

Billboard

January 6, 2018
billboard.com

2018 PREDICTIONS ISSUE

IT'S LIT!

Trendsetter **TRAVIS SCOTT** wants to ignite rap's future with his next LP
PLUS Fresh faces like Bad Bunny, Jessie Reyez and more kick off a year that promises booming business and long overdue social change

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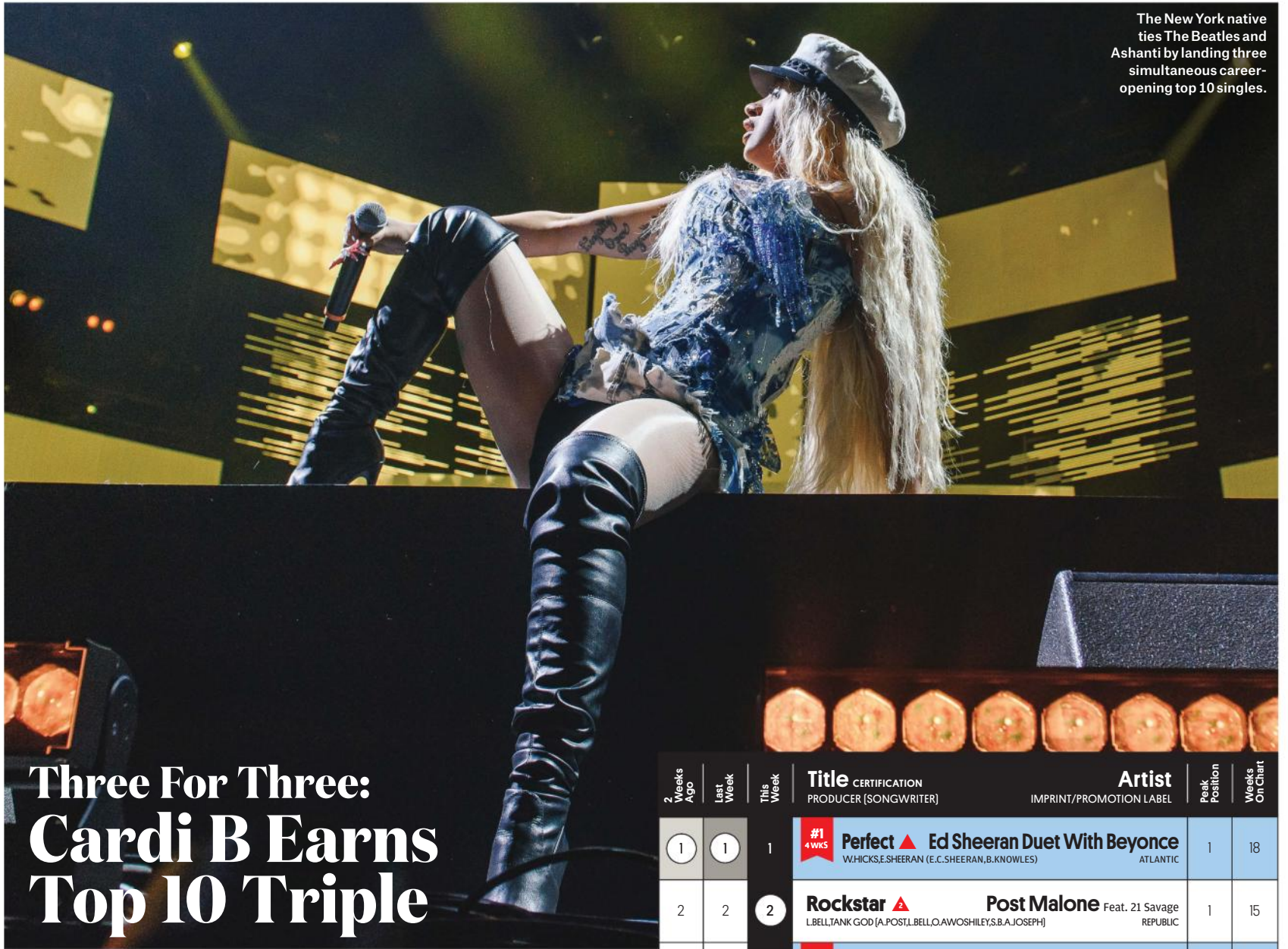
SUNDAY, JANUARY 7TH, 2018

8PM ET/5PM PT ON NBC



billboard HOT 100

The New York native ties **The Beatles** and **Ashanti** by landing three simultaneous career-opening top 10 singles.



Three For Three: Cardi B Earns Top 10 Triple

CARDI B BECOMES JUST the third act — and first rapper — to place three career-opening Billboard Hot 100 entries in the top 10 simultaneously, tying **The Beatles** and **Ashanti** with the feat.

The Bronx MC earns the honor as **G-Eazy**'s "No Limit," on which she's featured with **A\$AP Rocky**, lifts 5-4 on the Jan. 6 chart; "MotorSport," with **Migos** and **Nicki Minaj**, holds at No. 7; and her own former three-week No. 1 debut smash, "Bodak Yellow (Money Moves)," returns to the top 10 (12-10).

The Beatles initially tripled up at the height of early Beatlemania as their first three entries ("I Want to Hold Your Hand," "She Loves You,"

"Please Please Me") charted in the top 10 together on Feb. 29, March 7 and March 14, 1964. They remained unmatched until Ashanti reached the top 10 with her first three charted titles simultaneously. On March 30 and April 6, 2002, she graced the tier with "Foolish" and features on **Ja Rule**'s "Always on Time" and **Fat Joe**'s "What's Luv?"

Cardi B also earns the Hot 100's top two debuts (with her fourth and fifth entries): "Bartier Cardi" (featuring **21 Savage**) bows at No. 14, with 21.1 million U.S. streams and 45,000 downloads sold in the week ending Dec. 28, according to Nielsen Music; and **Ozuna** and Cardi B's "La Modelo" enters at No. 52.

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	1	1	#1 Perfect	W.HICKS,E.SHEERAN (E.C.SHEERAN,B.KNOWLES)	Ed Sheeran Duet With Beyoncé ATLANTIC	1	18
2	2	2	Rockstar	L.BELL,TANK GOD (A.POST,L.BELL,O.AWOSHILEY,S.B.A.JOSEPH)	Post Malone Feat. 21 Savage REPUBLIC	1	15
3	3	3	DG Havana	FRANK DUKES (K.C.CABELLO,L.L.WILLIAMS,A.FEENY,B.HAZZARD,A.TAMPOSI,B.LEE,A.WOTMAN,P.L.WILLIAMS,L.BELL,R.L.AYALA,RODRIGUEZ,K.GUNESBERK)	Camila Cabello Feat. Young Thug SYCO/EPIC	2	20
10	5	4	No Limit	BOHDA,A.RITTER (G.GILLUM,M.SAMIJLS,A.RITTER,R.A.MAYERS,E.FAYLOR,WASHPOPPIN)	G-Eazy Feat. A\$AP Rocky & Cardi B G-EAZY/RVG/BPG/RCA	4	16
5	6	5	Thunder	ALEX DA KID,I.DEZUO (D.REYNOLDS,W.SERMON,B.MCKEED,PLATZMAN,A.GRANT,I.DEZUO)	Imagine Dragons KIDINAKORNER/INTERSCOPE	4	35
4	4	6	Gucci Gang	BIG HEAD,G.NEALZ (B.MURRAY,G.NEALY,G.GARCIA)	Lil Pump LYFETIME/THA LIGHTS GLOBAL/WARNER BROS.	3	16
6	7	7	MotorSport	MURDA BEATZ,CUBERTZ (Q.K.MARSHALL,K.CEPHUS,K.K.BALLOITMARA),WASHPOPPIN,S.LINDSTROM,K.GOWRINGERT,GOWRINGERT	Migos, Nicki Minaj & Cardi B QUALITY CONTROL/MOTOWN/CAPITOL	6	9
7	8	8	Too Good At Goodbyes	JIMMY NAPES,S.FITZMAURICE,STARGATE (S.SMITH,I.I.NAPIERT,E.HERMANSEN,M.S.ERIKSEN)	Sam Smith CAPITOL	4	16
8	10	9	Bad At Love	R.REED (A.FRANGIPANE,E.FREDERIC,I.DITRANER,R.CHAHAYED)	Halsey ASTRALWERKS/CAPITOL	8	17
11	12	10	Bodak Yellow (Money Moves)	I.WHITE,SHAFTZM (WASHPOPPIN,DOCAVE),WHITE,HORPE,SHAFTZM)	Cardi B THE KSR GROUP/ATLANTIC	1	26

JOSEPH ORLANDO/WIREIMAGE

SALES, AIRPLAY & STREAMING DATA COMPILATION BY NIELSEN MUSIC. THE WEEKS' MOST ENDURING CURRENT SONGS, AS WELL AS NEWLY RELEASED SINGLES, ARE RANKED BY AIRPLAY, OFFLINE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, SALES DATA AS COMPILATED BY NIELSEN MUSIC, AND STREAMING ACTIVITY DATA BY OFFLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED SINGLES, OR SONGS RECEIVING AIRPLAY AND/OR SALES DATA FOR THE FIRST TIME. SEE CHARTS ONLINE AT BILLBOARD.COM/HOT100 FOR COMPLETE RULES AND EXPLANATIONS. © 2018 PROMEMBIUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.



Billboard Hot 100

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FARRUKO
Krippy Kush



The Puerto Rican artist's trap hit rebounds to its No. 5 high on the Hot Latin Songs chart.

"Krippy Kush" is your first venture into Latin trap music rather than reggaeton. What inspired the shift?

I really wanted to expand. I respect and love reggaeton because it's the genre that helped me be known, [but it's] too marketed — you say a bad word and everybody looks at you like an alien and radio programmers won't play it. But with [streaming], fans [can] listen to what they want.

How did you end up collaborating with Nicki Minaj and 21 Savage?

For a long time now, [English-speaking]

artists have been looking for a way to join the Latin market. [Minaj and 21 Savage] heard the song, loved it and decided to jump on it — it's an honor. I met Nicki the day of the video shoot. I was very nervous, because it was the first time I collaborated with an artist as big as her — she's an amazing woman.

The music video takes place in a diner. What's your go-to order?

Sandwiches. At Denny's, there's one called the Super Bird, and I love it.

—SUZETTE FERNANDEZ



6 LIL PUMP
Gucci Gang

The single, in its 16th week on the Hot 100, debuts on the Radio Songs chart at No. 49 (23 million in audience) and continues its streaming streak at No. 3 on the Streaming Songs tally (34.3 million U.S. clicks).

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
(25)	(22)	11	SG Love.	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE	Feat. Zacari 11 27		
(14)	(13)	12	New Rules	Dua Lipa WARNER BROS.	12 22		
(9)	(9)	13	All I Want For Christmas Is You	Mariah Carey COLUMBIA/LEGACY	9 24		
HOT SHOT DEBUT		14	Bartier Cardi	Cardi B THE KSR GROUP/ATLANTIC	14 1		
(12)	(14)	15	Gummo	6ix9ine SCUMGANG	12 7		
(19)	(16)	16	I Fall Apart	Post Malone REPUBLIC	16 14		
(16)	(18)	17	Let You Down	NF NF REAL MUSIC/CAROLINE/CAPITOL	16 11		
(32)	(33)	18	Young Dumb & Broke	Khalid RIGHT HAND/RCA	18 24		
(23)	(24)	19	AG Shape Of You	Ed Sheeran ATLANTIC	1 51		
(18)	(21)	20	Sorry Not Sorry	Demi Lovato HOLLYWOOD/SAFEHOUSE/ISLAND/REPUBLIC	6 25		

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
(13)	(17)	21	What Lovers Do	Maroon 5 FEVIGAN, BEN BILLIONS [A. N. LEVINE, LEVIGAN, S. ROWE, OOLATUNJI, E. STRIDH, B. DIEHL, V. RADSTROM, B. THAZZARD]	Feat. SZA 222/INTERSCOPE	9 18	
(15)	(19)	22	I Get The Bag	Gucci Mane METRO BOOMIN, J. LUELLER [R. D. DAVIS, J. H. LUELLER, J. WAYNE]	Feat. Migos GUMWOP/ATLANTIC	11 19	
(17)	(20)	23	Feel It Still	Portugal. The Man J. HILL, A. TACCONI [PORTUGAL THE MAN, A. TACCONI, J. HILL, R. BATEMAN, F. GORMAN, B. HOLLAND]	4 28		
(26)	(15)	24	Him & I	G-Eazy & Halsey THE FUTURISTICS [G. GILLUM, A. FRANGIPANE, A. SCHWARTZ, J. KHADOURIAN, J. LAVIGNE, E. MACUCHA, D. G. WITRA, M. LOVE]	15 4		
(33)	(40)	25	Believer	Imagine Dragons MATT MAN & ROBIN [D. REYNOLDS, W. SERMON, B. MCKEE, D. PLATZMAN, R. FREDRIKSSON, M. LARSSON, J. DRANTER]	4 47		
(28)	(28)	26	Meant To Be	Bebe Rexha & Florida Georgia Line WILSHIRE [B. REXHA, T. HUBBARD, J. MILLER, D. A. GARCIA]	WARNER BROS./BMLG	26 10	
(29)	(31)	27	How Long	Charlie Puth C. PUTH [C. PUTH, J. K. HINDLIN, J. FRANKS]	OTTO/ATLANTIC	26 12	
(27)	(35)	28	Bank Account	21 Savage 2 SAVAGE, METRO BOOMIN [S. B. A. JOSEPH, L. WAYNE, C. FERKINSON]	SLAUGHTER GANG/EPIC	12 25	
(21)	(23)	29	Wolves	Selena Gomez X Marshmello MARSHIELLO, ANDREW WATT [S. GOMEZ, MARSHIELLO, A. TAMPOSI, B. D. LEE, L. BELL, C. A. ROSEN]	INTERSCOPE	20 10	
(31)	(36)	30	Despacito	Luis Fonsi & Daddy Yankee A. TORRES, M. BENGIO, J. F. FONSI, E. BANDER, R. L. ALA, L. RODRIGUEZ, D. BEBER, J. B. O. D. MARTY [JAMES]	Feat. Justin Bieber UNIVERSAL MUSIC/LATINO/REPUBLIC REPUBLIC/UMI/COLUMBIA	1 50	
(46)	(26)	31	Plain Jane	A\$AP Ferg K. KNIGHT [D. D. BROWN, K. LABARRIE, P. BEAUREGARD, J. M. HOUSTON]	ASAP WORLDWIDE/POLO GROUNDS/RCA	26 14	
(20)	(25)	32	Mi Gente	J Balvin & Willy William WILLIAM BINO WILES [J. A. OSORIO BALVIN, A. DIESTRO, ECHAVARRIA, W. J. BALVIN, A. B. R. M. J. N. S. I. N. P. O. D. J. B. N. O. W. E. S. I. V. A. S. H. A. R. M. I. R. E. Z. S. U. A. R. E. Z.]	Feat. Beyoncé SCORPIO/CAPITOL/LATINO/PARKWOOD/REPUBLIC/UMI/COLUMBIA	3 26	
(39)	(29)	33	The Weekend	SZA THANIGOD4CODY [S. ROWE, C. FAYNE, J. M. BERLAK, E. V. MOSLEY, F. N. HILLS]	Feat. Justin Bieber TOP DAWG/RCA	29 22	
(22)	(34)	34	1-800-273-8255	Logic LOGIC, BIX [SIR R. B. HALL II, A. J. V. T. U. R. Y. , A. C. A. R. A. C. C. I. O. K. R. O. B. I. N. S. O. N. , A. T. A. G. G. A. R. T.]	Feat. Alessia Cara & Khalid VISIONARY/DEF JAM	3 35	
(24)	(27)	35	The Way Life Goes	Lil Uzi Vert IKE BEATZ, D. CANNON [S. WOODS, D. CANNON, J. SMITH]	Feat. Nicki Minaj GENERATION NOW/ATLANTIC	24 18	
(34)	(30)	36	Rockin' Around The Christmas Tree	Brenda Lee O. BRADLEY [J. MARKS]	DECCA/MCA NASHVILLE/UMI	14 22	
(43)	(48)	37	That's What I Like	Bruno Mars SHAMPOO PRESS & CURL STRENGTH, B. BRUNO MARS, P. M. LAWRENCE, C. B. BROOKLYN, E. FAUJANT, T. E. R. O. Y. [L. I. P. P. R. O. M. L. U. S. J. R. E. E. V. S. R. C. M. C. C. U. L. L. O. U. G. H. I.]	ATLANTIC	1 50	
(35)	(32)	38	It's The Most Wonderful Time Of The Year	Andy Williams R. MERSEY [G. W. Y. L. E. E. P. O. L. A.]	COLUMBIA/LEGACY	32 5	
(42)	(44)	39	Attention	Charlie Puth C. PUTH [C. PUTH, J. K. HINDLIN]	OTTO/ATLANTIC	5 36	
(49)	(42)	40	End Game	Taylor Swift MAX MARTIN, SHELLBACK [T. SWIFT, MAX MARTIN, SHELLBACK, E. C. SHEERAN, N. D. WILBURN]	Feat. Ed Sheeran & Future BIG MACHINE/REPUBLIC	39 6	
(36)	(41)	41	Sky Walker	Miguel HAPPY PEREZ, MIGUEL [M. PIMENTAL, N. PEREZ, R. CHAHAYED, TRAVIS SCOTT]	Feat. Travis Scott BYSTORM/RCA	35 14	
(38)	(37)	42	The Christmas Song (Merry Christmas To You)	Nat King Cole L. GILLETTE [M. H. TORMER, R. WELLS]	37 12		
-	(11)	43	River	Eminem E. HAYNE [M. MATHERS, I. E. HAYNE, E. C. SHEERAN]	Feat. Ed Sheeran WEB/SHADY/AFTERMATH/INTERSCOPE	11 2	
(30)	(39)	44	Silence	Marshmello MARSHIELLO [MARSHIELLO, K. ROBINSON]	Feat. Khalid JOYTIME COLLECTIVE/RCA	30 20	
(92)	(63)	45	Marry Me	Thomas Rhett D. HUFF, J. FRASURE, THOMAS RHETT [THOMAS RHETT, FRASURE, A. GORLEY, S. MCANALLY]	VALORY	45 4	
(41)	(38)	46	A Holly Jolly Christmas	Burl Ives M. GABLER [J. MARKS]	DECCA/MCA SPECIAL PRODUCTS/GEFFEN/UMI	38 5	
(40)	(47)	47	Unforgettable	French Montana MIKE WILL, MADE-IT-C.P. DUBB, JAGN, M.R. SUTPHIN [K. HARBOUCH, KUI BROWN, M.L.L. WILLIAMS, C. WASHINGTON, A. J. SINGH, M.R. SUTPHIN]	Feat. Swae Lee EAR DRUMMER/COKE BOYS/BAD BOY/INTERSCOPE/EPIC	3 38	
(57)	(62)	48	What About Us	Pink STEVE MAC [PINK, J. MCDONALD, S. MCCUTCHEON]	RCA	13 21	
(58)	(46)	49	Lemon	N*E*R*D & Rihanna P. L. WILLIAMS [P. L. WILLIAMS]	N.E.R.D./AM OTHER/COLUMBIA	46 8	
(62)	(58)	50	Candy Paint	Post Malone POST MALONE, L. BELL [A. POST, L. BELL]	Artist Partners Group/Atlantic/Republic/RRP	50 10	

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
51	51	51	Roll In Peace	KODAK BLACK	Feat. XXXTENTACION	DOLLAZ N DEALZ/ATLANTIC	51	19
NEW	52	52	La Modelo	NOT LISTED (NOT LISTED)	OZUNA x CARDI B	VP ENTERTAINMENT/SONY MUSIC LATIN	52	1
45	45	53	Ric Flair Drip	METRO BOOMIN, BIAN [K.CEPHUS, L.T. WAYNE, BIAN]	Offset & Metro Boomin	BOOMINATI/QUALITY CONTROL/MOTOWN/SLAUGHTER GANG/REPUBLIC/CAPITOL/EPIC	44	9
59	57	54	Lights Down Low	N.MOTTE [M.G. SCHNEIDER, LONDON NELL, N.MOTTE]	MAX Feat. gnash	DCD2/CRUSH MUSIC/RED ASSOCIATED LABELS	54	12
56	52	55	Let Me Go	ALESSO, ANDREW WATT [A.WOTMAN, A.TAMPOSI, B.LEE, LUIDELL, A.LINDBLAD]	Hailee Steinfeld & Alesso	FEAT. Florida Georgia Line & Watt REPUBLIC	52	14
54	56	56	Like I Loved You	D.HUFF [B.YOUNG, J.LEE]	Brett Young	BMLG	54	14
53	53	57	Pills And Automobiles	OG PARKER, SMASH DAVID, THE MARTIANZ [C.M.BROWN, J.PARKER, J.HUTCHINS, S.DJIMINEZ, M.MIMS, A. BOOGIE WIT DA HOODIE, DOCTAVE]	Chris Brown	FEAT. Yo Gotti, A Boogie Wit da Hoodie & Kodak Black RCA	46	16
52	60	58	Greatest Love Story	J.JOYCE [B.LANCASTER]	LANCO	ARISTA NASHVILLE	45	17
55	55	59	Rubbin Off The Paint	IZAK [N.SIMMONS]	YBN Nahmir	YBN/MMMG	46	8
64	61	60	Good Old Days	RUDO [B.HAGGERTY, K.SEBERT, J.KARP, A.JOSLYN, S.WISH-KOSKI, T.ANDREWS]	Macklemore	FEAT. KESHA BENDO/ADA/WARNER BROS.	60	10
37	59	61	...Ready For It?	MAX MARTIN, SHELLBACK, A.PAYAMI [T.SWIFT, MAX MARTIN, SHELLBACK, A.PAYAMI]	Taylor Swift	BIG MACHINE/REPUBLIC	4	17
66	66	62	Yours	C.BROWN [P.WELLING, C.BROWN, R.DICKERSON]	Russell Dickerson	TRIPLE TIGERS	62	11
60	65	63	I'll Name The Dogs	S.HENDRICKS [M.DRAGSTREMB, H.HAYSUP, J.HOMPSON]	Blake Shelton	WARNER BROS. NASHVILLE/WMN	58	16
-	68	64	The Race	S.DIESEL [T.M.CINTYRE]	Tay-K	88 CLASSIC	44	20
NEW	65	65	Eye 2 Eye	NOT LISTED (NOT LISTED)	Huncho Jack	FEAT. TAKEOFF GRAND HUSTLE/CACTUS JACK/QUALITY CONTROL/MOTOWN/EPIC/CAPITOL	65	1
70	76	66	Look What You Made Me Do	J.AIR ANTONOFF, SWIFT, I.T. SWIFT, L.ANTOFF, R.FAIRBRASS, F.FAIRBRASS, R.MANZOLI	Taylor Swift	BIG MACHINE/REPUBLIC	1	19
50	54	67	Kooda	NOT LISTED (NOT LISTED)	6ix9ine	SCUM GANG	50	4
NEW	68	68	Modern Slavery	NOT LISTED (NOT LISTED)	Huncho Jack	GRAND HUSTLE/CACTUS JACK/QUALITY CONTROL/MOTOWN/EPIC/CAPITOL	68	1
NEW	69	69	Thunder/Young Dumb & Broke (Medley)	NOT LISTED (NOT LISTED)	Imagine Dragons + Khalid	KIDINAKORNER/INTERSCOPE	69	1
63	64	70	Codeine Dreaming	NOT LISTED (NOT LISTED)	Kodak Black	FEAT. LIL WAYNE DOLLAZ N DEALZ/ATLANTIC	52	5
NEW	71	71	Black & Chinese	NOT LISTED (NOT LISTED)	Huncho Jack	GRAND HUSTLE/CACTUS JACK/QUALITY CONTROL/MOTOWN/EPIC/CAPITOL	71	1
69	70	72	Round Here Buzz	J.JOYCE [E.CHURCH, J.HYDEL, DICK]	Eric Church	EMI NASHVILLE	68	14
65	72	73	Light It Up	J.STEVENS, J.STEVENS [L.BRYAN, B.TURSI]	Luke Bryan	CAPITOL NASHVILLE	57	18
75	75	74	Echame La Culpa	A.TORRES, M.BENIGNO [LUIS FONSI, A.TORRES, M.BENIGNO, A.BENIGNO]	Luis Fonsi & Demi Lovato	SAFEHOUSE/ISLAND/UNIVERSAL MUSIC LATINO/REPUBLIC/UMLE	47	6
73	77	75	Betrayed	B.JOHNSON [D.LEONAS, A.BRUESCH]	Lil Xan	COLUMBIA	67	7
74	78	76	Losing Sleep	C.CROWDER, C.YOUNG [C.YOUNG, J.HOGE, C.DESTEFANO]	Chris Young	RCA NASHVILLE	63	14
93	80	77	No Smoke	NOT LISTED (NOT LISTED)	YoungBoy Never Broke Again	NEVER BROKE AGAIN	77	4
81	73	78	Tell Me You Love Me	J.HILLSINT [J.HILLSINT, K.HILL, LAURIN, A.BHATTACHARYA]	Demi Lovato	HOLLYWOOD/SAFEHOUSE/ISLAND/REPUBLIC	53	5
83	83	79	You Broke Up With Me	S.MCANALLY [W.HAYES, K.SACKLEY, T.ARCHER]	Walker Hayes	MONUMENT/ARISTA NASHVILLE	79	10
-	82	80	Ice Tray	RICKY RACKS, LITGANG, GIESUS [R.HARRELL, Q.K.MARSHALL, L.L.YACHTY]	Quavo & Lil Yachty	QUALITY CONTROL/MOTOWN/CAPITOL	80	2




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**ED SHEERAN
DUET WITH
BEYONCÉ
Perfect**

Ed Sheeran's second Hot 100 No. 1 reigns for a fourth week, while topping the Digital Song Sales tally for a fifth frame, with 163,000 downloads sold (up 8 percent) in the week ending Dec. 28, 2017, according to Nielsen Music. Meanwhile, his first chart-topper, "Shape of You" (No. 19), surges with the Hot 100's top gain in airplay (50 million all-format audience impressions, up 44 percent). Boosting the latter: adult-formatted stations returning to regular programming following Christmas-focused playlists during the holidays.

-G.T.


2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
78	81	81	I Could Use A Love Song	BUSBEE, M.MORRIS [M.MORRIS, J.ROBBINS, L.VELTZ]	Maren Morris	COLUMBIA NASHVILLE	75	19
79	79	82	MIC Drop	SAOKI [R.M.SHIROYU, AOKI, P.DOGG, SUPREME BOI, HITMAN BANG, J.HOPES, R.SELBY, H.T.PARKS, F.LOWSK, J.JACOBS]	BTS	FEAT. Designer BIGHIT ENTERTAINMENT	28	5
NEW	83	83	Dubai Shit	NOT LISTED (NOT LISTED)	Huncho Jack	FEAT. Offset GRAND HUSTLE/CACTUS JACK/QUALITY CONTROL/MOTOWN/EPIC/CAPITOL	83	1
77	71	84	My Dawg	QUAY GLOBAL [D.JONES]	Lil Baby	QUALITY CONTROL	71	3
76	74	85	Pick It Up	NOT LISTED (NOT LISTED)	Famous Dex	FEAT. A\$AP Rocky RICH FOREVER/300	73	7
89	89	86	Written In The Sand	S.MCANALLY [M.RAMSEY, T.ROSEN, B.TURSI, S.MCANALLY]	Old Dominion	RCA NASHVILLE	86	6
NEW	87	87	Huncho Jack	NOT LISTED (NOT LISTED)	Huncho Jack	GRAND HUSTLE/CACTUS JACK/QUALITY CONTROL/MOTOWN/EPIC/CAPITOL	87	1
RE-ENTRY	88	88	Krippy Kush	R.VISSIAN [C.FREYES, ROSADO, B.A.MARTINEZ, O.CASIO, F.MARTINEZ, T.K.RICHARD, D.L.JOHNSON, S.B.A.JOSEPH, C.T.MARAJ]	Farruko, Nicki Minaj, Bad Bunny, 21 Savage & Rvssian	CARBON FIBER/SONY MUSIC LATIN	85	3
95	96	89	Five More Minutes	F.ROGERS [S.MCCREERY, F.ROGERS, M.CRISWELL]	Scotty McCreery	TRIPLE TIGERS	89	4
NEW	90	90	Motorcycle Patches	NOT LISTED (NOT LISTED)	Huncho Jack	GRAND HUSTLE/CACTUS JACK/QUALITY CONTROL/MOTOWN/EPIC/CAPITOL	90	1
87	86	91	Mayores	J.FONSECA [S.A.CASTILLO, VAQUEZ, S.M.PRIMERA, M.USSETT, P.A.INGUNZA, J.FONSECA, B.A.MARTINEZ, O.CASIO, M.CACERES]	Becky G	FEAT. Bad Bunny KEMOSABE/RCA/SONY MUSIC LATIN	74	10
NEW	92	92	Saint	NOT LISTED (NOT LISTED)	Huncho Jack	GRAND HUSTLE/CACTUS JACK/QUALITY CONTROL/MOTOWN/EPIC/CAPITOL	92	1
-	87	93	Walk On Water	R.RUBIN, SKYLAR GREY [M.MATHERS III, SKYLAR GREY, R.KNOWLES]	Eminem	FEAT. Beyoncé WEB/SHADY/AFTERMATH/INTERSCOPE	14	5
NEW	94	94	Stir Fry	NOT LISTED (NOT LISTED)	Migos	QUALITY CONTROL/MOTOWN/CAPITOL	94	1
-	90	95	Home	D.A.PRAMIK [R.C.BAKER, J.L.HAWKES, D.A.PRAMIK, D.PHELPS, D.C.SINDEY, R.GILLIES, S.HARRIS]	Machine Gun Kelly, X Ambassadors & Bebe Rexha	NETFLIX/ATLANTIC/INTERSCOPE/RRP	90	3
88	91	96	F**k Love	XXXTENTACION, DUNCAN, TAYLOR, N.MIRA [TRIPPIE REDD, XXXTENTACION, DUNCAN, TAYLOR, N.MIRA]	XXXTentacion	FEAT. Trippie Redd BAD VIBES FOREVER/EMPIRE RECORDINGS	41	18
99	100	97	Legends	F.G.WHITEHEAD, J.MASSEY [K.BALLERINI, F.G.WHITEHEAD, H.LINDSEY]	Kelsea Ballerini	BLACK RIVER	97	4
91	97	98	Too Much To Ask	G.KURSTIN [N.HORAN, J.SCOTT]	Niall Horan	NEON HAZE/CAPITOL	66	10
85	88	99	Dusk Till Dawn	G.KURSTIN [Z.MALIK, G.KURSTIN, S.K.L.FURLER, A.ORIET, D.PHELAN]	Zayn	FEAT. Sia RCA	44	16
96	93	100	Juice	BEN BILLIONS [M.MIMS, B.DIEHL, K.M.KHALED]	Yo Gotti	COCAINE MUZIK/EPIC	93	4



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**DUA LIPA
New Rules**

As the song lifts 6-4 on Mainstream Top 40, women — Camila Cabello, Beyoncé, Halsey and Lipa — rank in each of the top four spots for the first time since Aug. 6, 2016.



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**BURL IVES
A Holly Jolly Christmas**

A week after reaching the Hot 100's top 40 for the first time, the 1964 classic gains by 15 percent to 19.5 million U.S. streams, joining other carols to rise in streams even with the tracking week ending Dec. 28.

SHEERAN: DIVYAKANT SOI/ANUPA/FAE/REV/SPLITSTOCK; LIPA: SANTIAGO PELLO/GETTY IMAGES; IVES: BETTMANN/GETTY IMAGES.
 The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen Music, and streaming activity data by Nielsen Music, and digital sales data as compiled by Nielsen Music, and are available at www.billboard.com. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. See Charts legend on www.billboard.com for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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ON THE COVER

Travis Scott photographed by Eric Ray Davidson on Dec. 11, 2017, at the Houdini Estate in Los Angeles. Styling by Renelou Padora. Scott wears a Readymade x BILL by Warren Lotas jacket and Versace sweatshirt. Watch Scott talk about childhood aspirations and partying with The Weeknd at Billboard.com.

THIS WEEK
Volume 130 / No. 1

CORRECTION

Billboard miscredited a nonparticipating label in the promotion and distribution of the No. 2 title on the Hot Latin Songs of the Year chart in the Dec. 30, 2017, issue. The correct credit for "Mi Gente" by J Balvin & Willy William featuring Beyoncé is Scorpio/Capitol Latin/Parkwood/Columbia/Universal Music Latin Entertainment.

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Bad Bunny photographed Dec. 11, 2017, at El Tucán in Miami. Watch Bad Bunny reveal the fashion trend he'll never wear at Billboard.com.

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Spotify CEO Daniel Ek
in Tokyo in 2016.



Spotify's Uncertain Road Ahead

With an impending IPO finally on the horizon and copyright-infringement lawsuits worth over \$1 billion stacking up, the streaming leader has plenty to deal with in the new year

BY CHERIE HU AND ROBERT LEVINE

SPOTIFY HAS ESTABLISHED itself as the leader in on-demand audio, with 70 million paid subscribers worldwide. But it is now facing a series of hurdles as it barrels into 2018, with a long-awaited initial public offering looming for the first quarter and several copyright-infringement lawsuits that could cost the company dearly.

Spotify's IPO has been a topic of speculation since early 2014, but by filing paperwork in late December with the U.S. Securities and Exchange Commission, it will soon be a reality, which has significant ramifications for the music industry's financial health: A successful listing would mean more money for labels and investors, while a sputtering stock price could raise questions about the industry's future.

On one hand, on-demand audio streaming now comprises the majority of audio consumption for the first time in history, capturing a 54 percent share in 2017, according

to Nielsen Music. On the other hand, the major labels, which are all investors in the company, don't want Spotify to become all-powerful and re-create the situation they found themselves in a decade ago, when Apple's iTunes Store cornered the market on digital sales. While Spotify has many more serious competitors than Apple had then, it may be forced to become less dependent on the music business in order to turn a profit, potentially giving the labels less leverage moving forward.

70M

Number of Spotify's paid subscribers worldwide as of Jan. 4.

"Three to five years from now, we won't even be talking about Spotify as a streaming service," says **Mark Mulligan**, managing director of MIDiA Research. "Instead, we'll think of it as a multifaceted music platform. Spotify will be forced to diversify its revenue base [once] public, flicking the switch on new, higher-margin revenue streams such as e-commerce, data services for live companies and label services like artist development and promotion. Spotify inserted itself into the space

between artists and fans, and that terrifies the labels."

Spotify's IPO could be complicated by the copyright-infringement lawsuits it faces for streaming songs without licensing mechanical rights from publishers. The company was sued twice in July 2017, by **Robert Gaudio**, songwriter and founding member of **Frankie Valli & The Four Seasons**, and Bluewater Music Services, which administers publishing rights for songwriters; and twice more in December, by British musician **Thomas Dolby**, and Wixen Music Publishing, which administers songs by **Tom Petty**, **Neil Young** and others. The suits all allege that Spotify streamed songs it had failed to license and ask for statutory damages, which can reach \$150,000 per work for willful infringement. Spotify has always said that it couldn't identify or find some songwriters and that it set aside money to pay them mechanical royalties. This doesn't mean it wouldn't be liable for infringement, although it could reduce jury damages if a case went to court.

Topline

THE OVER UNDER



SZA's "The Weekend," her first Hot R&B Songs No. 1, makes her the first woman to top the chart in a lead role since October 2016.



YouTube star **Logan Paul** sparks outrage after sharing video footage of an apparent suicide victim found in the woods of Japan.



Ringo Starr becomes the second Beatle awarded knighthood by Queen Elizabeth II, after Paul McCartney in 1997.

Strategically, it may have made sense for Spotify to stream first and arrange the licensing details later. Before it goes public, however, it must reckon with the consequences. Although every streaming service has failed to license some songs, some songwriters and executives believe it never treated this problem with the seriousness it deserves. As recently as a year ago, Spotify would have had an easier time reaching settlements. Now that it has announced an IPO, it needs to negotiate fast in a situation where the other side has considerably more leverage.

Spotify has already tried to settle this issue in the past, first in a \$30 million settlement with the National Music Publishers' Association in March 2016 and then in a \$43 million settlement in a putative class-action lawsuit last

May. But the publishers in these latest suits opted out of those settlements, and the damages could add up. The Wixen suit asks for \$1.6 billion, and all four lawsuits could potentially total over \$2 billion in damages, although juries rarely assess anything close to that level.

The uncertainty created by these cases is a dark cloud over Spotify's IPO, which gives it an incentive to settle. The plaintiffs, however, are in no hurry. "We are prepared to litigate this to the end," says **Richard Busch**, the copyright lawyer representing Gaudio, Bluewater and Dolby.

Wixen has a less aggressive posture. "If [CEO **Daniel Ek** were willing to call me and talk about this, we could work it out in 10 minutes," says CEO **Randall Wixen**, adding that he's hopeful a resolution can be reached. In addition to some compensation

for past infringement, Wixen wants to secure better licensing terms going forward than the ones available in the class-action settlement.

But these cases could only be the beginning. If the judge rejects the company's class-action settlement, it could face more lawsuits — and settling these cases could encourage more plaintiffs to come forward. In a court hearing on the settlement, a Spotify lawyer estimated that the company infringed 300,000 songs, and the actual number could be several times that. Even settling each case of infringement for \$1,000 — at the low end of statutory damages — would cost \$300 million.

Amazon, Google, Apple and Facebook are all legitimate competitors with whom Spotify will have to spar. Amazon may have the power to gobble up older

consumers; Facebook just signed a licensing deal with Universal Music Group, and is nearing deals with the other majors; Apple Music continues to gain subscribers and sign up exclusive content deals; and YouTube plans to launch a new subscription service in 2018.

Private trades in shares reportedly valued Spotify at \$16 billion last September; assuming continued growth rates, the company could be worth over \$20 billion when it goes public, deeming it one of the largest consumer-tech IPOs in recent years. Yet the lawsuits are bringing uncertainty back into an equation the settlements were supposed to remove, which could hamper its standing with investors. "Wall Street does not like mature tech companies," says Mulligan. "Grow fast, or watch your stock price fall fast." ●

And The Oscar Goes To...

Song of the year contenders take on a more socially aware, political point of view

BY MELINDA NEWMAN

As the Jan. 12 voting deadline for Academy Award nominations approaches, expect songs from socially conscious-oriented films and entries from past winners to dominate the best original song category.

This year, 70 tunes are in consideration, down from 91 in 2017. To be eligible, the work must be written specifically for the film and used within the movie or as the first end-title song. *Billboard* spoke with two Oscar voters, identified as Voter One and Voter Two, who spoke on the condition of anonymity about what voters may be looking for when marking their ballots.

"Since **Common** and **John Legend** won for [2014's] *Selma*, there's an expectation that there's a slot for a song about civil rights or a political song," says Voter One.

"It doesn't hurt to have a song that says something and that resonates in this day and time," adds Voter Two.

That's good news for the plethora of tunes from issue-oriented documentaries and features. Among the top contenders are *Marshall's* powerful "Stand Up for Something," co-written by **Common** and **Diane Warren**, who, with eight previous nods, is looking for her first win;

Among the top contenders (and their performers), clockwise from top: "Jump" (Cynthia Erivo), "Stand Up for Something" (Common and Andra Day), "This Is Me" (Keala Settle) and "Mighty River" (Blige).

Mudbound's gospel-tinged "Mighty River," written by **Mary J. Blige**, **Raphael Saadiq** and **Taura Stinson**; *Detroit's* searing "It Ain't Fair," penned by **The Roots**; *An Inconvenient Sequel: Truth to Power's* solemn title track, written by **Ryan Tedder** and **T Bone Burnett**; and *Step's* moving "Jump," written by Saadiq, Stinson and **Laura Karpman**.

"Jump" already won for best song in a documentary at the Critics' Choice Documentary Awards, but tunes from docs have a notoriously hard time claiming the Oscar: Although at least one has been nominated the last three years, **Melissa Etheridge's** "I Need to Wake Up" from 2006's *An Inconvenient Truth* remains the only winner.

Voter One considers it "inevitable" that a number of past Oscar recipients will get nominated based on their prestige and the strength of their current entries. Voter One cites **Benj Pasek** and **Justin Paul** — who won in 2017 with *La La Land's* "City of Stars" — for the rousing "This Is Me" from *The Greatest Showman*; "Let It Go" songwriters **Kristina Anderson-Lopez** and **Robert Lopez** for the sentimental "Remember Me" from *Coco*; and the iconic pairing of eight-time Oscar winner **Alan Menken** and triple Oscar recipient **Tim Rice** for "Evermore" from *Beauty and the Beast*.

Voter Two isn't so sure: "I don't know if anything is automatic. No one gets a free

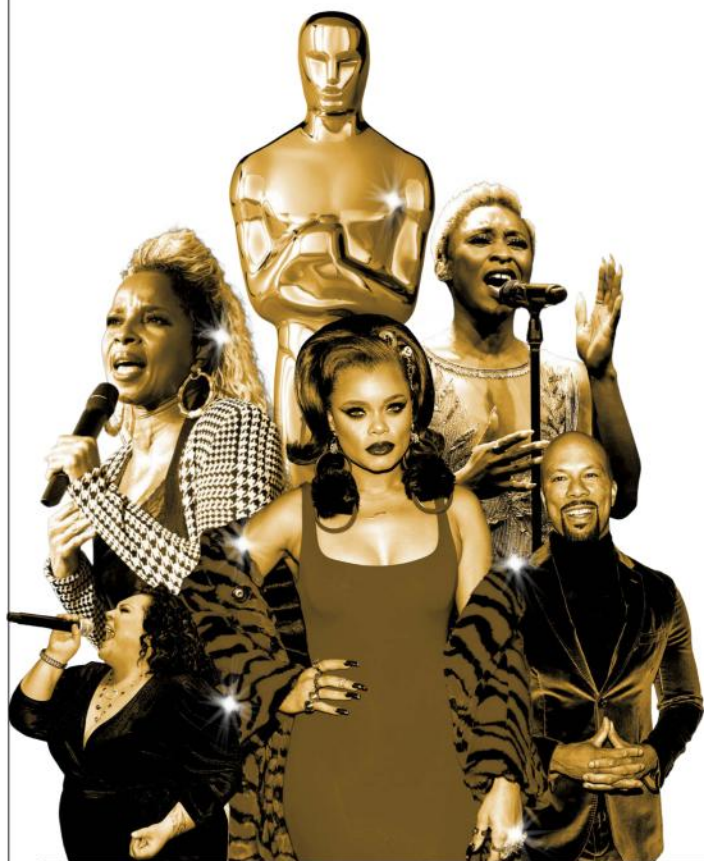
pass. It's about the work."

The two voters also disagree on whether end-title songs get a fair shake. Though a number have been nominated through the years, conventional wisdom has been that such tracks aren't given as much consideration as songs that are integrated into the film. "There's just a known thing that the Academy [of Motion Picture Arts and Sciences] doesn't respect it as much," says Voter One, while Voter Two adds, "As long as [the song] emotionally ties something together, it doesn't matter if it's an end title. It's not negative as long as it's not tacked on and unconnected."

While AMPAS prefers that voters view the films in their entirety to see the placement and role of each song, music branch members are given a DVD of all 70 eligible tunes as they are used in each movie. AMPAS allows one edit in the three-minute DVD submission to highlight if there is more than one usage in the film, but the one-edit rule "hurts songs that are used multiple times in a film or are [highlighted] in the score," says Voter One.

Ultimately, says Voter Two, when it comes to casting a vote, "I look to how great the song is. It has to make you feel something, whether it's in the movie or at the end."

Nominations for the March 4 Oscars will be out Jan. 23. Final ballots are due Feb. 27.



OSCAR: AMBROSIO; ERIVO: RICH POLK/GETTY IMAGES; DAY: COMMON; MARK SLOVIC/COVE/GETTY IMAGES; SETTLE: DANIE ALDOCCI/STARBUCKS/SHUTTERSTOCK; BLIGE: TIM MOSENFELDER/GETTY IMAGES; SAADIQ: LARRY BUSICK/GETTY IMAGES; BEATLES: AP IMAGES; DRAKE: KEVIN MAZUR/REX USA; WARREN: SWIFT; GUSTAVO: CARAL LERO/GETTY IMAGES; QUAISO: BOB LEVINE/GETTY IMAGES; FONGS: JOHN PARRA/TELENDURO/RECU PHOTO BANK/GETTY IMAGES.

2017 NIELSEN MUSIC REPORT

STREAMING SPURS DOUBLE-DIGIT GAINS

The industry's growth accelerates; "Despacito" hits a high-water mark

BY ED CHRISTMAN

For the third straight year, the U.S. music business is not only growing, it's growing faster, as overall consumption hit 636.7 million equivalent album units in 2017, up 12.5 percent from 566.1 million in 2016. And once again, streaming is driving that growth: Overall on-demand streams reached 618 billion, up 43 percent, equating to 412 million streaming-equivalent album units, up from 288.2 million SEA the year prior.

Audio on-demand streams grew 58.7 percent to 400.4 billion, up from 252.3 billion in 2016, while video on demand grew to 217.7 billion streams, a 20.9 percent increase over the prior year total of 180 billion. With that, the U.S. industry produced its first 1 billion-stream song in a single year, as **Luis Fonsi & Daddy Yankee's "Despacito"** (featuring **Justin Bieber**) hit 1.3 billion total on-demand streams in 2017.

Digital-album and CD sales both dropped 19.6 percent, to 66.2 million and 88.2 million copies, respectively, and track sales (554.8 million, down 23.4 percent) also continued to fall, though vinyl once again ticked up, growing 9 percent in 2017 to 14.3 million. But growth in the consumption business model is outpacing the 19.2 percent decline in album sales plus track-equivalent albums (down to 224.6 million units in 2017), a welcome change from the last format shift when downloads didn't grow as fast as the decline in CDs. That means digital's share of album consumption grew to 83.8 percent in 2017, up from 78.2 percent the year prior, with physical falling to 16.2 percent from 21.8 percent in 2016.

Meanwhile, Universal Music Group maintained its lead in distributor market share at 36.7 percent for albums plus TEA plus audio on-demand SEA, an improvement over last year's 35.7 percent, while Sony Music Entertainment fell to 27 percent from 28.7 percent, Warner Music Group had a *Billboard*-estimated 20.5 percent, and indies totaled 15.8 percent.

For genre charts, detailed analysis and more, go to Billboard.com.



TOP ALBUMS

Ed Sheeran's *Divide* edged out Kendrick Lamar's *DAMN.* in a tight race for the top album of 2017 in total equivalent album units, largely thanks to 5.8 million track sales, while Drake's *More Life* led the way in consumption (TEA plus SEA units) and Taylor Swift's *Reputation* was the year's top seller.

	ARTIST	ALBUM	DISTRIBUTION LABEL	TOTAL UNITS	ALBUM SALES	CONSUMPTION UNITS
1	Ed Sheeran	<i>Divide</i>	Atlantic Group	2,764,000	1,102,000	1,662,000
2	Kendrick Lamar	<i>DAMN.</i>	Interscope Geffen A&M	2,747,000	910,000	1,837,000
3	Taylor Swift	<i>Reputation</i>	Big Machine Label Group	2,336,000	1,903,000	433,000
4	Drake	<i>More Life</i>	Republic	2,227,000	363,000	1,864,000
5	Bruno Mars	<i>24K Magic</i>	Atlantic Group	1,626,000	710,000	917,000
6	Post Malone	<i>Stoney</i>	Republic	1,564,000	128,000	1,436,000
7	Migos	<i>Culture</i>	Atlantic Group	1,438,000	134,000	1,305,000
8	The Weeknd	<i>Starboy</i>	Republic	1,408,000	275,000	1,134,000
9	Soundtrack	<i>Moana</i>	Walt Disney	1,254,000	709,000	545,000
10	Khalid	<i>American Teen</i>	RCA	1,220,000	147,000	1,074,000



The two top-selling vinyl albums of the year were **The Beatles' Sgt. Pepper's Lonely Hearts Club Band** and *Abbey Road*.



Drake was the most-consumed artist overall of 2017, led by 5.9 billion on-demand audio streams of his songs.



Taylor Swift's *Reputation* had both the highest sales of 2017 and the fewest SEA totals among the year's top 10 (280,000).



TOP ON-DEMAND STREAMS

The dominance of "Despacito" was complete in 2017, as Luis Fonsi & Daddy Yankee's Justin Bieber-featuring hit racked up both the highest on-demand audio and on-demand video streams, becoming the first song in the United States to pass 1 billion total streams in a single year.

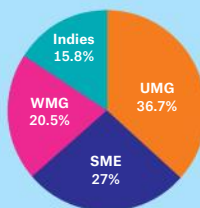
	ARTIST	SONG TITLE	LABEL	TOTAL STREAMS	ON-DEMAND AUDIO	ON-DEMAND VIDEO
1	Luis Fonsi & Daddy Yankee feat. Justin Bieber	"Despacito"	UMLE/Republic	1.3 billion	595,626,000	727,173,000
2	Ed Sheeran	"Shape of You"	Atlantic	999,694,000	491,092,000	508,602,000
3	Lil Uzi Vert	"XO TOUR Llif3"	Atlantic	932,820,000	570,781,000	362,039,000
4	Post Malone feat. Quavo	"Congratulations"	Republic	910,667,000	520,639,000	390,029,000
5	Kendrick Lamar	"HUMBLE."	Interscope	885,588,000	580,866,000	304,721,000
6	Migos feat. Lil Uzi Vert	"Bad and Boujee"	300 Entertainment	858,123,000	414,262,000	443,861,000
7	Bruno Mars	"That's What I Like"	Atlantic	835,856,000	395,148,000	440,709,000
8	Future	"Mask Off"	Epic	778,571,000	486,734,000	291,837,000
9	Cardi B	"Bodak Yellow (Money Moves)"	Atlantic	724,118,000	316,733,000	407,386,000
10	Kyle feat. Lil Yachty	"iSpy"	Atlantic	693,564,000	375,626,000	317,938,000



Two **Migos** hits and features with **Post Malone** and **DJ Khaled** saw **Quavo** (above) appear on four of 2017's 20 most-streamed songs.

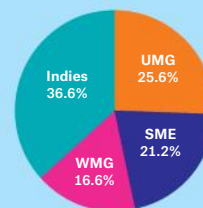
MARKET SHARE BY DISTRIBUTION OWNERSHIP

Universal Music Group extends its lead over runner-up Sony.



MARKET SHARE BY LABEL OWNERSHIP

Indies collectively dominate while UMGM leads all majors.



BY THE NUMBERS

83.8%

Digital's album-consumption share (533.8 million consumption units) marks the first time it passed 80 percent.

43%

Total on-demand streams surged to 618 billion, up from 432.2 billion in 2016.

19.2%

Total sales fell to 224.6 million units in 2017, from 278 million in 2016.

FROM THE DESK OF

EXECUTIVE VP/GM, REPUBLIC RECORDS

Jim Roppo

The marketing whiz reflects on a year of breakthroughs as he helps position his label for the future

BY DAN RYS

PHOTOGRAPHED BY KYLE DOROSZ

IT WAS SUPPOSED TO BE A BANNER week in fall 2009 for then-Island Def Jam (IDJ) marketing executive **Jim Roppo**: **Bon Jovi** had just scored its fourth No. 1 on the Billboard 200 with *The Circle*, and the debut EP from a promising young upstart, **Justin Bieber**, had just been released. Instead, on the night of Nov. 20, with his wife home pregnant, Roppo found himself in a Nassau County, N.Y., jail for failing to send a tweet from Bieber's account asking fans to disperse after a planned meet-and-greet at a Long Island mall turned into a near-riot.

"I was perp-walked on camera," says Roppo with a laugh from his office on the eighth floor of Republic's Manhattan headquarters. "In that moment I became a bit of a legend in the music business, especially from the sales goonies that I came from who were like, 'Holy shit, Roppo went to jail!' The charges were dropped, and Justin obviously went on to be a superstar. But it just goes to show how far I'll go to help break an artist."

Roppo, 52, has plenty of experience in that realm. The 20-year Universal Music Group veteran, who held down a three-hour weekly reggae radio show on KSPC while attending Claremont McKenna College in California, started out as an account manager at PolyGram in 1997 before spending 13 years rising through the sales-team ranks at IDJ, helping break artists like **Kanye West**, **Rihanna** and **Bieber**. In 2012, he moved to Republic as executive vp of marketing, restructuring the label's approach to commerce in an increasingly streaming-oriented world and expanding his oversight to include video, digital marketing and artist relations, while nurturing the careers of acts such as **James Bay**, **Hailee Steinfeld** and **James Blake**.

His success during the past year speaks

for itself: Republic was the year's No. 1 label on the Billboard Hot 100, with **The Weeknd** ("Starboy"), **Luis Fonsi** and **Daddy Yankee** ("Despacito"), **Taylor Swift** ("Look What You Made Me Do") and **Post Malone** ("rockstar") holding down the No. 1 spot for a combined 28 weeks in 2017. And Republic landed nominations in all four major categories for this year's Grammy Awards, including **Lorde**'s *Melodrama* for album of the year and **Julia Michaels** for best new artist. Now, as he begins his seventh year at Republic, Roppo will tack on the role of GM, with releases from superstars like **Drake** and **Ariana Grande** slated for 2018.

"At the beginning of every year, we set a goal to have at least one best new artist nominee; we've had nine in the past 10 years," he says. And then? "Global domination. It always starts with that."

How did you get in the music business?

My first job out of college was working at Aron's Records in Hollywood as the reggae and world music buyer there. I worked my way up from retail to chain, to one-stop, to independent distribution, then major distribution. My first major-label role was with PolyGram in 1997; 18 months later, Universal bought PolyGram, and I was part of the team that formed what became the Island Def Jam Music Group. I went from regional account director, where my territory represented about half of all music sales at the time, to senior vp of sales.

What are some highlights from IDJ?

I was with Kanye West on the day *The College Dropout* was released [in 2004] at the House of Blues in Chicago when he performed the record with **John Legend**

"Monte is the best executive I've ever worked for, and Avery is one of the most analytical minds I've ever met," says Roppo, photographed Dec. 13, 2017, at Republic Records in New York, of the Lipman brothers. "And Charlie [Walk]'s passion, creativity and fearlessness are inspiring, like anything's possible."



on piano. I was at the grassroots start of **JAY-Z, DMX, Ja Rule, Rick Ross**. I was at Rihanna's first showcase when it was just "Pon De Replay" and no one knew if she was a one-hit wonder. **The Killers, Fall Out Boy**, same thing; not just hip-hop, but rock, too.

At Republic, you shifted from sales to marketing at a time when streaming was really getting started.

About three-and-a-half years ago, we

be multiple iterations. We're building this picture, filling in colors, and pretty soon you see a whole narrative. Then the market may be more ready for a body of work.

Where have you been most effective this past year?

The Post Malone campaign has been two or three years in the making. "Congratulations" was the first watershed moment; the song became an anthem for the year. Then we released "rockstar" in

ability of streaming to break an artist. Post is in that sweet spot. So we optimized our approach to streaming as the lead, and then radio became another component of that story. But the YouTube strategy was borne out of not having a music video to start with, and we tried to optimize our impact and drive consumption as best we could. Ultimately, the song was a smash and makes us all look smart.

What are some opportunities you see in the marketing sector?

One will be to reimagine the music video as a concept on multiple levels. Look at "Despacito," which has 4 billion views on YouTube. You can't just look at that as a marketing tool; it's a de facto stream and a product. The other side is, what if you took the budget for your "official" music video and made 10 videos to release over time to build and sustain a campaign? It goes back to pulsing: If you put out a new video every two weeks, you have a reason for the fans to come back again. People may still want to make epic music videos — I don't think that will change. But if you could make 10 15-second pieces, that may be a more engaging strategy than one three-minute version over the life cycle of a song. ●

"Artists' music engagement with their fans is transitioning to always being on."

moved from "sales" to "commerce," because we live in a consumption world. Commerce on today's platforms is more about marketing than ever. Playlisting, fan engagement, marketing: We took down all those silos. And that creates an efficiency and effectiveness. When you bundle those services together, that's very modern.

Can you point to a particular campaign that reflects that?

One of the most rewarding ones for me was my first career first-week, million-plus seller, which was Drake's *Views* album. When you've been doing this for 20 years, selling a million records in one week is a pretty big highlight — especially when you think about it in the consumption era. Consumption is not transactional, so it's not oriented toward a first-week result; it's actually spread across a long period of time. It was much easier to have No. 1 album debuts when people were buying things as opposed to streaming things.

How does that shift change how you set up a campaign?

It has changed how we release music, how we pulse it out, how we message it. We're evolving toward an always-on approach, as opposed to long cycles with big peaks and then flat lines. Like social media, artists' music engagement with their fans is transitioning to always being on. Pulsing out individual songs is more effective than putting out big bodies of work and having them age quickly. I don't think the album is going away; people still like bodies of work. But how you develop and establish artists will be more about repetition of great music in multiple stages.

What do you mean by "pulses"?

It starts with one song, but then we'll have an acoustic version, a live version, a video, an acoustic video, a vertical video; there'll

September, and none of us could have predicted the result. It shot to No. 1 worldwide and stayed there for 85 straight days.

When "rockstar" came out, Republic posted a YouTube video of just the chorus on loop, rather than the full song, which led to YouTube banning looped snippets. What did you think about that backlash?

I don't want to overstate the impact of that. I would say we really focused in on the



1 A collage made by UMG's Theda Sandiford. "Bob Marley is one of my inspirations in life, not just in music," says Roppo. "To have a visual reminder of him is important to me, to center me about why I do this." **2** A prop from The Weeknd's "Starboy" video. "I actually had dreads for about 10 years," says Roppo, "so I think we had a connection there." **3** Ninja figurines dot Roppo's office, a reference to his nickname: Zen Ninja. **4** A plaque marking 20 years at UMG. **5** Mezamashi, the mascot of a Japanese TV show and "a reminder we're a global company."





12-23
→

Longtime **Maroon 5** manager **Jordan Feldstein** died from a heart attack. He was 40.

12-28
→

Bandcamp counted 17,872 cassette tapes released on the site in 2017 — enough tape to circle the moon.

12-31
→

Brian McKnight tied the knot with **Leilani Malia Mendoza** at the Oheka Castle on New York's Long Island.

01-01
→

Pete Wentz announced that he and longtime girlfriend **Meagan Camper** are expecting their second child.

01-02
→

Muscle Shoals, Ala., producer **Rick Hall**, who recorded iconic songs by **Aretha Franklin** and **Wilson Pickett**, died at 85 after battling cancer.

Hoda Kotb was named co-anchor of NBC's *Today*, replacing **Matt Lauer**, who was fired amid sexual harassment allegations.



Miranda

Lin-Manuel Miranda charted a 20-city national tour in 2018 for Broadway smash *Hamilton*, kicking off in San Diego on Jan. 6.

Zedd extended his Las Vegas residency with Hakkasan through 2020.

Rose McGowan signed a deal with E! to produce and star in her own five-part documentary series, *Citizen Rose*, centered on the #MeToo movement.



Paris Hilton announced her engagement to actor-model **Chris Zylka**, who proposed during a ski trip in Aspen, Colo.

01-03
→

Love & Hip Hop Miami star **Amara La Negra** inked a multi-album record deal with Fast Life Entertainment Worldwide and BMG.



La Negra

Vevo reported a 30 percent jump in revenue to \$650 million in 2017, eyeing profitability this year.

Ed Sheeran previewed his cameo in the Jan. 7 midseason premiere of *The Simpsons*.

R&B legend **Anita Baker** announced plans to retire with a 2018 farewell concert series beginning in March.

SAG-AFTRA reached a nearly \$500,000 settlement with Spanish Broadcasting System in a wrongful termination case.

Wu-Tang Clan launched its own line of rolling papers on Amazon.com.

Selena Gomez revealed her new spring 2018 campaign with Coach.



Gomez

Facebook added three new hires to its music team: **Joe Bognanno**, **Leonard Chen** and **Marion Koenig**.

Newly appointed Def Jam Records CEO **Paul Rosenberg** named **Rich Isaacson** executive vp/GM of the label.

Taylor Swift added seven dates to her North American Reputation Tour summer trek, with stops in California, Texas and more.

BIRTHDAYS

- | | |
|---|--|
| Dec. 30
Ellie Goulding (31)
Andra Day (33)
Patti Smith (71) | Jan. 2
Bryson Tiller (25) |
| Dec. 31
Andrew Taggart (28)
PSY (40) | Jan. 3
John Paul Jones (72)
Stephen Stills (73) |
| Jan. 1
Tank (42)
Grandmaster Flash (60) | Jan. 5
Deadmau5 (37)
Marilyn Manson (49) |
| | Jan. 6
Alex Turner (32) |

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7 DAYS *on the* SCENE



Ryan Seacrest and Jenny McCarthy co-hosted the 46th annual event in New York's Times Square. Seacrest later posted a photo of himself on Instagram, writing: "No place I'd rather be on New Year's Eve."

Dick Clark's New Year's Rockin' Eve

NEW YORK, DEC. 31

MARIAH CAREY REDEEMED HERSELF DURING *Dick Clark's New Year's Rockin' Eve* in Times Square. In 2016, technical difficulties famously derailed the pop queen's attempts to lip-sync through her set, but this time around, the 47-year-old carried out a flawless delivery of "Vision of Love" and "Hero" while braving a minus 7-degree windchill in a bedazzled gown and white fur coat. Prior to Carey's much-anticipated return, **Sugarland** delivered "Stuck Like Glue" to mark its first televised performance since reuniting in early December; **Camila Cabello** warmed things up with "Havana"; and **Nick Jonas** jumped into the crowd for "Close." Meanwhile, at the Los Angeles NYRE party, **BTS**' eye-popping choreography wowed during "DNA" and "MIC Drop," and **Shawn Mendes, Kelly Clarkson, and Khalid** and **marshmello** welcomed 2018 by belting their recent hits.

—TAYLOR WEATHERBY



1 Korean boy-band sensation BTS delivered high-energy dance routines. 2 Carey returned to Times Square victorious after a lip-sync snafu in 2016. 3 Marshmello (left) and Khalid offered a moving performance of their hit "Silence." 4 Jonas brought out his guitar for his *Ferdinand* track "Home." 5 TV personality Maria Menounos and fiancé Keven Undergaro held their wedding ceremony at the event. 6 From left: Alesso, Brian Kelley of Florida Georgia Line, Hailee Steinfeld, Tyler Hubbard of FLG and watt.



Cabello took the stage to sing her chart-topping hit "Havana."



40th Annual Kennedy Center Honors

WASHINGTON, D.C., DEC. 2

HOSTED BY STEPHEN COLBERT FOR THE FOURTH TIME, THE 40TH EDITION OF the Kennedy Center Honors (which aired Dec. 26 on CBS) honored artists **Gloria Estefan**, **LL Cool J** and **Lionel Richie**, writer-producer **Norman Lear** and dancer-choreographer **Carmen de Lavallade**. The lively celebration marked only the fourth time in four decades that the sitting president didn't attend — **Donald Trump** last August opted to skip the event amid a swirl of suggested boycotts. After an opening statement from **Caroline Kennedy**, the performance-heavy evening began. **Becky G** and **Chaka Khan** honored Estefan with stunning renditions of "Mi Tierra" and "Coming Out of the Dark," respectively; **Stevie Wonder**, **Luke Bryan** and **Leona Lewis** each paid tribute to Richie; and LL Cool J, the youngest-ever and first hip-hop honoree, was praised by **Queen Latifah** and **Questlove** and honored with performances by **Darryl "D.M.C." McDaniels**, **Busta Rhymes** and **MC Lyte**. "It's nice to be first," LL told *Billboard* before the ceremony. "I want to represent hip-hop to the fullest and really continue to love this culture, elevate it and push it forward. Dreams don't have deadlines. We can keep evolving."

—CATHY APPLEFELD OLSON



1 Wonder performed Richie's "Hello" and "Easy." **2** Actor-dancer Robert Fairchild (left) and ballerina Misty Copeland paid tribute to de Lavallade. **3** From left: Queen Latifah, Tariq "Black Thought" Trotter, DJ Z-Trip, Spliff Star, Busta Rhymes and MC Lyte. **4** Khan honored Estefan by singing "Coming Out of the Dark." **5** Becky G, who on the red carpet said: "I feel more empowered than ever as a young brown girl. This is one of the events that combines the arts and politics, and we really need to be reminded about [that] unity." **6** LL Cool J (center) with his mother, Andrea Smith (left), and his wife, Simone Smith. **7** The cast of Broadway musical *On Your Feet!*, which is based on the life and music of Estefan and her husband, Emilio. **8** Actress Rita Moreno. **9** Richie (center) with (from left) ex-wife Brenda Harvey-Richie, daughter Nicole Richie, girlfriend Lisa Parigi and son Miles Richie.



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PORTLANDIA'S FAREWELL PARTY

As the comedy-sketch show enters its final season, Carrie Brownstein and Fred Armisen say goodbye — without tears, and hinting at future collaboration

BY PHOEBE REILLY
PHOTOGRAPHED BY ERIC MICHAEL ROY

The Meal

THE PULSE
OF MUSIC
RIGHT NOW

Armisen (left) and Brownstein photographed Dec. 13, 2017, at The Arsenal in Los Angeles. Watch an exclusive video about music's role in *Portlandia* at Billboard.com.



WE BELIEVE IN A BEGINNING, MIDDLE AND ending,” says **Fred Armisen**. He’s explaining the decision to pull the plug on *Portlandia*, the critically acclaimed sketch-comedy series he created with **Sleater-Kinney** guitarist **Carrie Brownstein** and *Tim and Eric Awesome Show, Great Job!* alum **Jonathan Krisel**, after its upcoming eighth season. (The first of the final 10 episodes airs on IFC on Jan. 19.) “We’re such music fans,” he continues, glancing at Brownstein, who’s sitting beside him in a West Los Angeles bar. “When bands say, ‘This is our last album,’ there’s a sense of control. The show didn’t get away from us.” Brownstein nods toward her friend. “We wanted to go out while we still appreciated it,” she adds.

Portlandia debuted in 2011, six years after Brownstein released what she thought was the final Sleater-Kinney album. At that point, Armisen was still an integral part of *Saturday Night Live*, which he was on from 2002 to 2013. Though Brownstein, 43, and Armisen, 51, made an unlikely pair, their passion for absurdist humor and Pacific Northwest satirization (Armisen has lived in Portland, Ore., while Brownstein grew up in Washington State) brought them together and struck a chord on cable. Successive seasons saw the IFC show’s ratings increase, and eventually viewership leveled out at a little under half a million, while *Portlandia* went on to secure a Peabody and four Emmy Awards.

“A lot of shows have a ‘room bit,’ meaning a room full of comedy writers will be laughing, but it’s too weird or too small to put in the show,” says co-writer-executive producer **Graham Wagner**. “*Portlandia* is 90 percent room bits.”

Portlandia was a harder left turn for Brownstein, who, like Armisen and Krisel, writes, occasionally directs and executive-produces the show. Brownstein entered the comedy world in 2004, when she and Armisen formed their online sketch-comedy duo **ThunderAnt**. There, they introduced what have become their most famous characters: feminist bookstore owners Candace and Toni, caricatures of shrill, easily triggered second-wavers. It was a far cry from performing in a band borne of the ’90s riot-grrrl movement. “Obviously Sleater-Kinney was very edifying, but there was so much momentum that we became less individuated,” says Brownstein. “The allowance for absurdity [in sketch] was very freeing.”

More crucial, though, is Armisen and

ON A LIGHTER NOTE...

Throughout *Portlandia*’s eight seasons, Carrie Brownstein and Fred Armisen invited a range of friends to bring musical laughs to the small screen



“Catnap,” season two (2012)

Kristen Wiig, who spent seven years with Armisen on *Saturday Night Live*, plays a crazed fan named Gathy who doesn’t want her favorite band, Catnap, getting too popular. Brownstein says of Wiig’s creation, “Gathy was complete improv.”



“Getting Away,” season four (2014)

The cast escapes to New Beavertown, and **k.d. lang** sings the spiritual hymn “Down to the River to Pray” as they walk back to Portland. “For me, this serves as the very last sketch of the whole series,” says Armisen.



“Run the Jewels Album Drop,” season seven (2016)

Hip-hop duo **Run the Jewels** revealed a *Portlandia* origin story, with A&R execs played by Armisen and Brownstein.

“They were able to make fun of themselves,” says Brownstein, “which is such an important trait in our culture.”

Brownstein’s chemistry that plays out on- and offscreen: The pair say it’s an organic process in the writers’ room, where they can throw half-baked ideas up on a board and hash them out together.

“Fred is more visceral, and Carrie is more intellectual,” says Wagner. “When a sketch works, it’s tied to a phenomenon, but also to human behavior. Fred could make nothing into something funny, but Carrie makes sure it’s not nothing.”

Coming from Sleater-Kinney, Brownstein widened the lane for other indie musicians to test their comedic skills. *Portlandia* became the de facto outlet for artists like **Glenn Danzig** and **Run the Jewels** to relax their postures and commit to off-kilter, self-effacing sketches. In the upcoming season premiere, which Brownstein directed, **Spyke**, one of Armisen’s recurring characters, tries to get his Reagan-era punk band **Riot Spray** back together only to watch in horror as his bandmates — played by **Henry Rollins**, **Nirvana**’s **Krist Novoselic** and **Fugazi**’s **Brendan Canty** — want to go antiquing.

“A lot of musicians are seen as a certain thing, and people will jump at any chance to demystify that,” says Rollins, best known for his **Black Flag** days. For the new sketch, most of the old-fogey dialogue — Rollins’ character asks for throat-coating tea and praises **Bruno Mars** — was improvised.

Portlandia has spent years lampooning a city that prides itself on aspirational liberalism, lovingly poking fun at its artisan-food demand or petty competition to appear au courant among peers. Were its creators worried that, given a charged political climate, *Portlandia*’s brand of humor wouldn’t fare as well under the **Trump** regime? Brownstein and Armisen exchange looks, and she thinks for a moment before fielding the question. “We definitely felt the sadness and anger of Trump coming into office, [and] we can’t necessarily be topical when

the news cycle changes tweet by tweet, but we never tied ourselves to something so specific anyway,” she says. “Generally we try for a timeless feel. But I think we wrote some of that ambient anxiety into the dynamic between characters this season.”

Armisen, the more gregarious of the two, describes their relationship as “a classic soul-mate friendship.” It was Armisen’s love for Sleater-Kinney that led to their collaboration: “It was like, ‘How can I do something with them?’” he recalls. Brownstein’s work with Armisen involved her taking what ended up being a decadelong hiatus from the band, then at the height of its popularity. (In 2015, Sleater-Kinney released and toured behind *No Cities to Love*, its first album since 2005’s *The Woods*.) “Fred pulled up in this white van and said, ‘Get in,’” she jokes. Brownstein continued to play guitar between *Portlandia* seasons, notably in the one-off, all-female supergroup **Wild Flag**; meanwhile, Armisen joined *Late Night With Seth Meyers*’ in-house band. Together, they wrote music for their show, including the lo-fi fan favorite “Portland, Oregon (You’re My Home)” in 2011.

In addition to directing her first feature film, *Fairy Godmother*, due this year, Brownstein recently returned to the studio with Sleater-Kinney bandmates **Corin Tucker** and **Janet Weiss**. She throws up her hands defensively when asked about a timetable. “Now, just so you know, we’re going to do this very slowly,” she says. “It’s an ongoing conversation.” Meanwhile, Armisen, whose mother is Venezuelan, wants to branch into Spanish-language programming. The accomplished drummer is also doing a stand-up show for Netflix called *For Drummers Only*, a routine focused around, and performed in front of, drummers. “It’s not as esoteric as it sounds,” says Brownstein, jumping to Armisen’s defense.

But neither expect their creative partnership to end with the show. “We talked about doing something live where we got to travel around and get onstage,” says Brownstein. “Not necessarily music, but we both love the interaction with a live audience.” Gesturing to Armisen and herself, she adds, “This is not specific to *Portlandia*. There’s always a connection between us.” ●



Armisen (center) joined Sleater-Kinney onstage in New York in 2015.



The film festival, which takes place Jan. 18-28, will premiere music projects starring (from left) Usher, Jett and M.I.A.



WHAT TO SEE BETWEEN THE FLICKS

Live music rounds out the Sundance experience. Here are three shows to catch in Park City after the screenings let out, with more to be announced soon

JOAN JETT

WHAT

A "Celebration of Music and Film"

WHERE

The Shop, 1167 Woodside Ave.



MORGAN SAINT

WHAT

BMI Snowball's Annual Music Showcase

WHERE

The Shop



MICHAEL FRANTI

WHAT

The 20th Annual ASCAP Music Cafe

WHERE

Rich Haines Gallery, 751 Main St.



PREVIEW

Sundance Hits A High Note

Thanks to recent success stories, the film festival has more music-related flicks than ever

BY STEVE DOLLAR

THE SUNDANCE FILM FESTIVAL HAS LONG showcased breakout actors and potential Academy Award contenders. But in 2018, major music artists will be driving much of the conversation at the annual film summit in Park City, Utah. "This, by far, was the year with the most options," says **Jarom Rowland**, senior manager of the festival's film music program.

The fest has already established its music-documentary bona fides with premieres of the Oscar-winning films *Searching for Sugar Man* in 2012 and *20 Feet From Stardom* in 2013. The long-awaited *MATANGI/MAYA/M.I.A.* will be unveiled on Jan. 21 after years of delays; it captures the life and provocative art of **M.I.A.** by using an archive of the Sri Lankan performer's own footage. Punk trailblazer **Joan Jett** is the subject of *Bad Reputation*, named after her defiant rock'n'roll anthem: Directed by music video veteran **Kevin Kerslake**, the doc charts the Rock and Roll

Hall of Famer's rise from 1970s band **The Runaways** to mainstream solo stardom.

Established actors, meanwhile, are turning their attention to music stories. **Ethan Hawke** co-wrote and directed *Blaze*, the saga of country great and Texas outlaw **Blaze Foley**, with Arkansas rocker **Benjamin Dickey** in the lead role; *Hearts Beat Loud* finds actor-comedian **Nick Offerman** portraying the owner of a failing record store in Brooklyn's Red Hook neighborhood who rekindles his musical ambition after an impromptu jam session with his college-bound daughter. Finally, R&B superstar **Usher** appears in *Burden*, about a breakaway Ku Klux Klan member who takes refuge in a black church community. With such a promising selection, Rowland admits that some quality projects simply couldn't be squeezed in: "Turning down [those other] films was heartbreaking." ●

Q&A

DAN REYNOLDS REIMAGINES HIS FAITH

In *Believer*, a Sundance-bound documentary that he executive-produced, the Imagine Dragons frontman confronts the way Mormonism treats LGBTQ youth

What inspired this doc?

We were going to make a documentary about Fremont Street in Las Vegas, [where] I grew up. But [director] **Don Argott** wouldn't let me do it without diving into my life. He was living in my home, documenting me and my family, and that opened up old wounds.

My dad's brother is gay and Mormon — he was shamed in his community. Teaching that being gay is a sin is so damaging; it sparked me to take action.

Your parents declined to be in the film. Does anyone close to you appear in it?

The singer from **Neon Trees**, **Tyler Glenn**. He kept [his sexuality] a secret for years. He came out recently and released a solo album about how he felt rejected by Mormonism. A big part of the film explores what he went through.

What do you hope is

the audience's biggest takeaway?

It represents a part of Mormonism the world doesn't know: a loving people who are anxious for change, who want to accept our queer youth but are also conflicted. It explores that difficult position and where to go from here. —S.D.



Reynolds (second from right) and Imagine Dragons were *Billboard's* top rock artist of 2017.

ARMISEN: CHONA KASINGER; WING: SCOTT GREEN/IFC; JEWELS: AUGUSTA QUORIK/IFC; USHER: ANNE FISHER/GETTY IMAGES; M.I.A.: ANGELA WEISS/GETTY IMAGES; IMAGINE DRAGONS: ELOTT LEE HAZEL

INSPIRATIONS

Beats, Rhymes And Life

In advance of her daring new album, Tune-Yards' Merrill Garbus reflects on journaling, racial injustice and the DIY culture of dance music

BY LYNDSEY HAVENS

Writing her fourth album, *I can feel you creep into my private life*, out Jan. 19, **Tune-Yards** leader **Merrill Garbus** sought spiritual growth. "I feel very humbled by how little I know," says the acclaimed indie artist after months of wide-ranging research. Joined on the album by longtime collaborator **Nate Brenner**, the 38-year-old shares what influenced Tune-Yards' most confrontational work to date.

1 SHE DJ'D WEEKLY AT A BAR IN OAKLAND, CALIF.

"[DJ'ing at The Hatch] opened the dance music door for me. My favorite story in [Bill Brewster and Frank Broughton's 1999 book] *Last Night a DJ Saved My Life* was of early house DJs who would play until people got it. That's what we do, we introduce audiences to new sounds and rhythms — push the envelope. Even though we've got **Skrillex** and **deadmau5** and very glossy dance music now, where it came from was really organic and DIY."

2 SHE ATTENDED WORKSHOPS ON RACE

"I went to [a six-month workshop] at the East Bay Meditation Center in Oakland to learn about my experience as a white person in the realm of racial justice. I was asking, 'What should I do as a white person?' I don't want to say, 'Well, I took a workshop and now I'm super awake,' but as I learned more about my own participation in racism and white supremacy, I was like, 'This is our problem.'"

3 SHE EXPLORED HIP-HOP AND R&B'S TOP TIER

"What I want from music is someone to speak to me with this knowledge of everything that's going on. The last three **Kendrick Lamar** albums are so specific to his life and contain so many personal stories, but you know he's living in the present tense and not in a vacuum. Same with **Frank Ocean** and **Solange**'s albums. There's a way artists can talk about whatever they need to and have it resonate with what's going on in the world."

4 SHE WROTE MORE THAN EVER

"I have historically written a lot, but there is a practice in the [1992 **Julia Cameron**] book *The Artist's Way* of, without exception, doing a daily morning writing that I got into for this album specifically. That meant I was writing [all the time], and I think that really helped me distill what I meant to say." ◉



1

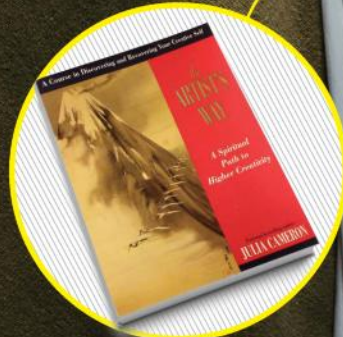


3



2

Brenner (left) and Garbus of Tune-Yards.



4



CupcakKe

CUPCAKKE'S NEW FLAVOR

In 2015, **CupcakKe** burst on the scene with the viral hit "Vagina," inspired largely by **Khia**'s 2002 sexually explicit single, "My Neck, My Back." Since then, the Chicago native has made a hilariously cartoonish approach to her sexual prowess one of her lyrical touchstones, both on her 2016 debut mixtape, *Cum Cake*, and its full-length follow-up, *Audacious*.

"I'm not going to hold my tongue because society wouldn't want me to say something," says the 20-year-old rapper (born **Elizabeth Harris**). "I have an 'I don't give a fuck' attitude."

But with her new project, *Ephorize*, out Jan. 5, the independent artist is offering a surprising dose of self-observation. The album, which follows 2017 LP *Queen Elizabeth*, finds a balance between the sex-positive bangers CupcakKe is known for and more contemplative and even politically charged tracks. On album opener "2 Minutes," she skips the hook and muses on the state of her life. "It's just me, very emotional and deep, letting it all out," she says of the song, in which she raps about everything from body image and the internet to attending too many funerals. Meanwhile, in "Wisdom Teeth," the rapper takes on a more aggressive tone to highlight the importance of staying modest amid success — with humor, of course: "I eat ramen noodles just to humble myself," she raps.

"Recently, I've been in the mood to do something other than vulgar music," she says. "I'm going to talk about my struggles and come-up."

That's not to say CupcakKe, who was recently featured on **Charli XCX**'s track "I Got It," has left her raunchy persona in the past: She says that "Duck, Duck, Goose," off the new LP, is even more indecent than her past hits. No matter how R-rated the lyrical content, CupcakKe says that *Ephorize*, "most importantly, has more lit music."

—NERISHA PENROSE

BREAKTHROUGH

COUNTRY'S HOT NEW COLLECTIVE

As the first country group in years, LANCO is clearing a path to enter the mainstream

BY JONATHAN BERNSTEIN



From left: Steedly, Hampton, Lancaster, Howell and Baldwin.

LANCO BASSIST CHANDLER BALDWIN realized his life was about to change this past Labor Day, at the Minnesota State Fair in St. Paul. The rising country quintet was closing out its set opening for **Sam Hunt** with its single “Greatest Love Story,” which was beginning to climb the country charts at that point. “I swear, all 13,000 people in the crowd started singing it,” recalls Baldwin. “My wife was at that show and she got it on video. [During] that first chorus, I looked over at her like, ‘Oh, man, this is working.’”

“Greatest Love Story” reached the top of *Billboard*’s Hot Country Songs chart three months later, thanks in part to the midtempo ballad’s affecting imagery and story construction. Frontman **Brandon Lancaster** says he aspired to not just score a hit when he started songwriting, but to deliver something that was stop-you-in-your-tracks memorable, and ultimately timeless. “I remember hearing [**Randy Travis**’ song] ‘Three Wooden

“We have five different lifetimes of music taste to bring to the table.”
—Chandler Baldwin, LANCO

Crosses’ when I was 18 and being really moved by it,” says Lancaster, now 28. “It’s one of those songs I had heard before, and for some reason I stayed in my car in a parking lot and listened to the whole thing. I remember thinking, ‘If I could ever do that, it’d be so cool.’” Four years after forming LANCO in Nashville along with Baldwin, 25; drummer **Tripp Howell**, 28; guitarist **Eric Steedly**, 27; and multi-instrumentalist **Jared Hampton**, 26, Lancaster (the band’s name is short for “Lancaster and Co.”)

has done just that as the leader of a collective.

LANCO’s combination of boy-band looks, Music Row songwriting chops and

classic-rock musicianship establishes the group as a country act built for more than one single. The mainstream arrival may come this month with debut album *Hallelujah Nights*, out Jan. 19 on Arista Nashville, along with an appearance on *Jimmy Kimmel Live!*

Hallelujah Nights is a sprawling collection of

stadium rock, bluesy country and intimate singer-songwriter pop that showcases the band’s disparate musical influences, all tied together by Lancaster’s voice. LANCO workshoped its melting-pot sound with producer **Jay Joyce** (**Little Big Town**, **Eric Church**) and by playing sparsely attended, covers-heavy shows in Nashville. “Every guy in the band has something they listen to that they’ve exposed me to and vice versa,” says Lancaster. Baldwin grew up listening to **AC/DC** and the **Eagles**, and Howell says he’s influenced by drummers like **John Bonham** and **Dave Grohl**; meanwhile, Lancaster possesses more of a pop sensibility and has led the group through renditions of songs by **Whitney Houston** and **Walk the Moon**.

As LANCO preps its first album release — the band will soon push *Hallelujah Nights*’ second single, “Born to Love You,” to radio and embark on its first arena tour, opening for **Chris Young** — its members acknowledge that it has been a few years since a country group has reached the mainstream. They believe they can be the ones to end that drought. “You have five guys, and we have five different lifetimes of music taste to bring to the table,” says Baldwin. “I think that’s what most people like about us, honestly.”

PRO TIPS

STAY HEALTHY (EVEN ON THE ROAD!) IN 2018



Pasternak

New Year’s resolutions are often body-focused, and for touring crews, staying in shape is easier said than done. Celebrity fitness trainer and nutrition specialist **Harley Pasternak**, whose client roster has included **Kanye West** and **Katy Perry**, explains how touring artists can continue to eat, drink and be merry without piling on the pounds.



Perry



KEEP YOUR BODY ON TIME

“Whatever time zone you’re in, keep that time on your watch. You want to try to keep your sleep and meal patterns attached to the time zone that you’re in. It’s important so you don’t feel disoriented. If we take a red-eye and land in Singapore at 8 a.m., we’re not going to bed. Force yourself to stay awake, have breakfast, power through the day.”



EAT IN MODERATION

“I review all the riders for my music clients and make sure there’s healthy food and snack options, like strained yogurt, fresh berries and lean protein. I’ll have them [drink] one Propel before a show, then regular water. In terms of things to stay away from: Life is too short. If we’re in Italy, have pizza and pasta. But not every day.”



AVOID THE HOTEL GYM

“Do something active that’s fun. On tour with Kanye and **Common**, we would have basketball games on a court in every city we went to. With **Alicia Keys**, we would mountain-bike across Vancouver Island. With **Lady Gaga**, we would explore all the cool neighborhoods. [With **Maroon 5**’s] **Adam Levine**, we find a golf course and walk 18 holes.”



SPECIFY YOUR DAILY GOALS

“I’ll give all of my clients a step goal to hit no matter where they are or what they’re doing. I know how many steps Levine has done today; I know how much **Ariana Grande** is moving [right now]. I give my clients a Fitbit and a goal of, say, 12,000 steps a day. We walk as much as we can and see the city.”

—BROOKE MAZUREK

Scott photographed Dec. 11, 2017, at the Houdini Estate in Los Angeles. Styling by Renelou Padora. Scott wears a Bally jacket and Versace pants. Watch Scott in the *First, Last, Best, Worst* video series at Billboard.com.

THE PREDICTIONS ISSUE 2018

Billboard forecasts the game-changing stars, new revenue streams and pioneering tech coming this year

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Travis Scott Will (Actually) Get His Due

He just released a top five album with Quavo and will soon drop his latest solo LP. But what hip-hop's enigmatic hitmaker really wants this year — besides a headlining arena tour and “trying to get shit turnt” — is credit for being not just an influencer, but a visionary

By **ALEX GALE**

Photographed By **ERIC RAY DAVIDSON**



TRAVIS SCOTT'S house is kind of a mess. Not in the way you'd expect from a constantly working, constantly traveling, constantly blunt-smoking 25-year-old rapper-producer.

The ultramodern McMansion, looming over the modest bungalows on a quiet block in Los Angeles' Beverly Grove neighborhood, is filled with so much cool, interesting, expensive shit, it would be impossible for even the most skilled interior decorator to jigsaw it all together.

"This is nothing," says Scott, pulling from a raggedy Backwoods blunt on the sofa as his tour DJ, Chase B, and a friend play a heated game of *NBA 2K*. "You should see my house in Houston."

The two-story foyer is clogged with towering stacks of limited-edition sneaker boxes, almost all from Nike, with which Scott recently designed an Air Force 1 featuring interchangeable Velcro swooshes. In between two shoe piles is a 5-foot-tall cardboard sculpture of a demon head, which Scott says he made as a teen — a goth touch matching the cross-shaped Black Sabbath rug and the twin gargoyle statuettes on the coffee table. A sunny room overlooking the driveway is filled with paint, brushes, easels and abstract paintings by Scott and his friends ("I like to just wake up and go *splat*").

The living room overflows with colorful Pop art (a plush Warhol Brillo box; a massive Murakami rainbow-flower floor cushion). On the floor, seemingly forgotten in a half-opened box, is a platinum plaque for one of his many hit singles. "I keep most of them in the garage," mumbles Scott. "I don't really like to talk about all the stuff I do."

There's a sense that this house, with all its curios, isn't meant for stunting, or even for sleeping — it's for inspiring Scott, the mad scientist who glues it all together, to endlessly work, create, repeat. At least, when he's here — and as the many wilting tropical plants around the house show, that isn't often.

During this mid-December weekend, Scott will perform for nearly 20,000 fans while strapped into a giant flying mechanical bird; hang out with his family (in town from Houston, his hometown, which he visits frequently) and with his rumored girlfriend, Kylie Jenner, who is reportedly pregnant with his child; and fly to Paris to unveil a limited-edition, leather-packaged compilation album on vinyl, released in collaboration with Yves Saint Laurent. He's also putting the final touches on *Huncho Jack*, *Jack Huncho*, his collaborative album with Migos star Quavo,

which will be released in a few days and later debut at No. 3 on the Billboard 200; and readying his third album, *Astroworld*, expected in the first quarter of 2018. Nearly every night, he's in the studio until dawn.

"I've been on this schedule for the past six, seven years," says Scott. "I got too much shit to do, too much ground to cover. My whole life, I ain't been on vacation."

Where will he go when he finally gets some time off?

"Shit," he replies. "Heaven — hopefully."

HEAVEN WILL HAVE TO WAIT.

Scott has had six years of slow but steady career growth, thanks to relentless touring, collaborations with nearly every rapper that matters and a distinctive sound — gloomy synth-trap beats, robotic vocal effects and hedonistic catchphrases — that has warped the sonic landscape of rap around him, influencing everyone from Kanye West to Migos to Future. His first album, 2015's *Rodeo*, hit No. 3 on the Billboard 200; 2016 follow-up *Birds in the Trap Sing McKnight* reached No. 1. Former President Barack Obama called out Scott's "Butterfly Effect" as one of his favorite songs of 2017.

After opening for Kendrick Lamar on tour last year, Scott says he'll headline his own arena run in 2018. His show, highlighted by the aforementioned animatronic bird and Scott's explosive, stage-diving physicality, has become one of rap's greatest live spectacles, though it has also gotten him into legal trouble: Last April, a fan was paralyzed after falling from the balcony at a concert at New York's Terminal 5, reportedly suing Scott, and

in May he was charged with inciting a riot at an Arkansas show (he pled not guilty and adds today, "Nothing we do is meant to harm nobody. Kids having fun is being mistaken for violence").

Scott's massive bird is more than a theatrical tool — it's a physical manifestation of both his competitive streak (what else could possibly stand up to a Lamar performance?) and his ambition. "I don't want rap to feel so disposable," he says. "I want it to start lasting again."



In November, Scott brought his bird to the MTV Europe Music Awards in London.

"Maybe I don't speak loud enough. I just want the music to speak for itself."
—Scott

With his memorably yelped ad-libs ("It's lit!" "Straight up!") and songs evoking long, hazy nights of partying, Scott has defined the music of the moment. But instead of surfing trends, he wants, like his friend and mentor West, to be recognized for his singular vision — one complete with a bird of prey.

"That's my mission, man," says Scott, as *Huncho Jack* plays through a Supreme-branded speaker near the couch. "I worked so hard on *Rodeo* and *Birds*. It might not have been recognized by the masses, but my fans always went hard. This year I'm on a mission to be heard."

Scott calls this plan Mission 28, "because I'm going crazy all the way till Nov. 28." What happens then? "That's just a date. I'm trying to get shit turned." (A member of his team later explains that Mission 28 is "an abstract mantra.")

Scott seems driven by a sense that he's underappreciated — a master collaborator who excels at making others sound good but whose standalone star power remains overshadowed. "It's used as a knock on him," says Randall "Sickamore" Medford, a veteran A&R executive who has worked

side by side with Scott on all his albums, including *Astroworld*. (He's now senior vp A&R/creative director at Interscope.)

The idea isn't entirely unfounded: Turn on the radio and you're likely to hear more rappers aspiring to sound like Scott than you will actual Scott songs. Of his 20 Billboard Hot 100 hits (excluding those from *Huncho Jack*), only seven are with Scott as lead artist, and only four of those are full-on solo efforts. Scott only just got his first Grammy nomination as an artist in December, a best rap/sung collaboration nod for his guest verse on SZA's "Love Galore," and he admits he was "super disappointed" when the Grammys ignored *Birds* last year. Yet he doesn't seem bitter. "Maybe I don't speak loud enough," says Scott. "One day,

HIS SPHERE OF INFLUENCE

From an innovative sonic approach to an electric stage presence, Scott's style has inspired vets and rising stars alike



KANYE WEST
Widely considered the muse for West's 2013 *Yeezus* album, Scott says he and Kanye "just learn from each other."



PLAYBOI CARTI
Scott's catchy ad-libs have inspired artists like Carti to embrace frantic, unconventional rhyme patterns.



JAY-Z
One month post-*Yeezus*, Hov nabbed Scott's hook-crafting talents for the *Magna Carta Holy Grail* track "Crown."



LIL UZI VERT
Uzi's mosh-pit-storming antics mirror Scott's notoriously raucous, stage-diving ways.
—CARL LAMARRE



Scott wears a CP Company shirt and Bally pants.



"Onstage, I become a different person," says Scott. "That's my thing — screaming and going crazy." Scott wears a Valentino tracksuit.





hopefully, people might finally catch on. I just want the music to speak for itself.”

That’s a tall order in today’s rap game. At a time when viral streaming singles rule, Scott proudly declares himself an album artist. “I don’t try to make [music] for anybody else. I don’t really do singles.”

“Unlike a lot of artists who think it’s just about putting out commercial records, Travis was always true to himself,” says Sylvia Rhone, president of Scott’s label, Epic Records. “He was always less concerned about radio hits. He embraced his core fans.”

Scott has been patiently waiting for his moment since childhood. Born Jacques

Webster Jr., he grew up in Missouri City, Texas, a middle-class Houston suburb. His mother, who worked for Apple, and his father, an entrepreneur, paid for his drum and piano lessons. While at the University of Texas, where he started sending his music to rap blogs and cold-emailing people in the industry, Scott caught the attention of producer Mike Dean, known for his work with West and Houston greats like Scarface. After Scott dropped out to pursue rap full-time, T.I. brought him on to his Grand Hustle imprint, ultimately getting Scott signed with Epic.

Around the same time, West recruited

Scott to work on his sixth album, *Yeezus*. An abrasive, experimental departure from West’s previous work, the LP was released a few weeks after Scott’s debut mixtape, *Owl Pharoah*, in 2013. Although Scott was credited on only three songs (for additional production and programming), his sound was considered a major inspiration for *Yeezus*.

Scott is concise and aloof until I ask how his mentors helped launch him. “That makes my career be sounding crazy, like, ‘Travis had all this help,’” he blurts out. Suddenly, the theatricality he wields so well onstage emerges, and he begins acting out

Scott wears a Versace sweatshirt, jacket and pants.



he was playing it,” recalls Rogen. “He took the controls himself and adjusted the levels, which stuck with me — how meticulous he was.” (Adds Rogen: “There are very few people I smoke a bunch of weed with who I don’t ultimately get along with.”)

Despite that exacting approach, Scott embraces partnership in the studio. Collaborative rap albums have become a trend (Big Sean and Metro Boomin, and 21 Savage, Offset and Metro Boomin, have released their own in the last few months alone), but Scott is arguably the genre’s greatest partner in crime right now.

Huncho Jack opens with “Modern Slavery,” which samples Otis Redding’s “Cigarettes and Coffee”

in what seems like a nod to “Otis,” the hit single from rap’s most successful collaborative project to date, West and JAY-Z’s 2011 album, *Watch the Throne*. Quavo and Scott share an easy chemistry. “We’ve had that vibe since day one,” says Scott. “It’s not just music; we just see eye to eye. That’s my bro-twin.”

Huncho Jack feels carefree and brisk; it’s missing Scott’s typical Sturm und Drang, which he may be saving for *Astroworld*. Sickamore says the album will be loosely inspired by Houston and its slow-riding, bottom-heavy sound, but he and Scott refuse to reveal anything more — to preserve the element of surprise, but also because it’s still a work in progress. “I don’t even know what’s going to be on it yet,” says Scott, though when asked about West, Scott implies he’s involved in some fashion: “I played him some joints. We’re always talking. We’re always working on shit. I see him every day.”

For Scott, releasing *Huncho Jack* in a quiet end-of-year week with *Astroworld*’s release date still up in the air is a canny, low-risk move, but it’s also a natural one. “I love working by myself, but I’m a producer — that’s how I started,” says Scott. “I don’t ever think of features as just, like, features. I think of them as a *purpose*. Like, this motherfucker was meant to be on this; the world needs to hear them. It’s like they’re an instrument.”

Scott himself isn’t a natural self-promoter, which makes the latest role thrust upon him — Kardashian-adjacent tabloid fixture — both uncomfortable and antithetical to his art-before-stardom outlook. For much of 2017, the paparazzi captured him and Jenner canoodling in Los Angeles, Houston and at Scott’s shows. Since September, around the same time reports of her pregnancy emerged, Jenner has evaded camera lenses, even mostly sitting out the new season of *Keeping Up With the Kardashians*. Scott refuses to feed the rumors.

Have you spoken to your father about becoming a father yourself?

Uh... for what?

There are these rumors that you’re dating Kylie and having a child with her...

I don’t want to talk about that. They’re just guesses. Let them keep fishing.

Has Kanye taught you anything about dating a fellow celebrity?

Nah. I haven’t seen him deal with that. I just stay to myself.

Scott does, however, freely share what West taught him about dealing with nosy press asking prying questions.

“Shit,” recalls Scott with a laugh, “just don’t hit nobody, man.”



Scott (left) and Quavo at the 2017 iHeartRadio Music Festival in Las Vegas.

LATER THAT NIGHT, SCOTT IS PACING around backstage at The Forum. He’s headlining KPWR (Power 106 FM) Los Angeles’ annual Christmas concert, which also features G-Eazy and Big Sean, currently onstage. “Is Sean off yet?” Scott asks brusquely, between Backwoods puffs.

“The show is five minutes behind; he’s out for 10 more minutes,” one of his managers replies. “But just so you know, it’s packed. Nobody’s going fucking *anywhere*, I promise you.”

Scott’s a friend and fan of Sean (“That motherfucker can rap”), but he still has a competitive streak. Hence the burly stagehand who is currently strapping Scott into a harness for his mechanical bird — the centerpiece of his Lamar tour set, and, now, the radio showcase. “Bringing the bird,” says Scott, is money out of his pocket. “See, that’s the difference between me and these n—as. I go hard every time I go out. I bet other n—as at radio shows don’t do this.”

Thirty minutes later, after posing for pictures with Sean backstage, Scott is standing atop that bird, 40 feet above a crowd of 20,000 rowdy fans, stomping and dancing as if he were on solid ground. At the side of the stage, SoundCloud rap star Trippie Redd, Sickamore and Scott’s father, mother, younger sister and uncle shout along to his every word.

After the show, Scott’s the most relaxed and unguarded he has been all day. He eagerly greets a series of well-wishers, including 13-year-old *Black-ish* star Miles Brown and two of Stevie Wonder’s teenage kids. “My next album is going to have Stevie,” declares Scott. “Well, I’m trying. We’re talking.”

Scott gives a nod to Chase and the rest of his entourage; it’s time to go. There’s a party to hit up in West Hollywood that The Weeknd is hosting; then it’s back to the studio for another all-nighter, followed by an 11-hour flight to Paris. Nov. 28, 2018, is less than a year away. The mission must go on. ●

the formation of a Voltron-like robot. “It’s like, you got T.I., you got Mike Dean, you got Kanye...,” he says in a dramatic voice, pointing to his limbs one at a time and making Transformers sounds. “You got Travis!” He pretends to hold a sword in the air triumphantly.

“Travis can rap, sing, make beats,” Dean says later. “He’s a self-contained artist. He doesn’t need anyone’s help.”

Seth Rogen hit it off with Scott when the rapper interviewed him for his Beats 1 show, *Wav Radio*. “He played me some music, and he was very assertive and specific with the engineer, because he did not like how

**"I don't want rap to feel
so disposable. I want it to
start lasting again."**

—Scott





Scott wears a Camel Crunch vintage T-shirt, Valentino jacket and pants.

A BOOMING BIZ WILL MEAN GREAT EXPECTATIONS

EXPECT INCREASED COMPETITION ACROSS THE INDUSTRY AS, FINALLY, FLUSH TIMES REIGN

At last, the music industry's long, cold winter is over. After nearly 20 years of decline, the U.S. recorded-music business generated \$4 billion in revenue in the first half of 2017, a 17 percent gain over the same period in 2016. Even more stunning, *Billboard* estimates that the final tally for 2017 could reach \$9 billion (based on the current growth rate and historic patterns) — a level the industry hasn't seen since before the 2008 recession. Optimism abounds, but as one insider puts it: "The pressure's on."

Pricier Talent

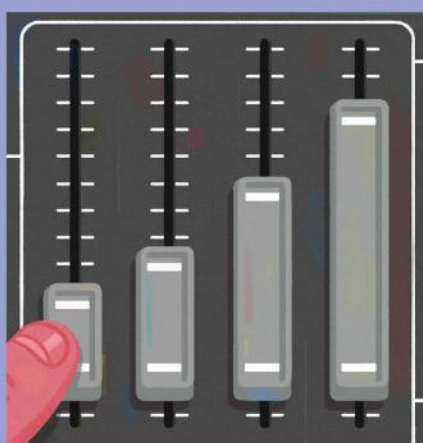
"Competitiveness on the signing front has gotten very intense," says RCA executive vp John Fleckenstein. "And with competition, the cost of acquiring talent goes through the roof, which makes doing what we've always done more expensive." Labels are reinvesting in A&R, marketing and promotions departments and better deals for artists. "It's almost like before Napster; it may not be full recovery mode making money hand over fist with CDs, but it's a good time," says Julian Petty, a partner at Nixon Peabody. "It's not crazy for someone to get a \$500,000 in-pocket advance — and we're not talking about a star."

New Publishing Power Dynamic

Outside investment has fueled a major wave of consolidation, helping independents like BMG, Concord and Kobalt (which bought SONGS for approximately \$140 million) form a tier of mini-major publishers competing for market share and catalogs. "Just look at SONGS — there were 14 bidders going after that catalog," says Rell Lafargue, COO of Reservoir, which purchased the catalogs of Leon Ware and Century Media, and signed Takeoff and Offset of Migos to publishing deals.

More Music, Faster

In a streaming world, everything moves at warp speed. "With more lucrative deals, you get more pressure to put out more product and to monetize," says Petty. "There isn't that long development period." Adds Lafargue, "The [revenue] disparity between the No. 1 streamed song and the No. 2 streamed song is significant. There's a pressure now on our songwriters to really deliver the goods." —DAN RYS



Priscilla and Elvis Presley on their wedding day in 1967.

Elvis Will Rock Onscreen Again

WITH A PROBING NEW HBO DOCUMENTARY COMING THIS SPRING, PRISCILLA PRESLEY OPENS UP ABOUT HER EX-HUSBAND'S ART AND AMBITIONS

WHEN HBO PREMIERES *ELVIS PRESLEY: The Searcher* this spring, fans of the King will get an unprecedentedly deep look at his life and music, from his first forays into Memphis blues clubs to his early stardom, up through his late-'60s comeback and exhausting '70s touring. The nearly three-and-a-half-hour-long, two-part documentary features new interviews with scholars, stars like Bruce Springsteen and the late Tom Petty, and — most notably — Priscilla Presley, who famously met the superstar when she was 14 and was married to him from 1967 to 1973.



Presley in 2017.

While the film downplays the tawdrier aspects of Presley's epic American tale, instead zeroing in on his musical evolution (though it does touch on his drug use and his relationship to famously controlling manager Colonel Tom Parker), it offers a different kind of intimacy, thanks in part to the over seven hours of personal reflections Priscilla Presley offered. "I realized she hadn't had these kinds of questions thrown at her before," says director Thom Zimny. "And she was excited to share the details of Elvis the artist." Presley, 72, spoke to *Billboard* about making what she calls "the definitive story of Elvis and his music."

In the film, you share a great deal about Elvis that you never have before.

People know about his generosity, about his love of his mother, but he didn't have the peers he should have had. It would have been great to sit around with the guys and talk about, "My gosh, do you ever get nervous onstage? Do you miss your wife? Do you ever forget your lines?" He didn't have that.

You were so young when you met Elvis. Were your parents concerned?

Our relationship was too big for my parents; they didn't understand it. He courted me for two years before he asked me to join him in Graceland. It was two years begging my dad, until finally I told my parents, "You're ruining my life; you have to let me go."

Colonel Parker hangs over the film like an avenging angel.

[Elvis] was so grateful Colonel Parker took him where he wanted to go. The hardest thing was realizing that Parker was a great promoter but didn't know anything about music, or about his subject, Elvis Presley.

The film ends with Bobby Kennedy's death and Elvis' extraordinary rendition of "If I Can Dream" from his comeback special in 1968. What were Elvis' politics?

Elvis was for peace. He didn't understand this whole thing with Vietnam. But he didn't get involved in politics. It was the one thing you didn't do: an entertainer was to entertain.

Elvis didn't live long enough to see your acting career. Were you sad that he didn't get to watch your films?

To be honest, Elvis wouldn't have wanted me to be in them. I don't think he would have wanted to share [me] with anyone.

Being separated and watching him basically work himself to death — was that painful to see again?

No. Even though we were divorced, we remained very close. We had long conversations at night. He wanted to perform, to get out. He had nervous energy. In fact, he wanted to go all over the world. He wanted to explore. —BILL WYMAN

ALSO DUE IN 2018

David Bowie: *The Last Five Years* on HBO (Jan. 8) ➔



• Camila Cabello, *Camila* (Jan. 12)

"I've never been great at getting over stuff," says Reyez, photographed by Gari Askew II on Dec. 15, 2017, at Freddy Smalls in Los Angeles. Watch Reyez discuss her influences, spirituality and more at Billboard.com.

Jessie Reyez Will Debut 'Violent Soul Music'

The "Figures" singer holds nothing back in her coming first album

Jessie Reyez was reeling from a bad breakup when she attended a songwriting camp in Sweden two years ago. "I remember going to a session with swollen eyes," says the 26-year-old Colombian-Canadian singer-songwriter. "Looking like a mess, but happy not to be home."

While there, she met producers Priest and the Beast (Pitbull) and Shy Carter (Charlie Puth), who worked with her on an emotional ballad called "Figures." "Tell me, boy," she sings in a soulful, raspy voice. "How in the fuck would you feel if you couldn't get me back?"

Her broken heart came with a silver lining. "Figures" has over 27 million plays on Spotify and made the top 40 of *Billboard's* Rhythmic Songs chart, giving her a second hit after her appearance on Calvin Harris' "Hard to Love."

On a warm afternoon in Los Angeles, Reyez is rocking flannel and denim at a trendy chicken and waffles spot. Her Catholic roots are clear in the *escapulario* necklace she wears, displaying two small portraits of religious figures. "When people talk about this last year, it almost seems like a lie," she says. "I'm scared someone's going to wake me up and say, 'Just kidding!'"

Reyez is in a free, relaxed mood, and she laughs when asked if she's seeing anyone. "I don't have time to date. I don't even have time to wipe my ass!" she jokes. "Just kidding... I do wipe my own ass."

The main thing keeping her busy is recording her debut LP for Island Records — after lunch, she's headed to a session. Her influences range from hip-hop to reggae to Latin music, positioning her as a peer to SZA and Jorja Smith. "It's violent soul music," she says. "It's romantic, it's bloody, it's heaven, it's hell."

Growing up in Toronto, Reyez discovered her flair for performance early. "I have really dope parents," she says. "I would sit them down and dress up like [Queen of Salsa] Celia Cruz, with fruit in my hair and all of that."

What sets Reyez apart most may be her storytelling. In her 2017 song "Gatekeeper," she recounts a real-life incident of sexual harassment involving a powerful producer. The song was released last April, before the #MeToo movement, but it has become newly resonant. While she says she'd rather not name the producer, she still thinks about confronting him. "I'm waiting for the day when I can ask him, 'What are you going to say to God when you get to the gates? How do you sleep at night?'" she says.

In the meantime, she's focused on finishing her album. The fun, bold "Fuck Being Friends" is already a favorite at her shows, where fans regularly sing the chorus back to her. "These motherfuckers are singing an unreleased song," she says. "I love that!"

—YEZMIN VILLARREAL

Vitals

SOUNDS LIKE

Bold, no-nonsense lyrics and unforgettable hooks

INFLUENCES

She cites The Notorious B.I.G., Bob Marley and Quentin Tarantino as touchstones for her eclectic sound.

WHERE YOU'LL HEAR HER

Her debut LP is due in 2018.

• Tyler, The Creator/Vince Staples tour (starts Jan. 26) • Ozuna, *Trap Cartel* (January) ▶

• MGMT, *Little Dark Age* (early February)



Labels Will 'Like' Facebook

MAJOR LICENSING DEALS MEAN LONG-OVERDUE PAYDAYS FOR ARTISTS AND WRITERS

POP-ROCK GROUP WALK the Moon may soon have reason to celebrate every time a flash mob posts a routine set to "Shut Up and Dance" on Facebook: The social media giant will finally start paying for music. On Dec. 21, 2017, the company announced a multiyear licensing deal with Universal Music Group, allowing users to upload and share videos on Facebook and its subsidiaries Instagram and Oculus that, for the first time, contain licensed music. Sources say Facebook has been nearing similar pacts with Warner Music Group and Sony Music Entertainment, deals that combined could bring the music industry over \$1 billion in the next two years — and give YouTube serious competition in the free-music space.



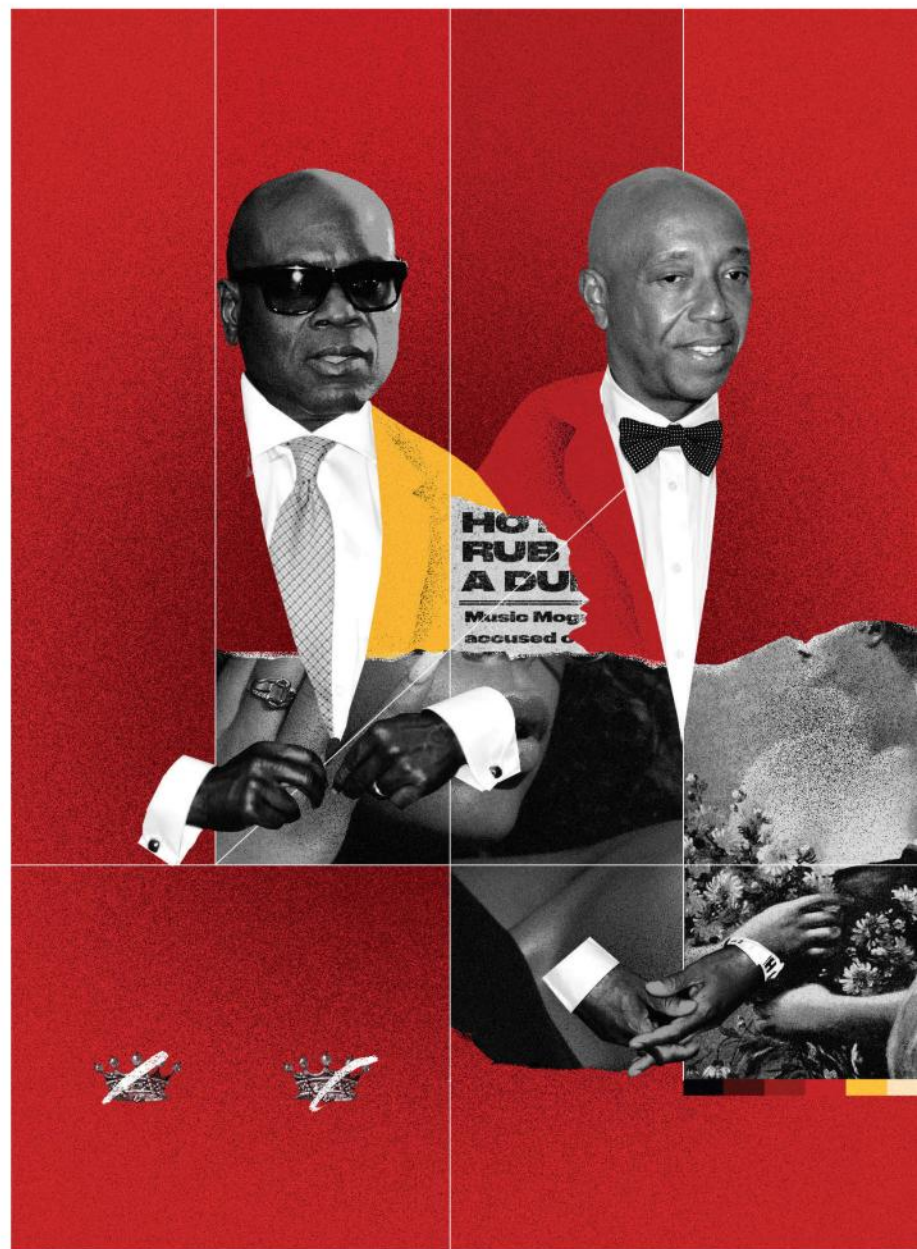
"This is use that right now we're not getting paid anything for," says one major-label executive. "If you put Bruno Mars' 'Marry You' on your wedding video, someone should be getting paid." The initial deals, sources say, will generally give labels and publishers lump-sum payments based on their market shares to cover the music that Facebook users upload. In their announcement, UMG and Facebook vowed to work "hand-in-hand" to "develop the next generation of music products that best engage social consumers."

Meanwhile, Facebook, which declined to comment before the upcoming deals' completion, continues to build a content-identification system that will allow music copyright owners to monetize their streams after the initial lump-sum deals expire.

YouTube — which has over 1 billion users — built a similar system nearly a decade ago, allowing rights holders to automatically block, mute or advertise against videos that contain their music. The system has helped deliver over \$4 billion in revenue to the music industry, but it's imperfect — major labels still employ large teams to police YouTube for undetected uploads — and music executives hope that Facebook will improve on it.

The site's growing music team includes WMG vets like Tamara Hrivnak, who will spearhead Facebook's music licensing efforts; Jonathan Hull, Facebook's head of music partnerships; and former senior vp business affairs Jeremy Sirota, who will manage music business development. As National Music Publishers' Association president David Israelite puts it, Facebook's entry satiates industry impatience for a viable YouTube alternative. "YouTube feels a certain sense of entitlement, because they're the only game in town," he says. "I welcome the competition."

—HANNAH KARP



INSIDER PREDICTIONS

"I love that hip-hop has so many evolving parts. With some of these dance-trap records, I think that Atlanta bass-influenced music could come back with a mix of trap beats."



—KEVIN "COACH K" LEE (COO, QUALITY CONTROL MUSIC)

"I believe a number of festivals will disappear due to overexpansion in the last five years. We will also see artists getting smarter about recording cycles. Instead of taking extended breaks to record full albums, they will continue to release music without staying away for too long."

—DANIEL GLASS (FOUNDER, GLASSNOTE RECORDS)



◀ Demi Lovato/DJ Khaled tour (starts Feb. 26) • P!nk, Beautiful Trauma World Tour (starts March 1) ▶



• Lorde, Melodrama Tour (starts March 1)

Music Will Face A #MeToo Reckoning

With consequences finally looming for those accused of sexual harassment, can the industry be reformed?

BY JULIANNE ESCOBEDO SHEPHERD

In late November 2017, Def Jam co-founder and lifestyle mogul Russell Simmons stepped down from his companies after the screenwriter Jenny Lumet accused him of sexually assaulting her in 1991. By mid-December, more women had come forward with allegations of rape or harassment, including a former Def Jam executive, a singer and a music journalist. (Simmons denied the allegations.)

The breadth of these women's positions underscores the fact that sexual misconduct affects all tiers of the industry, and after decades of neglect, consequences are finally beginning to hit home. Last May, Antonio "L.A." Reid, who counted TLC, OutKast and Mariah Carey's 2005 reinvention among his successes, resigned as CEO of Epic Records following a former assistant's harassment accusation. Yet with months to go before the sea change sparked by Harvey Weinstein's fall from power, Reid's exit played out quickly and quietly, with few details made public — something that's all but unthinkable now.

The music business, which operates everywhere from studios to nightclubs, is by nature difficult to regulate. So how to enact change? In an email to friends and colleagues in 2017, Atlantic Records chairman/COO Julie Greenwald suggested that collective action and solidarity are the way forward: "We have to have each other's backs as we gain strength through our collective voice."

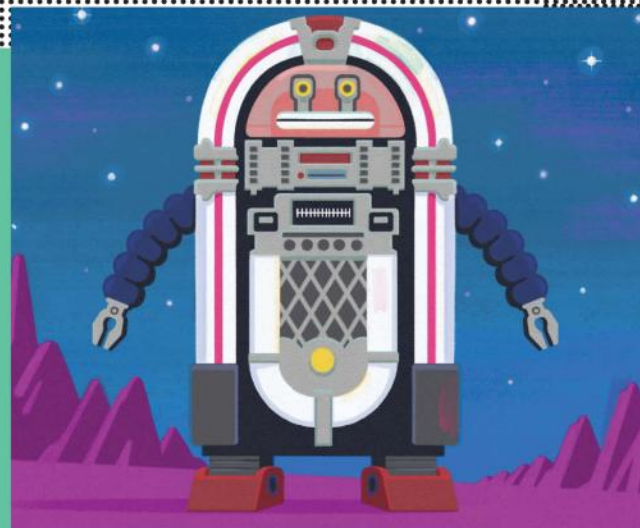
To that end, social media remains a powerful tool with a proven history. In 2016, music publicist Heathcliff Berru left his business after being accused of sexual

misbehavior by multiple women on Twitter, starting with singer Amber Coffman. "I don't think anybody thinks [social media] is the ideal way to go about this," Coffman says now. "But it becomes a last resort when you don't have other options that work." She would like to see women working together across industries: "We could create a much bigger support system."

Kathryn Frazier, owner and founder of publicity firm Biz3, stresses the importance of rehabilitation. "If they're not going to prison, as is the case with nearly all sexual abuse situations, then I don't want them to just move to another city and keep hurting women," she says. "Real efforts in rehabilitation — recovery programs for sex and love addiction, as well as substance abuse, if applicable, coupled with therapy — feel like the only way to stop future harm."

Organized labor could help pave a way forward as well. "Our role as a union is to demand that musicians' workplaces be free of intimidation and abuse," says a representative from Local 802, American Federation of Musicians. "It is the employer's responsibility to guarantee a safe workplace, and we are working to ensure that they do so ... through legal and regulatory channels [and] the collective bargaining process."

Already, a group of powerful women in Hollywood have founded Time's Up, creating a legal defense fund, calling for penalization of companies that tolerate harassment and asking women to wear black to the Golden Globes. After #MeToo, it's the latest reminder that the status quo is no longer an option.



New Tech Will Awe Your Ears

THIS YEAR, LOOK FOR AI SONGWRITERS, 3-D LISTENING PARTIES AND SERIOUSLY SWANK GEAR

True "Surround Sound"

Introduced to a mass audience on R.E.M.'s *Automatic for the People* reissue last fall, Dolby Atmos is a new multiplanar audio format that moves sound all around you to create a 3-D listening experience. "You feel like you're in the studio with the musicians," says Sig Sigworth, president of Craft Recordings (which worked on the R.E.M. reissue). Gaming consoles like Xbox One are already Atmos-compatible, and Sigworth thinks album-listening parties in high-end theaters aren't far off.

Machine Music

High-profile song-making algorithms from Google and Sony have produced promising attempts at pop songs (including an entire album from Sony's Flow Machines coming Jan. 10), but neither has a publicly usable platform yet. That's what sets up-and-comer Amper AI apart: Anyone can use its intelligent platform to tinker with an AI composer immediately. Trained on the work of actual musicians, Amper's AI has soundtracked video games and podcasts and worked with YouTube artists; look for more real-world collaborations yielding singles in 2018.

—NATHAN MATTISE

SUPER-LUXE AUDIOPHILE LOOT

VOCE HEADPHONES

Featuring electrostatic transducers — the rarest and most expensive driver design — these swanky MrSpeakers cans reveal everything that lesser models either gloss over or miss entirely — like the sound of an orchestra's conductor turning pages.

Available in January, \$3,000; mrspeakers.com.



ULTIMA 3 TAPE DECK

United Home Audio painstakingly crafts bespoke tape decks to order. Its Ultima 3, which comes with a fancy outboard power supply, runs completely on DC current, resulting in remarkable sound reproduction and extremely low distortion.

Available in January, \$29,000; unitedhomeproducts.com.



SP-10R TURNTABLE

The gold standard for high-end turntables, Technics changed the game with its ultra-accurate SP-10; now, the SP-10R will combine innovative digital and analog technology to offer some of the best turntable specs in the industry — all sans plinth, arm, cartridge and stylus. Expected summer 2018, approximately \$10,000; technics.com.

—RENE CHUN



"I am so excited to see what our generation's protest music will sound like. I believe it will be much more self-aware, feminist and inclusive of America's many cultures. We need anthems, and I can't wait to sing along."

—AMELIA MEATH (SYLVAN ESSO)

"Younger generations tend to learn music first through computers, which is part of the reason so much music today is loop-based. Those willing to marry technology with more traditional theory and true instrumental craftsmanship will find the most compelling ways of creating music."

—LUDWIG GÖRANSSON (PRODUCER, CHILDISH GAMBINO)



• Netflix's *Roxanne Roxanne*, co-produced by Pharrell Williams (March 16) ▶

• Thomas Rhett, Life Changes Tour (starts April 5)

ILLUSTRATIONS BY PETE RYAN

INSIDER PREDICTIONS

“The world is becoming increasingly chaotic and conflict-ridden; I think there will be a lot of artists taking risks, being bold, experimenting out loud, as people won’t have as much time or patience for lukewarm music.”



—MITSKI

“If one thing is certain in 2018, it is a continuing swing in the balance of power toward artists as a result of reversions and shorter terms. Do not expect artists in the age of streaming to want to sign up to old-style deals.”

—HARTWIG MASUCH (CEO, BMG)

“2018 is all about grassroots movements in politics, in social change and in music. Anybody who’s authentically creating their own environment is going to win. Bands like [electronic duo] Jadu Heart have millions of streams with no press or radio.”



—MURA MASA

“The next barriers to fall will be between the traditional artistic mediums — music, photography, film, design, fashion and more. We’re bound for a lot more cross-medium collectives like Brockhampton in 2018.”

—STEPHEN CANFIELD (VP MARKETING, WETRANSFER)

Bad Bunny Will Take Latin Trap Global

A former grocery store bagger from Puerto Rico is the voice of a new movement in Latin music that’s set to dominate playlists in 2018

Bad Bunny is exhausted. Dressed in a bright orange hoodie, John Lennon-style shades, a white cap and his trademark single earring, he stands out in the crowd of bundled-up guests at the upscale East hotel on an uncharacteristically chilly day in Miami, but his face remains mostly hidden. He has managed to make it into the hotel’s elevator without being recognized and leans on a wall to close his eyes for a few seconds of rest.

“I haven’t slept in three nights,” he warns as he sits down at the hotel restaurant. “I may fall asleep.”

Lately, Bad Bunny’s life has been moving at an accelerated pace. In 2016, the 23-year-old rapper (born Benito Antonio Martínez Ocasio in San Juan, Puerto Rico) was bagging groceries at a supermarket after dropping out of the University of Puerto Rico to pursue music. He worked and produced beats on the side for other local artists, and uploaded his own songs onto SoundCloud and YouTube. By this past November, he was performing with J Balvin at the Latin Grammy Awards, where the duo were nominated for their hit “Si Tu Novio Te Deja Sola” — one of 15 Bad Bunny singles to chart on *Billboard*’s Hot Latin Songs tally in 2017, raising sky-high expectations for his next release.

In the process, he has become one of the most recognizable faces of the burgeoning Latin trap movement and an architect of where it’s headed. Unlike the bouncing reggaetón rhythms that global audiences have learned to associate with Puerto Rico during the past decade (thanks to Daddy Yankee and Luis Fonsi, among others), Latin trap is more firmly rooted in staccato hip-hop beats, and its vocalists do more rapping than singing. Bunny’s deep-voiced, slurred delivery is instantly recognizable within the genre, which spun off of Atlanta-style trap music. “Trap is new,” he says. “It didn’t start yesterday, but when I was 5, it didn’t exist — not even in the U.S. I’ve evolved with the music.”

Bad Bunny began producing around age 13 or 14. “I would get out of school and go straight to my computer to create beats,” he says. “If I went out to play basketball with other kids, when I came home I’d shower and go right back to the computer again. If there was a birthday party or a family activity, I would take my laptop and spend the whole day there.”

His rising fame led to a deal with a local label, Hear This Music, in 2016. He spent the next 18 months recording features with many of Latin music’s biggest names, including Wisin, Ozuna, Prince Royce and Daddy Yankee. Like Nicki Minaj early in her career, his verses have become hot commodities before he has released a full-length album. He plans to continue this pattern in 2018, releasing singles and features instead of devoting time to recording a proper LP just yet. “I don’t want to make an album in a hurry — it takes time,” he says. Since late 2017, he has hosted *Trap Kingz*, the first Spanish-language show on Apple Music’s Beats 1 radio, where he plays peers like Farruko, Noriel and De La Ghetto.

In markets like Miami and Puerto Rico, Bad Bunny says he’s frequently mobbed by fans. “The first time, you don’t believe it,” he says. “It feels good for people to know you — but sometimes you’re not in that mood. I like being comfortable at airports, in flip-flops with no jewelry on. Then someone asks you for a photo.”

He has spent a lot of time in airports during the past year. Running through a list of countries where he has performed recently — England, Italy, Switzerland — the bags under his eyes become more pronounced. Then he recognizes an old friend at the other end of the restaurant and breaks a smile for the first time. “I was in Memphis, then I went down to Peru. I got back and I’m working again,” says Bad Bunny when he approaches. “Doing what you love,” responds his friend. They slap hands goodbye, and Bad Bunny sinks back into his chair. —CELIA ALMEIDA

Vitals

SOUNDS LIKE

Gruff, charming rhymes *en Español* over trap beats

THE COLLEGE DROPOUT

“I went [to the University of Puerto Rico] for a year. Everything they gave me, I already knew.”

WHERE YOU’LL HEAR HIM

2018 tour dates in Europe and the United States



Latin trap represents "the freedom to do or say whatever you want," says Bad Bunny, photographed by Mary Beth Koeth on Dec. 11, 2017, at El Tucán in Miami. Watch Bad Bunny discuss his fashion and first international tour at Billboard.com.



GROOMING BY SANDY MARANESI AT ZENOBIA AGENCY. ON-SITE PRODUCER: ED HUMAR AT TETHER PRODUCTION. MITSKI: VALERIE MACON/GETTY IMAGES. MASA: YONI LAPPIN. REMY MA: TAYLOR HILL/WIREIMAGE. SIVAN: FREDERICK M. BROWN/GETTY IMAGES.

• Charlie Puth, *Voicenotes* (May) • Lady Gaga in *A Star Is Born* (Oct. 5) • Plus albums in the works from Luis Fonsi, Nick Jonas, Janelle Monáe and Troye Sivan →



Billboard Artist 100

January 6
2018
billboard



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	2	1	#1 7 WKS ED SHEERAN	ATLANTIC/AG	1	177
2	3	2	TAYLOR SWIFT	BIG MACHINE/BMLG	1	179
6	7	3	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/JGA	1	151
5	4	4	POST MALONE	REPUBLIC	3	79
37	1	5	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/JGA	1	183
7	8	6	SAM SMITH	CAPITOL	1	108
18	16	7	CARDI B	THE KSR GROUP/ATLANTIC/AG	6	24
3	5	8	PENTATONIX	RCA	1	49
13	14	9	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/JGA	1	154
11	10	10	HALSEY	ASTRALWERKS	1	107
		NEW	HUNCHO JACK	GRAND HUSTLE/CACTUS JACK/QUALITY CONTROL/MOTOWN/EPIC/CAPITOL	11	1
8	12	12	CAMILA CABELLO	SYCO/EPIC	6	55
10	9	13	BEYONCE	PARKWOOD/COLUMBIA	2	169
23	22	14	KHALID	RIGHT HAND/RCA	11	43
9	11	15	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	114
16	21	16	BRUNO MARS	ATLANTIC/AG	1	171
19	17	17	CHARLIE PUTH	OTTO/ATLANTIC/AG	8	135
22	25	18	21 SAVAGE	SLAUGHTER GANG/EPIC	8	39
34	6	19	G-EAZY	G-EAZY/RVG/BPG/RCA	6	67
14	15	20	DEMI LOVATO	SAFEHOUSE/ISLAND/HOLLYWOOD	3	108
21	24	21	LIL PUMP	LYFETIME/THA LIGHTS GLOBAL/WARNER BROS.	12	16
28	30	22	P!NK	RCA	1	86
31	28	23	THOMAS RHETT	VALORY/BMLG	1	152
27	33	24	MIGOS	QUALITY CONTROL/300/AG	1	64
12	13	25	MICHAEL BUBLE	REPRISE/WARNER BROS.	4	28
15	49	26	BTS	BIGHIT ENTERTAINMENT	5	64
25	29	27	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	2	78
4	23	28	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	182
41	41	29	SHAWN MENDES	ISLAND	1	151

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
20	26	30	GARTH BROOKS	PEARL	7	38
29	27	31	SZA	TOP DAWG/RCA	16	29
33	39	32	MAROON 5	222/INTERSCOPE/JGA	1	183
17	19	33	MARIAH CAREY	EPIC	17	26
35	36	34	DUA LIPA	WARNER BROS.	33	18
46	46	35	RIHANNA	WESTBURY ROAD/ROC NATION	2	179
24	31	36	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	179
44	45	37	NF	NF REAL MUSIC/CAPITOL/CAROLINE	8	12
39	43	38	NIALL HORAN	NEON HAZE/CAPITOL	1	63
32	40	39	PORTUGAL. THE MAN	ATLANTIC/AG	16	26
43	35	40	FRANK SINATRA	FRANK SINATRA ENTERPRISES/CAPITOL/UME	33	21
30	34	41	ELVIS PRESLEY	RCA/LEGACY	20	37
56	59	42	GUCCI MANE	GUWOP/ATLANTIC/AG	5	64
						
45	44	43	KODAK BLACK	DOLLAZ N DEALZ	6	52
60	66	44	FLORIDA GEORGIA LINE	BMLG	1	183
55	56	45	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	172
47	52	46	CHRIS BROWN	RCA	1	177
68	70	47	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	1	141
38	37	48	BING CROSBY	DECCA/MCA/GEFFEN/UME	35	20
40	48	49	MARSHMELLO	JOYTIME COLLECTIVE	38	11

NO. 11 Huncho Jack

Huncho Jack, the new hip-hop duo of Quavo (left) and Travis Scott (center), debuts at No. 11 on the Artist 100, powered by LP *Huncho Jack, Jack Huncho*, which opens at No. 1 on the Top R&B/Hip-Hop Albums chart (see page 51). In February 2017, Quavo topped the Artist 100 as one-third of Migos, while reaching No. 47 as a soloist the following August. Scott hit a No. 5 high as a soloist in September 2016.

The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, and streaming activity data from online music sources tracked by Nielsen Music, and fan interaction on social networking sites as compiled by Next Big Sound. See Charts Legend on billboard.com/chart for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

AIRPLAY/STREAMING & SALES DATA COMPILED BY
nielsen MUSIC

Table with columns: 2 WKS. AGO, LAST WEEK, THIS WEEK, ARTIST, IMPRINT/DISTRIBUTING LABEL, PEAK POS., WKS. ON CHART. Lists top 100 emerging artists for the week of 01.06.2018.

Emerging Artists

January 6 2018 billboard

Table with columns: 2 WKS. AGO, LAST WEEK, THIS WEEK, ARTIST, IMPRINT/DISTRIBUTING LABEL, PEAK POS., WKS. ON CHART. Lists top 50 mainstream artists for the week of 01.06.2018.



Lil Xan's Big Leap

Redlands, Calif.-based rapper Lil Xan jumps 10-5 for a new peak on the Emerging Artists chart. The move is powered by his debut single, "Betrayed," which enters Rap Digital Song Sales at No. 25, up 278 percent to 11,000 downloads sold in the week ending Dec. 28, 2017, while boasting 8.7 million U.S. streams, according to Nielsen Music. Meanwhile, controversial YouTube star Logan Paul re-enters Emerging Artists at a new peak of No. 14, driven entirely by gains in digital song sales, led by "Santa Diss Track" (9,000; up 191 percent). On Dec. 31, Paul posted a video to his YouTube channel of himself in Japan's Aokigahara forest, showing the body of a person who had committed suicide. He deleted the clip on Jan. 1 and issued an apology. —Xander Zellner

CHART BEAT



FRUITS OF THEIR LABOR Originally formed nearly 20 years ago, N.E.R.D notches its first entry on the Mainstream Top 40 radio airplay chart as "Lemon" (with Rihanna) debuts at No. 39. Rihanna, meanwhile, is the chart's most frequent visitor, as she makes her 49th appearance; Nicki Minaj ranks second with 36. Not that N.E.R.D has been entirely absent from the chart — one-third of the trio, Pharrell Williams, has logged 10 titles on the tally, including two No. 1s: as featured (with T.I.) on Robin Thicke's 10-week leader "Blurred Lines" in 2013 and with his own four-week No. 1 "Happy" in 2014. —Gary Trust

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COOL DATA

REWINDING
THE
CHARTS

26 Years Ago NIRVANA DETHRONED THE KING OF POP

The Seattle-based alt-rock trio hit No. 1 on the Billboard 200 with its major-label debut, *Nevermind*, and ushered in the age of grunge

“NIRVANA PULLS OFF AN ASTONISHING palace coup,” wrote former *Billboard* editor of music research/analysis Paul Grein when the band’s second album and major-label debut, *Nevermind*, knocked Michael Jackson’s *Dangerous* from No. 1 on the Billboard 200 dated Jan. 11, 1992.

The Seattle-based trio — Kurt Cobain, Dave Grohl and Krist Novoselic — were 24, 22 and 26, respectively, when *Nevermind* crowned the chart with the help of its hit single, “Smells Like Teen

Spirit,” which reached No. 1 on the Alternative airplay chart the previous November, and a surreal video that earned heavy-rotation status on MTV. The track crossed over from rock to top 40 radio and even inspired a parody by “Weird Al” Yankovic, “Smells Like Nirvana,” that became a No. 35 Billboard Hot 100 hit in its own right later in 1992.

The success of *Nevermind* ushered in the so-called grunge-rock era, which trained a spotlight on the Pacific

Northwest music scene and helped pave the way for No. 1 albums from groups like Pearl Jam, Alice in Chains and Soundgarden.

Nirvana would reach No. 1 again with its 1993 follow-up, *In Utero*, but the band’s career was cut short by the suicide of the charismatic but tortured Cobain on April 5, 1994. Since then, Nirvana has topped the Billboard 200 twice more, with two live albums recorded before its frontman’s death: *MTV Unplugged in New York* and *From the Muddy Banks of the Wishkah*. Novoselic pursued a stint in politics, and Grohl formed Foo Fighters.

Nirvana was inducted into the Rock and Roll Hall of Fame in 2014, where at the ceremony Cobain’s mother, Wendy Cobain, accepted the honor on her late son’s behalf. “He’d be so proud,” she told the crowd. “He’d say he wasn’t, but he would be.”

—KEITH CAULFIELD



From left: Grohl, Novoselic and Cobain in a hotel swimming pool in Los Angeles in 1991.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	6	6	14	NIRVANA ▲ DGC 24425/GEFFEN (9.98/14.98)	★★ No. 1 ★★ NEVERMIND	1
2	2	2	16	GARTH BROOKS ▲ * CAPITOL 96330* (10.98/16.98)	1 week at No. 1 ROPIN' THE WIND	1
3	3	3	9	HAMMER CAPITOL 98151 (10.98/16.98)	TOO LEGIT TO QUIT	2
4	7	4	6	U2 ISLAND 10347/PLG (9.98/16.98 EQ)	ACHTUNG BABY	1
5	1	1	5	MICHAEL JACKSON EPIC 45400 (10.98/16.98 EQ)	DA DANGEROUS	1
6	5	8	20	BOYZ II MEN A&M 48596 (10.98/16.98 EQ)	COOL WORLD	1



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