


From left: Adam Clayton, Bono, The Edge, Larry Mullen Jr.

billboard

December 23, 2017 | billboard.com

THE WEIGHT OF THEIR WORLD

U2 performed for 2.7 million fans in 2017 and just scored its eighth No. 1 album. But the band's main concern is calling for unity — louder than ever before



U2

THE JOSHUA TREE

PHOTO CREDIT: DANNY NORTH



THEY ARE A LIVE ACT SIMPLY WITHOUT PEER... IT REALLY FELT LIKE THEY WERE REAPPLYING FOR THE JOB OF THE BEST BAND IN THE WORLD BY SHOWING HOW THEY EARNED THE TITLE IN THE FIRST PLACE."

-ROLLING STONE

LIVE NATION

HOT 100



The duo's surprise collaboration unseats Post Malone's "Rockstar" from No. 1.

Picture 'Perfect': Ed Sheeran And Beyoncé Top Hot 100

ED SHEERAN WRAPS 2017 the way he started it — at No. 1 on the Billboard Hot 100 — as “Perfect,” now a duet with Beyoncé, rises 3-1.

The ballad was first released as a solo song by Sheeran on his album ÷ (Divide), which debuted atop the Billboard 200 on March 25. Following the first full week of tracking for the new duet version (released Nov. 30), the song surges 202 percent to 181,000 downloads sold, according to Nielsen Music. It also bounds by 87 percent to 34.9 million U.S. streams and 14 percent to 102 million in radio airplay audience.

Sheeran scores his second Hot 100 No. 1, after lead ÷ (Divide) single

“Shape of You” ruled for 12 weeks beginning Jan. 28. Beyoncé earns her sixth Hot 100 chart-topper as a soloist (in addition to four as a member of Destiny’s Child) and her first since “Single Ladies (Put a Ring on It)” reigned for four weeks beginning Dec. 13, 2008.

“Perfect” also marks the first Hot 100 No. 1 of the 2010s credited equally to a solo male and female.

“Albums go up and down [the charts] so quickly, it’s hard to have campaigns now,” Sheeran tells *Billboard*. “To be able to have an album that came out in March and it’s still having a hit single... I’ve had a pretty mad year, I have to admit.”

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
5	3	1	#1 Perfect	DG AG WHICKS, E. SHEERAN (E.C. SHEERAN, B. KNOWLES)	Ed Sheeran Duet With Beyoncé ATLANTIC	1	15
1	1	2	Rockstar	L. BELL, TANK GOD (A. POST, J. BELL, O. AWOSHILEY, S. B. AJOSEPH)	Post Malone Feat. 21 Savage REPUBLIC	1	12
2	2	3	Havana	FRANK DUKE, Y. C. CABELLO, J. L. WILLIAMS, S. A. FERNY, B. THAZZARD, A. TAMPOSI, B. LEE, A. WOTMAN, P. L. WILLIAMS, L. BELL, J. L. AYALA, RODRIGUEZ, X. GUNESBERK	Camila Cabello Feat. Young Thug SYCO/EPIC	2	17
3	4	4	Gucci Gang	BIG HEAD, G. NEALZ (B. MURRAY, G. NEALY, G. GARCIA)	Lil Pump LYFETIME/THA LIGHTS GLOBAL/WARNER BROS.	3	13
4	5	5	Thunder	ALEX DA KID, J. DEZUZO (D. REYNOLDS, W. SERMON, B. MCKEED, P. LAZMAN, A. CANT, J. DEZUZO)	Imagine Dragons KIDINAKORNER/INTERSCOPE	4	32
7	6	6	Too Good At Goodbyes	JIMMY NAPES, S. FITZMAURICE, STAR GATE (S. SMITH, J. J. NAPIER, T. E. HERMANSEN, M. S. SERIKSEN)	Sam Smith CAPITOL	4	13
11	8	7	No Limit	ROJ-DA, A. RITTER (G. GILLUM, M. SAMUELS, A. RITTER, R. A. MYERSE, P. TAYLOR, WASH POPPIN)	G-Eazy Feat. A\$AP Rocky & Cardi B G-EAZY/RVG/BPG/RCA	7	13
14	11	8	Bad At Love	R. REED (A. FRANGIPANE, E. FREDERIC, J. D. TRANTER, R. CHAHAYED)	Halsey ASTRALWORKS/CAPITOL	8	14
6	7	9	Bodak Yellow (Money Moves)	J. WHITE, S. HARTZM (WASH-POPPIN, DOCTAV, E. WHITE, THORPE, S. HARTZM)	Cardi B THE KSR GROUP/ATLANTIC	1	23
10	9	10	What Lovers Do	J. EVIGAN, BEN BILLIONS (A. N. LEVINE, J. EVIGAN, S. POWE, G. OLATUNKE, S. ROTH, B. DIEHL, V. KRASSTROM, B. THAZZARD)	Maroon 5 Feat. SZA 222/INTERSCOPE	9	15

SALES, AIRPLAY & STREAMING DATA PROVIDED BY NIELSEN MUSIC. THE WEEKS AGO, LAST WEEK, THIS WEEK, PEAK POSITION, AND WEEKS ON CHART ARE BASED ON THE BILLBOARD HOT 100 CHART. CERTIFICATION IS BASED ON THE RIAA CHART. THE ARTIST AND LABEL INFORMATION IS BASED ON THE BILLBOARD HOT 100 CHART. THE PRODUCER AND SONGWRITER INFORMATION IS BASED ON THE BILLBOARD HOT 100 CHART. THE TITLE INFORMATION IS BASED ON THE BILLBOARD HOT 100 CHART. THE ARTIST AND LABEL INFORMATION IS BASED ON THE BILLBOARD HOT 100 CHART. THE PRODUCER AND SONGWRITER INFORMATION IS BASED ON THE BILLBOARD HOT 100 CHART. THE TITLE INFORMATION IS BASED ON THE BILLBOARD HOT 100 CHART.

Billboard Hot 100



The Milwaukee native's song has also topped the Adult R&B airplay chart for six weeks.

86

TANK
When We

"When We" marks your first Hot 100 entry as a solo artist in over a decade. How does it feel?

It feels crazy. When you think about the time that you have been [doing] something... evolution sets in. So for me to still be here after 17 years, looking like I just got here, it's amazing. I feel young. I'm going to keep it going, for sure.

Your fiancée, Zena Foster, is the leading lady in the song's music video. What was it like working with her?

It's always interesting collaborating with your significant other — they get to break

all the rules. I kind of have to [adjust]. Normally, if it was just somebody you hired, you could say, "This is what it is. Live with it." But if it's somebody that can take things away from you at [home], you have to be a bit more lenient.

Your writing credits include Aaliyah, Beyoncé and Pitbull. Who's next?

The motivation now is about [my label] R&B Money. I'm looking forward to writing for my artists and putting them in a space where they can look up 17 years later. I want to give them the gift of the kind of career that I have had. —BIANCA ALYSSE



3

CAMILA
CABELLO FEAT.
YOUNG THUG
Havana

Cabello earns her first No. 1 on the Radio Songs chart — and the first No. 1 of 2017 for a lead female — as "Havana" rises 2-1 (122 million in audience, up 8 percent).

2 Weeks Ago	1 Week Ago	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
	21	11	All I Want For Christmas Is You	W.A.F.A.N.A.S.I.E.F.F. (M.CAREY/W.A.F.A.N.A.S.I.E.F.F.)	Mariah Carey	11	21
8	10	12	Feel It Still	HILL, A.TACCONI (PORTUGAL THE MAN, A.TACCONI, HILL, R.BATEMAN, J.GORMAN, B.HOLLAND)	Portugal. The Man	4	25
29	54	13	SG Gummo	NOT LISTED (NOT LISTED)	6ix9ine	13	4
16	16	14	I Get The Bag	METRO BOOMIN, L.WELLEN (R.D.DAVIS, L.WELLEN, L.TWAYNE)	Gucci Mane	11	16
17	17	15	MotorSport	MURKIN, BAZZ, CUBAZZ, Q&A, MARSHALL, CEBUS, J.F.BALLOTTI, MARIAL, WASH, PIPER, L.LIN, SHOSTAKOVICH, GONING, GUSTO, RINGER	Migos, Nicki Minaj & Cardi B	14	6
9	12	16	Sorry Not Sorry	CHAYVO, D.ELVAY, WELLS, M.DOUGLAS, BROWN, WIZ, SIMMONS	Demi Lovato	6	22
18	15	17	New Rules	L.KIRKPATRICK (C.AJLUN, J.KIRKPATRICK, E.W.SCHWARTZ)	Dua Lipa	15	19
12	13	18	Mi Gente	WILLIAMS, BONYMESS, J.A.CORONADO, BALVA, CRISTOPHER, CHARRA, WILLIAMS, A.AZAR, ALVAREZ, S.MO, P.O.D., BROWN, MESSIAH, LARABEE, SUAREZ	J Balvin & Willy William	3	23
13	14	19	1-800-273-8255	LOGIC (S.R.K.HALL, L.M.VANUARA, C.CARACCO, Q.UOJONSON, A.TAGGAR)	Logic	3	32
20	20	20	Wolves	LOGIC (S.R.K.HALL, L.M.VANUARA, C.CARACCO, Q.UOJONSON, A.TAGGAR)	Selena Gomez X Marshmello	20	7

2 Weeks Ago	1 Week Ago	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
		21	Him & I	THE HUMAN STICS (G.GULLMA, R.FRANGIPANE, S.SCHWARTZ, J.GHAI, A.DORR, R.N.J.WILSON, E.NACHALKA, D.GIVIN, T.RAJ, L.CVE)	G-Eazy & Halsey	21	1
48	29	22	Let You Down	T.PROFIT (N.F.EUERSTEIN, T.PROFIT)	NF	22	8
21	19	23	I Fall Apart	ILL ANGELO (A.POSTIC, MONTAGNER, W.TWALSH)	Post Malone	19	11
15	18	24	Bank Account	Z.SAVAGE, METRO BOOMIN (S.B.A.JOSEPH, L.TWAYNE, NECT, PERKINSON)	21 Savage	12	22
31	26	25	Shape Of You	STEVE MAC, E.SHEERAN (E.C.SHEERAN, J.MCDAID, S.MCCUTCHEON, K.BURRUS, T.COTTELE, K.BRIGGS)	Ed Sheeran	1	48
34	32	26	How Long	C.PUTH (C.PUTH, J.KHINDUN, J.FRANKS)	Charlie Puth	26	9
39	27	27	Love.	TWAIN, SONG, WAVE, G.JUSTIN, TOP WANG (L.L.PUTY, WORTH, Z.PACAL, DOW, W.A.KOJAS, SPAN, G.FELTON, K.FITTH)	Kendrick Lamar	18	24
22	22	28	Young Dumb & Broke	J.LITTLE (K.ROBINSON, J.LITTLE, T.RILEY)	Khalid	22	21
38	39	29	The Way Life Goes	KE BEATZ, D.CANNON (J.SWOOOS, D.CANNON, L.SMITH)	Lil Uzi Vert	29	15
23	25	30	Believer	MATTMAN & ROBIN (D.REYNOLDS, W.SRIMON, B.MCKEE, D.PLATZMAN, R.FREDRIKSSON, M.LARSSON, L.DRANTER)	Imagine Dragons	4	44
42	40	31	Meant To Be	WILSHIRE (B.REXHA, T.HUBBARD, J.MILLER, D.A.GARCIA)	Bebe Rexha & Florida Georgia Line	31	7
19	23	32	Despacito	A.YORES, M.BIC, FOLUIS, SONS, BARR (L.AYLA, JORGE, L.LIBRE, L.LIBRE, L.QUARTY, A.MIS)	Luis Fonsi & Daddy Yankee	1	47
43	36	33	Silence	MARSHMELLO (MARSHMELLO, K.ROBINSON)	Marshmello	33	17
28	24	34	Unforgettable	METRO BOOMIN, L.WELLEN (R.D.DAVIS, L.WELLEN, L.TWAYNE)	French Montana	3	35
58	55	35	Sky Walker	HAPPY PREZ, ANGLER (M.PIMENTAL, PREZ, R.CHAHAY, PREZ, TRAVIS SCOTT)	Miguel	35	11
30	30	36	Attention	C.PUTH (C.PUTH, J.KHINDUN)	Charlie Puth	5	33
		37	Rockin' Around The Christmas Tree	O.BRADLEY (J.MARKS)	Brenda Lee	14	19
37	38	38	The Weekend	THAN, GODO, D.CODY (S.BOWMEC, FAYNE, J.TIMBER, A.KET, W.MOSLEY, N.HILLS)	SZA	37	19
86	83	39	End Game	MAX MARTIN, SHELLBACK (T.SWIFT, MAX MARTIN, SHELLBACK, E.C.SHEERAN, J.D.VILBURN)	Taylor Swift	39	3
32	37	40	That's What I Like	SHAMPOO PRESS & CULIST, BROTY PES (BRUNO MARS, P.M.LAWRENCE, C.BROWN, L.FEALUN, BROTY, LUTP, R.KOKU, M.LUELL, REY, E.C.MCCULLOUGH, J)	Bruno Mars	1	47
50	43	41	Plain Jane	K.KINGHT (D.D.BROWN, K.LABARRIE, P.BEAULIEGARD, J.M.HOUSTON)	ASAP Ferg	41	11
		42	The Christmas Song (Merry Christmas To You)	L.GILLETTE (M.H.TORMER, R.WELLS)	Nat King Cole	38	9
24	31	43	...Ready For It?	MAX MARTIN, SHELLBACK, A.PAYAMI (T.SWIFT, MAX MARTIN, SHELLBACK, A.PAYAMI)	Taylor Swift	4	14
54	49	44	Ric Flair Drip	METRO BOOMIN, BUAN (K.C.PHIL, L.TWAYNE, BUAN)	Offset & Metro Boomin	44	6
		45	It's The Most Wonderful Time Of The Year	R.MERSEY (G.WYLLIE, E.POLA)	Andy Williams	45	2
33	42	46	There's Nothing Holdin' Me Back	J.TGBER (S.MENDES, TGBER, S.HARRIS, G.WARBURTON)	Shawn Mendes	6	33
		47	A Holly Jolly Christmas	M.GABLER (J.MARKS)	Burl Ives	46	2
52	46	48	Rubbin' Off The Paint	IZAK (N.SIMMONS)	YBN Nahmir	46	5
35	45	49	Congratulations	FRANK DUKES, METRO BOOMIN (A.POSTIC, BELL, A.FEENY, Q.K.MARSHALL, L.TWAYNE, C.A.ROSEN)	Post Malone	8	50
49	47	50	Humble.	MIKE WILL, MADE IT (K.LUD, C.WORTH, M.L.WILLIAMS)	Kendrick Lamar	1	36

THANK PRINCE WILLIAMS FOR IMAGINE CABELLO'S KEVIN MAZUR/GETTY IMAGES; HALSEY: CHRISTOPHER PRODUCTIONS/GETTY IMAGES; LAMAR: KEVIN WINTER/GETTY IMAGES; WILLIAMS: NEIL H. BRITTON/GETTY IMAGES. THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL PLATFORMS, RATED BY RADIO-AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, SALES DATA AS COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS. LEGEND ON BILLBOARD.COM/DBZ FOR COMPLETE RULES AND EXPLANATIONS. © 2017 Promemoria Global Media, LLC and Nielsen Music, Inc. All rights reserved.

Contents

THIS WEEK

Volume 129 / No. 29

ON THE COVER

Clockwise from left: Adam Clayton, The Edge, Larry Mullen Jr. and Bono photographed by Joe Pugliese on Dec. 1 in New York.

Selena Gomez photographed Nov. 30 at the Dolby Theater in Los Angeles.

FEATURES

34 'You Can Fight Back' U2 isn't satisfied with a massive retrospective tour and No. 1 album this year: The band wants to be politically vital.

40 *The Diva Of Christmas* **Eternal** Mariah Carey's "All I Want for Christmas Is You" has become the top-selling digital holiday song of all time, the inspiration for countless covers and a pop hit for the ages.

BILLBOARD HOT 100

1 Following the release of a new duet version, **Ed Sheeran** and **Beyoncé's** "Perfect" hits No. 1.

TOPLINE

11 As streaming continues to eat away at sales, rock has slipped from its place as the leading genre — but reports of its demise are too premature.

16 **Ron Perry** heads to Columbia, crossing over from SONGS Publishing to lead a record label.

7 DAYS ON THE SCENE

18 *Billboard's* Women in Music, iHeartRadio Jingle Ball

THE BEAT

25 **Anderson East** is not quite country, not quite soul — and Nashville is taking notice.

28 **K. Michelle** addresses real people on her fourth album, aided by some studio-friendly substances (and a talent for shade).

CODA

60 Thirty-two years ago, **Heart** earned its only No. 1 album with its self-titled LP that spawned four top 10 hits.

CORRECTION

In *Billboard's* 2017 Women in Music issue (Dec. 9), the profile for Republic Records executive vp A&R Wendy Goldstein and senior vp marketing Katina Bynum misidentified Shawn Mendes as a Republic artist. Mendes is signed to Island Records.

4:44 TOUR

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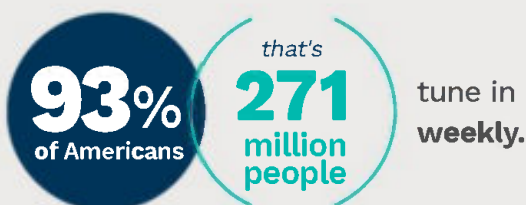
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Average across major categories.

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\$21 Auto Aftermarket	\$6 Snacks
\$17 Department Stores	\$4 Beer
\$15 Mass Merchandisers	\$3 Candy
\$14 Telecom	\$3 QSR
	\$2 Soft Drinks

Nielsen Studies 2014-2016

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Nielsen Audio-State of the Media: Audio Today 2017; June 2017, p6+

Radio listenership is growing.

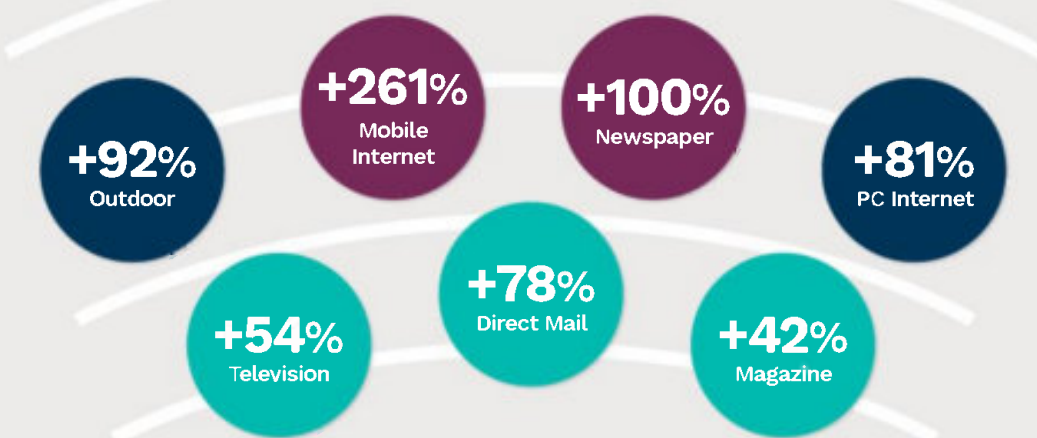
Across every key demographic, year over year.

- +600k** 18-34
- +700k** 18-49
- +600k** 25-54

Nielsen RADAR 128, 132, Mon-Sun Mid-Mid, Weekly Cume Audience.

RADIO IN THE MEDIA MIX BOOSTS OVERALL PLAN PERFORMANCE

Radio creates overall campaign awareness lift.



Nielsen series of studies for 4 advertisers in BtoB, Auto Aftermarket and Motorcycles 2015-2016

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1959 - 2017



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From left: Portugal. The Man, K. Flay and Imagine Dragons.

Rock In A Hard Place

As streaming continues to eat away at sales, rock'n'roll has slipped from its perch as the leading genre in the country. But reports of its demise are far too premature

BY ELIAS LEIGHT

IF A ROCK BAND RECORDS AN album in a garage and no one is around to stream it, does it make a sound?

Maybe not: In the first half of 2017, Nielsen Music reported that rock ceded its place atop the music-consumption pyramid for the first time since the company began tracking data in 1991. The genre was far and away the leader in physical album sales, accounting for 42.7 percent of the industry's total, but that is the equivalent of maintaining beachfront property on a rapidly sinking island. As streaming spurs the industry's expansion, rock's portion of audio on-demand streams (18.1 percent) was dwarfed by R&B/hip-hop (30.3 percent), allowing the latter genre to take a 2.1 percent lead in overall consumption.

Spotify's premier rock playlist, Rock This, has significantly fewer followers (4 million) than RapCaviar (8.4 million) and ¡Viva Latino! (6.7 million) and also lags behind Hot Country (4.3 million) and dance

playlist Mint (4.6 million). Even the genre's crossover hits haven't been mega-streaming records: **Portugal. The Man** reached No. 4 on the Billboard Hot 100 with "Feel It Still" but never cracked the top 25 on the Streaming Songs chart, and **Imagine Dragons**' "Thunder," which has spent the past eight weeks in the Hot 100's top five, only hit No. 19. (Both instead have done well at radio; the two acts are just the second and third rock bands to top the Radio Songs tally since 2001.)

23%

Rock's share of total consumption in the first half of 2017

"As a cultural movement, rock'n'roll is at a low ebb," says independent label Glassnote founder/president **Daniel Glass**, who has helped rock acts like **Mumford & Sons** and **Phoenix** achieve mainstream success. "The hip-hop and country communities borrowed a lot of the style and swagger in a good way and ran with it better than rock'n'roll, so rock'n'roll got boring."

Despite the lull, many in the rock world believe the genre is poised for a comeback, as the industry works

harder to hook album-loving rock fans on streaming. After all, the interest is evident: Stalwarts **Guns N' Roses**, **Metallica**, **Red Hot Chili Peppers** and **U2** ranked among the top global touring acts in 2017, and rock's older devotees are starting to stream more music as voice-activated speakers make it easier to do.

"It's not that rock's popularity has waned, but it has had growing pains as consumption shifted from an owned, album-based economy to an access- or tracks-based economy," says **Dylan Lewis**, head of digital sales for Glassnote.

Now, though, says Secretly Group co-founder/director of marketing **Phil Waldorf**, "More and more people are adopting their platform of choice as their primary place to consume music, and with that comes a lot of people whose listening habits can apply to genres that are more focused on albums. With that, our numbers are increasing greatly."

It's not just that rock fanatics are finally flocking to streaming — the services themselves are shifting to better serve those fans. Even though

Topline

THE OVER UNDER



A Minnesota judge approves a deal for a documentary on the life of **Prince** that was championed by estate adviser **Troy Carter**.



Queens of the Stone Age frontman **Josh Homme** apologizes after kicking a photographer in the face during a show in Los Angeles.



Founder/CEO **Matt Pincus** sells his **SONGS** Music Publishing catalog to **Kobalt Capital's** fund after a three-month auction.

R&B and hip-hop listeners have adopted streaming more quickly than aging rock fans, “Spotify is putting a ton of resources into making content for rock,” says **Jessica Page**, director of digital marketing at Mom + Pop Music. Such content includes a video with Mom + Pop signee **Tash Sultana**, who also has two singles with over 20 million streams on the platform. Fellow Mom + Pop act **Alice Merton** has earned 43 million streams for her sole single, “No Roots.”

“It took even [the streaming services] a minute to realize how rabid the alternative and rock fan base can be,” adds **Billy Burrs**, executive vp radio promotion for 300 and a 15-year veteran of the rock promotions department at RCA.

Alex Luke, a former rock radio programmer who now serves as global head of programming and content strategy for Amazon Music, points to Amazon’s voice-activated Echo smart speaker as another growth opportunity, and a way to bring in some of rock’s older fans who grew up blasting **Jimi Hendrix** and **Janis Joplin** on the stereo. “[They] simply ask Echo to play rock music, which has some of the attributes of radio listening,” says Luke. “It’s like preset No. 2 in the car.”

But one label executive thinks streaming platforms still have work to do for rock to truly thrive, especially when it comes to liaising with indie labels. “The area in which both Apple and Spotify can improve is more transparency on who’s programming what and how these playlists are organized,” says the executive. “They tend to build a wall between independent labels and the playlist editors. We could do a better job of pitching and targeting playlist submissions if there was more transparency.”

K.Flay, who earned a 2018 Grammy nomination for best rock song, doesn’t see rock fans ditching their albums just yet: “There’s a predilection for alternative, rock or indie rock listeners to consume music in that holistic fashion,” she says.

Still, optimism abounds for rock’s rebound. “If [rock] mirrors the trajectory that hip-hop has had, we see this major growth opportunity,” says Lewis. “If hip-hop can do it, other genres can.” ●

#MeToo’s Chilling Effect

Why mounting allegations of sexual harassment in the workplace could reduce opportunities for women in music

BY MELINDA NEWMAN

AS ALLEGATIONS OF sexual misconduct continue to rock the entertainment industry, lawyers predict there could be one unintended consequence: fewer opportunities for women in music.

“People are going to think twice about hiring women, and promoting women is going to be a big issue now,” says attorney **Dina LaPolt**, head of LaPolt Law. “If you have two people for the job — this guy or this woman — I just think the men are going to get more opportunities.”

Large, multinational corporations often have diversity hiring practices, but “what we need to be vigilant about is at the smaller companies, ones that aren’t under the same vigilance, where you might find a chilling effect on hiring women,” says Manatt Phelps & Phillips partner **Jeff Biederman**, who practiced employment law before entertainment. “Some folks who don’t like to behave would be less likely to hire a female or minority because of possible claims.”

Says LaPolt, “Women now come with a big liability tag because no one really understands what the standard is anymore. If some guy who’s your boss says, ‘You look great today, that’s a great color on you,’ is that allowable? People don’t know anymore. Until everything shakes out and this thing blows over, a lot of companies that have men at the top are going to think about which women get which job or whether to include women in the room.”



LaPolt says that amid current accusations, “women now come with a big liability tag.”

In an industry that is already male-dominated — Universal Music Publishing Group chairman/CEO **Jody Gerson** is the only global female head of a major music company — fewer women in the room means less chance for advancement.

“I have men [as clients] who are senior vps or executive vps who are at the decision-making table and I have women at the same level and they are not at the table,” says LaPolt.

already are more cautious about having closed-door meetings with women.



Genco

“If you can’t get into the room, you can’t make a deal and you don’t have the same economic opportunities,” says Biederman.



Stiklorius

But **Susan Genco**, co-president of Azoff MSG Entertainment, says, “We cannot go backward, nor do I think it will be tolerated. We are awake.”

Artist manager **Ty Stiklorius** (**John Legend**) believes that companies will still promote more women and put “zero-tolerance policies in place for sexual harassment.”

Universal Music Group in November launched an initiative with the University of Southern California to increase the representation of women and other minorities within UMG and the broader music business. Warner Music Group also has “policies in place, as well as other initiatives in development that are designed to promote greater diversity and inclusiveness,” says a spokesman. Sony Music says it is committed to keeping its workforce diverse while “maintaining a workplace and culture that fosters mutual respect.”

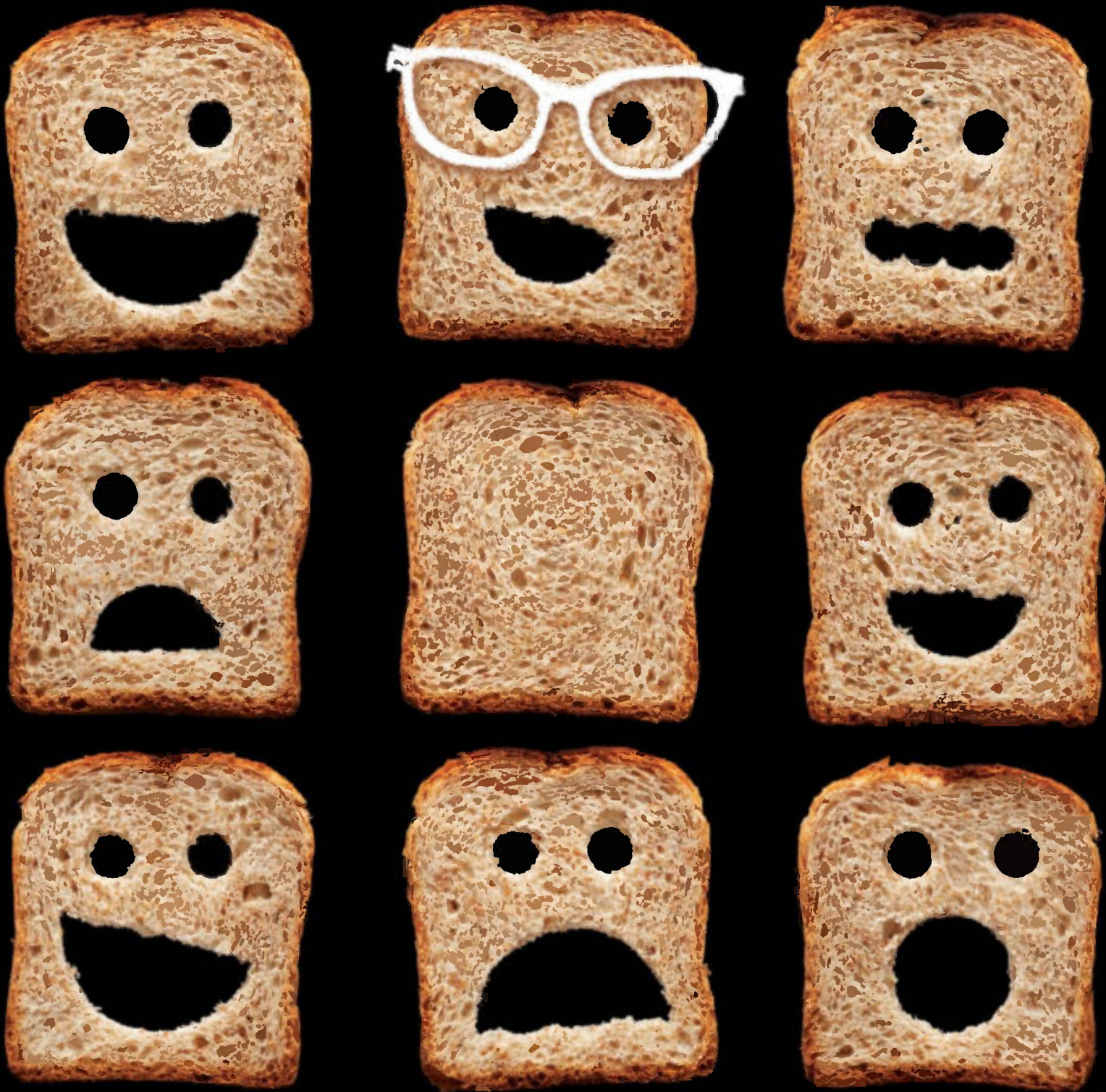
Ultimately, says LaPolt, “I tell every woman I represent, ‘If you don’t want a glass ceiling, open your own fucking company.’” ●

“If you don’t want a glass ceiling, open your own fucking company.”

—**Dina LaPolt, LaPolt Law**

Biederman says he’s already hearing about public officials in Washington, D.C., who are refusing to dine alone with female lobbyists — a trend he calls the “**Mike Pence** effect” due to the U.S. vice president’s rule of not dining alone with women besides his wife — and some fear the same could bleed over into the music industry. Two male executives tell *Billboard* they

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FROM THE DESK OF

U.S. CONGRESSMAN, R-GA

Doug Collins

One of Capitol Hill's top songwriter advocates plans to bring royalties into the digital age

BY ROBERT LEVINE
PHOTOGRAPHED BY GREG KAHN

ON PAPER, REP. DOUG COLLINS, R-Ga., makes an unlikely ally for the liberal-leaning music business: He's a pastor and a chaplain in the U.S. Air Force Reserve who represents what is said to be the most conservative congressional district east of the Mississippi. But he's also one of the most vocal champions of songwriters in

Congress, where he has spent the last few years criticizing regulations on the music publishing business that he says prevent songwriters from getting paid market value for their work.

Before Christmas, Collins plans to introduce the Music Modernization Act, which will change the way on-demand streaming services like Spotify pay mechanical royalties. The bill alters the standard that the Copyright Royalty Board uses to set mechanical royalties for streaming, and mandates the creation of an organization to collect and distribute them. (Publishers would also be able to make direct deals with streaming services, as many currently do.) That organization, run by publishing reps and self-publishing songwriters, would create a database to make it easier to identify, find and pay rights holders. Unclaimed royalties would be held for three years, then distributed among publishers based on market share.

That means streaming services would no longer have to do this themselves, or face the legal liability for failing to do it correctly, although the bill would not fix their legal issues over past infringement.

If the bill passes, it would reinvent mechanical royalties for the modern music industry, boosting the rates publishers collect while removing a thorny obstacle from streaming services.

"You want to bring songwriters into the free market," says Collins, 51, over breakfast at the Capitol Hill Club, a Republican gathering spot near the congressional office buildings. Collins, who worked as a lawyer, didn't have any formal background in copyright law before coming to Congress, but an appointment to the Judiciary Committee and a lifelong interest in music made him seek out executives and creators who shared their frustrations. As a conservative, he was unpleasantly surprised how much the publishing business is regulated. So, together with Democrats like Rep. **Hakim Jeffries**, D-N.Y., he built a coalition of publishers, tech companies and other groups that historically haven't played well together. "I'm from Gainesville, Ga., and there are no music and film companies there, so I can call a fact a fact on both sides," says Collins. "I'm looking forward to telling songwriters we helped fix the situation."

"There are songs I hear that take me to certain times and places," says Collins, photographed Dec. 1 at his office in Washington, D.C. "And if they're so powerfully imprinted on your psyche, do they not have value?"

How did this bill come together?

I've spent the last four years becoming knowledgeable about these issues. We started with the Songwriter Equity Act [which Collins first introduced in 2014], and then we'd move forward, take some steps back and then move forward again.

if you lined up 10 issues aside from music, we'd probably disagree on all of them. But when I met Paul, I geeked out. Some of my staff think of him as the writer of "Rainbow Connection," but to me he's Little Enos in *Smoke and the Bandit*. That movie was shot in my district, in the mountains.

Is there a different attitude toward regulating the big tech companies?

There's an understanding that these businesses have to acknowledge who they are as corporate citizens. In terms of regulation, the issue becomes, where do you draw that line in terms of free speech? With foreign entities that run bots, that's different. But it's a slippery slope. It's difficult, but it's a discussion we have to have.

"Intellectual property has value. And what we say now is, 'Just share it.'"

That's the way big things get done in this city. Some people think it's like a microwave that will solve things in a minute, and then they get burned out.

And it's not just a movie — it's a Southern documentary. I also work on these issues with [Rep.] **Jerry Nadler** [D-N.Y.], and **Hakim Jeffries** and I work together on this and criminal justice reform.

Will this bill be part of the larger copyright reform process overseen by House Judiciary Committee chairman Bob Goodlatte?

We expect this to go forward as stand-alone legislation; we want to go to markup in January. [Sen.] **Orrin Hatch** [R-Utah] is interested in introducing a similar bill in the Senate. Everyone didn't get everything they wanted, but I can only vote "yes," "no" and "present." I can't vote "perfect."

How did copyright become an important issue for Republicans?

From a philosophical standpoint, there has been a movement that says we don't value intellectual property the way we do physical property. The bent of academia has been toward free and open, but they're protected by tenure. There's a fight for the soul of ownership: "Do I get to keep what I produce, whether I chisel it or I write it?"

Why are you interested in copyright? It's not a core issue for rural Georgia.

It's not one that would roll off the tongue of most of my constituents. But when I came to Congress [in 2013], I made a push to get on the Judiciary Committee, and Bob Goodlatte was making copyright a priority. And as I started hearing about some of the issues, especially from the perspective of songwriters, I realized that everything I've done to feed my family — being a preacher, going to law school — came from what's between my ears. Intellectual property has value. And what we say now is, "Just share it."

If you erode the rights of creators, well, erosion continues. I'm from the mountains of northeast Georgia, and the water coming down the mountain cuts through the clay and the gullies get deeper. And if we don't stop this erosion now, there's not going to be an incentive to create this stuff in the future. This business is way too big for a government subsidy, so it's going to come down to the free market — which brings in conservative values.

You represent a conservative district, but your bill will help a lot of very liberal songwriters and executives.

Early on in this, I met and became friends with ASCAP president **Paul Williams**, and

Is the copyright debate changing?

These companies went from being the disrupters to wanting to protect what they did. That's not the whole conversation, but it's an underlying current. A few years ago, I was talking to the CEO of Pandora and I said something about how we need to protect whatever company becomes the next Pandora. And he said, "Well, we will be." But he had never thought much about that.

A lot of creators who agree with you on copyright would be disappointed you've been so critical of Obamacare.

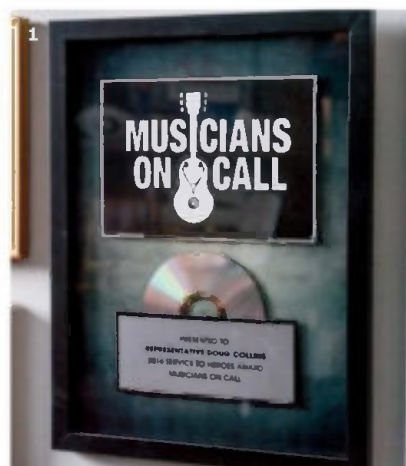
I would ask how it's working for them right now. A lot of those folks are paying more than they should and they have plans that they can afford on a month-to-month basis, but if something happened, they couldn't afford the deductible.

If you couldn't stream music, which five albums would you want with you in Washington?

Let's see: **Meat Loaf**, *Bat Out of Hell*; the **Eagles**, *Hotel California*; **U2**, *The Joshua Tree*; **Garth Brooks**, the one where he's wearing the blue shirt [*Ropin' the Wind*]; and *Meet Danny Wilson*. But I would need something by **Steely Dan**. And **Dan Fogelberg** — I love Dan Fogelberg.

Any great concert memories?

AC/DC, twice. Any band that puts cannons onstage, that's worth seeing. ●



1 In 2016, Collins received the Service to Heroes Award from Musicians On Call, which brings music to hospital patients. **2** This Doug E. Fresh 12-inch was a gift from Collins' chief of staff, Brendan Belair. **3** The gavel is a gift from Speaker of the House Paul Ryan. "Sometimes I'm called on to run the chair," says Collins. "Once I did it for 20 hours." **4** This photo of Collins with Aerosmith lead singer Steven Tyler "is from three years ago, at [a National Music Publishers' Association] event, when we were getting started on this [bill]," says Collins. "I got to know Dina LaPolt, who's his attorney."



GRADING BY RENATA KELLY/PRY FOR SHALINE HAYES/MAKEUP • HAIR ARTISTS

TO P L I N E

DO PUBLISHERS MAKE GREAT LABEL HEADS?

Ron Perry is latest crossover as he moves to Columbia from SONGS

BY ED CHRISTMAN

Can a successful A&R executive from the publishing world transform into an equally successful record man? That question will be put to the test again, as SONGS Music Publishing president **Ron Perry** gears up to take over as chairman/CEO of Columbia Records on Jan. 2, following the Dec. 8 sale of the SONGS catalog to Kobalt Capital's fund for about \$140 million, sources say.

While Perry helped build SONGS into one of the leading independent publishers, signing new songwriters such as **Lorde** and **The Weeknd**, the track record of publishing executives in record land has been mixed. "Many great record label people started in publishing," says **Charles Koppelman**, chairman/CEO of C.A.K. Entertainment, who moved from publishing to labels when he and his partners **Stephen Swid** and **Martin Bandier** opened SBK Records. After EMI bought SBK, Koppelman was promoted to chairman/CEO of EMI's family of labels in North America.

But sometimes the shift doesn't work out long term. **Gary Overton** left Sony/ATV to head up Sony Nashville but was replaced after four-and-a-half years by **Randy Goodman**. **Cameron Strang**, who headed up Warner/Chappell Music, moved over to lead Warner Bros. Records in 2012, but he will be replaced in January by outgoing RCA president/COO **Tom Corson**.

A&R executives on the publishing side can have it easier than their label counterparts for several reasons: They often get invited to sign an act after a record deal is in place, and if not, they don't have to worry about a signee's public image or charisma. "When you are signing writers, you don't care if they look like Shrek," says one executive. And, says another, "it's more costly to break records [for labels]. You have to spend hundreds of thousands of dollars, on top of the talent spend."

But Koppelman says publishers "should make great record executives because you can't have hits without a hit song. It doesn't matter how great the singer is — it starts with the song."



From left: Diplo, The Weeknd, Perry and Lorde in the studio in 2016.



Chef Dominique Ansel (left) and Sheeran baked "gingerED" cookies in New York.

12-06
→

The Beatles' debut 1962 single, "Love Me Do," sold for \$14,757 on Discogs, breaking the site's 7-inch-single sales record.



"French Elvis" rock star **Johnny Hallyday** died at age 74.

Management companies **Lever and Beam**, **Zeitgeist** and **Barsuk** teamed for new venture **Brilliant Corners**. Its roster includes **St. Vincent** and **Phantogram**.

Chance the Rapper's Chicago youth nonprofit **SocialWorks** won a \$1 million grant from **Google.org**.



Chance the Rapper

12-07
→

Sources confirmed that **YouTube** is planning a third paid music service, which will include on-demand streaming and videoclips.

Epitaph promoted **Matt McGreevey** (GM) and **Hope Selevan** (vp marketing and digital strategy) after **Dave Hansen** was elected chairman of the board at **Merlin**.

Dead & Company signed with **WME** for exclusive representation.

The **United Nations** announced the inaugural **High Note Music Prize**, which will recognize an artist's commitment to human rights at London's **High Note Honors Concert** in fall 2018.

Pulse Films scored the documentary rights to adapt **Lizzy Goodman's** '00s-rock oral history, *Meet Me in the Bathroom*.

12-08
→

A Pennsylvania appeals court denied a second request to release **Meek Mill** on bail after the rapper was sentenced to prison for violating probation.



From left: Khaled, Rhymes and Beatz at Art Basel.

Swizz Beatz kicked off his **No Commissions** exhibit at Miami's Art Basel with guests **Lil Wayne**, **DJ Khaled** and **Busta Rhymes**.

Tencent and **Spotify** bought minority stakes in each other.

Brandon Frankel left **Paradigm Talent Agency** to form consulting firm **Contra**.

A toxicology report deemed the Nov. 15 death of rapper **Lil Peep** accidental. It found **Fentanyl** and **Xanax** in his system.

Ed Sheeran decorated "gingerED" cookies with 30 handpicked fans as part of a **#SpotifyFansFirst** event in New York.

Capitol Christian Music Group CEO **Bill Hearn** died at age 58 after a battle with cancer.

Apple acquired music discovery platform **Shazam**.

Lorde, **Bleachers** and more signed on for **The Ally Coalition's** New York Talent Show on Jan. 24, 2018.

12-10
→

12-11
→



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1



7
 DAYS
on the
 SCENE





2



3

Women In Music

LOS ANGELES, NOV. 30
PHOTOGRAPHED BY SAMI DRASIN

DURING THE 2017 BILLBOARD WOMEN IN MUSIC EVENT, **Selena Gomez** posed a singular rhetorical question backstage: “What would our industry look like without women?” If the gathering where Gomez was honored as *Billboard*’s Woman of the Year was any indication, it would be a lot less inspirational. Atlantic Records chairman/COO **Julie Greenwald**, who was given her Executive of the Year award by **Ed Sheeran**, set the tone in the Dolby Ballroom, vowing to provide “young women with a safer environment, free from harassment and discrimination.” Among those at the ceremony: **Grace VanderWaal**, who earned a standing ovation for her Rising Star award acceptance speech and stunned the crowd with her latest single, “Moonlight”; **Camila Cabello**, who performed “Havana” before her Breakthrough Artist speech; and **Kehlani**, whose “Honey” performance embodied her Rule Breaker title. **Mary J. Blige** (Icon), **Kelly Clarkson** (Powerhouse) and **Solange** (American Express Impact) also spoke about lifting women up and not falling victim to invented rivalries before Gomez was introduced by best friend and recent kidney donor **Francia Raisa** to wrap the night. Through tears, Gomez thanked her personal woman of the year: “I think Francia should be getting this award — she saved my life.” —KATIE ATKINSON



9

1 From left: Elle Fanning, Gomez and Raisa. “Music is a place where people can share their story authentically and honestly,” said Gomez backstage. **2** Taraji P. Henson presented Blige with her Icon award. “You don’t say no to that,” Hensen told *Billboard*. “Every woman’s story inspires me, so whenever women are gathered together to be honored, I have to be there.” **3** Blige said her own woman of the year would be her mother: “She’s a very strong woman and she raised us by herself, and she really taught me the meaning of persevering — because we’re here, and she’s here.” **4** Rule Breaker Kehlani said, “I think that we should be celebrated for who we are and being a life source every single day. Women don’t get enough credit for existing in compassion and love. I feel like being recognized in the workforce is just an obvious place. It should be a given. We should be celebrated every day for just existing.” **5** “Everyone who has gotten this award has become so successful,” said Rising Star VanderWaal. “That’s so nerve-racking, but amazing.” **6** Women in Music 2017 host Ciara. **7** Kelly Rowland introduced Powerhouse recipient Clarkson. **8** Pop singer Fletcher. **9** Breakthrough Artist Cabello, with Diplo, said, “There’s nothing like being surrounded by beautiful, positive, amazing feminine energy.”

WOMEN IN MUSIC 2017



CLASS OF 2017

- | | |
|-------------------------------|-------------------------|
| 1. Nicole Nolletti | 33. Kathy Willard |
| 2. Elizabeth Collins | 34. Marissa Morris |
| 3. Lou Taylor | 35. Gabrielle Peluso |
| 4. Natalia Nastaskin | 36. Sharon Timure |
| 5. Sas Metcalfe | 37. Diane Pearson |
| 6. Dina LaPolt | 38. Elsa Yep |
| 7. Marcie Allen | 39. Allison Jones |
| 8. Cara Lewis | 40. Vivien Lewit |
| 9. Mary Ann McCreedy | 41. Camille Hackney |
| 10. Ty Stiklorius | 42. Debra Herman |
| 11. Erika Savage | 43. Michelle An |
| 12. Debra White | 44. Elyse Rogers |
| 13. Jacqueline Reynolds-Drumm | 45. Debra Rathwell |
| 14. Nancy Marcus Seklir | 46. Amy Morrison |
| 15. Ann Sweeney | 47. Maria Fernandez |
| 16. Michelle Jubelirer | 48. Susan Genco |
| 17. Lisa Licht | 49. Danielle Madeira |
| 18. Patti-Anne Tarlton | 50. Michele Bernstein |
| 19. Sylvia Rhone | 51. Amy Howe |
| 20. Corrie Christopher Martin | 52. Katina Bynum |
| 21. Jackie Nalpant | 53. Amanda Berman-Hill |
| 22. Gabriela Martinez | 54. Jennifer Baltimore |
| 23. Cindy Mabe | 55. Marian Dicus |
| 24. Alexandra Lioutikoff | 56. Sharon Dastur |
| 25. Bianca Bhagat | 57. Carole Kinzel |
| 26. Colleen Theis | 58. Andrea Ganis |
| 27. Alli McGregor | 59. Julie Greenwald |
| 28. Doneen Lombardi | 60. Jenna Adler |
| 29. Karen Lambertson | 61. Wendy Goldstein |
| 30. Deborah Curtis | 62. Celine Joshua |
| 31. Carianne Marshall | 63. Golnar Khosrowshahi |
| 32. Traci Adams | 64. Marsha Vlasic |
| | 65. Caroline Yim |

"I love all the women who put their hand up and say, 'Listen, at some point I want your chair.' I want someone to come take this chair. I want women to come in with a tape measure."

—Greenwald

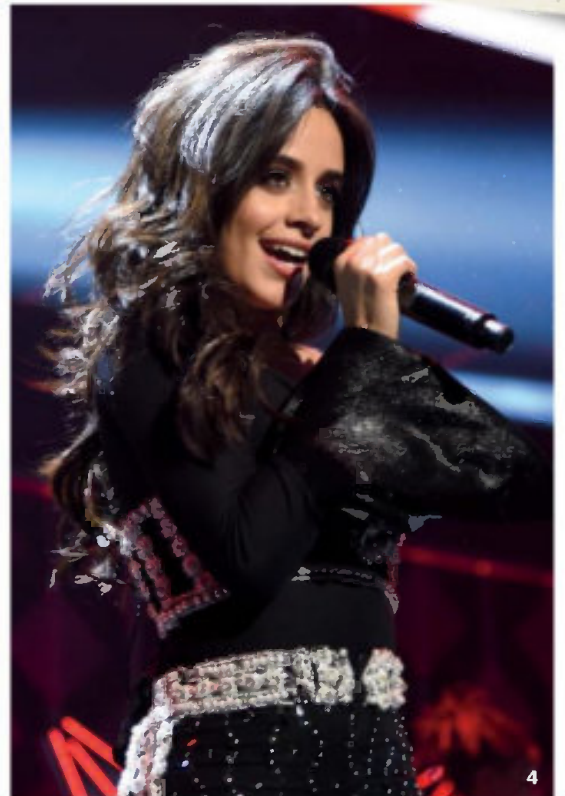


1 Atlantic chairman/COO Julie Greenwald accepted the Executive of the Year award at *Billboard's* Women in Music event at the Dolby Ballroom. 2 From left: Universal Music Group senior vp business and legal affairs Jennifer Baltimore, Atlantic Records executive vp brand partnerships and commercial licensing Camille Hackney and Atlantic Records executive vp Andrea Ganis. 3 Kelly Clarkson performed "Meaning of Life" after accepting her Powerhouse Award. 4 From left: Big Machine Label Group senior vp A&R Allison Jones, MAC Presents president Marcie Allen, Artist Group International president Marsha Vlasic and UMG CFO/senior vp operations, Latin America and Iberia Elsa Yep. 5 Universal Music Publishing Group chairman/CEO Jody Gerson (left) and Capitol Music Group COO Michelle Jubelirer. 6 Tori Kelly at the awards show. 7 Loeb & Loeb partner Debra White (left) and Friends at Work founder/CEO Ty Stiklorius. 8 From left: WME partner/co-head Sara Newkirk Simon, Woman of the Year honoree Selena Gomez and Lighthouse Management and Media founder/CEO Aleen Keshishian. 9 Echosmith's Sydney Sierota (left) and songwriter Diane Warren. 10 American Express Entertainment vp marketing and sponsorships Deborah Curtis presented Solange with the Impact Award, noting that the artist "has never been shy about standing up for what she believes in."





Katie Holmes and her 11-year-old daughter, Suri Cruise, introduced the concert's headliner. "She's one of our favorite performers — and who is it?" asked Holmes before Cruise enthusiastically jumped in: "Taylor Swift!"



iHeartRadio Jingle Ball

NEW YORK, DEC. 8

"PROMISE ME ONE THING — NO ONE IN this room will have a voice by the end of the night," asked **Ed Sheeran** of a sold-out Madison Square Garden at iHeartRadio's Z100 Jingle Ball. The crooner kicked off the star-studded night, singing his No. 1 Billboard Hot 100 smash "Shape of You" and promoting his **Beyoncé** duet, "Perfect," in hopes of climbing the chart yet again (the song reached No. 1 days later). The five-hour-long show featured a slew of other chart-topping and Grammy-nominated hits performed live, including **Camila Cabello**'s sultry "Havana"

and **Logic**'s uplifting "1-800-273-8255." Throughout the evening, fans were treated to a number of surprise collaborations, including **Halsey**, who brought out **Lauren Jauregui** for "Strangers" and beau **G-Eazy** for their new team-up, "Him & I." She later joined **The Chainsmokers** for their 2016 megahit, "Closer." The most-anticipated pairing came courtesy of Sheeran's return for **Taylor Swift**'s "End Game" — prompted by Swift's simple request: "If you can scream loudly enough," she said, "he may come [back] onstage."

—TAYLOR WEATHERBY



1 Demi Lovato (pictured with her dancers) performed "Sorry Not Sorry" from new album *Tell Me You Love Me*. 2 G-Eazy (left) and Halsey duetted on "Him & I." 3 Swift delivered *Reputation* hits. 4 Cabello sang new song "Never Be the Same." 5 Fifth Harmony's Jauregui joined Halsey onstage for their collaboration, "Strangers." 6 From left: Liam Payne with *Impractical Jokers* comedians Joseph Gatto and James Murray.

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East photographed Nov. 30 at Dino's in Nashville. Watch an exclusive video of the singer discussing his origins at Billboard.com.

The Heart

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ALL SIGNS POINT EAST

Anderson East is not quite country, not quite soul — and Nashville is taking notice

BY DEBORAH EVANS PRICE
PHOTOGRAPHED BY ERIC RYAN ANDERSON

AS HE SITS IN THE MUSIC ROW OFFICE THAT he calls his “hideout,” **Anderson East** sips a can of La Croix and looks slightly embarrassed. Not because of the drink — it’s because of a name plate on his desk, which reads “Talented Motherfucker.”

While he’s one of Nashville’s most promising new talents, the 30-year-old is not about to claim he has earned that mock designation. Instead, he humbly offers up the following: “There is a healthy amount of self-doubt and criticism with most people that make music. You find your areas that are your best. Onstage, I am good. But talking to someone in the grocery store? Forget about it.”

Be that as it may, those days of anonymity won’t last much longer. On Jan. 12, 2018, the Athens, Ala., native will release his fourth album, *Encore*, which was preceded by the breakthrough single “All on My Mind.” **Ellen DeGeneres** personally requested that East perform on her show in October after hearing “Mind” on the radio, and tickets are selling fast for his 2018 *Encore* World Tour, which includes two sold-out nights at Nashville’s 3rd & Lindsley. And oh, yeah, he’s also two years into his relationship with **Miranda Lambert**, trading sweet, supportive messages with the country superstar on social media.

Encore marks a turning point for East, whose career has long simmered below the mainstream. His 2015 release, *Delilah*, peaked at No. 28 on *Billboard*’s Top Rock Albums chart and sold 2,000 copies in its first week, according to Nielsen Music. But after a choice placement of his song “What Would It Take” on the *Fly* *Shades Darker* soundtrack in 2017 and appearances on *Jimmy Kimmel Live!* and *Late Night With Seth Meyers*, “All on My Mind,” an R&B-esque anthem where his emboldened tenor swoops and soars, became his first No. 1 on the Triple A airplay chart in December.



East taped a performance for *Ellen* on Oct. 13; inset: East and Lambert in June.



Expectations are high for *Encore*, and the singer-songwriter is ready for the criticism. “People are going to love or hate it no matter what you do, so I wanted to do something that I could have fun with,” says East, who is surrounded here in his office by his favorite guitars, including the very first one he ever got — a Fender given to him by his father when the younger East was 11. “That’s where the title of the record came from — I wanted every song to [work as] an encore.”

East has always cultivated a diverse circle of creative friends and collaborators; for *Encore*, he enlisted **Ed Sheeran** and **Snow Patrol**’s **Johnny McDaid** (“All on My Mind”); **Chris Stapleton** and his wife, **Morgane** (“King for a Day”); and **Avicii**

(“Girlfriend”). Recorded primarily at Nashville’s historic RCA Studio A, *Encore* positions East as something of a Nashville outsider: His vocals have a subtle shade of country twang, but as a musician he operates outside of the genre’s conventions.

“I don’t think I am a soul singer and definitely don’t think that I am a country artist by any stretch,” he says. “I don’t think there is a clear-cut avenue for what I do, and I am OK with that. I am just a lover of music.”

Born **Michael Cameron Anderson**, he grew up in a deeply religious family; its musical leanings inform his torchy sound. “I love gospel music,” he says. “I hold religious tendencies, but I’m not devout by any means. I give credit to my parents. I was in church every time the doors

opened. I took the good things that worked for me and applied them to my life.”

Growing up, he learned to play guitar, started writing songs and fell for the recording process when he got a 4-track recorder. He attended Middle Tennessee State University, just southeast of Nashville, and majored in engineering.

He recorded two indie albums — his 2009 debut, *Closing Credits for a Fire*, and the follow-up, *Flowers of the Broken Hearted*, in 2012 — and then met **Dave Cobb** at Nashville’s famed Bluebird Cafe in late 2013. Cobb, who produces **Jason Isbell** and Stapleton, signed East as the first act to his Low Country Sound imprint two years later, and his label debut, *Delilah*, arrived in 2015.

It was more than East’s left-of-center style that attracted Cobb. “He’s such a charmer, and he has the talent to back it up,” says Cobb. “He’s a lasting kind of talent, and that’s what I wanted to work with when I started the imprint: People who defy a trend and have a lot of raw talent. He’s a good human being” — he says East helped finish his floors and once baked bread to the delight of attendees at a party in 2014 — “and he’s the type that would show up and change a tire for you at three in the morning.”

East is not as packaged and primed as some of the genre’s biggest stars, and he doesn’t want to be. “The bare-knuckle truth of it is [my band and I] are all just a bunch of junkies,” he says. “We want that same high we got when we first started. All we are trying to do is just put on great shows that not only people want to be a part of, but that we want to be a part of.” ●

“I don’t think there is a clear-cut avenue for what we do, and I am OK with that.” —East

ALL-STAR SUPPORT SYSTEM



DAVE COBB

A chance meeting led to East signing to Cobb’s label, Low Country Sound, in 2015. “He was like, ‘Man, you can do this!’ He put a lot of confidence in my back pocket,” says East, who wears a ring with the letters LCS in honor of the imprint and had ones custom-made for members of the label — a gesture he connects with **Elvis Presley**’s iconic TCB ring.



NATALIE HEMBY

In addition to collaborating with **Brandi Carlile**, **Ed Sheeran** and **Avicii**, East wrote two songs — “This Too Shall Last” and “House Is a Building” — with **Aaron Raitiere** and Hemby. “They are just ungodly talented in every respect. [And] they are such good friends,” he says. “[We] start talking about real life and are like, ‘That is the song!’”



CHRIS STAPLETON

East was one of the opening acts on Stapleton’s sold-out All-American Road Show Tour, which placed him in front of larger audiences. “The crowds on the Stapleton tour were awesome. We have been constantly working this year. And for us, we take each show and [ask], ‘How does it feel? How does it work for us?’ I want to continue making them special.” —D.E.P.

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K. Michelle: Ask God How I Got My Fire

On her fourth album, *Kimberly: The People I Used to Know*, the provocative R&B singer addresses real people, aided by some studio-friendly substances (and a talent for shade)

BY JOHN KENNEDY

"I WRITE SONGS ABOUT PEOPLE," says **K. Michelle**, the 33-year-old R&B spitfire and Memphis native whose previous three albums went to No. 1 on *Billboard's* Top R&B/Hip-Hop Albums chart. On her latest LP, out Dec. 8, some of those folks are from her past ("A lot of people I don't even talk to anymore"), one's a major reality-TV star, and one is, well, herself. And they weren't her only inspirations — alcohol and edible cannabis fueled her songs, too. Michelle breaks down how exactly she got into "the zone," and just what was on her mind as she tackled everyone from God to a certain **Kardashian**.

"GOD LOVE SEX AND DRUGS"



"People want to box me in so bad — they want me to be one thing. I'm learning that my complexities make me. That's why this song speaks on who I am. It's controversial because it's saying everything I love: God, sex and a little bit of drugs. I believed in my last album, but the people around me didn't. I have a brand-new A&R, and he understood it. It's super funky — the bassline, everything. If **James Brown** was around, he'd think the song rocked. I ate a lot of edibles and I was just in there flowing. I have superb bad migraines, but the one medication that helps is this sativa gummy. I'm deeply in my zone when I eat that."

"KIM K"



"I was in the studio watching something about [**Kim Kardashian**], thinking, 'If I did that, all hell would break loose.' It'd be considered ghetto or ratchet. So I said in the song, 'Wish I could be a

Kardashian so I could be black.' We're living in a world where little black girls are being told [how to] act. Then the people getting ahead are acting a way you tell us not to — ways that are naturally who we are. That's where this record came from. We [sampled] **2Pac's** 'I Ain't Mad at Cha,' because that's basically what I'm saying: 'Go on ahead witch a bad self.' Everybody knows I love Kim K; it's no diss."

"EITHER WAY"



"I got in there, had my edibles, my Jack Honey [whiskey] in hand and just sang. It ended up being my favorite because it's so much fun. This is one of the album's shake-your-ass moments. It's just saying,

"They say I got a clever, slick mouth."

'Everybody's not going to like what you have to say. The sooner you realize that, you'll be all right either way.' I did that record in 10 minutes — it's always easy for me to write the truth. I do a little rap. People forget I had a mixtape full of raps that got me my record deal [with Jive Records in 2009]. I paid for college through yodeling. I have always been into every type of music."

"CRAZY LIKE YOU"



"I always give these classic K. Michelle records — these red-wig K. Michelle records. [Here] it's a specific knucklehead rapper that I'm like, 'You make me crazy, and you got me acting like a fool.' The type of stuff that love like that will [make you] do is unreal. When you're mad at a man, you'll say anything to him.

Then you be like, 'You wasn't even worth it. I can't believe I was that stupid.' A lot of women will clap their hands to that one."

"TALK TO GOD"



"A lot of things I hear about myself are not true. [And] some are — that's just the way I am. You have to talk to God about how he made me. They say I got a clever, slick mouth — it helps with writing. All of the lies, confirm them with God, because I can't keep doing it. I might mess up, but when it comes to music, that's something I'm accidentally good at." ●



"This album is a goodbye to the person that [people] want me to be."



ASK THE STARS

WHAT'S THE WORST CHRISTMAS GIFT YOU EVER GOT?

BY ROB LEDONNE

"One of my cousins bought a six-pack of white crew socks and gave all of the male cousins one pair, wrapped up, and said, 'Gifts are out of love!' One. Pair. That's one-sixth of a gift."

—DRAM

"My mom pranked me and told me I had new video games waiting downstairs. I opened up the box, and it was a note that said, 'Gotcha! Merry Christmas.' I'm still in therapy over that."

—LECRAE

"This one year, my grandma gave me some clothes, and they were all covered in hot pink glitter and said something dumb like, 'Only want to be a kitten.' It was actually really fun."

—GRACE VANDERWAAL

"My mom, sister and I unwrapped wallets that we thought said 'Gucci,' and we were totally floored. My dad threw his hands up and said, 'Look closer!' They actually all said 'Cucci' — he literally didn't get the problem. Full disclosure: I still used it for two years, and put a thumb on the 'C' when friends looked."

—RACHEL PLATTEN

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Clockwise from left:
The Aces' Alisa and
Cristal Ramirez,
Petty and Henderson
photographed
Dec. 5 at Velour in
Provo, Utah.

CHART BREAKER

DISCOVERING NEW TALENT SINCE 1894(!)

THE ACES

*How four red-state young women
DIY'd their way to pop status*

By Tatiana Cirisano
Photographed by Chad Kirkland

Hometown advantage

Ramirez sisters **Cristal** (vocals) and Alisa (drums) started **The Aces** as preteens in Provo, Utah, recruiting childhood friends **McKenna Petty** (bass) and **Katle Henderson** (guitar). Alcohol-free venues in their conservative town enabled the foursome, now all 21 except Alisa (19), to score gigs in high school: "It was a unique city that shaped us as musicians," says Petty. "It's such a monumental part of our band's story."

Lorde got them serious...

Watching **Lorde** win two Grammys in 2014 for her hit "Royals" gave The Aces (originally named **The Blue**

Aces) the motivation to turn their hobby into a career. "It was this moment of, 'We have to take this seriously,'" recalls Cristal. After The Aces independently released single "Stuck" in May 2016, Red Bull Records signed them that October, and "within six months of putting out new music," says Alisa, "Lorde's manager wanted to manage us."

...but the King of Pop set them free

After a frustrating attempt at pursuing the sound of alt-rock acts like **The Neighbourhood** and **Arctic Monkeys**, they gave in to their pop leanings (they worship **Michael Jackson**) and penned their first hit.

"We said, 'Fuck it, we're not going to try to be something we're not.' The next day we wrote 'Stuck,'" which is climbing the charts.

No assembly required

"Some people think we're manufactured, that we were auditioned and put together," says Cristal. After playing an event around the Grammys last February, they recall A&R reps asking their manager who formed them. "He was like, 'Nobody, motherfucker! It's just them!'" says Alisa. Though the band faced skepticism early on, "it's fun to change people's minds," adds Henderson. ●

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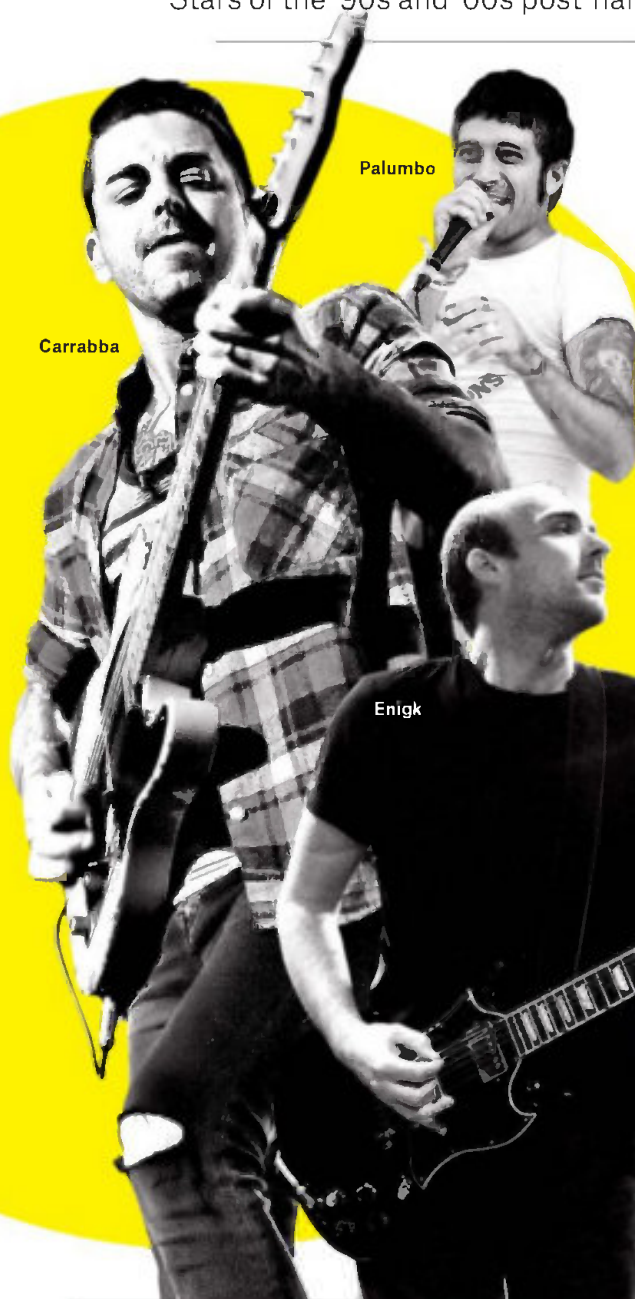


COMEBACKS

Emo's Return (And Reckoning)

Stars of the '90s and '00s post-hardcore scene are back recording, performing — and, in some cases, apologizing

BY CHRIS PAYNE



Palumbo

Carrabba

Enigk

THE LONG ISLAND HARDCORE BAND **Glassjaw** ended a 15-year hiatus in December with a pummeling new album, *Material Control*, intended to unite its fan base against Brooklyn gentrification (“New White Extremity”) and Catholic theme parks (“Bibleland 6”). A new listener might not realize that as recently as 2000, frontman **Daryl Palumbo** was writing misogynistic — what he now calls “immature” — lyrics like those in “Lovebites and Razorlines,” which describes a murderous fantasy of sexualized gun violence. “There are a lot of ignorant things I felt the need to say at the time,” admits Palumbo. “We don’t play that anymore.”

Whether or not you believe it’s possible for Glassjaw to redeem itself, it’s telling that Palumbo is attempting to do so now, at the end of a year marked by women exposing sexism across the spectrum. **Say Anything**, emo’s class clown of 2004, recently disowned one-time

fan favorite “Wow, I Can Get Sexual Too,” which laughs off phone sex with a “too young girl.”

And **Brand New**, which emerged from Long Island in 2000, shocked the industry twice this year: First with a surprise-released No. 1 album in August, then when two women made allegations of sexual abuse against frontman **Jesse Lacey**. (The band hasn’t said whether it will follow through on a hotly anticipated farewell tour, and declined to comment for this story.)

“Consequences are what create change,” says

Heather West, owner of Western Publicity. West has promoted punk-centric Riot Fest, which has a zero-tolerance harassment policy, since 2009. “A lot of times you see dudes groping women in the pit; that won’t be tolerated.”

It was at Chicago’s Riot Fest in September that **Jawbreaker**, a revered ’90s emo band, played for the first time since 1996, and proved that last generation’s punks needn’t sound problematic in 2017: Frontman **Blake Schwarzenbach** decried “corporate sexism and racism” and bassist **Chris Bauermeister** wore a bright red antifa shirt.

“There are a lot of ignorant things I felt the need to say [in the past].”

—Daryl Palumbo

That Jawbreaker commanded what was likely its largest live audience ever underlines just how vital the genre remains. In October, former **Sunny Day Real Estate** frontman **Jeremy Enigk** self-released the gorgeous solo album *Ghosts*, his first since 2009. And on Feb. 9, 2018, **Dashboard Confessional**, one of a handful of emo acts to go mainstream in the early 2000s, is set to release the cathartic *Crooked Shadows*, its first album in over seven years.

Dashboard frontman **Chris Carrabba** recalls the “hardcore ethos” he learned in the ’90s Florida punk scene: “respect, hard work, shunning the trappings of what might come with success,” he says. “That time I took off made me raring to go.”

Q&A

JUICY J PAYS IT FORWARD

While the 42-year-old Three 6 Mafia star is promoting a new studio album (*Rubba Band Business*, released Dec. 8), he also plans to spread “love and knowledge” to up-and-coming artists

How is *Rubba Band Business* the album different from your mixtape series of the same name?

I feel like if something ain’t broke, you don’t fix it. [The album has] the same vibes, same mind frame — we kept it just like [the] original. I didn’t want to change anything up because people already know the *Rubba Band Business* mixtapes were super classic.

You feature Wiz Khalifa on two tracks. Why do you two have such strong chemistry?

He’s just like me — he’s a hard worker. He works day and night in the studio. Every time we [record together] the vibes are crazy. We probably have 50 unreleased songs. We have a lot coming.

You’ve been in Three 6 Mafia for over 25 years now. How do you stay current?

I don’t live in the past. Even though I was a bigger star in the ’90s, I’m not [as big now]. Some people are stuck in their prime moment, but I always move forward. I have my own record label, Mo’ Faces [on Interscope], so I’m trying to expand my business and teach these young cats how to save their money, pay their taxes and stuff, [because] when I was coming up, nobody was telling me how to do it. I’m passing the torch to these younger producers and artists, letting them know, “You can do this on your own.” I’m like a coach now, spreading the love and knowledge.

—CARL LAMARRE



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YOU CAN FIGHT BACK

From left: U2's
Adam Clayton,
The Edge,
Bono and Larry
Mullen Jr.
photographed
Dec. 1 in New York.

U2 isn't satisfied with a massive retrospective tour and No. 1 album this year: The band still wants to change the world

BY JASON LIPSHUTZ • PHOTOGRAPHY BY JOE PUGLIESE

“Fifteen seconds!”

As a *Saturday Night Live* stagehand warns him that it's almost showtime, Bono methodically taps on the side of a megaphone painted in the stars and stripes of the American flag. He flashed a demure peace sign to the studio audience when he took the stage a few moments earlier, but now he's at stage left, waiting in the shadows during the silence before the commercial break ends.

Saoirse Ronan, the Irish-American star of the recent film *Lady Bird*, is hosting *SNL* for the first time, and sneaks a thumbs up at the band. The Edge smiles and returns the gesture, but Bono appears not to notice. Tap, tap, tap on the megaphone.

“Ladies and gentlemen, U2.”

The audience roars, the song starts — and Kendrick Lamar's voice rings out. “Blessed are the filthy rich,” he sermonizes as an animated lyric explodes onscreen, “for you can truly own what you give away... like your pain.” This is how U2's new song, “American Soul,” starts: with a monologue from the most important rapper of his generation. Bono stays quiet until the last word, then raises the device to his lips and echoes a drawn-out “*paaaain*.” He lingers in the darkness a few more beats before walking to center stage, and before long, he's shouting the chorus: “You! Are! Rock'n'roll! Came here looking for American soul!”

U2's first *SNL* appearance in eight years doubles as the live debut of “American Soul,” a message of unity from the group's just-released 14th album, *Songs of Experience*. The performance was put together in characteristically painstaking fashion. According to The Edge, the bandmembers made multiple trips that day to the *SNL* control

room to perfect the sound balance, and they were repeating their riffs in their dressing room moments before being ushered onstage. It's a big performance for U2, and the members want it to mean something. They're headed for another No. 1 album and just grossed over \$300 million touring behind one of the biggest rock albums of all time, *The Joshua Tree* — but they want more, as they always have. “Put your hands up in the air, hold up the sky/Could be too late, but we still got to try,” sings Bono. Making money is all well and good, but U2 would rather change the course of world events. And the band believes it can.

“Not just for America, but for Europe and all over the world, there's a swing to extremism,” says Bono during one of several phone conversations between *Billboard* and the members of U2. “I sense that that's the time we're in, and we're the right band [for it].” There's zero doubt in his voice. The group partly reconstructed *Songs of Experience* following the Brexit and U.S. presidential elections in 2016 because the members felt they had to: healing the world is part of their mission.

Bono wielded his red, white and blue megaphone on the band's recent tour, in which U2 played its landmark 1987 album, *The Joshua Tree*, in its entirety. The device “takes the whole vocal to a different place completely,” notes The Edge, “with shades of street protest and activism, in a song that's putting a spotlight on America, and our take on America.” That tour reminded fans what a pissed-off political album *The Joshua Tree* is: Songs like “Bullet the Blue Sky” and “Mothers of the Disappeared” found Bono, an ascendant rock star

in his mid-20s, using his lyrics to excoriate Ronald Reagan and U.S.-backed strife in Central America.

“Sometimes the arrogance of youth is actually an essential part of moving forward,” says The Edge. “The clarity of being a 22-year-old and having such strongly held views now is more difficult, because you realize the thing holding you back is yourself. You are your own worst enemy.”

U2 was borne out of the conflict that surrounded the bandmembers. When the group formed in 1976, Ireland was in the middle of a decade of intense ethno-nationalist dispute, trying to recover from the most violent period in its history. “Our band came out [during] punk rock in the '70s, in a very miserable Dublin,” says Bono. “A lot of people had to leave their towns to find work. Where I grew up in Dublin, it was a pretty angry place, from memory. What punk brought to us was that things don't have to be the way they are — you can fight back.”

The members of U2 — Bono, The Edge, bassist Adam Clayton and drummer Larry Mullen Jr., who first traveled to America as 19- and 20-year-olds on the 1980 Boy Tour — have gone on to define and redefine the band against the background of world events of the past 40 years. This is the group that cried out against Ireland's sectarian violence in 1983's “Sunday Bloody Sunday”; that used 1992's “One” to meditate on Germany's reunification and support AIDS research through the song's proceeds; that watched its 2000 single “Walk On” become an unofficial post-9/11 anthem.

The United States continues to be extremely kind to the Dublin natives, who moved 186,000 equivalent album units of *Songs of Experience* in its debut week, according to Nielsen Music, an impressive start in 2017.

The stats tell the story of their longevity: The band is just the fourth act to earn No. 1 albums in the 1980s, 1990s, 2000s and 2010s, and has the third-most No. 1 albums among groups behind only The Beatles and The Rolling Stones.

“They give hope to other bands that are starting out,” says Ryan Tedder, the OneRepublic leader who co-produced nine *Experience* songs. “If you write the type of songs that reflect the internal mechanisms of humanity and life, you can last as long as you want to.”

Thirty years after *The Joshua Tree*, the bandmembers are elder statesmen, figuring out how to relate to an America presided over by Donald Trump. “I don't think [*Experience*] would have been the same album, strangely, without Trump threatening to blow up the world with a tweet,” says Bono. When the group speaks about the president and modern politics, there's a sense of struggling to effectively respond to the inexplicable.

Bono's lyrics do not contain the focused fury with which Lamar pounces upon social injustice on *DAMN.*, now nominated for album of the year at the Grammys. Months before “American Soul” was released, Lamar used a sample of the collaboration on his own song “XXX,” which grapples with the cost of violence and American hypocrisy. (“But is America honest or do we bask in sin?” he raps.)

U2 has explored similar themes for decades, most pointedly on *The Joshua Tree*. In a culture in which rock bands are no longer typically provoking deeper conversation, the act seems to know it is not the right messenger for the sweeping social critique that Lamar is delivering — so instead, it is encouraging



Jared Leto (right) presented the Global Icon award to U2 during the MTV Europe Music Awards in London in November.



“It might be a time to try and understand what the person standing next to you is saying, rather than just trying to knock them out because they’re offensive to you.” —**BONO**



Clockwise from left: Clayton,
Mullen and The Edge.



“The clarity of being a 22-year-old and having such strongly held views now is more difficult, because you realize the thing holding you back is yourself.” —THE EDGE

Americans to reach across the aisle. “In our worldview, something has changed since *The Joshua Tree*, and it’s a theme of our more recent work: ‘There’s no them, there’s only us,’” says Bono. “It’s very easy to split into political parties and demonize the other view. These are times for standing up for what you believe in, for sure. It might also be a time to try and understand what the person standing next to you is saying, rather than just trying to knock them out because they’re offensive to you.”

DURING THEIR DOWNTIME, THE GUYS like to argue: about politics, music and how Ireland was recently in the running to host the rugby World Cup in 2023 (“That was a big deal in our band,” says Bono with a laugh). The foursome also debate the future of their industry. U2 has toured extensively behind each of the albums it released this century, and Bono admits that the group has been able to make most of its hay on the road.

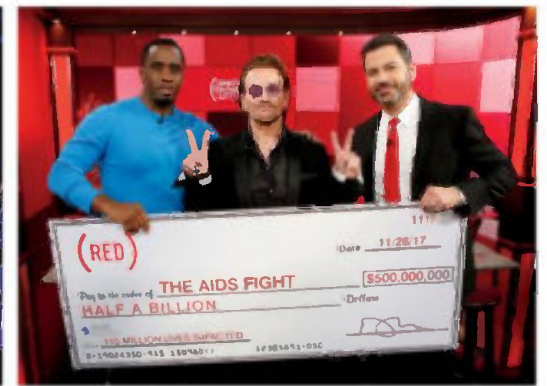
The band released *Songs of Experience* on digital platforms — even partnering with Spotify for a mini-documentary, *U2 in America*, that premiered on release day — in a much more traditional rollout than the one for *Songs of Innocence* in 2014. That album will always be remembered for the way the band put it out: dropped for free, by surprise, into the libraries of every last iTunes user. Apple CEO Tim Cook called it “the largest album release of all time,” but it was criticized as a colossal mistake. The uproar over the release dwarfed the critical response to the songs, a grandiose, vulnerable patchwork of the group’s childhood memories.

The bandmembers have talked about the iTunes misfire a lot during the past three years, and they look back now with a mix of regret, perplexity and defensiveness. Bono remembers the group having a traditional album-release plan in place for *Innocence*, then not wanting to settle for it and pitching Apple on something bold. “Of all the great human rights abuses of 2014,” he says, “I’m not sure where this ranks.”

The Edge uses a more measured tone when he points out, “As much as we sure got it in the neck for stepping over a certain line in terms of people’s personal connections with their iTunes accounts, we also got — and [this was] much less reported on — so many people thanking us for organizing that gift.” According to The Edge, on the band’s 2015 tour supporting *Songs of Innocence*, Mullen even spotted some young fans in the crowd who were unfamiliar with the catalog classics but knew all the words to the new songs. And The Edge notes that some reviews of *Experience* have re-evaluated *Innocence* in a more positive light.

Perhaps the biggest loss that the band suffered with *Songs of Innocence* was at radio: Lead single “The Miracle (Of Joey Ramone)” was featured in a national Apple TV ad, à la its 2004 smash “Vertigo,” upon the album’s release, but the buoyant pop-rock song still ended up as the first U2 lead single in 20 years to miss the Billboard Hot 100 entirely.

The delicate balance between radio and genre fascinates Bono. In 2017, the rock songs that crossed over to top 40 incorporated hip-hop (Imagine Dragons’ “Believer”) and funk-pop (Portugal. The Man’s “Feel It Still”). Where exactly does a new U2 album fit in at commercial radio in 2017? Recent collaborations with Lamar



Clockwise from top: The 200-foot-wide video screen used on the Joshua Tree Tour, during its final night at SDCC U Stadium in San Diego on Sept. 22; Sean Combs, Bono and Jimmy Kimmel (from left) during a special episode of *Jimmy Kimmel Live!* in partnership with (RED) on Nov. 28; U2 performed on the Dec. 2 episode of *Saturday Night Live*.

and Kygo, the EDM star who remixed the band’s “You’re the Best Thing About Me,” hint at its interest in new sounds — Bono recognizes that hip-hop is in an exciting creative space right now, and says artists like Lamar and Chance the Rapper are “amazing and inspiring.” But there’s nothing on *Experience* that roams as far afield as a song like “Something Just Like This,” Coldplay’s hit electro-pop team-up with The Chainsmokers. Instead, U2 has bet on a back-to-basics approach: The blissed-out singalong of “Get Out of Your Own Way” recalls 2000 hit “Beautiful Day,” while “Best Thing” is a stomping dance-rock cut that peaked at No. 5 on the Hot Rock Songs chart.

“No matter how much innovation or experimentation, we just wanted to write songs that would sound great on the radio,” says Bono. “There’s a little bit of punk rock in us that remembers why we started: ‘Don’t bore us, get to the chorus.’”

The members of U2 would love it if their fans memorize a few of those new choruses by the time they launch their Experience + Innocence arena tour in Tulsa, Okla., in May. (*Songs of Experience*’s sales debut was aided by a ticket/album bundle promotion for the 2018 trek.) With a balance of classic hits and new tunes in the setlist, the tour has the unenviable task of following a first-of-its-kind return to the group’s most beloved album. Originally, the band was supposed to play two or three shows in 2017 to commemorate *The Joshua Tree*’s 30th anniversary; it ended up playing 51, to 2.7 million people, according to Billboard Boxscore. The foursome appreciated the opportunity to revisit the album on the tour — while cautioning against the implication that their first retrospective tour makes them a “nostalgia act.”

The Joshua Tree shows included the band’s first modern U.S. festival appearance, at Bonnaroo in June — U2 loved the experience, and may be amenable to more festivals in the future — as well as a striking, 200-foot-wide video screen

display with visuals from its longtime collaborator, photographer Anton Corbijn. “At the time *The Joshua Tree* came out,” says Clayton, “I don’t really remember it, because it was such an amazing year, and [we were] just getting through the days and shows and performing to the maximum of our abilities. I feel like I missed out on how important those songs were for the audience.”

IN THE DAY AFTER *SNL*, THE Edge is relieved that “American Soul” sounded — and looked — so impactful. The graphics used during the performance may end up being incorporated into U2’s next tour, based on both the positive response the band received on *SNL* and the effect it is aiming for with its live show. “It’s just part of the way we think about our songs: They are audiovisual experiences,” he says.

After its tour in support of *Songs of Experience* wraps later in 2018, U2’s schedule is wide open. “I think we will probably take a bit of time out from doing anything in terms of live shows,” says Clayton. The band might head back to the studio sooner than later; The Edge says he’s already “working on some new ideas and compositions,” although he’s not sure where those songs will end up, if anywhere. Perhaps U2 circles the year 2020 on its calendar and takes *All That You Can’t Leave Behind* out on the road at its two-decade mark. Maybe the band releases another project during the Trump era, and maybe it won’t.

Thirty years after the album that still defines the act for many fans, U2 is trying to record music that connects to people intuitively while also speaking to global events. The band probably always will be. “*The Joshua Tree* just worked so well for the time and place in a much more significant way than anyone could have ever anticipated when it came out in 1987,” says Mullen. “I’d like to believe the stars will align that way again sometime... but who knows.”

THE DIVA OF CHRISTMAS

When Mariah Carey released “All I Want for Christmas Is You” in November 1994, she gave the world much more than a seasonal hit. A vocal tour de force, an immaculate composition and a fan favorite, it has become the top-selling digital holiday song of all time (according to Nielsen Music), the inspiration for countless covers and — having just re-entered the Billboard Hot 100 for the seventh time (where it looks poised to finally reach the top 10) — a pop hit for the ages.



THE ULTIMATE TUNE FOR THAT ONE-OF-A-KIND VOICE

Pop and Broadway vocal coach **LIZ CAPLAN** (Ben Platt, Neil Patrick Harris) on the technique behind Carey's sonic acrobatics

THIS SONG WAS WRITTEN WITH one person in mind, and that person's body, voice and heartbeat. Especially at that time in her mid-20s, Mariah Carey's vocal registers — her chest voice, her mixed voice and her upper whistle-tone sounds — were so in balance, so symmetrical. With almost every note she sang, you heard all the frequencies of her instrument. She's so clever in how she uses all the elements of her voice: She starts off in a very wistful mixed tone, then digs into the lower parts of her voice, then gradually starts riffing and goes into her mixed and whistle tones, and it's one unique streamlined voice.

Singing itself is internally aerobic, and there's not a lot of space between phrases in this song. You want to make sure that the breath you take is so well-anchored that you have tons of steam to let loose during the course of a phrase. Even when Carey uses breathy tones, it's purposeful usage of breath to get that sensuality through — an attachment to a deeper meaning. The “you” is the part where the voice has to portray yearning without speaking.

Two sections are the biggest challenges. The mini climax at the end of the bridge (“Santa, won't you please bring my baby to me”) is all repeated notes. It almost feels like she's stamping her feet defiantly, but it feels grounded. It's difficult for a singer to make those notes even and prominent but not draw attention to the fact that they're repeated. And toward the end, when she's popping her voice up, “You, baby,” her voice goes up and up, but she's not honking it out.

The background vocalists are actually doing a lot of the heavy lifting. They're like the support beams for the bridge. The song is like a runaway train, and even if you have sung it your whole life, you might realize you're not quite prepared to connect register to register. I'd do an entire vocal warmup just for this song.

The Gift That Keeps On Giving

Three of the genre-spanning artists who've tackled Carey's hit on their cover strategies

LADY ANTEBELLUM (2010)



“It sounds like a happy song, but it's actually a longing song,” says the country trio's co-

lead vocalist **Charles Kelley**. “Country is known for its heartbreak, so that's what we tried to bring to it.” The approach: Slow it down (the original is “kind of in double-time,” he says). Lady A's cover, released on its EP *A Merry Little Christmas*, peaked at No. 38 on Hot Country Songs in 2011.

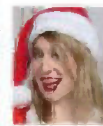
HANSON (2017)



The band of brothers didn't want to mess with the tune's DNA when it recorded the song

for new album *Finally It's Christmas*. “For a band that harmonizes, it makes a lot of sense,” says **Taylor Hanson**. “The distinct difference in our version is the sound of a band playing, digging in a bit more on the bridge with heavier guitars, having a more organic sound with horn parts and the piano leading.”

CHARLY BLISS (2017)



“We are fully out of the closet in our Mariah fandom,” says the indie-pop quartet's singer,

Eva Hendricks. Its cover “was about finding balance between keeping the upbeat nature and scaling it back, making it sound like one of our songs.” To reach for Carey's vocal heights, “I never sang full-out until we recorded it,” says Hendricks. “I was just like, ‘I think I can hit these notes.’” —TAYLOR WEATHERBY

OTHER COVERS OF NOTE → My Chemical Romance (2004) • Jessica Mauboy (2010) • Newsboys (2010) • Big Time Rush (2010) • Glee's Amber Riley (2011) • Michael Bublé (2011) • Cee Lo Green (2012) • Fifth Harmony (2014) • Idina Menzel (2014) • She & Him (2016) • Lindsey Stirling (2017)

CHRISTMAS ETERNAL



1 Onstage at VH1's *Divas Holiday: Unsilent Night* at the Kings Theatre in Brooklyn on Dec. 2, 2016. **2** On *Today* at the Mall of America in Bloomington, Minn., in 2002. **3** Carey at the KIIS-FM Jingle Ball at the Honda Center in Anaheim, Calif., in 2002. **4** At the 81st annual Rockefeller Center Christmas Tree Lighting in New York in 2013. **5** The 1994 album on which "All I Want for Christmas Is You" appeared, *Merry Christmas*.

MARIAH'S SONGWRITING SCIENCE

Composer-artist **OWEN PALLETT** explains why this modern carol sounds so classic

THE HOLY MELODY



"The song's melody is straight as anything — one syllable to a beat, quarter-notes all strung along in a row. This is how hymns are written. Compare 'Angels We Have Heard On High,'

'Hark, the Herald Angels Sing,' 'Oh Come All Ye Faithful' or 'Good King Wenceslas' — all of them are hymns; all of them possess that particularly Episcopalian grace."

THE MAGIC CHORD COMBINATION



"Mariah's chords are borrowed from the mid-20th century canon of Christmas favorites — the stuff Bing Crosby made famous. She uses 'flattened six' chords, which happen when you take the sixth note of your scale — an A, if you're in the key of C — and lower it to an A flat. The

flattened-six is pure, uncut coziness, as heard in 'White Christmas' and 'I'll Be Home for Christmas.' You can hear the same salted-caramel lusciousness when she sings, "Something I can call my own/Don't need you to come back home."

THE WARM, FUZZY FEELING



"At the end of all of her cadences, Mariah switches to a five-flat-nine chord: 'All I want for Christmas is you.' The particular color of that chord should trigger well-worn synapses associated with ginger cookies and grandmas. 'I'll Be Home for Christmas,' 'Silver

Bells,' 'Chestnuts Roasting on an Open Fire' all wield that particular emotional dagger of sentimentality. And what is a five-flat-nine? It's just a V chord with a little extra note thrown in — the aforementioned flattened-sixth."

THE FAMILIAR ECHO

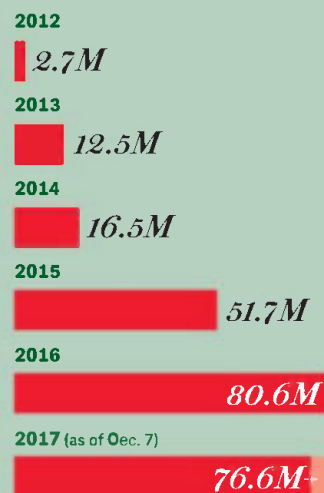


"Notably, Mariah's opening salvo on her vocal melody is only a note or two removed from 'I Saw Mommy Kissing Santa Claus' and the intro to 'Mr. Sandman.' It's definitely not

plagiarism, but it's enough to trick you into thinking this melody is an old friend. And it's one more reason this classic song will forever guide us toward overspending on lavish gifts."

"I'm just a person who likes Christmas, OK? Who happened to write some songs." —Mariah Carey, 2017

On-Demand Streams, By Year



Source: Nielsen Music

SHE'S GOT ME FEELING EMOTIONS

Poet, author and Mariah superfan **HANIF ABDURRAQIB** on growing up with "All I Want for Christmas Is You"

IDIDN'T GROW UP CELEBRATING CHRISTMAS, BUT I DID GROW UP CELEBRATING MARIAH. *Music Box* was the first album I purchased with my own money; by the time "All I Want for Christmas Is You" came out, one year later, I was prepared for Mariah to be the sole reason for my Christmas to mean something. I would listen to it on headphones at the start of winter break as a kid, dutifully but regretfully retiring it every Dec. 26. It was the one holiday indulgence I allowed myself.

All of the best Christmas songs are also love songs, and "All I Want for Christmas Is You" is the one that's most honest about the fact that what we really want during the holidays is a warm body to share a bed or a couch with. In the music video, that someone is notably missing. We see Mariah kick around alone in the snow, revel in opening gifts alone, twirl around a tree solo, sometimes petting a dog. And it feels right: Somehow that tone of bittersweet absence is what makes the song work.

Now, when it is cold enough to heat up a mug of anything warm and sit on a couch in winter, I find that I still want the kind of companionship that Mariah sings about. Most of all, I want the feeling that listening to "All I Want for Christmas Is You" has always given me. In every box I open on Christmas morning, I want what I feel when the percussion first kicks in. I want to open a box with not only Mariah's signature high note at the end but also the anticipation of that note — the gift that we wait for eagerly, hoping for its arrival, knowing that it is promised. If all great Christmas songs capture some feeling deeply specific to the season, let it be said that this is the greatest example of the form: a song about desire, for a holiday about wanting.

Billboard Artist 100

December 23
2017
billboard



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
		1	#1 U2	ISLAND/INTERSCOPE/IGA	1	4
3	2	2	ED SHEERAN	ATLANTIC/AG	1	174
30	39	3	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	111
1	1	4	TAYLOR SWIFT	BIG MACHINE/BMLG	1	176
8	4	5	PENTATONIX	RCA	1	46
1	3	6	POST MALONE	REPUBLIC	3	76
2	5	7	IMAGINE DRAGONS	KODIAK/ONE/INTERSCO/PGA	1	148
7	9	8	DEMI LOVATO	SAFEHOUSE/ISLAND/HOLLYWOOD	3	105
5	6	9	SAM SMITH	CAPITOL	1	105
54	71	10	BEYONCE	PARKWOOD/COLUMBIA	2	166
21	11	11	HALSEY	ASTRALWERKS	1	104
26	12	12	BTS	BIGHIT ENTERTAINMENT	5	61
58	22	13	MICHAEL BUBLE	REPRISE/WARNER BROS.	4	25
23	10	14	BRUNO MARS	ATLANTIC/AG	1	168
19	19	15	CHARLIE PUTH	OTTD/ATLANTIC/AG	8	132
11	13	16	CAMILA CABELLO	SYCO/EPIC	6	52
10	7	17	GARTH BROOKS	PEARL	7	35
18	14	18	KENDRICK LAMAR	TOP DAWG/INTERSCOPE/IGA	1	151
12	16	19	CARDI B	THE KSR GROUP/ATLANTIC/AG	6	21
57	31	20	MARIAH CAREY	EPIC	19	23
13	20	21	LIL PUMP	LYFETIME/THA LIGHTS GLOBAL/WARNER BROS.	12	13
14	17	22	21 SAVAGE	SLAUGHTER GANG/EPIC	8	36
22	18	23	KHALID	RIGHT HAND/RCA	11	40
17	21	24	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	176
39	38	25	G-EAZY	G-EAZY/RVG/BPG/RCA	8	64
20	23	26	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	2	75
6	8	27	P!NK	RCA	1	83
24	24	28	PORTUGAL. THE MAN	ATLANTIC/AG	16	23
9	15	29	MAROON 5	222/INTERSCOPE/IGA	1	180

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
63	32	30	TRANS-SIBERIAN ORCHESTRA	UNAF PUBLIC	19	24
28	26	31	SZA	TOP DAWG/RCA	16	26
27	30	32	SHAWN MENDES	ISLAND	1	148
31	28	33	THOMAS RHETT	VALORY/BMLG	1	149
62	37	34	ELVIS PRESLEY	RCA/LEGACY	20	34
25	29	35	NIALL HORAN	NEON HAZE/CAPITOL	1	60
32	27	36	KELLY CLARKSON	ATLANTIC/AG	2	60
		RE-ENTRY 37	MIGUEL	BYSTORM/RCA	14	6
33	41	38	RIHANNA	WESTBURY ROAD/ROC NATION	2	176
42	33	39	DUA LIPA	WARNER BROS.	33	15
34	35	40	MIGOS	QUALITY CONTROL/300/AG	1	61
47	25	41	KODAK BLACK	DOLLAZ N DEALZ	6	49
79	48	42	BING CROSBY	DECCA/MCA/GEFFEN/UMI	35	17
						
41	36	43	GUCCI MANE	GUWOP/ATLANTIC/AG	5	61
80	47	44	FRANK SINATRA	FRANK SINATRA ENTERPRISES/CAPITOL/UMI	33	18
43	40	45	TRAVIS SCOTT	GRAND HUSTLE/EPIC	5	91
36	34	46	CHRIS BROWN	RCA	1	174
49	45	47	BRETT YOUNG	BMLG	28	53
38	43	48	MARSHMELLO	JOYTIME COLLECTIVE	38	8
74	57	49	NF	NF REAL MUSIC/CAPITOL/CAROLINE	8	9

NO. 3 Chris Stapleton

Stapleton vaults 39-3 on the Artist 100, earning his highest placement since he topped the May 27 chart, becoming one of only three country acts to crown the list in 2017. He surges as his new set, *From A Room: Volume 2*, opens at No. 1 on Top Country Albums (see page 53).

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 fan interaction on social networking sites as compiled by Last.fm. See Charts Legend on billboard.com for complete rules and explanations. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

AIRPLAY/STREAMING & SALES DATA COMPILED BY
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Holiday

December 23
2017
billboard

HOLIDAY 100: The week's most popular holiday songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music services. See charts legend on billboard.com for complete rules and assumptions. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES DATA COMPILED BY
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HOLIDAY 100™						
Z WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	
			CERTIFICATION	IMPRINT/PROMOTION LABEL	WKS. ON CHART	
1	1	1	#1 20 WKS	ALL I WANT FOR CHRISTMAS IS YOU	1	33
2	2	2		ROCKIN' AROUND THE CHRISTMAS TREE	2	33
3	3	3		THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU)	2	33
4	4	4		IT'S THE MOST WONDERFUL TIME OF THE YEAR	4	33
5	5	5		A HOLLY JOLLY CHRISTMAS	4	33
6	6	6		LAST CHRISTMAS	5	33
7	7	7		JINGLE BELL ROCK	2	33
8	8	8		LET IT SNOW, LET IT SNOW, LET IT SNOW	7	32
9	9	9		FELIZ NAVIDAD	3	33
10	10	10		IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS	10	33
11	11	11		WHITE CHRISTMAS	5	33
12	12	12		HALLELUJAH	2	8
13	13	13		CHRISTMAS EVE (SARAJEVO 12/24)	4	33
14	14	14		MARY, DID YOU KNOW?	1	18
15	15	15		RUDOLPH THE RED-NOSED REINDEER	8	33
16	16	16		YOU'RE A MEAN ONE, MR. GRINCH	14	33
17	17	17		SLEIGH RIDE	17	28
18	18	18		IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS	15	33
19	19	19		HERE COMES SANTA CLAUS (DOWN SANTA CLAUS LANE)	19	31
20	20	20		HAPPY XMAS (WAR IS OVER)	9	33
21	21	21		SANTA TELL ME	1	18
22	22	22		HOLLY JOLLY CHRISTMAS	22	28
23	23	23		UNDERNEATH THE TREE	8	23
24	24	24		CHRISTMAS TIME IS HERE	17	33
25	25	25		CHRISTMAS CANON	9	33
26	26	26		WONDERFUL CHRISTMASTIME	16	33
27	27	27		IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS	18	33
28	28	28		IT'S BEGINNING TO LOOK LIKE CHRISTMAS	28	13
29	29	29		HAPPY HOLIDAY/THE HOLIDAY SEASON	21	33
30	30	30		HAVE YOURSELF A MERRY LITTLE CHRISTMAS	20	24
31	31	31		RUN RUDOLPH RUN	31	20
32	32	32		SANTA BABY	18	33
33	33	33		BLUE CHRISTMAS	12	33
34	34	34		CHRISTMAS (BABY PLEASE COME HOME)	34	17
35	35	35		MISTLETOE	1	33
36	36	36		LITTLE SAINT NICK	25	32
37	37	37		DO THEY KNOW IT'S CHRISTMAS?	14	32
38	38	38		WHITE CHRISTMAS	30	23
39	39	39		LINUS & LUCY	17	28
40	40	40		CHRISTMAS (BABY PLEASE COME HOME)	24	25
41	41	41		FROSTY THE SNOWMAN	33	29
42	42	42		PLEASE COME HOME FOR CHRISTMAS	18	33
43	43	43		WHERE ARE YOU CHRISTMAS?	15	33
44	44	44		O HOLY NIGHT	44	10
45	45	45		SANTA CLAUS IS COMIN' TO TOWN	45	8
46	46	46		YOU MAKE IT FEEL LIKE CHRISTMAS	46	2
47	47	47		A HOLLY JOLLY CHRISTMAS	43	6
48	48	48		CAROL OF THE BELLS	48	7
49	49	49		SANTA CLAUS IS COMIN' TO TOWN	25	31
50	50	50		LET IT SNOW, LET IT SNOW, LET IT SNOW	45	23

TOP HOLIDAY ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
1	1	#1 14 WKS	PENTATONIX	A Pentatonix Christmas	19
2	2	GG	MICHAEL BUBLE	Christmas	80
3	3		PENTATONIX	That's Christmas To Me	44
4	4		MARIAH CAREY	Merry Christmas	237
5	5		JOSH GROBAN	Noel	129
6	6		LINDSEY STIRLING	Warmer In The Winter	7
7	7		GWEN STEFANI	You Make It Feel Like Christmas	9
8	8		VINCE GUARALDI TRIO	A Charlie Brown Christmas (Soundtrack)	252
9	9		FRANK SINATRA	Ultimate Christmas	6
10	10		REBA	My Kind Of Christmas	16
11	11		NAT KING COLE	The Christmas Song	191
12	12		ELVIS PRESLEY	It's Christmas Time	163
13	13		TRANS-SIBERIAN ORCHESTRA	The Ghosts Of Christmas Eve	14
14	14		CELINE DION	These Are Special Times	229
15	15		BLAKE SHELTON	Cheers, It's Christmas	47
16	16		PENTATONIX	That's Christmas To Me / PTXmas: Deluxe	5
17	17		VARIOUS ARTISTS	NOW That's What I Call Merry Christmas (2017)	5
18	18		BING CROSBY	20th Century Masters: The Christmas Collection	61
19	19		LAUREN DAIGLE	Behold: A Christmas Collection	16
20	20		SIA	Everyday Is Christmas	3
21	21		THE PIANO GUYS	Christmas Together	6
22	22		GARTH BROOKS & TRISHA YEARWOOD	Christmas Together	11
23	23		BING CROSBY	Christmas Classics	12
24	24		KELLY CLARKSON	Wrapped In Red	35
25	25		PENTATONIX	PTXmas (EP)	47
26	26		BURL IVES	Rudolph The Red-Nosed Reindeer	180
27	27		CARPENTERS	Christmas Portrait	194
28	28		ELVIS PRESLEY	The Classic Christmas Album	19
29	29		JUSTIN BIEBER	Under The Mistletoe	38
30	30		ANDY WILLIAMS	Classic Christmas Album	9
31	31		ELVIS PRESLEY	Elvis Christmas With The Royal Philharmonic Orchestra	8
32	32		'N SYNC	Home For Christmas	100
33	33		THE PIANO GUYS	A Family Christmas	37
34	34		CHRIS TOMLIN	Adore: Christmas Songs Of Worship	19
35	35		KENNY ROGERS & DOLLY PARTON	Once Upon A Christmas	77
36	36		KIDZ BOP KIDS	Kidz Bop Christmas (2016)	12
37	37		FRANK SINATRA	Christmas Songs By Sinatra	69
38	38		CASTING CROWNS	It's Finally Christmas (EP)	8
39	39		DEAN MARTIN	The Dean Martin Christmas Album	2
40	40		JOHNNY MATHIS	Gold: A 50th Anniversary Christmas Celebration	61
41	41		CASTING CROWNS	Peace On Earth	91
42	42		FANTASIA	Christmas After Midnight	6
43	43		JACKSON 5	20th Century Masters: The Christmas Collection	7
44	44		TRANS-SIBERIAN ORCHESTRA	Christmas Eve And Other Stories	185
45	45		BRENDA LEE	Jingle Bell Rock	2
46	46		BRETT ELDREDGE	Glow	10
47	47		TRANS-SIBERIAN ORCHESTRA	The Lost Christmas Eve	131
48	48		VARIOUS ARTISTS	The Essential NOW That's What I Call Christmas	75
49	49		ALAN JACKSON	Let It Be Christmas	45
50	50		SOUNDTRACK	The Star	3



Carey's Evergreen Christmas

Mariah Carey's *Merry Christmas* takes a 31-20 sleigh ride up the Billboard 200, marking the album's highest rank since Jan. 14, 1995, when it placed at No. 17. The set peaked at No. 3 on Dec. 17, 1994 (following its release that November). On the Top Holiday Albums chart, the LP, up 39 percent to 24,000 equivalent album units earned in the week ending Dec. 7, according to Nielsen Music, pushes 7-4, its best placement since Jan. 11, 1997.

Meanwhile, the album's "All I Want for Christmas Is You" surges 21-11 on the Billboard Hot 100, matching its peak first achieved during the 2015-16 holiday season. (Upon its initial release, the song was not a commercial single and, according to chart rules at the time, was ineligible to chart on the Hot 100.) The modern-classic carol rules the Holiday 100 for a record-extending 28th week (no other song has led for more than two frames since the list's launch in 2011), up 47 percent to 24.2 million U.S. streams, 33 percent to 21,000 downloads sold and 4 percent to 27 million in airplay audience.

At No. 63 on the Holiday 100, Sia's "Santa's Coming for Us" tops the Adult Contemporary chart, becoming the 21st holiday No. 1 on the ranking since 2000, when many AC stations began playing seasonal songs 24/7 leading up to Christmas. The song's music video features such stars as Kristen Bell, Henry Winkler and J.B. Smoove

—Keith Caulfield and Gary Trust



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RANDY HOLMES/ABC

R&B/Hip-Hop

December 23
2017
billboard

HOT R&B/HIP-HOP SONGS™							
Z WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART	
1	1	1	#1 ROCKSTAR	Post Malone Featuring 21 Savage <small>L.BELL,TANK:GOD (A.POST,L.BELL,D.AWOSHILEY,S.B.A.JOSEPH)</small>	REPUBLIC	1	12
2	2	2	GUCCI GANG	Lil Pump <small>BIG HEAD,GNEALZ (B.MURRAY,G.NEALZ,GARCIA) LYFETIME/THA LIGHTS GLOBAL/WARNER BROS.</small>		2	14
4	4	3	NO LIMIT	G-Eazy Featuring A\$AP Rocky & Cardi B <small>BONDA,A.RITTER (G.GILLO,MIM.SAMUELS,A.RITTER,R.A.MAYERS,E.P.TAYLOR,WASHPOPPIN) G-EAZY/RVGR/BPG/RCA</small>		3	13
5	3	4	BODAK YELLOW (MONEY MOVES)	Cardi B <small>WHITE,SHAFTZUM (MASHPOPPIN,D.OCTAVE,L.WHITE,,J.THORPE,SHAFTZUM) THE KSR GROUP/ATLANTIC</small>		1	23
12	22	5	SG GUMMO	6ix9ine <small>NOT LISTED (NOT LISTED)</small>	SCUMGANG	5	4
7	6	6	AG I GET THE BAG	Gucci Mane Featuring Migos <small>METRO BOOMIN,,L.LUELLEN (R.D.DAVIS,,J.L.LUELLEN,,L.WAYNE) GUMWOP/ATLANTIC</small>		5	16
7	7	7	MOTORSPORT	Migos, Nicki Minaj & Cardi B <small>MICHA.EFELZBERGER,P.D.MORRELL,A.COPPEL,K.A.BALLOTTA,M.MOHAN,S.POPPINS,K.LINSTEIN,T.G.COMBES,G.EJUMATA,QTY QUALITY CONTROL/MOTOWN/CAPITOL</small>		6	6
5	5	8	1-800-273-8255	Logic Featuring Alessia Cara & Khalid <small>LOGIC,GIX (SIR R.B.HALL,I.L.I.VATOR,Y.A.CARACCIO,L.K.ROBINSON,A.TAGGART) VISIONARY/DEF JAM</small>		2	32
HOT SHOT DEBUT		9	HIM & I	G-Eazy & Halsey <small>THE BROTHERS (J.L.LUN,A.F.RANDRINE,A.S.PHINZZI,J.L.MACCOLL,M.L.LIBRIVER,E.MENCKA,D.EMPAAL,MJOVE) G-EAZY/RVGR/BPG/RCA</small>		9	1
17	12	10	DG LET YOU DOWN	NF <small>T.PROFFIT (N.F.FUEERSTEIN,T.PROFFIT) NF REAL MUSIC/CAROLINE/CAPITOL</small>		10	9
9	9	11	I FALL APART	Post Malone <small>I.L.LANGELO (A.POST,C.MONTAGNER,W.T.WALSH) REPUBLIC</small>		9	11
6	8	12	BANK ACCOUNT	21 Savage <small>ZI.SAVAGE,METRO BOOMIN (S.B.A.JOSEPH,L.T.WAYNE,C.T.PERKINSON) SLAUGHTER GANG/EPIC</small>		5	22
15	11	13	LOVE.	Kendrick Lamar Featuring Zacari <small>T.K.OLOSOBUN,REY,REY (S.HENRI,REY (J.GORRAYA,S.WOODS,B.DIEHL,A.S.MALJAN,K.M.KHALED)) KODAK BLACK FEAT. BRENT FAYYAZ & SHY GLIZZY SQUAASH CLUB/RCA</small>		10	24
10	10	14	YOUNG DUMB & BROKE	Khalid <small>L.LITTLE (K.ROBINSON,,LITTLE,L.RILEY) RIGHT HAND/RCA</small>		8	21
14	15	15	THE WAY LIFE GOES	Lil Uzi Vert Featuring Nicki Minaj <small>K.E.BEAT,Z.D.CANNON (S.WOODS,D.CANNON,,I.S.MITH) GENERATION NOW/ATLANTIC</small>		13	15
25	23	16	SKY WALKER	Miguel Featuring Travis Scott <small>HAPPY,PEREZ,MIGUEL (M.J.PIMENTEL,,N.PEREZ,,R.CHAHAJEV,D.RAVIS,SCOTT) BYSTORM/RCA</small>		16	14
13	14	17	THE WEEKEND	SZA <small>THANK,GOD,CODY (S.ROWE,C.FAYNE,,J.TIMBERLAK,T.H.MOSLEY,N.HILLS) TOP DAWG/RCA</small>		13	22
1	16	18	PLAIN JANE	A\$AP Ferg <small>K.NIGHT (D.D.BROWN,K.LABARRIE,P.BEAUREGARD,L.M.HUSTON) A\$AP WORLDWIDE/POLO GROUNDS/RCA</small>		16	12
20	18	19	RIC FLAIR DRIP	Offset & Metro Boomin <small>METRO BOOMIN,K.RICE (P.HILL,,L.WAYNE,BUKAI) BODIMAT/QUALITY CONTROL/MOTOWN/SLAUGHTER GANG/EPIC/CAPITOL</small>		18	6
19	17	20	RUBBIN OFF THE PAINT	YBN Nahmir <small>IZAK (N.SIMMONS) YBN/MMMG</small>		17	5
11	21	21	KE IT UP	Yo Gotti Featuring Nicki Minaj <small>MIKE WILL,MADE-IT (M.MIMS,D.T.MARAJ,M.L.WILLIAMS,S.HAW) COCAINE MUZIK/EPIC</small>		5	24
16	19	22	PILLS AND AUTOMOBILES	Chris Brown Feat. Yo Gotti, A Boogie Wit da Hoodie & Kodak Black <small>MIKE WILL,MADE-IT (M.MIMS,D.T.MARAJ,M.L.WILLIAMS,S.HAW) COCAINE MUZIK/EPIC</small>		16	14
24	24	23	ROLL IN PEACE	Kodak Black Featuring XXXTENTACION <small>LONDON,ON DA TRACK (D.OCTAVE,L.HOUSE,T.GOMINGER,K.GOMINGER,G.BODENTACION) DOLLAZ N DEALZ/ATLANTIC</small>		20	16
21	21	24	CREW	GoldLink Featuring Brent Faiyaz & Shy Glizy <small>T.WALTON (D.C.ARGOS,T.WALTON,C.WOOD,M.KING) SQUAASH CLUB/RCA</small>		15	25
-	20	25	CODEINE DREAMING	Kodak Black Featuring Lil Wayne <small>NOT LISTED (NOT LISTED) DOLLAZ N DEALZ/ATLANTIC</small>		20	2
29	27	26	CANDY PAINT	Post Malone <small>POST MALONE,L.BELL (A.POST,L.BELL) ARTIST PARTNERS GROUP/REPUBLIC/ATLANTIC</small>		26	7
-	26	27	LEMON	N*E*R*D & Rihanna <small>P.L.WILLIAMS (P.L.WILLIAMS) N.E.R.D/COLUMBIA</small>		26	5
NEW	28	28	KOODA	6ix9ine <small>NOT LISTED (NOT LISTED) SCUMGANG</small>		28	1
30	28	29	BETRAYED	Lil Xan <small>B.DONSON (D.L.EONAS,A.BRUESCH) COLUMBIA</small>		28	7
37	34	30	PICK IT UP	Famous Dex Featuring A\$AP Rocky <small>NOT LISTED (NOT LISTED) RICH FEROY/300</small>		30	5
31	31	31	THE RACE	Tay-K <small>NOT LISTED (NOT LISTED) TAY-K</small>		17	19
27	29	32	WANTED YOU	NAV Featuring Lil Uzi Vert <small>BEN BILLIONS (N.GORRAYA,S.WOODS,B.DIEHL,A.S.MALJAN,K.M.KHALED) XO/REPUBLIC</small>		27	4
28	30	33	GHOSTFACE KILLERS	21 Savage, Offset & Metro Boomin Feat. Travis Scott <small>METRO BOOMIN,S.AUSPILLER (L.TROPPE,TAVIS,SCOTT) BODIMAT/QUALITY CONTROL/MOTOWN/SLAUGHTER GANG/EPIC/CAPITOL</small>		14	6
32	33	34	F**K LOVE	XXXTentacion Featuring Trippie Redd <small>ALETTA KADEN (D.J.KALAN,RYAN (T.TROPPE,TAVIS,SCOTT) BAD VIBES FOREVER/EMPIRE RECORDINGS</small>		18	15
39	37	35	WHEN WE	Tank <small>CARDIAK (TANK,,J.NEW) RBB MONEY/ATLANTIC</small>		35	9
35	35	36	JOCELYN FLORES	XXXTentacion <small>XXXTENTACION,POTSU (XXXTENTACION,S.DYNASTY) BAD VIBES FOREVER/EMPIRE RECORDINGS</small>		13	15
34	36	37	TRANSPORTIN'	Kodak Black <small>C.CLIP,BEATZ (D.OCTAVE,,J.SMITH,,J.HAYES) DOLLAZ N DEALZ/ATLANTIC</small>		18	16
50	45	38	JUICE	Yo Gotti <small>BEN BILLIONS (M.MIMS,B.DIEHL,K.M.KHALED) COCAINE MUZIK/EPIC</small>		38	3
42	38	39	FAKING IT	Calvin Harris Featuring Kehlani & Lil Yachty <small>CALVIN HARRIS (CALVIN HARRIS,,J.REVEZ,LIL YACHTY) COLUMBIA</small>		38	4
36	40	40	SAUCE IT UP	Lil Uzi Vert <small>D.CANNON (S.WOODS,D.CANNON) GENERATION NOW/ATLANTIC</small>		21	15
38	39	41	GO FLEX	Post Malone <small>CHARLIE HANDSOME,R.KUDD (A.POST,CHARLIE HANDSOME,J.KALAI,R.KUDD) REPUBLIC</small>		30	20
22	32	42	WALK ON WATER	Eminem Featuring Beyonce <small>RUBIN,SKYLAR GREY (M.MATHERS,,J.SKYLAR GREY,B.KNOWLES) WEB/SHADY/AFTERMATH/INTERSCOPE</small>		6	4
41	41	43	NO SMOKE	YoungBoy Never Broke Again <small>NOT LISTED (NOT LISTED) NEVER BROKE AGAIN</small>		41	8
NEW	44	44	COME THROUGH AND CHILL	Miguel Feat. J. Cole & Salaam Remi <small>S.REMI (M.J.PIMENTEL,S.REMI GIBBS,J.COLE,,J.YANCEY) BYSTORM/RCA</small>		44	1
49	44	45	NEW FREEZER	Rich The Kid Featuring Kendrick Lamar <small>B.JAYNE (D.L.ROGERS,X.L.DUCK,WORTH,B.JAYNE) INTERSCOPE</small>		44	4
-	47	46	ICON	Jaden Smith <small>CHADS,OWARR (J.SMITH,,M.LEWIS,D.RAMBERT) MSFTS MUSIC/ROC NATION/INTERSCOPE</small>		46	2
48	46	47	SOMETHING NEW	Wiz Khalifa Featuring Ty Dolla \$ign <small>AQUATRIEN (RABBITBUTTAL,K.TROMBET,GAFFRILLI,JOE L.BONOMO,SEBASTIEN LEBROUCC,TRUBINIX/TROUBLE) ROSTRUM/ATLANTIC</small>		37	9
-	50	48	MY DAWG	Lil Baby <small>NOT LISTED (NOT LISTED) QUALITY CONTROL</small>		48	2
47	43	49	DIE FOR YOU	The Weeknd <small>DIG MCGRATH,RED ROTTIE (WEEKEND,CASHERE,GAELPERICE,AS (ATSEYAS,MURDOCH,PERKINCE,BS,ON,SAHUSLA,PO,BERG,WELMASH)) NOIR/PUBLIC</small>		19	7
NEW	50	50	HOME	Machine Gun Kelly, X Ambassadors & Bebe Rexha <small>DA.PRAMKIR,Z.BAKER,,L.L.HANKE,S.D.A.PRAMKIR,D.PHELPS,D.C.SNYDER,R.GILLIE,S.HARRIS) ATLANTIC/INTERSCOPE/BPG</small>		50	1

TOP R&B/HIP-HOP ALBUMS™							
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
1	1	#1 MIGUEL	BYSTORM/RCA	War & Leisure	1		
1	2	POST MALONE	REPUBLIC	Stoney	52		
2	3	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	15		
4	4	CHRIS BROWN	RCA	Heartbreak On A Full Moon	6		
6	5	KENDRICK LAMAR	A&A/MCA	DAMN.	34		
5	6	KODAK BLACK	DOLLAZ N DEALZ/ATLANTIC/AG	Project Baby Two	16		
8	7	KHALID	RIGHT HAND/RCA	American Teen	40		
7	8	ZI SAVAGE, OFFSET & METRO BOOMIN	BOOMINAT/QUALITY CONTROL/MOTOWN/SLAUGHTER GANG/EPIC/CAPITOL/EPIC	Without Warning	6		
13	9	GG MARIAH CAREY	COLUMBIA	Merry Christmas	10		
10	10	LIL PUMP	LYFETIME/THA LIGHTS GLOBAL/WARNER BROS.	Lil Pump	9		
10	11	BRUNO MARS	ATLANTIC/AG	24K Magic	55		
12	12	SZA	TOP DAWG/RCA	Ctrl	26		
13	13	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	38		
11	14	XXXTENTACION	BAD VIBES FOREVER/EMPIRE RECORDINGS	17	15		
15	15	GUCCI MANE	GUWOP/ATLANTIC/AG	Mr. Davis	8		
22	16	PS NF	NF REAL MUSIC/CAPITOL/CAROLINE	Perception	9		
16	17	ABOOGIE WIT DA HOODIE	HIGHBRIDGE THE LABEL/ATLANTIC/AG	The Bigger Artist	10		
20	18	THE WEEKND	XO/REPUBLIC	Starboy	54		
24	19	MIGOS	QUALITY CONTROL/300/AG	Culture	45		
27	20	NAT KING COLE	CAPITOL/UMG	The Christmas Song	2		
18	21	PNB ROCK	EMPIRE RECORDINGS/ATLANTIC/AG	Catch These Vibes	3		
25	22	ZI SAVAGE	SLAUGHTER GANG/EPIC	Issa Album	22		
3	23	FABOLOUS & JADAKISS	DESEET STORM/DEF JAM	Friday On Elm Street	2		
28	24	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	Views	84		
29	25	LOGIC	VISIONARY/DEF JAM	Everybody	31		

R&B/HIP-HOP AIRPLAY™							
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART			
2	1	#1 NO LIMIT	G-Eazy Feat. A\$AP Rocky & Cardi B <small>G-EAZY/RVGR/BPG/RCA</small>	13			
3	2	LOVE.	Kendrick Lamar Feat. Zacari <small>TOP DAWG/AFTERMATH/INTERSCOPE</small>	15			
4	3	GG I GET THE BAG	Gucci Mane Feat. Migos <small>GUWOP/ATLANTIC</small>	14			
1	4	ROCKSTAR	Post Malone Feat. 21 Savage <small>REPUBLIC</small>	11			
6	5	BODAK YELLOW (MONEY MOVES)	Cardi B <small>THE KSR GROUP/ATLANTIC</small>	22			
5	6	CREW	GoldLink Feat. Brent Faiyaz & Shy Glizy <small>SQUAASH CLUB/RCA</small>	26			
9	7	MOTORSPORT	Migos, Nicki Minaj & Cardi B <small>QUALITY CONTROL/MOTOWN/CAPITOL</small>	7			
7	8	THE WEEKEND	SZA <small>TOP DAWG/RCA</small>	13			
10	9	PILLS AND AUTOMOBILES	Chris Brown <small>RCA</small>	14			
14	10	SKY WALKER	Miguel Feat. Travis Scott <small>BYSTORM/RCA</small>	11			
8	11	RAKE IT UP	Yo Gotti Feat. Nicki Minaj <small>COCAINE MUZIK/EPIC</small>	25			
12	12	WILD THOUGHTS	CJ Khaled Feat. Rihanna & Bryson Tiller <small>WESTBURY ROAD/WE THE BEST/EPIC</small>	26			
13	13	THAT'S WHAT I LIKE	Bruno Mars <small>ATLANTIC</small>	39			
18	14	LEMON	N*E*R*D & Rihanna <small>N.E.R.D/COLUMBIA</small>	5			
11	15	LOVE GALORE	SZA Feat. Travis Scott <small>TOP DAWG/RCA</small>	27			
15	16	REDBONE	Childish Gambino <small>MCD/JGLASSNOTE</small>	42			
17	17	LOYALTY.	Kendrick Lamar Feat. Rihanna <small>TOP DAWG/AFTERMATH/INTERSCOPE</small>	25			
23	18	GUCCI GANG	Lil Pump <small>LYFETIME/THA LIGHTS GLOBAL/WARNER BROS.</small>	6			
22	19	WHEN WE	Tank <small>RBB MONEY/ATLANTIC</small>	18			
21	20	BANK ACCOUNT	21 Savage <small>SLAUGHTER GANG/EPIC</small>	19			
24	21	SOMETHING NEW	Wiz Khalifa Feat. Ty Dolla \$ign <small>ROSTRUM/ATLANTIC</small>	14			
20	22	UNFORGETTABLE	French Montana Feat. Swae Lee <small>EAR DRUMMER/COKE BOYS/BAD BOY/INTERSCOPE/EPIC</small>	34			
27	23	PLAIN JANE	A\$AP Ferg <small>A\$AP WORLDWIDE/POLO GROUNDS/RCA</small>	8			
25	24	JUICE	Yo Gotti <small>COCAINE MUZIK/EPIC</small>	7			
26	25	THE WAY LIFE GOES	Lil Uzi Vert Feat. Nicki Minaj <small>GENERATION NOW/ATLANTIC</small>	8			



Miguel Wins With War

Miguel (above) collects his second No. 1 on Top R&B/Hip-Hop Albums as *War and Leisure* begins with 40,000 equivalent album units earned in the week ending Dec. 7, according to Nielsen Music. The R&B singer previously reigned with the one-week leader *Kaleidoscope Dream* in 2012. As *War* breaks out, two of the album's tracks make headway on Hot R&B/Hip-Hop Songs: Lead single "Sky Walker" (featuring Travis Scott) zooms 23-16, while "Come Through and Chill" (featuring J. Cole and Salaam Remi) debuts at No. 44.

Meanwhile on Hot R&B/Hip-Hop Songs, rapper 6ix9ine explodes 22-5 with "Gummo" in the wake of huge streaming gains. The tune rockets 15-3 on R&B/Hip-Hop Streaming Songs, pulling 27.9 million plays for the week, up a scorching 110 percent. 6ix9ine turns streaming sums into chart gold a second time on the Dec. 23 charts as new release "Kooda" debuts at No. 23 on R&B/Hip-Hop Streaming Songs (12.3 million) and No. 28 on Hot R&B/Hip-Hop Songs. Rapper NF scores his first top 10 on Hot R&B/Hip-Hop Songs as "Let You Down" climbs 12-10. The artist, who previously charted several hit songs and albums on *Billboard's* Christian genre charts, is the latest example of acts who successfully crossed from the Christian and gospel charts to wider mainstream appeal with a top 10 hit on Hot R&B/Hip-Hop Songs. Among them are CeCe Winans, whose "Count On Me" duet with Whitney Houston reached No. 7 in 1996, and Yolanda Adams, who took "Open My Heart" to No. 10 in 1998.

—Trevor Anderson

SALES, AIRPLAY & STREAMING DATA COMPILED BY
nielsen
MUSIC

December 23
2017

billboard

HOT LATIN SONGS™					
WKS. AGO	LAST WEEK	THIS WEEK	TITLE / CERTIFICATION / PRODUCER (SONGWRITER)	Artist / IMPRINT/PROMOTION LABEL	PEAK POS. / WKS. ON CHART
1	1	1	#1 MI GENTE (NEW LISTING) / J Balvin & Willy William Feat. Beyoncé / Scorpio/Capitol Latin/Parkwood/Columbia/Sony Music Latin	J Balvin & Willy William Feat. Beyoncé	1 / 23
2	2	2	DESPACITO / Luis Fonsi & Daddy Yankee Feat. Justin Bieber / U.M. Music/Universal Music Latin/Republic/World Circuit	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	1 / 47
3	3	3	ECHAME LA CULPA / Luis Fonsi & Demi Lovato / SafeHouse/Island/Universal Music Latin/Republic/World Circuit	Luis Fonsi & Demi Lovato	3 / 3
4	4	4	MAYORES / Becky G Feat. Bad Bunny / Kemosabe/RCA/Sony Music Latin	Becky G Feat. Bad Bunny	3 / 21
5	6	5	#AG KRIPPY KUSH / Farruko, Bad Bunny & Rvssian / Carrion Fibrer/Sony Music Latin	Farruko, Bad Bunny & Rvssian	5 / 18
6	7	6	ESCAPATE CONMIGO / Wisin Feat. Ozuna / VP Entertainment/Sony Music Latin	Wisin Feat. Ozuna	3 / 37
7	8	7	#SG BELLA Y SENSUAL / Romeo Santos Feat. Nicky Jam & Daddy Yankee / Romeo Santos/SAGA WhiteLabel/Carriño NY/El Ataque/El Ataque/El Ataque	Romeo Santos Feat. Nicky Jam & Daddy Yankee	7 / 20
8	8	8	CRIMINAL / Natti Natasha x Ozuna / Rima/Hz/RCA/Sony Music Latin	Natti Natasha x Ozuna	6 / 15
9	8	9	#DG PERRO FIEL / Shakira Feat. Nicky Jam / Sony Music Latin	Shakira Feat. Nicky Jam	6 / 14
6	7	10	FELICES LOS 4 / Kevin Adji/Char "El Genio"/D.L. Londono Arias/S.M. Primera/Musset/M. Caceres/J. / Sony Music Latin	Maluma	2 / 33
10	12	11	SENSUALIDAD / DJ Luian & Mamba Kingz Presentan: Bad Bunny, J Balvin & Prince Royce / Hear This Music/Sony Music Latin	Bad Bunny, J Balvin & Prince Royce	8 / 5
11	11	12	CORRIDO DE JUANITO / Calibre 50 / AndaluZ/DISA/UMLE	Calibre 50	7 / 16
16	14	13	EL FARSANTE / Ozuna / VP Entertainment/Sony Music Latin	Ozuna	13 / 19
12	13	14	BONITA / Jowell & Randy & J. Balvin / Rimas/UMLE	Jowell & Randy & J. Balvin	8 / 26
18	16	15	ROBARTE UN BESO / Carlos Vives & Sebastian Yatra / WK/Sony Music Latin	Carlos Vives & Sebastian Yatra	15 / 19
14	15	16	VUELVE / Daddy Yankee & Bad Bunny / El Caribe/UMLE	Daddy Yankee & Bad Bunny	11 / 10
20	18	17	SE PREPARO / Ozuna / VP Entertainment/Sony Music Latin	Ozuna	17 / 15
19	19	18	IMITADORA / Romeo Santos / Romeo Santos/UMLE	Romeo Santos	5 / 24
17	17	19	COMO ANTES / Yandel Feat. Wisin / El Caribe/UMLE	Yandel Feat. Wisin	7 / 13
13	20	20	AHORA ME LLAMA / Karol G x Bad Bunny / Universal Music Latin/UMLE	Karol G x Bad Bunny	10 / 24
27	25	21	SI TU LA VES / Nicky Jam Feat. Wisin / Universal Music Latin/UMLE	Nicky Jam Feat. Wisin	18 / 22
26	26	22	SI NO ESTAS TU / Banda La Misma Tierra / Lizos	Banda La Misma Tierra	22 / 9
21	21	23	QUE VA / Alex Sensation + Ozuna / WU/Universal Music Latin	Alex Sensation + Ozuna	17 / 18
24	23	24	LOCO ENAMORADO / Remmy Valenzuela / Fonovisa/UMLE	Remmy Valenzuela	22 / 10
25	27	25	CORAZON / Maluma x Nego do Borel / Sony Music Latin	Maluma x Nego do Borel	25 / 5
-	24	26	DOWNTOWN / Anitta & J Balvin / Warner Latina	Anitta & J Balvin	24 / 2
31	30	27	PALMA SALAZAR / Gerardo Ortiz / Bad Sin/DEL/Sony Music Latin	Gerardo Ortiz	27 / 5
30	28	28	EL COLOR DE TUS OJOS / Banda Sinaloense MS de Sergio Lizarraga / Lizos	Banda Sinaloense MS de Sergio Lizarraga	28 / 10
39	34	29	ENTRE BESO Y BESO / La Arrolladora Banda el Limon de Rene Camacho / Disa/UMLE	La Arrolladora Banda el Limon de Rene Camacho	29 / 5
-	35	30	NO TE PIDO MUCHO / Alta Consigna / Rancho Humilde/Sony Music Latin	Alta Consigna	30 / 7
38	38	31	SOBREDOSIS / Romeo Santos Feat. Ozuna / Sony Music Latin	Romeo Santos Feat. Ozuna	23 / 20
28	32	32	COMO NO ADORARLA / Banda Carnival / AndaluZ/DISA/UMLE	Banda Carnival	28 / 10
HOT SHOT DEBUT		33	CHAMBEA (WOOO!) / Bad Bunny / Rimas/Hear This Music	Bad Bunny	33 / 1
34	33	34	LOCO ENAMORADO / Abraham Mateo, Farruko & Christian Daniel / U.M. Music/Universal Music Latin/Republic/World Circuit	Abraham Mateo, Farruko & Christian Daniel	31 / 10
NEW		35	GPS / Maluma Feat. French Montana / Sony Music Latin	Maluma Feat. French Montana	35 / 1
45	47	36	RAFA CARO / T3r Elemento / PRRAL/LA RED	T3r Elemento	36 / 11
32	29	37	SIGUELO BAILANDO / Ozuna / VP Entertainment/Sony Music Latin	Ozuna	29 / 3
29	36	38	AMOR, AMOR, AMOR / Jennifer Lopez Feat. Wisin / Nuyorican/Sony Music Latin	Jennifer Lopez Feat. Wisin	10 / 4
44	43	39	CASATE CONMIGO / Silvestre Dangond x Nicky Jam / WK/Sony Music Latin	Silvestre Dangond x Nicky Jam	39 / 5
23		40	LA FORMULA / De La Ghetto, Daddy Yankee, Ozuna & Chris Jeday / Warner Latina	De La Ghetto, Daddy Yankee, Ozuna & Chris Jeday	23 / 10
35	41	41	CORONA DE ROSAS / Kevin Ortiz Feat. Ulices Chaidez / Bad Sin/DEL/Sony Music Latin	Kevin Ortiz Feat. Ulices Chaidez	28 / 11
NEW		42	TODO COMIENZA EN LA DISCO / Wisin Feat. Yandel & Daddy Yankee / Sony Music Latin	Wisin Feat. Yandel & Daddy Yankee	42 / 1
36		43	3 A.M. / Jesse & Joy Feat. Gente de Zona / Warner Latina	Jesse & Joy Feat. Gente de Zona	30 / 15
43	45	44	EXPLICABLE / Yandel Feat. Bad Bunny / Sony Music Latin	Yandel Feat. Bad Bunny	29 / 17
41	44	45	TE PERDONO / Intocable / Good I/UMLE	Intocable	41 / 9
NEW		46	ESTA ES TU CANCION / La Adictiva Banda San Jose de Mesillas / Anval/Sony Music Latin	La Adictiva Banda San Jose de Mesillas	46 / 1
50	46	47	FIRE UP / T3r Elemento / PRRAL/LA RED	T3r Elemento	46 / 3
42	42	48	UNA LADY COMO TU / Manuel Turizo / La Industria/Sony Music Latin	Manuel Turizo	32 / 18
NEW		49	VITAMINA / Maluma Feat. Arcangel / Sony Music Latin	Maluma Feat. Arcangel	49 / 1
49	48	50	QUIERO REPETIR / Ozuna Feat. J Balvin / VP Entertainment/Sony Music Latin	Ozuna Feat. J Balvin	48 / 3

TOP LATIN ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST / CERTIFICATION / IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 OZUNA / VP Entertainment/Sony Music Latin	Odisea	15
HOT SHOT DEBUT	2	WISIN / Sony Music Latin	Victory	1
4	3	#GG SHAKIRA / Sony Music Latin	El Dorado	28
3	4	ROMEO SANTOS / Sony Music Latin	Golden	20
6	5	NICKY JAM / La Industria/Sony Music Latin	Fenix	46
RE	6	ALTA CONSIGNA / Rancho Humilde/Sony Music Latin	No Te Pido Mucho	4
7	7	FARRUKO / Carrion Fibrer/Sony Music Latin	TrapXficante	12
8	8	LUIS MIGUEL / Mexico / Por Siempre!	MEXICO Por Siempre!	2
9	9	CHRISTIAN NODAL / JG/Fonovisa/UMLE	Me Deje Llevar	15
10	10	AVENTURA / Todavía Me Amas: Lo Mejor de Aventura / The Orchard/Sony Music Latin	Todavía Me Amas: Lo Mejor de Aventura	75
11	11	YANDEL / Sony Music Latin	#UPOATE	13
12	12	ROMEO SANTOS / Formula: Vol. 2 / AndaluZ/DISA/UMLE	Formula: Vol. 2	141
13	13	J BALVIN / Capitol Latin/UMLE	Energia	76
11	14	SOUNDTRACK / Pixar/Walt Disney	Coco (Banda Sonora En Espanol)	3
15	15	MALUMA / Sony Music Latin	Pretty Boy Oirty Boy	103
17	16	KAROL G / Universal Music Latin/UMLE	Unstoppable	6
16	17	BANDA SINALOENSE MS DE SERGIO LIZARRAGA / La Mejor Version de Mi Lizes / Sony Music Latin	La Mejor Version de Mi Lizes	34
18	18	T3R ELEMENTO / Parral/La Red	Underground	5
20	19	EL FANTASMA Y BANDA POPULARES DEL LLANO / Afinate	Vengo A Aclarar	24
19	20	BANDA SINALOENSE MS DE SERGIO LIZARRAGA / Lizos	Que Bendicion	96
25	21	SELENA / Capitol Latin/UMLE	Lo Mejor de...	80
21	22	ARIEL CAMACHO Y LOS PLEBES DEL RANCHO / El Karma	El Karma	109
29	23	#PS LOS PLEBES DEL RANCHO DE ARIEL CAMACHO / Del/Sony Music Latin	Recuerden Mi Estilo	92
23	24	CARLOS VIVES / Gaira/WK/Sony Music Latin	Vives	4
27	25	ULICES CHAIDEZ Y SUS PLEBES / Del/Sony Music Latin	Andamos En El Ruedo	59



Wisin Declares Victory

Wisin (above) debuts at No. 2 on Top Latin Albums as his fourth studio release, *Victory*, opens with 8,000 equivalent album units earned in the week ending Dec. 7, according to Nielsen Music. Of that sum, 4,000 were traditional album sales.

The new album is Wisin's fourth solo effort to chart and third straight set to reach the top three. It follows *Los Vaqueros: La Trilogía* (No. 1 for two weeks in 2015) and *El Regreso del Sobreviviente*. In 2004, he earned his first solo entry, *El Sobreviviente*, peaking at No. 20.

Elsewhere, regional Mexican group **Alta Consigna** re-enters Top Latin Albums at No. 6 with *No Te Pido Mucho* (3,000 units, up 894 percent; with 2,000 in sales, up from a negligible figure in the previous week). The set, initially released through Rancho Humilde Entertainment in January, returns to the list following its reissue through Sony Music Latin. The latter picked up the act and album in August. The set spent three weeks on the list in January and February, debuting and peaking at No. 5.

No Te Pido Mucho also re-enters Regional Mexican Albums at No. 1 (Alta Consigna's first leader), surpassing its No. 3 peak in January. The act also notched a No. 10-peaking set in 2017 with *Culpable Tu*. Lastly, **Shakira** extends her record as the woman with the most No. 1s on the Latin Airplay chart as "Perro Fiel" (featuring **Nicky Jam**) rises 2-1—her 13th leader. (Nicky Jam earns his sixth No. 1.) Among all acts, she trails **Romeo Santos** for the third-most No. 1s. They both trail **Enrique Iglesias** (with 23) and **Ricky Martin** (16).

—Pamela Bustios

LATIN AIRPLAY™				
LAST WEEK	THIS WEEK	TITLE / PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 PERRO FIEL / Shakira Feat. Nicky Jam / Sony Music Latin	Shakira Feat. Nicky Jam	12
1	2	MI GENTE / J Balvin & Willy William Feat. Beyoncé / Scorpio/Capitol Latin/Parkwood/Columbia/Sony Music Latin	J Balvin & Willy William Feat. Beyoncé	24
4	3	EL COLOR DE TUS OJOS / Banda Sinaloense MS de Sergio Lizarraga / Lizos	Banda Sinaloense MS de Sergio Lizarraga	14
3	4	COMO ANTES / Yandel Feat. Wisin / Sony Music Latin	Yandel Feat. Wisin	13
5	5	COMO NO ADORARLA / Banda Carnaval / AndaluZ/DISA/UMLE	Banda Carnaval	14
6	6	ESCAPATE CONMIGO / Wisin Feat. Ozuna / VP Entertainment/Sony Music Latin	Wisin Feat. Ozuna	36
11	7	ROBARTE UN BESO / Carlos Vives & Sebastian Yatra / WK/Sony Music Latin	Carlos Vives & Sebastian Yatra	15
9	8	FELICES LOS 4 / Maluma / Sony Music Latin	Maluma	33
7	9	BAILAME / Universal Music Latin/UMLE	Nacho	29
10	10	MAYORES / Becky G Feat. Bad Bunny / Kemosabe/RCA/Sony Music Latin	Becky G Feat. Bad Bunny	15
8	11	CORRIDO DE JUANITO / Calibre 50 / AndaluZ/DISA/UMLE	Calibre 50	17
13	12	ENTRE BESO Y BESO / La Arrolladora Banda el Limon de Rene Camacho / Disa/UMLE	La Arrolladora Banda el Limon de Rene Camacho	6
12	13	BONITA / Jowell & Randy & J. Balvin / Rimas/UMLE	Jowell & Randy & J. Balvin	22
14	14	BELLA Y SENSUAL / Romeo Santos Feat. Nicky Jam & Daddy Yankee / Romeo Santos/SAGA WhiteLabel/Carriño NY/El Ataque/El Ataque/El Ataque	Romeo Santos Feat. Nicky Jam & Daddy Yankee	10
20	15	NO TE PIDO MUCHO / Alta Consigna / Rancho Humilde/Sony Music Latin	Alta Consigna	7
16	16	TE PERDONO / Intocable / Good I/UMLE	Intocable	14
17	17	SE PREPARO / VP Entertainment/Sony Music Latin	Ozuna	8
18	18	LOCO ENAMORADO / Remmy Valenzuela / Fonovisa/UMLE	Remmy Valenzuela	11
15	19	LOCO ENAMORADO / Abraham Mateo, Farruko & Christian Daniel / U.M. Music/Universal Music Latin/Republic/World Circuit	Abraham Mateo, Farruko & Christian Daniel	8
21	20	SI TU LA VES / Nicky Jam Feat. Wisin / La Industria/Sony Music Latin	Nicky Jam Feat. Wisin	20
30	21	ECHAME LA CULPA / Luis Fonsi & Demi Lovato / SafeHouse/Island/Universal Music Latin/Republic/World Circuit	Luis Fonsi & Demi Lovato	2
23	22	ME ESTA DOLIENDO EL ALMA / La Original Banda el Limon de Salvador Lizarraga / Luz	La Original Banda el Limon de Salvador Lizarraga	10
26	23	RECORDANDO A MANUEL / Lenin Ramirez Feat. Gerardo Ortiz & Jesus Charez / Del	Lenin Ramirez Feat. Gerardo Ortiz & Jesus Charez	20
31	24	AMOR, AMOR, AMOR / Jennifer Lopez Feat. Wisin / Nuyorican/Sony Music Latin	Jennifer Lopez Feat. Wisin	4
25	25	PALMA SALAZAR / Gerardo Ortiz / Bad Sin/DEL/Sony Music Latin	Gerardo Ortiz	10

HOT LATIN SONGS: The week's most popular Latin songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Songs are defined as current if they are newly released, reissued, or newly rescheduled for release. TOP LATIN ALBUMS: The week's most popular Latin albums, ranked by equivalent album units (album sales plus streaming equivalent album units) as compiled by Nielsen Music. The week's most popular Latin albums are defined as new or recently reissued. STREAMING: The week's most popular Latin songs and albums, ranked by streaming equivalent album units as compiled by Nielsen Music. The week's most popular Latin songs and albums are defined as new or recently reissued. ARTISTS: Artists whose work is featured in the week's most popular Latin songs and albums. CREDITS: Artists whose work is featured in the week's most popular Latin songs and albums. SOURCE: Nielsen Music, based on data from Nielsen Music. © 2017, Prometheus Global Media, LLC. All rights reserved.

SALES, AIRPLAY & STREAMING DATA COMPILY BY NICKELSON MUSIC

Christian/Gospel

December 23
2017
billboard

Z WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
NEW			#1	AMAZING GRACE BLAPPLEBERRY (PUBLIC DOMAIN)	Brooke Simpson REPUBLIC	1	1
1	1	2	WHAT A BEAUTIFUL NAME		Hillsong Worship HILLSONG/SPARROW/CAPTOL CMG	1	63
2	2	3	COME TO THE ALTAR		Elevation Worship ELEVATION CHURCH	2	62
3	3	4	OLD CHURCH CHOIR		Zach Williams ESSENTIAL/PLG	1	33
4	5	5	EVEN IF		MercyMe FAIR TRADE	1	44
6	4	6	I'LL FIND YOU		Lecrae Featuring Tori Kelly REACH/COLUMBIA	1	26
5	6	7	O' LORD		Lauren Daigle CENTRICITY	5	23
7	8	8	ALL MY HOPE		Crowder Featuring Tauren Wells SIX STEPS/SPARROW/CAPTOL CMG	7	16
8	7	9	BROKEN THINGS		Matthew West SPARROW/CAPTOL CMG	5	31
9	9	10	DIFFERENT		Micah Tyler FAIR TRADE	9	21
13	13	11	CONTROL (SOMEHOW YOU WANT ME)		Tenth Avenue North REUNION/PLG	11	16
11	11	12	WORD OF LIFE		Jeremy Camp STOLEN PRIDE/SPARROW/CAPTOL CMG	8	25
		13	LITTLE DRUMMER BOY (LIVE FROM PHOENIX)		for KING & COUNTRY FERVENT/WORD-CURB	13	3
12	12	14	BLEED THE SAME		Mandisa Featuring tobyMac SPARROW/CAPTOL CMG	12	16
14	14	15	POINT TO YOU		We Are Messengers WORD-CURB	13	26
17	16	16	JESUS I BELIEVE		Big Daddy Weave FERVENT/WORD-CURB	16	15
21	21	17	RECKLESS LOVE		Cory Asbury BETHEL	16	6
16	17	18	RESCUER (GOOD NEWS)		Rend Collective REND FAMILY/SPARROW/CAPTOL CMG	16	15
19	18	19	WHEN WE PRAY		Tauren Wells REUNION/PLG	18	11
15	15	20	YOUR LOVE DEFENDS ME		Matt Maher ESSENTIAL/PLG	12	24
20	20	21	GRACEFULLY BROKEN		Matt Redman Feat. Tasha Cobbs Leonard SIX STEPS/SPARROW/CAPTOL CMG	20	15
28	26	22	BROKE		Lecrae REACH/COLUMBIA	17	12
18	19	23	LIONS		Skillet HEAR IT LOUD/ATLANTIC/WORD-CURB	18	25
24	23	24	SO WILL I (100 BILLION X)		Hillsong UNITED HILLSONG/SPARROW/CAPTOL CMG	23	26
22	22	25	GOD HELP ME		Plumb PLUMB	20	20

Z WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
NEW			#1	CHANGE ME M.BUTLER (C.I.C.A.T)	Tamela Mann TILLYMANN	1	38
	4	2	YOU DESERVE IT		J.J. Hairston & Youthful Praise J.J. HAIRSTON (D. BLOOM, C. VAUGHN, P.D. REED, J.J. HAIRSTON)	1	69
	2	3	YOU WAITED		Travis Greene RCA INSPIRATION/PLG	2	30
3	3	4	TRUST IN YOU		Anthony Brown & group therAPy KEY OF A/FAIR TRADE/YSYCOT	2	35
5	6	5	I'M BLESSED		Charlie Wilson EMERGE	1	28
7	7	6	GRACE		Charles Jenkins & Fellowship Chicago Feat. LeAndria INSPIRED PEOPLE	6	24
	5	7	EVERLASTING GOD		William Murphy RCA INSPIRATION/PLG	5	33
11	12	8	WON'T HE DO IT		Koryn Hawthorne RCA INSPIRATION/PLG	8	13
	10	9	YOU WILL WIN		Jekalyn Carr LUNEAR	9	14
8	9	10	WELL DONE		Campbell MCAMPBELL	8	19
10	8	11	CLOSE		Marvin Sapp RCA INSPIRATION/PLG	8	26
12	11	12	MY LIFE		The Walls Group FO YO SOUL/RCA/INSPIRATION/PLG	10	16
13	14	13	IF YOU DON'T MIND		Ledisi & Kirk Franklin VERVE	13	6
18	18	14	GREAT GOD		Tasha Cobbs Leonard MOTOWN GOSPEL	14	16
16	15	15	KINGDOM		Ruth LaOntra ALIVE/TYSCOT	14	16
14	16	16	STAND IN AWE		Ted Winn Featuring Balance TEDDYS/AMZ/SHANACHEE	14	6
RE-ENTRY	17	17	HE PROMISED ME		BeBe Winans Feat. Tobbi & Tommi Introducing Klandra REGIMEN	17	2
15	13	18	GET ME THROUGH		Wess Morgan BOWTIE WORLD	13	9
NEW	19	19	NO REASON TO FEAR		J.J. Hairston & Youthful Praise J.J. HAIRSTON (WYATT)	19	1
20	19	20	TOO HARD NOT TO		Tina Campbell GEE TREE CREATIVE	18	7
21	17	21	FIGHTERS		Cheryl Fortune LUDAW/N/YSYCOT	17	11
NEW	22	22	NOT LUCKY, I'M LOVED		Jonathan McReynolds TEHILLAH/ELITE/EONE	22	1
19	21	23	I'M GETTING READY		Tasha Cobbs Leonard Feat. Nicki Minaj MOTOWN GOSPEL	1	15
23	22	24	RELEASE		The Church Choir Feat. Maranda Curtis & John P. Kee I.P.KEE (I.P.KEE)	20	23
-	25	25	YOUR GREAT NAME		Todd Dulaney EONE	15	3

LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
1	1	#1 LAUREN DAIGLE	Behold: A Christmas Collection	19
2	2	ALAN JACKSON	Precious Memories Collection	25
3	3	CHRIS TOMLIN	Adore: Christmas Songs Of Worship	19
4	4	CASTING CROWNS	It's Finally Christmas (EP)	7
5	5	CASTING CROWNS	Peace On Earth	23
6	6	TRANS-SIBERIAN ORCHESTRA	Christmas Eve And Other Stories	9
7	7	ALAN JACKSON	Let It Be Christmas	5
8	8	VARIOUS ARTISTS	WOW Hits 2018	9
9	9	GG DOMINICAN SISTERS OF MARY	Christmas With...	6
10	10	FOR KING & COUNTRY	Christmas: Live From Phoenix	6
11	11	AMY GRANT	Tennessee Christmas	15
12	12	VARIOUS ARTISTS	WOW Christmas (2017)	5
13	13	LAUREN DAIGLE	How Can It Be	140
14	14	NF	Therapy Session	85
15	15	LECRAE	All Things Work Together	11
16	16	CHRIS TOMLIN	Never Lose Sight	59
17	17	AMY GRANT	Home For Christmas	2
18	18	SKILLET	Unleashed	70
19	19	PROJECT 86 TEAM BLACK	Sheep Among Wolves	1
20	20	HILLSONG WORSHIP	Let There Be Light	60
21	21	HILLSONG WORSHIP	The Peace Project	4
22	22	MATTHEW WEST	All In	11
23	23	HILLSONG UNITED	Wonder	26
24	24	ALAN JACKSON	Precious Memories	115
25	25	THIRD DAY	Christmas Offerings	16

LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
1	1	#1 TASHA COBBS LEONARD	Heart: Passion Pursuit	15
2	2	GG KIRK FRANKLIN AND THE FAMILY	Kirk Franklin And The Family Christmas	33
3	3	MARVIN SAPP	Close	10
4	4	VARIOUS ARTISTS	Gospel Christmas	14
5	5	TAMELA MANN	One Way	65
6	6	TRAVIS GREENE	Crossover: Live From Music City	16
7	7	THE WALLS GROUP	The Other Side	5
13	8	SOUNDTRACK	The Preacher's Wife	129
10	9	TRAVIS GREENE	The Hill	110
2	10	SYREETA THOMPSON TRUMPET LADY	Evolution Of A Winner	12
15	11	VARIOUS ARTISTS	WOW Gospel 2017	45
9	12	MARVIN SAPP	Playlist: The Very Best Of Marvin Sapp	125
12	13	KIRK FRANKLIN	Losing My Religion	108
11	14	ANTHONY BROWN & GROUP THERAPY	A Long Way From Sunday	19
RE	15	GENE MOORE	The Future	4
14	16	TAMELA MANN	Best Days	197
18	17	TASHA COBBS	One Place: Live	119
17	18	TASHA COBBS	Grace (EP)	195
19	19	TYE TRIBBETT	The Bloody Win	8
20	20	VARIOUS ARTISTS	Motown Christmas	16
NEW	21	BRANDON J. FELDER PRESENTS THE LANGO HIGH SCHOOL CHOIR	Rejoice!	1
23	22	J.J. HAIRSTON & YOUTHFUL PRAISE	You Deserve It	38
23	23	KIRK FRANKLIN	The Essential Kirk Franklin	116
RE	24	WILLIAM MURPHY	Demonstrate	65
RE	25	SHIRLEY CAESAR	The Ultimate Collection	23



Simpson, Jenkins 'Grace' No. 1

Brooke Simpson (above), while competing for Miley Cyrus' team on season 13 of NBC's *The Voice*, sang the hymn "Amazing Grace" on the show's Dec. 3 episode. The recording subsequently launches atop Hot Christian Songs, powered by 25,000 downloads sold in the week ending Dec. 7, according to Nielsen Music.

North Carolina native Simpson reigns with her first *Billboard* chart entry, which marks *The Voice*'s eighth No. 1 on Hot Christian Songs, all of which have debuted at the summit. It's the first since Christian Cuevas' version of *Israel & New Breed*'s "To Worship You I Live (Away)," which opened atop the chart dated Dec. 24, 2016.

The first and fourth times that competitors on *The Voice* topped the chart were also with "Amazing Grace," by Meghan Linsey (May 23, 2015) and Braidon Sunshine (Dec. 26, 2015). The other acts and their No. 1s: Jordan Smith ("Great Is Thy Faithfulness," "Hallelujah," "Mary, Did You Know?") and Sundance Head ("Me and Jesus").

"On Gospel Airplay, R&B/hip-hop-influenced Charles Jenkins & Fellowship Chicago's "Grace" (featuring LeAndria Johnson) rises 2-1. Jenkins, the pastor of the Fellowship Baptist Church in Chicago, posts his third No. 1, following "# Wai," which ruled for five weeks in 2015, and the 16-week 2012 leader "Awesome." Johnson achieves her first Gospel Airplay No. 1.

—Jim Asker

DANCE CLUB SONGS™

LAST WEEK	THIS WEEK	TITLE (MPRINT/PROMOTION LABEL)	Artist	WEEKS ON CHART
2	1	WOMAN Kesha Featuring The Dap-Kings Horns <small>KEMOSABE/RCA</small>		10
3	2	COMPLICATED Dimitri Vegas & Like Mike vs. David Guetta Feat. Kiiara <small>SMASH THE HOUSE/RCA</small>		8
5	3	SHINE YOUR LOVE Scotty Boy & Lizzie Curious 418		8
4	4	TOO GOOD AT GOODBYES Sam Smith CAPTOL		7
1	5	BAD AT LOVE Halsey ASTRALWERKS/CAPTOL		9
9	6	X WITH U Tom Budin & Luciana CLUB LOVE/ONELOVE		7
10	7	FREAK Rosabel Feat. Tamara Wallace CARRILLO		6
7	8	DISCO TITS Tove Lo ISLAND		10
11	9	THINK (ABOUT IT) Barbara Tucker QUANTIZE		5
16	10	GG AIN'T NO MOUNTAIN HIGH ENOUGH 2017 Diana Ross MOTORWAVE		4
14	11	LOVE LINE LeAnn Rimes SONY MUSIC UK/THIRTY TIGERS/RED		6
6	12	LOVE IN RUINS Gryffin Featuring Sinead Hammett DARKROOM/GEFFEN/INTERSCOPE		9
15	13	HAVANA Camila Cabello Featuring Young Thug SYCO/EPIC		7
12	14	WAVING THROUGH A WINDOW Ben Platt & Cast Of Dear Evan Hansen ALBUM SMILE BROADWAY LIMITED LIABILITY/ATLANTIC		13
8	15	I'M TOO SEXY (TOUCH THIS SHIT) Ultra Naté & Quentin Harris As Back Stereo Faith BLU FIRE/EPODIP/PEACE BISQUIT		10
17	16	STARS Kristine W FLY AGAIN		5
19	17	INTO THIS Lauren Taveras		6
20	18	CRYPTIC LOVE The Trash Mermaids		6
25	19	TOO MUCH TO ASK Niall Horan NEON HAZE/CAPTOL		4
29	20	WOLVES Selena Gomez X Marshmello INTERSCOPE		3
28	21	NO APOLOGY BlissBliss DIFFERENT WORLD		5
11	22	SILENCE Marshmello Featuring Khalid JOYTIME COLLECTIVE/RCA		12
41	23	COPING Toni Braxton DEF JAM		3
24	24	I GOT YOU Greg Gatsby Featuring J Allen 418		10
35	25	MEET IN THE MIDDLE StoneBridge Featuring Haley Joelle STONEBOY		4
29	26	THINK BEFORE I TALK Astrid S ISLAND/REPUBLIC		4
33	27	FREE Sean Finn v. Terri B! & Peter Brown SELFIE		3
28	28	I GOT A PROBLEM (I WONDER...) G.H. Hat Featuring Mickey Shihob VISCOUNT		9
23	29	COLA CamelPhat & Elderbrook DEFECTED/DADA		14
26	30	THRILLER 2017 Michael Jackson MJJ/EPI/LEGACY		8
26	31	MOVING ON Bigtime3 & SpikedGrin 418		4
18	32	STUCK IN MY FEELINGS Andreas Moss CURB		8
34	33	PEDRO Jimmy D. Robinson & A Flock Of Seagulls MIND JUICE		5
22	34	NEW RULES Dua Lipa WARNER BROS.		15
21	35	LOVE SO SOFT Kelly Clarkson ATLANTIC/RRP		12
31	36	MI GENTE J Balvin & Willy William Feat. Beyonce SCORPIO/CAPTOL LATIN/PARKWOOD/REPUBLIC/COLUMBIA		17
30	37	FEEL IT STILL Portugal. The Man ATLANTIC		8
47	38	DARK DAY Olga DALMAN		2
48	39	YOU MAKE ME FEEL Vizin AUDIOPLAY		2
40	40	ZUM ZUM Sasanya Feat. South Black COTTAGE9		5
50	41	ON MY WAY Oriinski & Nyanda SUTHER KANE		2
HOT SHOT DEBUT	42	MUSIC IS MY ART DJ Head Feat. Geez QUARBER		1
49	43	...READY FOR IT? Taylor Swift BIG MACHINE/REPUBLIC		2
38	44	WHAT ABOUT US P!nk RCA		14
45	45	I LIKE ME BETTER LAUV LALU/ROBAT		7
44	46	WHAT LOVERS DO Maroon 5 Featuring SZA 222/INTERSCOPE		7
46	47	BODAK YELLOW (MONEY MOVES) Cardi B THE KSR GROUP/ATLANTIC		11
NEW	48	TO THE DANCEFLOOR Celeda DIRTY DISCO		1
NEW	49	ALL FALLS DOWN Alan Walker, Noah Cyrus & Digital Farm Animals MER MUSIC/RCA		1
NEW	50	WITH EVERY BEAT OF MY HEART Raphael DALMAN		1

BOXSCORE: The top grossing concert at reported by promoters, venues, managers and booking agents. Boxscore should be submitted to Bob Allen at bob.allen@billboard.com. DANCE CLUB SONGS: The week's most popular songs played in dance clubs, compiled from reports from a national sample of club DJs. See Chart Legend on Billboard.com for complete rules and explanations. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

BOXSCORE

December 23
2017
billboard

LEGEND

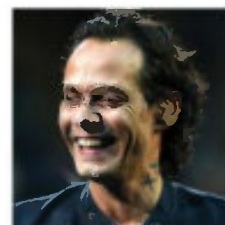
- Bullets indicate titles with greatest weekly gains.
- Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
- ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numerical noted with Platinum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

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

Publishing song index available on Billboard.com/biz. Visit Billboard.com/biz for complete rules and explanations.

CONCERT GROSSES

	GROSS PER TICKET PRICE	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$3,950,078 (\$201/\$61)	MARC ANTHONY AMERICAN AIRLINES ARENA, MIAMI NOV. 17-18	32,514 TWO SELLOUTS	CARDENAS MARKETING NETWORK
2	\$3,705,171 (\$205/\$155/\$105/\$59.50)	REBA MCENTIRE & BROOKS & DUNN THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS NOV. 29, DEC. 1-2, 5, 8-10	27,741 29,299 SEVEN SHOWS TWO SELLOUTS	AEG PRESENTS, CAESARS ENTERTAINMENT
3	\$3,121,670 (\$2,382,954) (\$165.97/\$86.30)	NEIL DIAMOND O2 ARENA, LONDON OCT. 17, 19	26,326 TWO SELLOUTS	LIVE NATION
4	\$3,051,370 (\$4,022,864 AUSTRALIAN) (\$108.09/\$84.91)	THE WEEKND, FRENCH MONTANA, NAV, LIL PANDA QUIDOS BANK ARENA, SYDNEY DEC. 2-3	32,881 TWO SELLOUTS	LIVE NATION
5	\$2,055,295 (\$1,707,650) (\$131.19/\$84.99)	NEIL DIAMOND ZIGGO DOME, AMSTERDAM SEPT. 10, 23	23,046 TWO SELLOUTS	LIVE NATION
6	\$2,010,140 (\$2,675,841 AUSTRALIAN) (\$157.10/\$72.99)	YUSUF/CAT STEVENS BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA 16,448 TWO SELLOUTS		TEG DAINTY, LIVE NATION
7	\$1,903,178 (\$149.50/\$49.50)	BILLY JOEL MODA CENTER, PORTLAND DEC. 8	17,526 SELLOUT	LIVE NATION
8	\$1,901,754 (\$254/\$49)	LADY GAGA CAPITAL ONE ARENA, WASHINGTON, D.C. NOV. 19	15,288 SELLOUT	LIVE NATION GLOBAL TOURING
9	\$1,776,734 (\$251/\$46)	LADY GAGA AMERICAN AIRLINES ARENA, MIAMI NOV. 30	14,738 SELLOUT	LIVE NATION GLOBAL TOURING
10	\$1,712,302 (\$251/\$46)	LADY GAGA TOYOTA CENTER, HOUSTON DEC. 3	13,100 SELLOUT	LIVE NATION GLOBAL TOURING
11	\$1,641,888 (\$226/\$46)	LADY GAGA PPG PAINTS ARENA, PITTSBURGH NOV. 20	15,228 SELLOUT	LIVE NATION GLOBAL TOURING
12	\$1,627,766 (\$226/\$46)	LADY GAGA AMALIE ARENA, TAMPA DEC. 1	15,170 SELLOUT	LIVE NATION GLOBAL TOURING
13	\$1,615,820 (\$230/\$50)	LADY GAGA PHILIPS ARENA, ATLANTA NOV. 28	12,155 SELLOUT	LIVE NATION GLOBAL TOURING
14	\$1,610,369 (\$1,201,768) (\$167.40/\$87.05)	NEIL DIAMOND MANCHESTER ARENA, MANCHESTER, ENGLAND OCT. 1	13,132 SELLOUT	LIVE NATION
15	\$1,577,704 (\$226/\$46)	LADY GAGA SCOTTSDALE CENTER, ST. LOUIS NOV. 16	16,343 SELLOUT	LIVE NATION GLOBAL TOURING
16	\$1,539,260 (\$2,005,281 AUSTRALIAN) (\$156.28/\$78.10)	DRAKE, PIERRE BOURNE, BOI-1DA BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA NOV. 10	13,429 SELLOUT	FRONTIER TOURING, LIVE NATION
17	\$1,516,835 (\$1,146,550) (\$165.37/\$85.99)	NEIL DIAMOND BARCLAYCARD ARENA, BIRMINGHAM, ENGLAND OCT. 13	12,389 SELLOUT	LIVE NATION
18	\$1,437,660 (\$228/\$48)	LADY GAGA FRANK ERWIN CENTER, AUSTIN, TEXAS DEC. 5	12,981 SELLOUT	LIVE NATION GLOBAL TOURING
19	\$1,401,990 (\$1,842,860 AUSTRALIAN) (\$159.15/\$73.95)	YUSUF / CAT STEVENS QUIDOS BANK ARENA, SYDNEY DEC. 4	11,198 SELLOUT	TEG DAINTY, LIVE NATION
20	\$1,391,522 (\$1,186,395) (\$111.68/\$52.90)	NEIL DIAMOND SPORTPALLEIS, ANTWERP, BELGIUM SEPT. 28	15,309 SELLOUT	LIVE NATION
21	\$1,321,032 (\$992,512) (\$166.38/\$86.51)	NEIL DIAMOND SSE HYDRO, GLASGOW, SCOTLAND OCT. 3	10,617 SELLOUT	LIVE NATION
22	\$1,228,164 (\$195/\$59)	MARC ANTHONY ALLSTATE ARENA, ROSEMONT, ILL. DEC. 3	11,858 17,155	CARDENAS MARKETING NETWORK
23	\$1,201,851 (\$906,269) (\$165.77/\$86.20)	NEIL DIAMOND FIRST DIRECT ARENA, LEEDS, ENGLAND OCT. 5	10,207 SELLOUT	LIVE NATION
24	\$1,173,402 (\$99.50/\$79.50/\$49.50)	FOO FIGHTERS GOLDEN 1 CENTER, SACRAMENTO, CALIF. DEC. 2	13,197 13,596	LIVE NATION
25	\$1,160,307 (\$84/\$74/\$54/\$36.75)	TRANS-SIBERIAN ORCHESTRA GOLDEN 1 CENTER, SACRAMENTO, CALIF. DEC. 1	20,007 22,582 TWO SHOWS	LIVE NATION
26	\$1,154,045 (\$145/\$65)	MARC ANTHONY PHILIPS ARENA, ATLANTA NOV. 12	10,509 15,795	CARDENAS MARKETING NETWORK
27	\$1,064,051 (\$61/\$61)	MARC ANTHONY AMWAY CENTER, ORLANDO NOV. 19	8,727 9,603	CARDENAS MARKETING NETWORK
28	\$1,062,510 (\$1,393,230 AUSTRALIAN) (\$108.67/\$85.38)	THE WEEKND, FRENCH MONTANA, NAV, LIL PANDA BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA 11,431 SELLOUT		LIVE NATION
29	\$1,052,383 (\$150/\$50)	DEAD & COMPANY PHILIPS ARENA, ATLANTA NOV. 29	9,815 10,083	LIVE NATION
30	\$1,046,008 (\$175.50/\$29.50)	JAY-Z, VIC MENSA BRIDGESTONE ARENA, NASHVILLE NOV. 15	14,128 SELLOUT	LIVE NATION
31	\$1,044,985 (\$139/\$39)	OZUNA, WISIN ALLSTATE ARENA, ROSEMONT, ILL. NOV. 22	12,705 SELLOUT	CARDENAS MARKETING NETWORK, ELITE MEDIA & MARKETING
32	\$992,986 (\$845,832) (\$129.14/\$64.57)	NEIL DIAMOND ZARENA, DUBLIN OCT. 10	8,204 SELLOUT	LIVE NATION
33	\$979,513 (\$776,474) (\$297.11/\$71.31)	NEIL DIAMOND BARCLAYCARD ARENA, HAMBURG SEPT. 26	9,356 SELLOUT	LIVE NATION, KPS CONCERTSTROCK
34	\$966,849 (\$151.50/\$61.50)	OZUNA THE FORUM, INGLEWOOD, CALIF. NOV. 24	10,299 SELLOUT	CARDENAS MARKETING NETWORK, ELITE MEDIA & MARKETING
35	\$965,000 (\$807,795) (\$131.41/\$65.70)	NEIL DIAMOND WIENER STADT HALLE, VIENNA SEPT. 19	9,485 SELLOUT	LIVE NATION



Anthony Wraps Stateside Trek

Marc Anthony (above) hits the Boxscore chart with four concert engagements from his Full Circle Tour that ended earlier in December after a run through 13 American cities. The Latin star earns the No. 1 ranking with the only two-night stint on his tour, a pair of shows at American Airlines Center in Miami on Nov. 17 and 18. The sold-out performances drew a total of 32,514 fans, racking up \$3.9 million at the box office.

The 2017 engagement is his 11th at the Miami arena since it opened in 1999, based on box-office counts reported to *Billboard*. From the 11 dates in the Boxscore archives, nine of them were two-show runs. His top gross at the venue was recorded in November 2016, with \$4.5 million in sales from two sellouts. Altogether, his shows at the arena have grossed \$30 million from over 293,000 tickets sold at 20 concerts.

The Full Circle Tour spanned 14 weeks following its kickoff concert at Webster Bank Arena in Bridgeport, Conn., on Aug. 25. The finale, which charts on the Dec. 23 list at No. 22, was a Dec. 3 event at Allstate Arena in Chicago. His performances in Atlanta and Orlando, Fla., also score a ranking with over \$1 million in ticket sales. Produced by Cardenas Marketing Network, Anthony's U.S. trek grossed over \$16 million during its run based on 143,903 sold seats at 14 concerts.

—Bob Allen

CODDGA

32 Years Ago HEART ENTERED THE MTV ERA AND ROSE TO NO. 1

'70s stars the Wilson sisters found even greater success in the '80s by turning to outside writers and music videos

AFTER NOTCHING A STRING OF HIT singles in the mid-1970s, including the classic rock staples "Crazy on You," "Magic Man" and "Barracuda," Heart, led by sisters Ann and Nancy Wilson, found itself in a commercial slump in the early '80s. The group's final album for Epic Records, 1983's *Passionworks*, became the band's lowest-charting LP on the Billboard 200 at the time, peaking at No. 39. None of its singles cracked the top 40 of the Billboard Hot 100.

For their next album, the Wilsons signed with Capitol Records, and as

Ann told *Rolling Stone* in 2016, they "reluctantly" agreed with the label to shift the band's sound and visual style to be more compatible with MTV, which was having a massive influence on the music industry at the time, and to bring in outside songwriters. The gamble paid off: The group's next album, *Heart*, became its first and only Billboard 200 No. 1 on Dec. 21, 1985, and spawned four top 10 Hot 100 hits, including the act's first No. 1: the ballad "These Dreams" (written by Martin Page and Elton John's longtime lyricist Bernie Taupin).

The band's next two albums continued the hot streak: 1987's *Bad Animals* and 1990's *Brigade* reached Nos. 2 and 3, respectively. The first of those albums also yielded Heart's second No. 1 single, a cover of the little-known i-Ten song "Alone," written by Billy Steinberg and Tom Kelly (Madonna's "Like a Virgin").

Heart last visited the Hot 100 in 1994, but the Wilson sisters have continued to release new albums, including two in 2016: *Beautiful Broken* and the concert set *Live at the Ryca! Albert Hall*.

The future of the group is up in the air, however, after Ann's husband, Dean Wetter, pleaded guilty to assaulting Nancy's teen twin sons backstage at a 2016 show. The sisters have since embarked on separate projects, and Ann told *Billboard* this year that she doesn't know if Heart will return. In a separate interview, Nancy said, "Time is the healer. I'm just wishing and hoping for the best."

—KEITH CAULFIELD

REWINDING
THE
CHARTS

Ann (left) and Nancy Wilson of Heart backstage at California's Oakland Coliseum in 1985.

ARTIST				TITLE
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	
1	2	2	28	HEART <small>Capitol ST 12810 (9 98)</small> 1 week at No. One HEART
2	1	1	11	SOUNDTRACK <small>Mercury 8142 (9 94) (CD)</small> SWAN VICE
3	3	3	15	JOHN COUGAR MFLLENCAMP <small>Mercury 824 (9 94) (CD)</small> SCARECROW
4	4	4	6	ZZ TOP <small>Mercury 8180 (9 94) (CD)</small> AFTERBURN R
5	7	13	5	BARBRA STREISAND <small>Columbia DC 9009 (CD)</small> THE BROADWAY ALBUM

Compiled from a national sample of retail store, one-stop and rack sales reports.

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2017

THE NO.1s

ISSUE

THE YEAR IN MUSIC

Billboard will wrap up 2017 with exclusive year-end charts, interviews, and analysis on the year's top artists, titles and labels in multiple genres as well as the year's top producers, songwriters and publishers that reigned concurrently on the Hot 100 charts.

The year-end *Billboard* Boxscore rankings will shine a light on the most successful acts on the road, as well as the top venues and promoters.

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