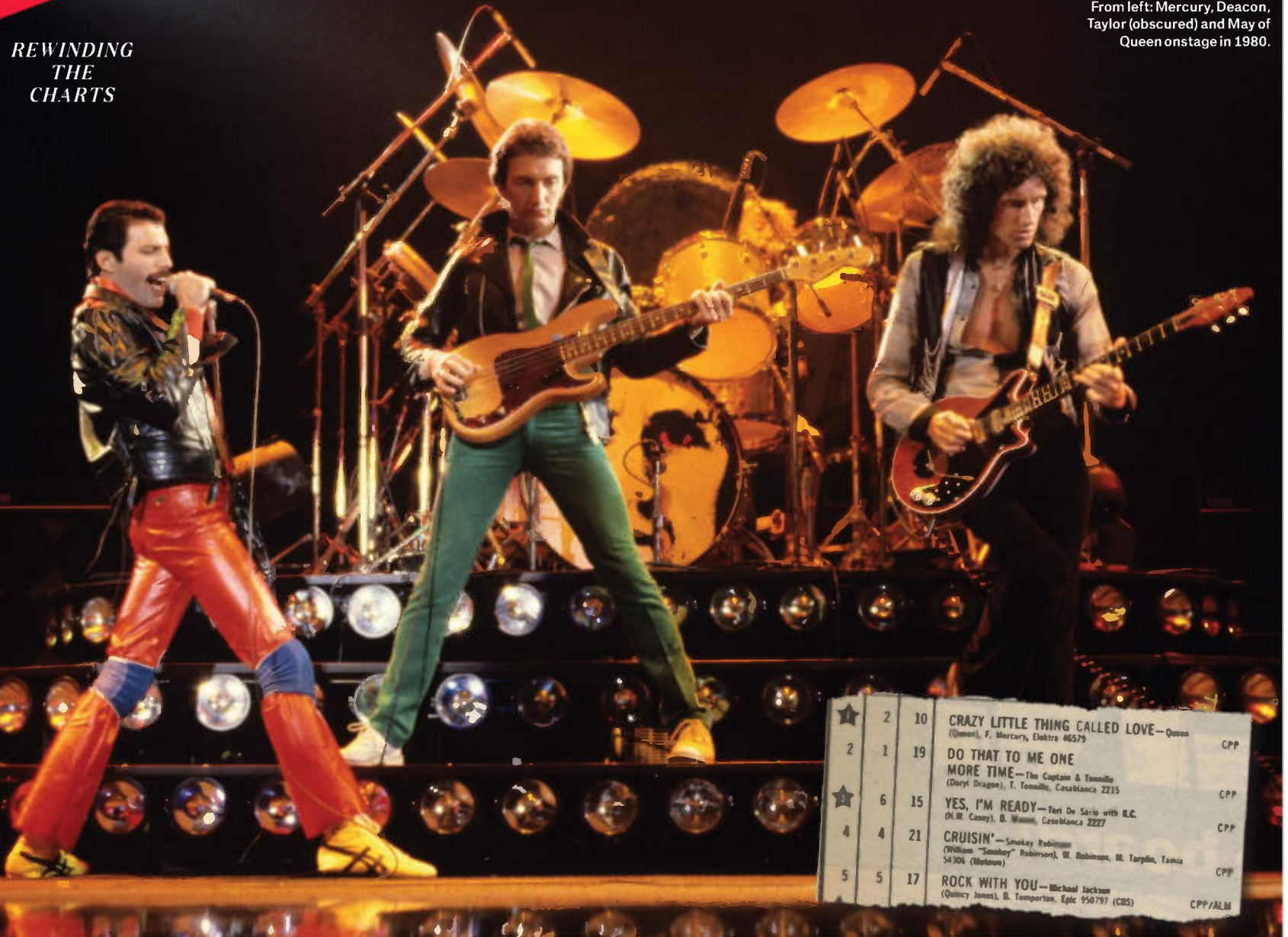
The band continued to record regularly but stopped touring after 1986 due to Mercury's deteriorating health. A day before his death on Nov. 24, 1991, the frontman confirmed long-standing rumors that he had contracted AIDS.

The following year, "Bohemian Rhapsody" returned to the Hot 100, this time hitting No. 2, after the song was used in a now-classic scene in the hit movie *Wayne's World*.

Deacon retired in 1997, and after a brief hiatus May and Taylor have toured since 2005 with guest vocalists that have included Paul Rodgers and Adam Lambert.

"Crazy," meanwhile, lives on, with Michael Bublé, Diana Ross and Dwight Yoakam among the artists who have covered one of Queen's crowning achievements. —TREVOR ANDERSON

From left: Mercury, Deacon, Taylor (obscured) and May of Queen onstage in 1980.



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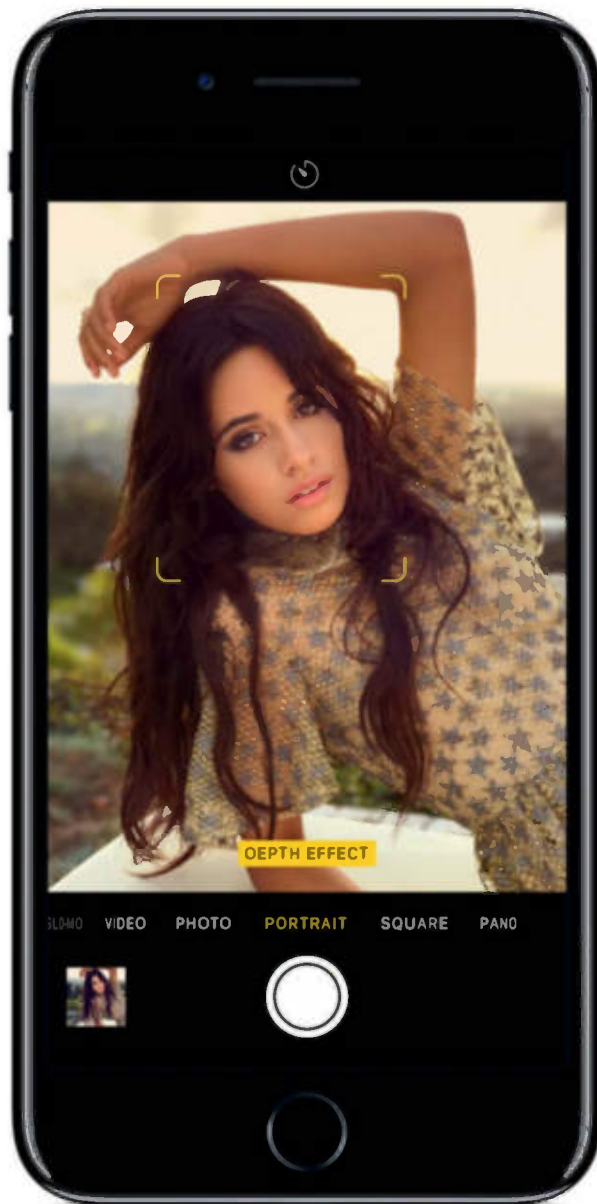
# MAREN MORRIS

## 59<sup>TH</sup> GRAMMY<sup>®</sup> AWARDS WINNER

BEST COUNTRY SOLO PERFORMANCE - "MY CHURCH"



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Cover shot with Portrait mode on iPhone 7 Plus



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