

# Billboard World Radio History

June 3-9, 2017 | [billboard.com](http://billboard.com)

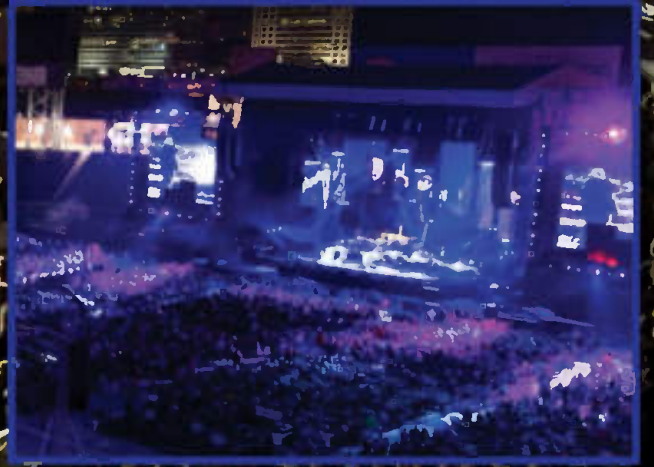


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**ATLANTA THANKS BILLY JOEL**

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A special thanks to Dennis Arfa and Peter Conlon.

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A HISTORIC EVENING  
BILLBOARD MUSIC AWARDS 2017

**WINNER**  
TOP ARTIST



**WINNER**  
TOP MALE ARTIST

**WINNER**  
TOP BILLBOARD 200 ARTIST

**WINNER**  
TOP HOT 100 ARTIST

**WINNER**  
TOP SONG SALES ARTIST

**WINNER**  
TOP STREAMING SONGS ARTIST

**WINNER**  
TOP RAP ARTIST

**WINNER**  
TOP RAP TOUR

**WINNER**  
TOP BILLBOARD 200 ALBUM

**WINNER**  
TOP RAP ALBUM

**WINNER**  
TOP STREAMING SONG  
(FEATURING WIZKID & KYLA, "ONE DANCE")

**WINNER**  
TOP R&B SONG  
(FEATURING WIZKID & KYLA, "ONE DANCE")

**WINNER**  
TOP R&B COLLABORATION  
(FEATURING WIZKID & KYLA, "ONE DANCE")

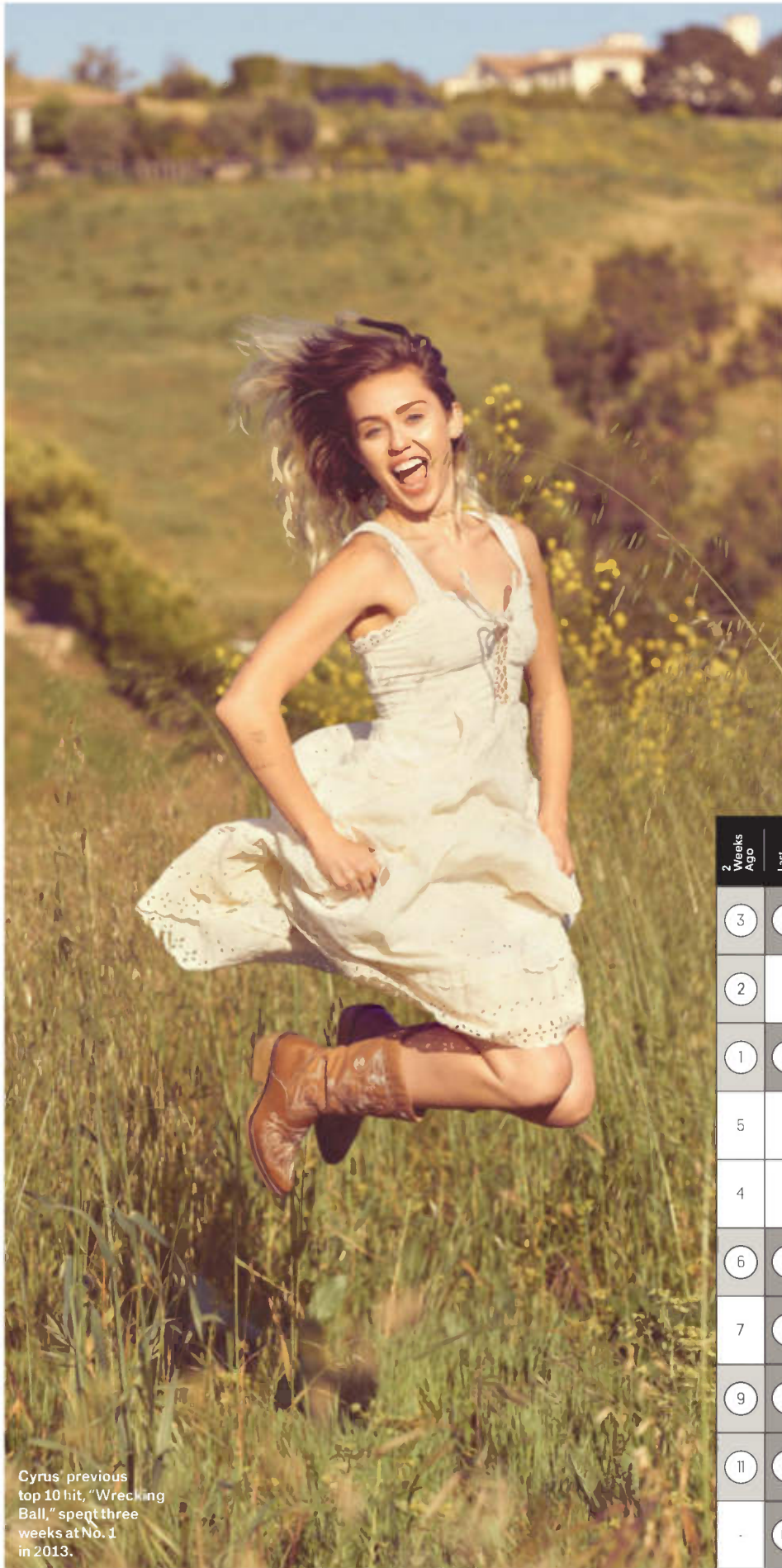


*Young Money*

CASH MONEY  
**\$**  
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# billboard HOT 100



## California Girl: Miley's 'Malibu' Coasts To Top 10

**M**ILEY CYRUS NOTCHES HER FIRST TOP 10 ON THE Billboard Hot 100 since 2013's "Wrecking Ball" as "Malibu" vaults from No. 64 to No. 10 following its first full week of tracking. Released May 11, the single rockets 22-2 on the Digital Song Sales chart with 77,000 sold in the week ending May 18 (after selling 29,000 on May 11), according to Nielsen Music. It concurrently enters Streaming Songs at No. 11 with 21.5 million U.S. streams.

"Malibu," which Cyrus performed live on national TV for the first time at the Billboard Music Awards on May 21, marks her ninth Hot 100 top 10. She has earned eight under her own name; her former Disney alter ego, Hannah Montana, was credited as the artist on 2009's No. 10-peaking "He Could Be the One." (Of her 44 total Hot 100 entries, Miley leads Hannah, 24 to 20.)

"Malibu" also jumps 37-27 on the Mainstream Top 40 airplay chart. "Miley is a strong talent who has reset her brand," says Alex Tear, program director at WHYI Miami. The rootsy, adult-leaning pop track follows Cyrus' foray into more experimental alt-pop on her last album, 2015's free SoundCloud release *Miley Cyrus & Her Dead Petz*. "It's a different adventure," says Tear.

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
3	1	1	<b>#1</b> <b>AG</b> Despacito	Luis Fonsi & Daddy Yankee Feat. Justin Bieber A TORRES, M. BENCIO (L. FONSI, E. LINDER & L. MALA RODRIGUEZ, D. BIEBER, SOTO, M. RYTY JAVIS)	UNIVERSAL MUSIC LATINO/RATON/BRAUN/SCHCO/BOYD/DEF JAM/UM/REPUBLIC	1	18
2	2	2	That's What I Like ▲	Bruno Mars SHAMPOO, PRESS & CURL, STEREOTYPES (BRUNO MARS, P. M. LAWRENCE II, C. B. BROWN, J. E. FAUNT, L. EROY, I. LYTPR, R. M. ULUS, J. REEVES, R. C. MCCULLOUGH III)	ATLANTIC	1	18
1	3	3	I'm The One ●	DJ Khaled Feat. Justin Bieber, Quavo, Chance The Rapper & Lil Wayne LET ME SEE YOU LIL KHALID (K. M. KH. HALED), BOYD, D. BIEBER, T. Q. K. MARSH-HALL, C. J. BENNETT, D. CARTER, R. BALDING, D. PARK, R. BRACKINS, R. JACOBS)	WE THE BEST/DEF JAM/EPIC	1	3
5	4	4	Shape Of You ▲	Ed Sheeran STEVE MAC, E. SHEERAN, E. C. SHEERAN, J. MCDAID, S. MCCUTCHEON, K. BURRUS, J. COTTLE, K. BRIGGS	ATLANTIC	1	19
4	5	5	Humble.	Kendrick Lamar MIKE WILL MADE-IT (K. L. DUCKWORTH, M. L. WILLIAMS)	TOP DAWG/AFTERMATH/INTERSCOPE	1	7
6	7	6	Something Just Like This ●	The Chainsmokers & Coldplay THE CHAINSMOKERS (A. TAGGARI, C. A. J. MARTIN, G. R. BERRYMAN, J. M. BUCKLAND, W. CHAMPON)	DISRUPTOR/COLUMBIA	3	13
7	6	7	Mask Off ▲	Future METRO BOOMIN (N. DWILBURN, L. T. WAYNE)	A-1/FREEBANDZ/EPIC	5	13
9	8	8	XO TOUR Llif3	Lil Uzi Vert TMBB, W. LUCAS (S. WOODS)	GENERATION NOW/ATLANTIC	8	8
11	9	9	Stay	Zedd & Alessia Cara ZEDD, L. WIKLUND (A. ZASLAVSKI, A. CARACCIQLO, J. PARNENIUS, L. WIKLUND, S. AARONS, A. FROEN)	DEF JAM/INTERSCOPE	7	12
-	64	10	<b>DG</b> <b>SG</b> Malibu	Miley Cyrus OYOEL (OYOEL, M. CYRUS)	RCA	10	2

Cyrus' previous top 10 hit, "Wrecking Ball," spent three weeks at No. 1 in 2013.

BILLY BOYD'S SMITH

SALES: AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEKS AGO, LAST WEEK, THIS WEEK, TITLE, CERTIFICATION, PRODUCER (SONGWRITER), ARTIST, IMPRINT/PROMOTION LABEL, PEAK POSITION, WEEKS ON CHART. SONGS ARE LISTED IN ORDER OF THEIR CURRENT POSITION IN THE CHART. SONGS ARE LISTED IN ORDER OF THEIR CURRENT POSITION IN THE CHART. SONGS ARE LISTED IN ORDER OF THEIR CURRENT POSITION IN THE CHART. SONGS ARE LISTED IN ORDER OF THEIR CURRENT POSITION IN THE CHART.

# Billboard Hot 100

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**TEE GRIZZLEY**  
First Day Out



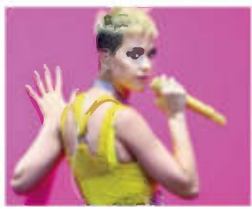
The Detroit native's debut hit also sits at No. 12 on the R&B/Hip-Hop Airplay chart.

"First Day Out" was released a few days after your three-year prison stint for home invasion ended. Why did you write it? It was my first day out of prison, and I felt like rap was all I had. I knew I had to give it my all and tell my story. I think my genre is more "reality rap" — I talk about my life and the struggles that I've been through.

How did you find out "First Day Out" had cracked the Billboard Hot 100? Somebody sent me a picture of [the chart] to say "Congratulations," and I thought it was fake. I'm like, "I'm not on the Billboard Hot 100, what are they talking about?" I

downloaded the app on my phone, and once I saw I was on there, I said, "I've got to keep this app, because [there's] no telling what's going to happen."

Do you have any requirements for your in-the-works debut album, which is due out this fall? I'm never going to make an album that has [featured artists]. I am going to make singles with other artists and put those out there — I'd love to work with **Bruno Mars**, **Drake**, **Kendrick Lamar**. But when somebody buys a **Tee Grizzley** album, all they're going to hear is Tee Grizzley. —DA'SHAN SMITH



59 **KATY PERRY FEAT. MIGOS**  
Bon Appetit


The song re-enters at a new peak, following the May 12 premiere of its official video. It debuts on Streaming Songs at No. 36 with 11.7 million U.S. streams (up 242 percent).

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
13	13	11	<b>Say You Won't Let Go</b> ▲	ABBIT ZK, E.B. SPENCE (J. A. ARTHUR, RUSSELL SOLOMON, N. NORMANDY)	James Arthur	11	30
10	11	12	<b>It Ain't Me</b>	KYGO, ANDREW WATT (KYGO, A. WOTMAN, B. LEE, A. TAMPOSI, S. GOMEZ)	Kygo x Selena Gomez	10	14
16	12	13	<b>Congratulations</b>	FRANK DUKES, METRO BOOMIN (A. POSTL, BELL, A. FEENY, Q. K. MARSHALL, I. WAYNE, C. A. ROSEN)	Post Malone Feat. Quavo	12	21
14	14	14	<b>Issues</b> ▲	STAR GATE, BENNY BLANCO (J. MICHAELS, J. TRANTER, B. J. LEVIN, E. HERMANSEN, M. S. ERIKSEN)	Julia Michaels	12	17
8	10	15	<b>iSpy</b> ●	J. PORTUOLU, G. KALE, H. VAN BULL, V. CHIT (L. HOWZE, J. PORTUOLU, G. KALE)	KYLE Feat. Lil Yachty	4	21
15	15	16	<b>Body Like A Back Road</b>	Z. CROWELL (S. HUNT, Z. CROWELL, J. OSBORNE, S. MCANALLY)	Sam Hunt	6	16
28	18	17	<b>Sign Of The Times</b> ●	J. BHASKER, A. SALIBIAN, L. JOHNSON (J. STYLES, J. BHASKER, M. ROWLAND, A. NASCLA, A. SALIBIAN, L. JOHNSON)	Harry Styles	4	6
12	16	18	<b>DNA.</b>	MIKE WILL MADE IT (K. DUCKWORTH, H. L. WILLIAMS)	Kendrick Lamar	4	5
17	17	19	<b>Location</b>	SYKENSE, SMASH, DAVID BIGGIE, TUNJI GE (K. ROBINSON, J. SCRUGGS, D. MINNIEZ, B. KURTI, G. A. GONZALEZ)	Khalid	16	19
20	20	20	<b>Believer</b>	MAT IMAN & ROBIN (DREYNOVS, W. SERMON, B. MICHELE, D. PLATZMAN, J. REDRIKSSON, M. JARISSON, J. TRANTER)	Imagine Dragons	20	15

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
18	19	21	<b>Passionfruit</b>	N. ROUGES (A. GRAHAM, N. ROUGES)	Drake	8	9
22	21	22	<b>Bad And Boujee</b> ▲	METRO BOOMIN, G. KOOP (K. CEPHUS, T. O. K. MARSHALL, I. WAYNE, R. MANDELL)	Migos Feat. Lil Uzi Vert	1	27
31	24	23	<b>In Case You Didn't Know</b> ●	D. HUFF (B. YOUNG, T. REEVE, K. SCHLENGER, T. TOMLINSON)	Brett Young	23	15
42	29	24	<b>Unforgettable</b>	MIKE WILL MADE IT (P. DUBLAGEN, M. S. RUPIN, T. C. HARBOUCHE, K. J. BROWN, L. WILLIAMS, C. WASHINGTON, A. J. SINGH, M. R. SUTPHIN)	French Montana Feat. Swae Lee	24	6
30	28	25	<b>Slide</b>	CALVIN HARRIS (CALVIN HARRIS, FRANK OCEAN, T. O. K. MARSHALL, K. CEPHUS)	Calvin Harris & Migos	25	12
21	23	26	<b>Tunnel Vision</b> ●	METRO BOOMIN, J. L. WELLEN, C. BRAZ (D. O. CLAVE, I. WAYNE, J. L. WELLEN, K. GOMRING, G. T. GOMRING)	Kodak Black	6	13
23	25	27	<b>Closer</b> ▲	THE CHAINSMOKERS, S. C. FRANKLOUIS, THE CHILD (A. TAGGART, J. C. FRANKLOUIS, J. FRANKLOUIS, A. DELKING)	The Chainsmokers Feat. Halsey	1	42
19	22	28	<b>Rockabye</b> ▲	J. PATTERSON, M. RALPH, STEVE MAC (J. PATTERSON, T. W. ROLDS, S. M. C. CUTCHER, N. A. MAUIK, S. P. HENROQUES)	Clean Bandit Feat. Sean Paul & Anne-Marie	9	24
44	36	29	<b>Redbone</b> ▲	D. GLOVER (D. GLOVER, L. G. ORANSSON)	Childish Gambino	29	24
33	30	30	<b>Rolex</b>	B. L. S. S. D. BACKPACK, MILLER (J. MILLER, T. SHARIEFF, P. ALEXANDER, A. BOWLES, M. BOWLES)	Ayo & Teo	30	14
25	26	31	<b>T-Shirt</b> ●	MARCO RACKLEY, X. L. T. Q. K. MARSHALL, K. CEPHUS, K. K. BALL, J. B. ROSSER, B. RACKLEY	Migos	19	18
49	40	32	<b>There's Nothing Holdin' Me Back</b>	J. GEIGER II (S. MENDES, T. GEIGER, S. HARRIS, G. W. BURTON)	Shawn Mendes	32	4
29	34	33	<b>Cold</b>	P. HILL, RYAN, J. KASH (A. N. LEVINE, J. K. HINDLIN, J. RYAN, J. TRANTER, P. SHAOUI)	Maroon 5 Feat. Future	16	14
34	31	34	<b>Hurricane</b> ●	S. MOHATT (L. COMBS, T. PHILLIPS, T. ARCHER)	Luke Combs	31	14
27	27	35	<b>Swang</b> ▲	PHASTY (A. J. BROWN, K. J. BROWN, P. R. SLAUGHTER)	Rae Sremmurd	26	22
46	41	36	<b>Swalla</b>	B. REED (D. DESROUX, LAUREN, F. REDIC, C. HINDLIN, G. LEWIS, O. M. HAVILL, W. GRIFFIN, J. R. D. COOPER, J. JONES)	Jason Derulo Feat. Nicki Minaj & Ty Dolla \$ign	36	9
32	33	37	<b>Goosebumps</b> ●	CARDON (THE BEATCUB, A. Z. H. TRAVIS SCOTT, K. L. DUCKWORTH, R. ALTO, R. GOMRING, G. T. GOMRING, R. J. JACKSON)	Travis Scott	32	27
38	32	38	<b>Now Or Never</b>	BENNY BLANCO, CASH, IMELDA, C. H. APPY, P. RAZZA (A. FRANKLOUIS, B. HAZZARD, B. J. LEVIN, N. PEREZ, M. A. HOBERG)	Halsey	32	6
47	38	39	<b>Castle On The Hill</b> ▲	BENNY BLANCO, E. SHEERAN (E. C. SHEERAN, B. J. LEVIN)	Ed Sheeran	6	19
35	35	40	<b>24K Magic</b> ▲	SHAMPOO, PRESS & CURL (BRUNO MARS, P. M. LAWRENCE, T. C. B. BROWN)	Bruno Mars	4	32
45	42	41	<b>Scars To Your Beautiful</b> ▲	POPOKAWU, D. S. KOLE (A. CARACCIOLO, A. WANSHEL, W. FELDER, C. TILLMAN)	Alessia Cara	8	38
24	37	42	<b>Paris</b> ▲	THE CHAINSMOKERS (A. TAGGART, K. KERIKSSON, P. HAGGSTAM)	The Chainsmokers	6	18
36	39	43	<b>Love On The Brain</b> ▲	F. BALL (F. BALL, J. ANGEL, R. FENTY)	Rihanna	5	31
41	43	44	<b>Both</b>	METRO BOOMIN, J. WELLEN, R. DAVIS, A. GRAHAM, I. WAYNE, J. L. WELLEN	Gucci Mane Feat. Drake	41	22
64	53	45	<b>Attention</b>	C. PUTH (C. PUTH, J. K. HINDLIN)	Charlie Puth	45	4
26	44	46	<b>I Feel It Coming</b>	DAFT PUNK, DOC MCKINNEY, C. KURT (THE WEEKND (A. TISSAITE, J. BANG, A. T. B. G. DE HONBY, C. H. RISTO, O. M. MCKINNEY, P. H. WALTER, J. L. CH. DE VILLE)	The Weeknd Feat. Daft Punk	4	26
50	50	47	<b>Drowning</b>	J. SWEET (D. O. CLAVE, J. SWEET)	A Boogie Wit da Hoodie Feat. Kodak Black	47	7
37	46	48	<b>I Don't Wanna Live Forever (Fifty Shades Darker)</b> ▲	J. ANKOVICH (S. W. FISHER, J. ANKOVICH)	Zayn / Taylor Swift	2	23
48	54	49	<b>Look At Me!</b>	A. BANGS (J. DONFRICALBANGS)	XXXTENTACION	34	15
40	45	50	<b>Bounce Back</b> ▲	HIT MAKAS (S. M. ANDERSON, C. WARD, I. WAYNE, A. C. J. HINSON, J. P. FELTON, K. O. WEST)	Big Sean	6	28

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, SALES AS COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR LONG-RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS.LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
43	48	51	<b>Love.</b>		<b>Kendrick Lamar</b> feat. Zacari	TOP DAWG/AFTERMATH/INTERSCOPE	18	5
-	56	52	<b>Slippery</b>		<b>Migos</b> feat. Gucci Mane	QUALITY CONTROL/300	48	8
55	49	53	<b>The Cure</b>		<b>Lady Gaga</b>	STREAMLINE/INTERSCOPE	39	5
53	51	54	<b>Heavy</b>		<b>Linkin Park</b> feat. Kilara	MACHINE SHIP/WARNER BROS.	51	13
91	63	55	<b>Magnolia</b>		<b>Playboi Carti</b>	AWGE/INTERSCOPE	55	3
62	60	56	<b>If I Told You</b>		<b>Darius Rucker</b>	CAPTOL NASHVILLE	56	5
57	58	57	<b>Black</b>		<b>Dierks Bentley</b>	CAPTOL NASHVILLE	57	15
54	55	58	<b>Portland</b>		<b>Drake</b> feat. Quavo & Travis Scott	YOUNG MONEY/CASH MONEY/REPUBLIC	9	9
RE-ENTRY	59	59	<b>Bon Appetit</b>		<b>Katy Perry</b> feat. Migos	CAPTOL	59	2
90	62	60	<b>Slow Hands</b>		<b>Niall Horan</b>	NEON HAZE/CAPTOL	52	3
56	59	61	<b>The Fighter</b>		<b>Keith Urban</b> feat. Carrie Underwood	HIT RED/CAPTOL NASHVILLE	38	15
HOTSHOT DEBUT	62	62	<b>Rollin</b>		<b>Calvin Harris</b> feat. Future & Khalid	RYEYE/COLUMBIA	62	1
75	69	63	<b>Everyday We Lit</b>		<b>YFN Lucci</b> feat. PnB Rock	THINK IT'S A GAME	63	6
61	47	64	<b>1-800-273-8255</b>		<b>Logic</b> feat. Alessia Cara & Khalid	VISIONARY/DEF JAM	47	3
69	65	65	<b>God, Your Mama, And Me</b>		<b>Florida Georgia Line</b> feat. Backstreet Boys	BMLG	65	8
51	57	66	<b>Loyalty.</b>		<b>Kendrick Lamar</b> feat. Rihanna	TOP DAWG/AFTERMATH/INTERSCOPE	14	5
71	67	67	<b>First Day Out</b>		<b>Tee Grizzley</b>	300	67	7
68	62	68	<b>Losin Control</b>		<b>Russ</b>	DIEMON/RUSS MY WAY/COLUMBIA	62	12
66	68	69	<b>The Weekend</b>		<b>Brantley Gilbert</b>	VALORY	64	20
52	61	70	<b>Element.</b>		<b>Kendrick Lamar</b>	TOP DAWG/AFTERMATH/INTERSCOPE	16	5
83	70	71	<b>Craving You</b>		<b>Thomas Rhett</b> feat. Maren Morris	VALORY	53	7
60	78	72	<b>At My Best</b>		<b>Machine Gun Kelly</b> feat. Ha'lee Steinfeld	EST30X/BAD BOY/REPUBLIC/INTERSCOPE	60	7
87	77	73	<b>Privacy</b>		<b>Chris Brown</b>	RCA	73	3
82	75	74	<b>How Not To</b>		<b>Dan + Shay</b>	WARNER BROS. NASHVILLE/WAR	74	7
84	74	75	<b>Human</b>		<b>Rag'n'Bone Man</b>	BEST LAND PLANS/COLUMBIA	74	4
100	80	76	<b>Woke Up Like This</b>		<b>Playboi Carti</b> feat. Lil Uzi Vert	AWGE/INTERSCOPE	76	3
81	76	77	<b>Scared To Be Lonely</b>		<b>Martin Garrix &amp; Dua Lipa</b>	STMPD RCRDS/RCA	76	11
58	72	78	<b>Hometown Girl</b>		<b>Josh Turner</b>	MCA NASHVILLE	56	12
85	83	79	<b>My Girl</b>		<b>Dylan Scott</b>	CURB	79	4
NEW	80	80	<b>Bad Liar</b>		<b>Selena Gomez</b>	INTERSCOPE	80	1



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**LUIS FONSI & DADDY YANKEE FEAT. JUSTIN BIEBER**  
Despacito

**Justin Bieber** adds a pair of top 10s on the Radio Songs chart thanks to his featured roles on **Luis Fonsi** and **Daddy Yankee's** "Despacito," which tops the Billboard Hot 100 for a second week, and **DJ Khaled's** "I'm the One," which is No. 3 after debuting atop the May 20 tally. "Despacito" darts 11-7 on the Radio Songs chart, up 27 percent to 72 million in airplay audience, according to Nielsen Music, while "One" jumps 14-8 (69 million, up 28 percent). Bieber has earned eight top 10s on the Radio Songs list since 2015, the most of any act. —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
-	79	81	<b>Every Time I Hear That Song</b>		<b>Blake Shelton</b>	WARNER BROS. NASHVILLE/WMN	79	2
78	81	82	<b>Pbllms</b>		<b>BLACK</b>	LVRN/INTERSCOPE	72	8
94	90	83	<b>You Look Good</b>		<b>Lady Antebellum</b>	CAPTOL NASHVILLE	60	6
65	66	84	<b>Yeah Boy</b>		<b>Kelsea Ballerini</b>	BLACK RIVER	65	13
-	97	85	<b>Drinkin' Problem</b>		<b>Midland</b>	BIG MACHINE	85	2
98	88	86	<b>Flatliner</b>		<b>Cole Swindell</b>	WARNER BROS. NASHVILLE/WMN	86	4
RE-ENTRY	87	87	<b>My Old Man</b>		<b>Zac Brown Band</b>	SOUTHERN GROUND/BLKTR/WAR	68	2
74	87	88	<b>Chained To The Rhythm</b>		<b>Katy Perry</b> feat. Skip Marley	CAPTOL	4	14
88	86	89	<b>Good Drank</b>		<b>2 Chainz x Gucci Mane x Quavo</b>	DEF JAM	82	10
59	73	90	<b>Good Life</b>		<b>G-Eazy &amp; Kehlani</b>	UNYEAH STUDIOS/TOY PATROL	59	5
72	82	91	<b>Any Ol' Barstool</b>		<b>Jason Aldean</b>	MACON/BROKEN BOW	52	17
NEW	92	92	<b>Whatever It Takes</b>		<b>Imagine Dragons</b>	KIDINAKORNER/INTERSCOPE	92	1
NEW	93	93	<b>Felices Los 4</b>		<b>Maluma</b>	SONY MUSIC LATIN	93	1
70	92	94	<b>Thunder</b>		<b>Imagine Dragons</b>	KIDINAKORNER/INTERSCOPE	70	3
NEW	95	95	<b>No Promises</b>		<b>Cheat Codes</b> feat. Demi Lovato	300	95	1
77	84	96	<b>Cake</b>		<b>Flo Rida &amp; 99 Percent</b>	POE BOY/ATLANTIC	73	6
96	93	97	<b>El Amante</b>		<b>Nicky Jam</b>	LA INDUSTRIA/SONY MUSIC LATIN	93	8
NEW	98	98	<b>Ghost In This House</b>		<b>Lauren Duski</b>	REPUBLIC	98	1
92	96	99	<b>do re mi</b>		<b>blackbear</b>	BEARTRAP	87	4
NEW	100	100	<b>Me Enamore</b>		<b>Shakira</b>	SONY MUSIC LATIN	100	1



**80** **SELENA GOMEZ**  
Bad Liar

Released at midnight ET on May 18, the **Talking Heads**-sampling single bows on the Digital Song Sales chart at No. 34 with 19,000 sold in its first day of tracking.



**98** **LAUREN DUSKI**  
Ghost In This House

Duski's cover of **Shenandoah's** 1990 No. 5 Hot Country Songs hit, which she performed on the May 15 episode of NBC's *The Voice*, arrives with 37,000 sold.

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THIS WEEK'S AIRPLAY & STREAMING DATA IS BASED ON THE WEEK ENDING MAY 27, 2017. SONG SALES DATA IS BASED ON THE WEEK ENDING MAY 27, 2017. CERTIFICATION DATA IS BASED ON THE WEEK ENDING MAY 27, 2017. © 2017, PROMOTIONS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

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Chris Cornell in  
Los Angeles in  
2011.

## THIS WEEK

Volume 129  
No. 13

### ON THE COVER

Niall Horan photographed by David Needleman on Dec. 2, 2016, in Los Angeles. Styling by Ellie Stidolph. Horan wears a Paul Smith suit, shirt, tie, pocket square and shoes; Dior sunglasses; and Happy Socks socks. Watch an exclusive video of Horan discussing his musical influences at [Billboard.com](http://Billboard.com).

### TO OUR READERS

*Billboard* will publish its next issue on June 8. For 24-7 music coverage, go to [Billboard.com](http://Billboard.com).

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*Billboard's 2017 International Power Players*

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# Topline

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First responders helped Ariana Grande fans outside Manchester Arena.

## Tragedy In Manchester

In the wake of a new concert attack at a British arena, the live music business once again faces the challenge of how to protect fans — but this time, outside its gates

BY DAN RYS

**T**HE HOUSE LIGHTS HAD just come on when the chaos began. At 10:33 p.m., moments after **Ariana Grande** finished her final song at the United Kingdom's Manchester Arena, a suicide bomber detonated an improvised explosive device in the foyer of the 21,000-capacity venue, just as fans were flooding toward the exits. Twenty-two people died, including an 8-year-old girl, and 59 were injured, in what the city's chief constable, **Ian Hopkins**, called "the most horrific incident we have had to face in Greater Manchester."

Grande, who escaped the blast unharmed along with her touring team, wrote on Twitter that she was "broken." Two days later, the singer's management canceled her upcoming shows in London, Belgium, Poland, Germany and

Switzerland and also suspended the remainder of her Dangerous Woman Tour, which had already grossed \$24.5 million in North America over 30 nearly sold-out dates, according to Billboard Boxscore.

The May 22 bombing was the second terrorist attack on a major music venue in a European city in less than two years. On Nov. 13, 2015, terrorists stormed Le Bataclan theater in Paris during an **Eagles of Death Metal** concert, killing 89 people in an attack that also involved multiple locations around the city.

"Once again, we try to make sense of a senseless act of violence," wrote **Lucian Grainge**, Universal Music Group chairman/CEO, in a memo to his staff on May 23. (Grande is signed to UMG through Republic; a UMG executive died in the Bataclan attack.) "The fact that such an

unspeakable act can be committed at a place where innocent people — including so many young people — come together peacefully to enjoy music reflects a level of evil beyond comprehension."

For some, the Manchester bombing seemed to hit closer to home than the attack in Paris, or even the June 2016 mass shooting at the Pulse nightclub in Orlando, perhaps because so many people could imagine themselves or their children in the audience.

Grande, a 23-year-old former Nickelodeon star, appeals to a young demographic, and many attendees in Manchester had been dropped off or accompanied by parents. That reality fueled extensive TV coverage of the tragedy, with networks replaying heartbreaking interviews with parents who came to pick up

their children, only to be met with confusion and turmoil. The three major U.S. cable news stations that covered the aftermath of the attack live — CNN, Fox News and MSNBC — averaged between 6 million and 7 million viewers between 7 p.m. and midnight EST, according to Nielsen data.

"It's an isolated incident in another part of the world," says **Steve Kirsner**, vp booking at SAP Center in San Jose, Calif., which hosted Grande's March 27 show. "But it's one of those things that keeps you up at night."

The Manchester Arena, run by SMG Europe, is the second-highest-grossing venue in the United Kingdom and the fourth-highest in the world, and it is highly regarded within the touring industry. "SMG is a very good company; this isn't

like a bunch of kids putting on a show in their backyard,” says **Steve Adelman**, vice president of the Event Safety Alliance. But experts say the venue’s sheer size and location, connected to the city’s Victoria train station, made it an attractive target.

Just 18 months ago, the Bataclan

## “Once again, we try to make sense of a senseless act of violence.”

—*Lucian Grainge*

attack resulted in widespread calls for increased security at concerts, and many venues introduced metal detectors and other measures. But the Manchester explosion occurred in an atrium that housed a box office and was outside the gate, and thus the metal detectors.

“We’ve learned how important perimeter protection is,” says **Lou Marciani**, director of the National Center for Spectator Sports Safety and Security. “Now, they aren’t going into the stadium but [rather] attacking the areas around them. And that puts pressure on everyone.”

“No one can say that venue security wasn’t sufficient,” says **Randy Phillips**, former AEG Live CEO and current president/CEO of the festival company LiveStyle. “[The bomber] didn’t get inside.”

To security experts, the fact that the attack happened outside the gate underscores the challenge of protecting not only venues themselves, but also entrances and exits, both before and after events. Security measures have gotten demonstrably better in recent years, say several experts, but there is a limit to their effectiveness. “The expansion of security measures pushes softer target areas further away from the secured location, but they cannot entirely eliminate vulnerabilities,” warned a U.S. State Department memo released the

night of May 23, a copy of which was obtained by *Billboard*.

“The bomb was in a public area; the correct analogy for Manchester is not Le Bataclan, it’s not a nightclub, it’s the [April 2013] Boston Marathon bombing,” says Adelman. “People are following this because it’s horrific to see bleeding young people. [But] it could have been a sporting event or a political rally — it could have been a chili cook-off for all the difference it makes.”

Although experts maintain that terrorist attacks remain exceedingly rare, the prominence of the news coverage could lead to an exaggerated sense of insecurity among concertgoers, and especially their parents, says Phillips. “Where this affects us isn’t adults — adults aren’t not going to go to a concert. It’s the younger generation, kids who are 8 to 12 and like to do things that their older siblings do but need their parents’ permission. When I did the last **Katy Perry** concert [at AEG], there were young kids. So the concert promoters, in a situation



British Prime Minister Theresa May delivered a statement about the tragedy.

like that, have to make those parents feel secure.”

So far AEG, which still oversees tours by Perry, as well as **Ed Sheeran** and **Justin Bieber**, hasn’t seen ticket sales soften for concerts that appeal to young female fans like Grande’s. But the prospect “makes me very nervous,” says a senior executive at the company. “We haven’t been flooded with refund requests, but everyone is paying special attention right now.”

Several major arenas are heightening their security measures. The

Madison Square Garden Company committed to “greater on-site police presence” and “increased diligence in screening” in an internal memo sent on May 23, and other U.S. arena executives emphasized that they maintain close contacts with local, state and federal law enforcement agencies to assess potential threats. “We all know we’re soft targets, just like shopping malls, movie theaters and restaurants,” says **Lee Zeidman**, president of the Staples Center in Los Angeles. “We learn from every event we put on and we make sure our security team is well-trained and highly visible.”

Any additional security is likely to create additional costs, a fact that seems insignificant in the wake of this tragedy but could weigh on the minds of venue owners, particularly independent ones, as months pass. “You’re going to have to spend more and do more in terms of security, and that’s going to be passed on to the consumer,” Adelman says. Phillips expects that the security costs for at least some festivals, including insurance, could double to about 20 percent of the overall budget.

And even the most thorough precautions have limits, especially when it comes to the areas outside venues. “There is no level of security that will always prevent every attack; if I have an outdoor stadium, I secure it as best I can, but I can’t control the airspace,” says one security consultant, who requested anonymity. “But if I can control 99 percent of what happens, I can focus on what else it is I can’t control.”

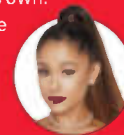
Inevitably, the concert business will return to normal, or at least what now passes for it. “Shootings happen at movie theaters and shopping malls, but that doesn’t stop millions of people from going shopping or to see a movie,” says one venue executive. “Unfortunately this has become part of our daily life, and we simply adapt to it.” ●

Additional reporting by Robert Levine and Dave Brooks.

## AN ATTACK ON WOMEN AND MUSIC

A look at why ISIS may have targeted an Ariana Grande concert

While much is still unknown about the May 22 Manchester Arena suicide bombing following an Ariana Grande concert and the motives of 22-year-old British attacker Salman Adeb, the Islamic State has claimed the perpetrator as one of its own. That may mean no more than the Manchester man had spent too much time watching ISIS propaganda on the internet. But the fact that Adeb chose the foyer of a concert hall, and a performer known for her feminist stance and sexual confidence, seems unlikely to have been a coincidence. A hatred of Western pop music, combined with viciously medieval ideas of female virtue and vice, has been central to the rise of the Islamic State since its inception.



Grande

The Islamic State’s war on Western music began long ago. Almost as soon as they took territory and power in Syria, militants began smashing musical instruments, banning music radio and trying to paint musicians as criminals or drug-addled. The Islamic State’s fervent religious police (*hisbah*) took particular exception to anything outré or rebellious, like heavy metal music or garments showing off the female form.

In many ways, the Islamic State’s distrust of pop music and “free-mixing” women is all of a piece. Women in Islamic State territory in Syria and Iraq remain unable to move around without a chaperone and are forced to wear a face veil whenever they exit their front door. So far the list of victims in Manchester is heavy with girls and young women.

That might have been part of the point. ISIS’ statement on the atrocity noted that its soldier had targeted “the gathering of the Crusaders” in a “shameless concert area.” To them, the empowered sexuality of a singer like Grande appears to have been a dangerous combination.

—JAMES HARKIN

Harkin is director of London’s Centre for Investigative Journalism and a reporter on Syria and the rise of the Islamic State.

# A Strong City's Proud Music History

Manchester alt-rock band James became one of the United Kingdom's biggest acts during the 1990s "Madchester" era. Frontman Tim Booth reflects on his hometown's resilience in the face of tragedy

**M**ANCHESTER AFFECTS ME DEEPLY. WE MUST HAVE PLAYED Manchester Arena 10 times; we must be one of the bands who played there the most. And it could've been us, it could've been our fans. You feel connected when it's your hometown and places you know and people you know who were there. I know the security, I know people who work there, I know the promoters. It's got incredible memories for us.

The city [molded] James in many ways. At first, we weren't selling music — not enough to be interesting — but our audiences were in Manchester, and our audiences were growing. The city had such a vibrant music scene, and the bands looked after each other. It was a really rough city in the '70s and '80s — just as the Joy Division movie by Anton Corbijn [Control] depicts. But there's always a unity in cities like that.

For a couple of years, I lived in [the inner-city area] Hulme, which at the time had the highest crime rate in the country. It was virtually "free" — lots of people broke into flats and just took them over, because nobody really wanted

to live there. You had to prove yourself; you got burgled a few times, you got your car broken into a few times. You just got on with it.

So it seemed to breed musicians — difficult musicians, who had a bit of a chip on their shoulder because they weren't in London. London bands got all the attention. Record companies were all in London, the money was all in London. So if you were in a London band, you often got signed really quickly. And it's not healthy to get signed quickly. In Manchester, you were given a lot longer to develop your own identity, your own skill.

We didn't want to be part of a Manchester scene, because like all Manchester bands, we were arrogant enough to think we were separate from it. But The Fall gave us a support slot, and then New Order took us on tour and were very generous and kind. And then when it came to be our turn to be the big band, we took Inspiral Carpets on tour, and The Stone Roses opened for us, and then we took Happy Mondays on tour before they became big.

The city is as hard as nails. It survived the war, it survived [everything]. [After] World War II, there were the Irish Republican Army bombings; the IRA usually gave warnings so that people weren't killed. But Manchester had a huge bomb go off when I was there in the city, from the IRA. And we would get on with it.

All of the cities in the United Kingdom — especially the northern cities — have a very strong sense of identity. It's a bit like Texas or Detroit. You get people who are very grounded in their hearts and very grounded in their roots.

There will be a grief process, but there will be some amazing acts of love and solidarity and unity that will come from it. There will be very devastated people, but there's a real sense that people will look after each other. Manchester always had this feeling of community. And of course, it will survive.

—AS TOLD TO ANDREW UNTERBERGER



A memorial in Manchester's Albert Square on May 23.

## 'I Thought We Were Going To Die'

Witnesses to the horror at Manchester Arena — one the mother of a 9-year-old girl, the other a 19-year-old student — describe the harrowing experience

### Jeni Wardley

My little girl, Roxi-Blue, loves Ariana Grande so much, but it was a big deal to get her to go because she is autistic and doesn't like big crowds and loud noises. We were seated in the disability area next to the exit where the bomb went off. It happened just after Ariana Grande walked offstage; the lights came up, and then there was a really loud bang. You felt the building shake, and then there was silence for a couple of seconds while everyone was just, "What was that?" Then there were screams.

The scary thing is, because Roxi has autism, we kept going in and out [of the arena] to get fresh air and not be crowded by all the people. We were near the foyer five minutes before the gig ended. We'd just gone back in and sat down when the bomb went off.

When everyone started screaming, I got hold of Roxi and we got into this room with some of the staff. You could start to smell the

smoke. Roxi kept passing out, so I put her ear defenders on her and told her we were going to be OK. But, to be honest with you, I thought we were going to die. I rang my husband and said, "A bomb has gone off. We're trapped. I don't know if I'm going to see you again, but I love you. Please tell the boys I love them."



Wardley (right) with Roxi-Blue, moments before the blast.

Next minute, we were told to evacuate. We just ran and ran. People were petrified. It was awful seeing their faces: children clinging to their parents in tears, all done up in lovely tutus and bunny ears.

When I think about it today, I keep bursting into tears. I keep thinking of these two lovely young girls next to us throughout the concert who left just before us. I don't know if they're OK, but I keep on picturing their faces.

I don't know how it's going to affect Roxi; she wouldn't let us leave her that night. She slept in bed with me and kept jumping up in the night. She said to me this morning,

"Mummy, I thought we were going to die. When we were in that room hiding, I kept seeing really nice memories of us all as a family." I thought, "Bloody hell. That's her life flashing before her eyes."

She said to me, "I hope Ariana Grande is OK. Mummy, do you know if she's OK?" We're just very lucky and grateful that we're safe.

### Jade Steel

I booked the tickets a few months ago to celebrate the end of my first-year university exams. I was in block 106, directly next to where the bomb went off, and my mum was a few blocks away. When the concert finished, I walked up the steps onto the concourse and saw my mum waiting for me. We were going to leave through Victoria station, but my mum [suggested] we go look at the merchandise.

We walked over to the counter, 20 to 30 feet away, and there was a huge explosion, the most harrowing bang you've ever heard in your life. The only way I can describe it is like the crash of metal at a construction site. There was white smoke and a bright orange light,

then silence for a second — and then everyone started screaming and running. The arena was shaking. I turned around, and there was a girl, around 14, absolutely covered in blood.

I thought I was going to get shot in the back as we ran. I honestly thought I was going to die. I got to the exit and everyone was pushing to get out; there was a sea of people, loads of police. Emergency services were unbelievable; they got there so quickly.

We were shaking, crying; I felt like I was having a panic attack. When I think about how close I was, I can't believe how lucky I am. Especially since it was a nail bomb. I just can't get my head around it. You could smell burning in the air. I don't want to think about whether it was flesh or not.

It hasn't sunk in what happened. We look back on our videos, and you can hear children's voices singing, genuinely having the best time. Now, those voices, we don't even know if they're alive. There was a little girl in front of me with her mum and dad. I can't help but think: Where are they now? Are they safe?

—AS TOLD TO RICHARD SMIRKLE



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FROM THE DESK OF

CO-FOUNDER, INTERNATIONAL MUSIC SUMMIT

# Pete Tong

Dance music's premier tastemaker on 10 years of IMS and why the U.S. market has peaked

BY MATT MEDVED

PHOTOGRAPHED BY MATHEW SCOTT



"Dance music has always had a chip on its shoulder," says Tong, photographed Feb. 27 at William Morris Endeavor in Beverly Hills. "The whole mission of my career has been to legitimize all that we do."

**F**EW IN DANCE MUSIC successfully wear as many hats as **Pete Tong**. As a BBC Radio 1 curator, the Dartford, England, native helped launch the careers of many of dance music's elite, from **Daft Punk** to **deadmau5**. And as a co-founder of both William Morris Endeavor's electronic-music division and the International Music Summit conference — which celebrates its 10th anniversary this month and has added events in Los Angeles and Shanghai — Tong has extended his influence far beyond its original radio reach. He also runs his FFRR label and plays shows as a DJ.

"I've straddled that weird existence between artist and executive," says Tong, 58. "I see both sides of the story. Sometimes I feel the artist side has suffered over the years."

This year, Tong donned a new hat: chart-topper, after his *Classic House* LP hit No. 1 on the U.K. albums chart in January. Featuring seminal dancefloor anthems like the late **Robert Miles**' "Children" reworked with **Jules Buckley**'s 65-piece **Heritage Orchestra**, the album resonated with an aging 35- to 45-year-old British raver demographic that "might not go

out as much as they used to, but are still passionate about the music," he says. Tong and Buckley recorded the album after their joint Ibiza Classics Tour, which included sold-out shows in Manchester, Birmingham and London, at the O2 Arena.

"No generation of dance music from the beginning had gotten old before," Tong tells *Billboard*. "Nobody knew how they were going to react."

### This year marks the 10th anniversary of IMS Ibiza.

It's a big milestone; we're not a baby act anymore. We've established an event with a life of its own. There's an element now where people come to network and hang out because they know it's a place with a mini-market of trading and bringing music. There are a lot of publishing and record company artist-producers [there]; I'm very proud of that.

The other big opportunity for us is Asia-Pacific, because no one has really done it. We're already four years in.

### What are the challenges and opportunities in the Asian market?

It's the last part of the world where it feels we don't really know that much

about it. But the world seems to be opening up more to China, and China is opening up to the world. There's a perception that there's gold out there in those hills. I'm not saying there isn't, but none of us know how much gold there is and how much they really want this scene. But they're very open-minded and not necessarily following what's popular.

### What inspired the Ibiza Classics and Classic House projects?

This opportunity came along at the beginning of 2015, when I got invited to curate a classical show at the Royal Albert Hall [in London]. The theme of it was to reflect the dance music history of Ibiza. We didn't anticipate

the recording on YouTube going viral, but then we started getting promoters offering us to do it.

### What's your view of the state of the U.S. dance music market?

The market has peaked. No one wants to say it too loudly. The door didn't shut over a day; it was like a deflation, a puncture. Now in 2017, like a housing crisis, you're really feeling it more. There are fewer festivals, fewer buyers. In terms of the market, you need to make better records, throw better parties and festivals. And only the strong survive. ●



1 A limited-edition Kraftwerk poster that Tong's wife gave to him. 2 A portrait by artist Nick Gentry made from floppy disks. Says Tong: "That's in my office because it got kicked out of my house." 3 Tong's chart-topping *Classic House* LP.



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Mike McCormack and Dickon Stainer



**UNIVERSAL MUSIC GROUP**

WorldRadioHistory

TOPLINE

## MINING HIP-HOP'S GOLDEN ERA

Wax Poetics founder joins Universal Music Enterprises to find new value in rap classics

BY DAN RYS

To vinyl fanatics, **Andre Torres** is living the dream. As founder of Wax Poetics, a magazine for hip-hop, jazz and soul crate-diggers, Torres has been a champion for lost classics for the past 20 years. Now, after stepping down from the publication in 2016, Torres has been named the first vp urban catalog at Universal Music Enterprises (UME). He explains to *Billboard* his plans to revitalize an archive of pioneering labels like Def Jam, Ruff Ryders and Roc-A-Fella to give their records another spin.



Torres

**Why did UME start an urban division?**

Look at what they've done for **The Beatles**, **The Beach Boys**, **Frank Sinatra**, the guys who traditionally got that box-set treatment. Hip-hop is now 40 years old. We grew up with a different set of heroes, and a lot of these titles on the urban side have been out of print for 20, 30 years. A lot of these artists have never gotten their proper due for the culturally relevant, groundbreaking music that they were making.

**What types of products are you looking to release?**

I'm looking at, "What does the box set of the future look like?" When you're trying to either reintroduce these artists to an older audience or introduce them to a younger audience for the first time, it's about creating a narrative and looking at all those different elements – from physical products to digital plays to merchandising, pop-ups, working with brands – to provide a cultural moment. Is it a headset with a VR experience for someone like my son who has never bought an album? I'm looking to reinvent this catalog game.

**Sampling is a problem with older rap records. Will you tackle that issue?**

Without a doubt. There already has been proactive movement with a group like **Public Enemy**, and now we're working with their camp about putting together some sort of career box set in the next year or two.

5-16  
→

5-17  
→

Harper



St. Hubert

5-18  
→

Country rocker **Brantley Gilbert** and wife **Amber** announced that they are expecting their first child.

Actress-model **Josephine de La Baume** filed for divorce from her DJ/music producer husband **Mark Ronson**, citing irreconcilable differences.

Atlantic Records appointed **Dionnee Harper** and **Marsha St. Hubert** senior vps urban marketing.

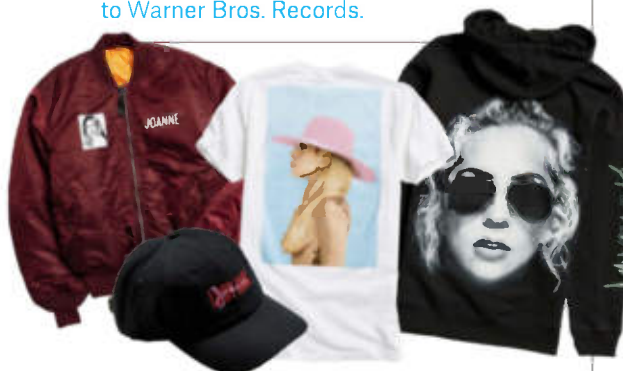
Telemundo revealed that Mexican singer-actor **Diego Boneta** will star as **Luis Miguel** in the upcoming bio-musical series *Luis Miguel, My Story*.

Ultra announced that the Ultra Mexico music festival will debut this fall (Oct. 6-7) in Mexico City.

TBS ordered a straight-to-series revival of game show *The Joker's Wild*, hosted and executive-produced by **Snoop Dogg**.

Singer-songwriter **Michelle Branch** signed with APA.

Disney star **Laura Marano** signed to Warner Bros. Records.



Items from Joanne's tour merch collection.

Urban Outfitters partnered with Bravado to launch an exclusive collection of **Lady Gaga** Joanne Tour merchandise for the retailer.

NOTED

5-19  
→

5-20  
→

5-22  
→

Sony decided to end its relationship with Epic Records executive vp media and strategic development **Laura Swanson**, a week after the exit of CEO **Antonio "L.A." Reid**.

**Cyndi Lauper** listed her Stamford, Conn., home for \$1.25 million.

The crowd at Pemberton in 2016.



British Columbia's Pemberton Music Festival filed for bankruptcy and announced its cancellation, offering no refunds to ticket holders.

**Nine Inch Nails** frontman and film composer **Trent Reznor** listed his Beverly Hills mansion for \$5.75 million.

After announcing their pregnancy earlier this month, country star **Jason Aldean** and *American Idol* alum **Brittany Kerr** revealed they are expecting a baby boy.

PayPal filed a trademark infringement lawsuit against Pandora in Manhattan federal court, alleging indistinguishable similarities between their logos.

BIRTHDAYS

- May 26**  
Lauryn Hill (42)  
Lenny Kravitz (53)  
Stevie Nicks (69)
- May 27**  
André 3000 (42)
- May 28**  
Colbie Caillat (32)  
Kylie Minogue (49)  
John Fogerty (72)
- May 29**  
Noel Gallagher (50)  
Danny Elfman (64)
- May 30**  
Cee Lo Green (43)  
Idina Menzel (46)  
Tom Morello (53)  
Wynonna Judd (53)
- June 1**  
Brandi Carlile (36)

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**POWER**  
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IÑIGO ZABALA



WARNER MUSIC GROUP





7

DAYS

on the  
SCENE

## Billboard Music Awards

LAS VEGAS, MAY 21

DRAKE DOMINATED AT THE 2017 BBMAS, earning a whopping 13 trophies to surpass Adele's 2012 reigning feat as the artist with the most wins in one night. The *More Life* hitmaker feted the milestone with a fiery performance in the middle of the famed Bellagio Fountains during the telecast, which was produced by Dick Clark Productions, an affiliate company of *Billboard*. The three-hour-plus show featured 15 performances: an S&M costumed Njcki Minaj opened with a star-studded medley that brought out guests Lil Wayne, David Guetta and Jason Derulo; Camila Cabello and Miley

Cyrus both delivered live debuts of their new singles; and a day after her 71st birthday, the legendary Cher, who was presented with the Icon Award, rolled back the years with a high-powered performance of hits "Believe" and "If I Could Turn Back Time." "I've wanted to do what I do since I was 4 years old, and I've been doing it for 53 years," she said. Céline Dion danced to Cher's sets backstage just after Dion performed her iconic *Titanic* theme "My Heart Will Go On" 20 years after its debut. The spectacle ended with the audience in a standing ovation and Lea Michele and Vanessa Hudgens in tears. —DAN RYS



**TIST**

"I got my whole family up here — look at my dad looking all sharp! I got the man responsible for [me] being here, the love of my life," said a triumphant Drake, who hit the stage with his Cash Money family and his father, Dennis Graham (right), while accepting the top artist trophy.

The "Passionfruit" MC closed out the night surrounded by his trophies, which included top artist, top male artist, top Billboard 200 artist, top Hot 100 artist, and top rap artist. "Hold tight, Adele," he said earlier in the night of his record-breaking achievement.

Drake (left) performed the *More Life* album track "Gyalchester" accompanied by pyrotechnics cinematic Sin City visuals and rapper Baka.



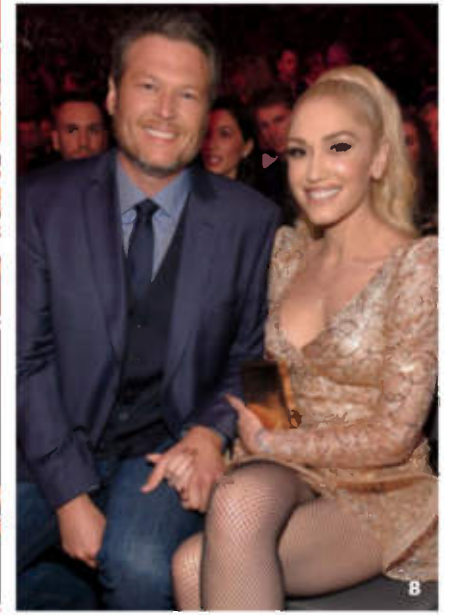
1 "Being a part of a classic is a very big honor," Dionne exclusively told *Billboard* of the "emotional" moment onstage. 2 Cyrus displayed her country roots on "Malibu." 3 Lorde (left) with her mother, Sonja Yelich, before the singer's karaoke-inspired "Green Light" performance. 4 Dan Reynolds of Imagine Dragons rocked "Believer." 5 "The look is very boudoir and sexy," said stylist Law Roach of Cabello's Jonathan Simkhai red carpet gown. 6 Bebe Rexha (left) and DJ Khaled.



7 DAYS on the SCENE



7



8



9

7 "Luck has so much to do with my success," said Icon honoree Cher before her "If I Could Turn Back Time" performance. "It was mostly luck and a little bit of something thrown in." 8 Power couple Blake Shelton and Gwen Stefani after the former's win for top country artist. 9 Hudgens effortlessly co-hosted alongside Ludacris, even showcasing her pipes and rapping skills with a cappella covers of songs by Dion and Minaj. 10 Minaj in her S&M patent leather getup during her medley. 11 Derulo. 12 "It all started with The Notorious B.I.G.," said Sean "Diddy" Combs (right) during a surprise appearance to honor the flagship artist of his Bad Boy Records on what would have been the late rapper's 45th birthday. Combs was joined by B.I.G.'s son, CJ Wallace, himself an aspiring actor and artist, who delivered a short but poignant tribute to his dad, adding, "I know my father is looking down on all of us tonight." 13 Halsey performed "Now or Never." 14 Top social artist winner BTS. 15 Hailee Steinfeld with Republic Group president Charlie Walk. 16 Designer, winner of the top rap song and top streaming song (video) for "Panda." 17 Sam Hunt during "Body Like a Back Road."



10



11



12



15



13



14



16



17

7, 17: JON SHEAR/GETTY IMAGES; 8, 14, 15: REVM NAZIRI/GETTY IMAGES; 9: CHRIS POLK/GETTY IMAGES; 10, 13: ETHAN WILDER/GETTY IMAGES; 11: ALLEN BEREZOSKI/GETTY IMAGES; 12: CHRIS PIZZELLO/INVISIONAR; 16: DAVID BECKER/GETTY IMAGES

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1 Warren (center) feted her big night with (from left) ASCAP executive vp membership John Titta, Snoop Dogg, Williams and ASCAP CEO Elizabeth Matthews. 2 LeAnn Rimes performed her Warren-penned 1997 smash "How Do I Live." 3 Trainor. 4 Mike Posner did an acoustic take on his hit "I Took a Pill in Ibiza" to honor publisher Sony/ATV. 5 Adam Lambert. 6 Sony/ATV Music Publishing chairman/CEO Martin Bandier.

# ASCAP Pop Music Awards

LOS ANGELES, MAY 18

"ANYBODY GOT A LIGHT?" joked songwriter **Diane Warren** as she took to the Wiltern stage to accept ASCAP's Founders Award for her career's worth of hits at the 34th annual Pop Music Awards. "I feel like in a lot of ways, I'm only beginning," she said. With 1 trillion musical performances logged in 2016 and a record \$1.6 billion in royalties, performance rights organization ASCAP had its own milestone to commemorate, with president/chairman **Paul Williams** vowing

to keep fighting on behalf of his membership in Washington, D.C. Vanguard Award recipient **Meghan Trainor** said her heart was "exploding" as she told the crowd, "I want to thank ASCAP for not looking at me as a big dollar sign, but as a person." Other winners included **Max Martin**, who took songwriter of the year for the 10th time; Sony/ATV Music, for publisher of the year; BMG, for indie publisher of the year; and **Justin Bieber**, whose song of the year winner "Love Yourself" was honored with an a cappella rendition from **The Filharmonic**. —STEVEN J. HOROWITZ



1 Composers' Choice nominees Kyle Dixon (left) and Michael Stein played their *Stranger Things* theme at the 32nd annual ceremony, held at The Wiltern. 2 ASCAP board member Dan Foliart (left) and 2016 ASCAP TV composer of the year honoree Didier Lean Rachou. 3 Founder's Award winner Stephen Schwartz, composer of *Wicked*.



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# HALSEY

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“NOW OR NEVER”

CLOSING IN ON TOP 10 AT TOP 40 RADIO

NEARING 100M STREAMS

#1 MOST ADDED AT IMPACT

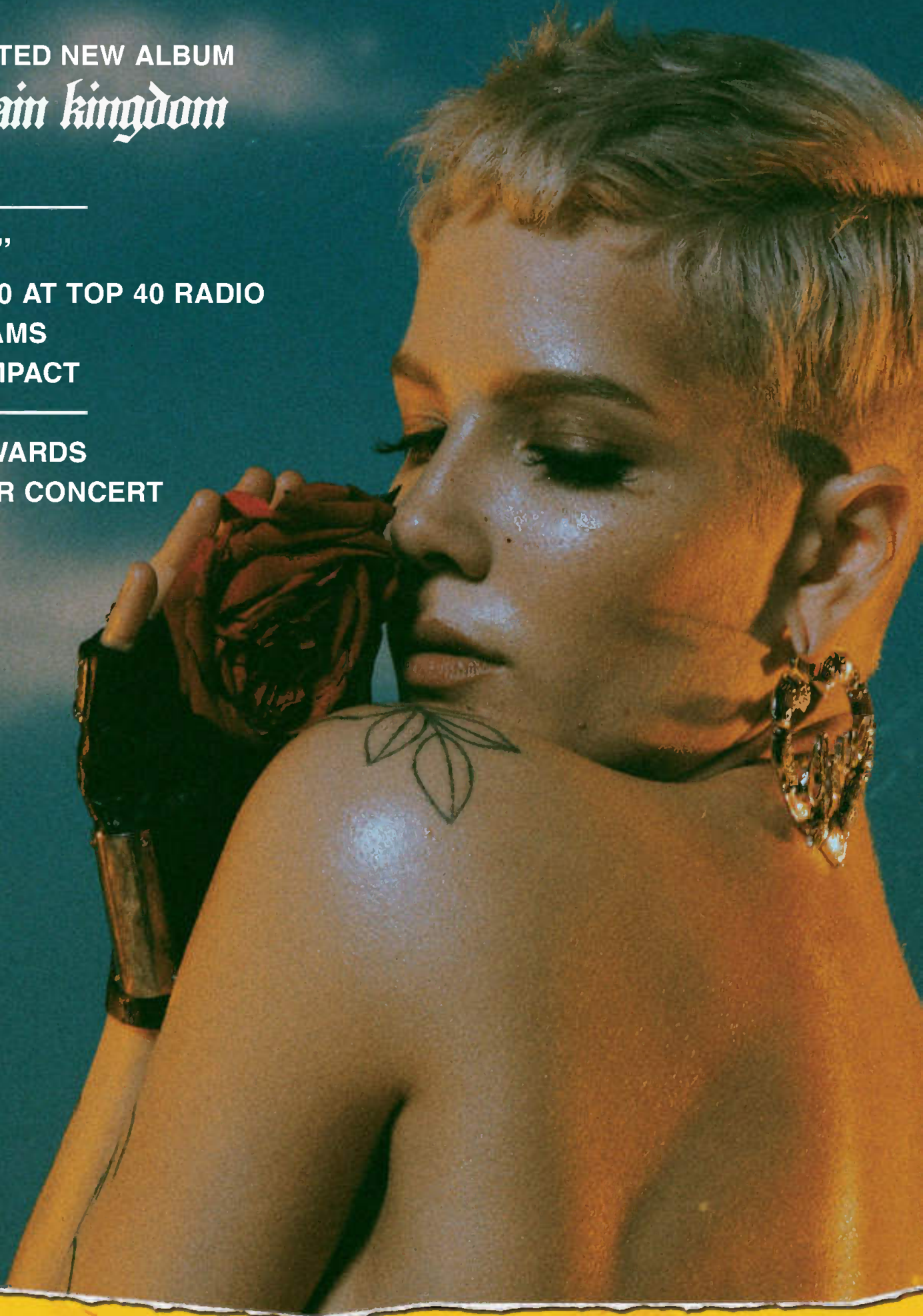
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BILLBOARD MUSIC AWARDS

TODAY SHOW SUMMER CONCERT

TONIGHT SHOW

LATE SHOW





# billboard

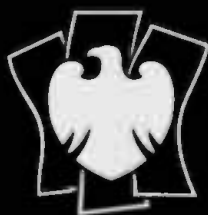
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Savior Adore	LOLO
Bryan Bautista	MICK
BEACON	Chris Porter
Sofia Carson	Mark Rivera
DJ ACE	The Whooligan
French Horn Rebellion	Elle Winston



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RIGHT NOW

## WHO WILL RULE SUMMER 2017?

With a new season beginning at pop radio, a highly scientific breakdown of who will reign supreme

ILLUSTRATION BY KIRSTEN ULVE

Justin Bieber and DJ Khaled (front, from left) will hope to dominate the summer months with their No. 1 hit "I'm the One."





# Song Of The Summer Showdown: 6 Bold Predictions

Radio and streaming pros name the tracks they're betting will achieve beach ubiquity — including the biggest sleeper

BY JASON LIPSHUTZ



Cyrus

**2** **Diva Watch: Miley, Camila and Selena will thrive... and don't count out Katy just yet**

Tom Poleman, president of the national programming group at iHeartMedia, expects **Camila Cabello's** "Crying in the Club" and **Selena Gomez's** "Bad Liar" to connect at radio, and **Miley Cyrus' "Malibu"** has entered the top 10 of the Hot 100. **Katy Perry's** most recent singles haven't soared, but Poleman is hopeful her *Witness* album, out June 9, has some top 40 gems. "Katy has dominated pop culture," he says. "She's capable of having a hit at any given moment."



**3** **The One Direction boys turned men will be major players**

**Harry Styles'** rock opus "Sign of the Times" hangs on in the top 20, while **Niall Horan's** sensual "Slow Hands" is rising; **Louis Tomlinson** has been performing his **Steve Aoki** team-up "Just Hold On" at dance festivals. A new **Zayn Malik** album is due this year, and **Liam Payne's** first solo track, the rhythmic "Strip That Down" (featuring **Quavo**), was released May 19. "It was such an edgy, different song for me to do," says Payne, who co-wrote the song with **Ed Sheeran**.



**1** **Justin Bieber — singing on other artists' hits — will be the act to beat**

The two early front-runners are "Despacito," the **Luis Fonsi-Daddy Yankee** smash that topped the Billboard Hot 100 after the 23-year-old superstar hopped on a remix, and "I'm the One," **DJ Khaled's** No. 1 posse cut that boasts a Bieber hook. With an as-yet-unannounced collaboration with an EDM star expected in June, "it could very well be the summer of Bieber," says **Erik Bradley**, music director of WBBM-FM (B96) Chicago.

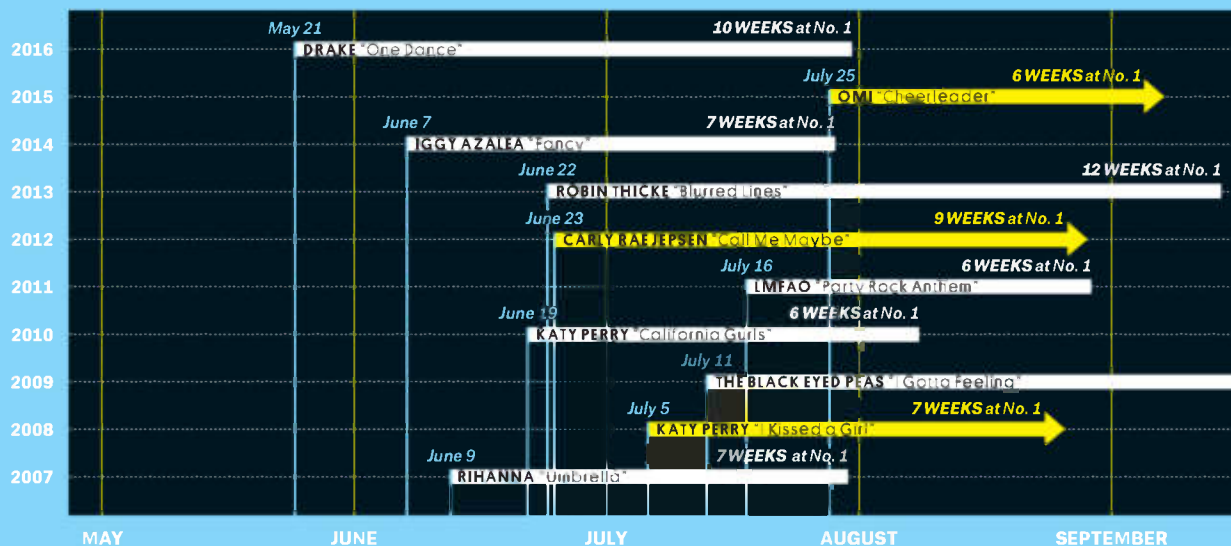


**4** **For the first time in years, a rock song will make a splash on pop radio**

Four years after **Imagine Dragons' "Radioactive"** finished at No. 2 on the 2013 Song of the Summer chart, the alt-rock group is back with the intense singalong "Believer," which has spent nearly three months atop the Hot Rock Songs tally and is gaining at top 40. "It has been building slowly, but we've always taken that approach," says frontman **Dan Reynolds**. "When it comes to bringing something to pop, it's about believing in the longevity of the song — making something that doesn't wear on people's ears quickly."

## WHEN WILL THIS YEAR'S WINNER HIT ITS STRIDE?

Each year, *Billboard's* Song of the Summer chart tracks the most popular hits based on cumulative performance on the weekly Billboard Hot 100 from Memorial Day through Labor Day. Curious when 2017's smash will join season-defining hits like **The Black Eyed Peas' "I Gotta Feeling,"** **Iggy Azalea's "Fancy"** and last year's champ, **Drake's "One Dance"**? Take a look at when the past 10 Song of the Summer winners reigned on the Hot 100: Based on the data, if your hit is No. 1 in late July, you've got a great shot at the top spot.





Lamar's "Humble," his first Hot 100 No. 1 as a lead artist, could be a Song of the Summer candidate.

**REWIND**

## THE MAKING OF 'BABY GOT BACK,' 25 YEARS LATER

When **Sir Mix-A-Lot** recorded "Baby Got Back" for his third studio album in 1992, he didn't believe it had hit potential. "I thought that it was more of a filler," recalls the 53-year-old, born **Anthony Ray**. Co-produced with **Rick Rubin** and released as a single that May, "Baby Got Back" lasted five weeks at No. 1 on the *Billboard* Hot 100 and was officially declared that year's *Song of the Summer*. *Mix* reflects on how the song came to fruition, and how to craft a summer smash that lasts.

"I got a call from **Heidi Robinson**, who did PR for Def American Recordings. When she [mentioned] Rick Rubin, I was like, 'Oh, my goodness! That's one of my heroes.' I jumped on a plane and met with him — we went to this weird restaurant where Rick was eating this green pasta. I had never seen pesto. He tells me about one song in particular of mine that he liked that never hit, [1989's] 'I Got Game.' We went through the whole negotiating process, and once that got worked out, the creative stuff started.

"I would send him songs and he would write notes and fax them back to me. I took 'I Got Game' and used the same sounds. 'Baby Got Back' was originally supposed to be a slow, serious song, and that sucked. That didn't even raise Rick's eyebrows. So I sped it up and did it again. When I sent it back to him, he put an exclamation point behind one of his comments and wanted me to take the music out [during] the punchlines, because that's what was going to last forever. Boy, was he right.

"When I released it, gangsta rap was pretty big. I wasn't talking about shooting or killing nobody. I was just talking about something we all could agree on, or at least most of us. It's a little harder now to make something sticky. 'Baby Got Back' is a brand unto itself. I used to not want to accept that, but 'Baby Got Back' is bigger than Sir Mix-A-Lot." —STEVEN J. HOROWITZ



**5**



### Huge streaming numbers will help boost hip-hop to the top

In the wake of Hot 100 chart-toppers like **Rae Sremmurd's** "Black Beatles" and **Migos' "Bad and Boujee,"** more viral-friendly rap hits will dominate the dog days, with **Kendrick Lamar's "Humble," French Montana's "Unforgettable"** and **Lil Uzi Vert's "XO TOUR Llif3"** (above) as the early favorites. Poleman also thinks that **Childish Gambino's "Redbone"** (No. 29 on the Hot 100) "could be the one that helps him break through" to mainstream listeners.

**6**

### The sleepers will rise up: Halsey, Shawn Mendes ... and Blackbear?

Dark-horse contenders include **Halsey's** "Now or Never" and **Shawn Mendes' follow-up to "Mercy," "There's Nothing Holdin' Me Back,"** which WHTZ (Z100) New York program director **Mark Medina** thinks "is going to be a smash at pop radio." And Shazam global head of content **Julian Marshall** says to keep an eye on "Do Re Mi," the pulsating trap single from Florida native (and former Bieber co-writer) **Blackbear**. "It's not doing [big] numbers yet," says Marshall, "but it's definitely a potential summer slow-burner."



Mendes



**OMI**

The six-week Hot 100 No. 1 run of "Cheerleader" in the back half of the summer of 2015 pushed the reggae hit, originally released in 2012, past **Wiz Khalifa's "See You Again"** (which began a 12-week run at No. 1 that spring) for the *Song of the Summer* title. OMI became the first male soloist to earn the honor with a debut Hot 100 hit (in a lead role) in the Nielsen Music era.



**CARLY RAE JEPSEN**

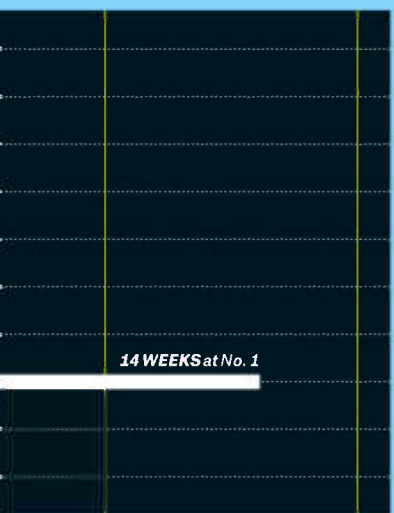
Although "Call Me Maybe," which spent nine weeks at No. 1 in 2012, remains Jepsen's only Hot 100 chart-topper, the Canadian singer-songwriter scored another top 10 hit that year with "Good Time," a duet with **Owl City**. "I'd be lying to say that I knew the song was going to be a career-changer for me," Jepsen told *Billboard* of "Call Me Maybe" in April.



**KATY PERRY**

With 2008 champ "I Kissed a Girl" and 2010 winner "California Gurls" (featuring **Snoop Dogg**), Perry is one of only two artists in the Nielsen era with two official *Song of the Summer* victories. Only **Usher**, with 2001's "U Remind Me" and 2004's "Confessions Part II," has had multiple summer-defining songs this century.

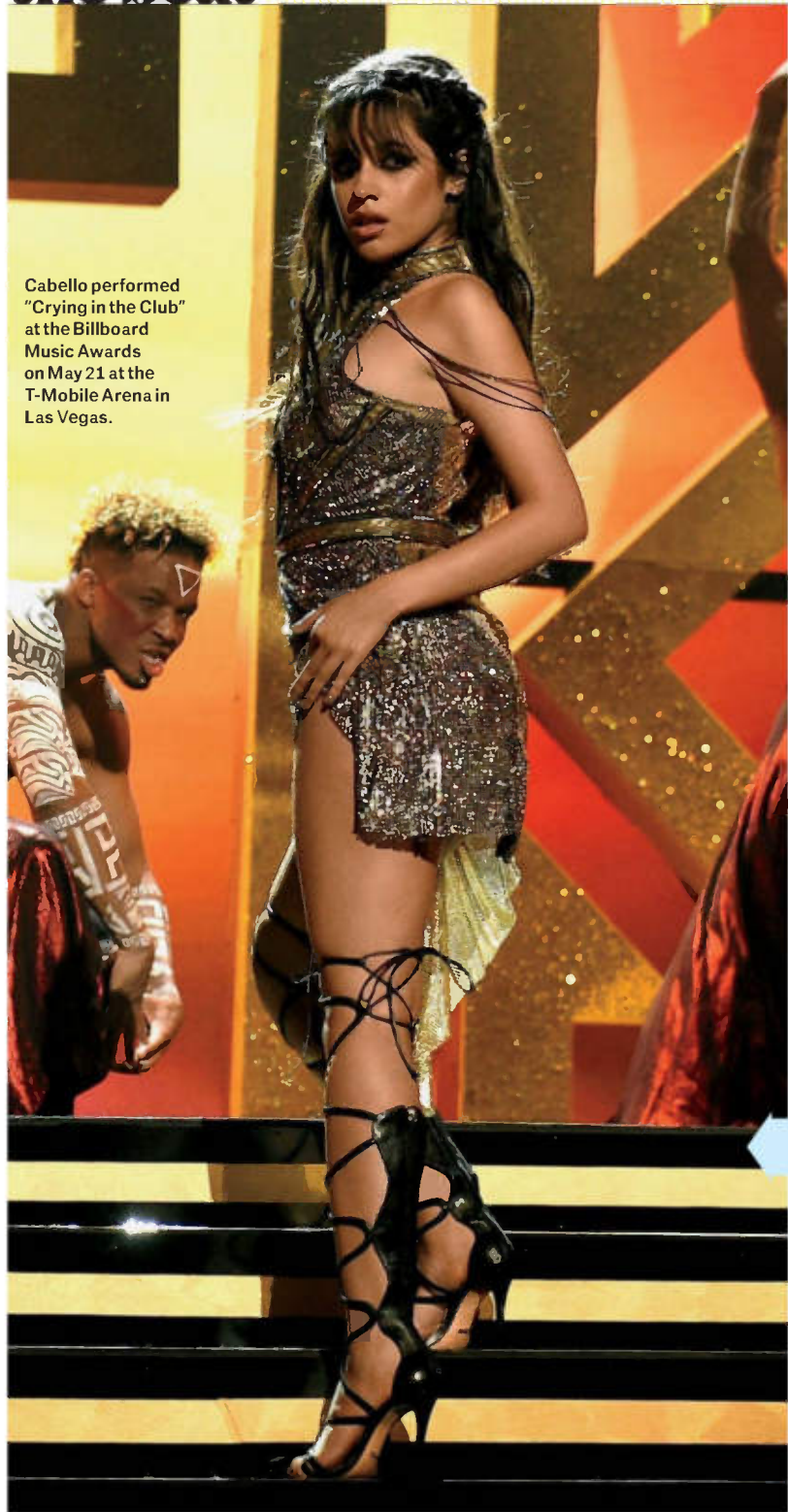
—J.L.



14 WEEKS at No. 1

OCTOBER

NOVEMBER



Cabello performed "Crying in the Club" at the Billboard Music Awards on May 21 at the T-Mobile Arena in Las Vegas.

PLAY-BY-PLAY

# CAMILA'S SOON-TO-BE 'CLUB' SMASH

Five months to the day after leaving Fifth Harmony, Camila Cabello delivered her debut solo single. How a Sia bathroom break brought "Crying in the Club" to life

BY TAYLOR WEATHERBY



MAY 2016

As *Fifth Harmony* rolls out sophomore album 7/27, Cabello records with producer **Benny Blanco** (Ed Sheeran, Selena Gomez). Both contribute to the song "Love Incredible" for *Cashmere Cat*. "She's unbelievably driven," says Blanco (above). "Anytime we're in the studio, she's like, 'Am I working hard enough?'"



FEBRUARY 2017

Blanco is writing a demo with **Sia** in Los Angeles when inspiration strikes the Australian songwriter. "Sia was on her way to the bathroom and goes, 'Oh, my God, I have a really good idea for a song!'" recalls Blanco. "When she came back, we did the song in 20 minutes."

DECEMBER 2016

"Our happiness is our own responsibility," writes Cabello in a message announcing her decision to leave Fifth Harmony. After years of writing in her downtime, the 19-year-old begins penning songs in earnest for her debut.

MAY 21

Cabello performs "Crying" at the Billboard Music Awards along with new song "I Have Questions"; both will be featured on her "intense" debut LP. "I didn't want the album to just be about pain," says Cabello. "Crying" "was a missing piece of the puzzle."



MAY 19

"Crying in the Club" is released worldwide and promoted to top 40 radio. "She has a massive following," says iHeartMedia's **Tom Poleman**, "and people have been waiting for what she's going to do on her own. This could be a big one."

MARCH 2017

After Blanco offers her "Crying in the Club," Cabello rewrites the song's bridge and records the track. "It had a message about healing through the power of music," says Cabello. "That theme was a key part of what I wanted for my album."

ASK THE STARS

## WHAT'S ON YOUR SUMMER PLAYLIST?

**HALSEY'S NEW GO-TO:** DJ KHALED'S "I'M THE ONE" (FEATURING JUSTIN BIEBER, QUAVO, CHANCE THE RAPPER AND LIL WAYNE)

"Khaled is killing it right now," says Halsey of the producer's latest hit. "It's very collaborative and genre-bending."

**ANSEL ELGORT'S ALL-TIME FAVORITE:** GNARLS BARKLEY'S "CRAZY"

The actor-musician says this 2006 hit, from the **Cee Lo Green**-led duo, which reached No. 2 on the Billboard Hot 100, "is incredible. I used to sing it over and over — that was the best summer."

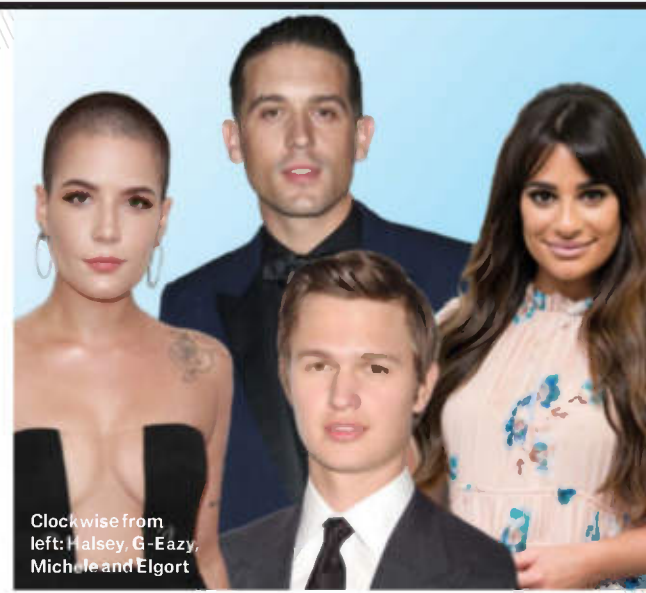
**LEA MICHELE'S CURRENT JAM:** MILEY CYRUS' "MALIBU"

"I'm obsessed with it, and I can't wait to see it live," says Michele — who once covered Cyrus' 2009 hit "The Climb" in an episode of *Glee* — of the new top 10 pop-rock summer-themed single that calls out beaches and blue skies.

**G-EAZY'S THROWBACK STAPLE:** SUBLIME'S "SANTERIA"

The "Me, Myself & I" rapper went way back to 1997 and name-checked this alt-rock radio staple, released when he was 7 years old. Says G-Eazy: "I just [loved] it when I was a kid!"

—LYNDSEY HAVENS



Clockwise from left: Halsey, G-Eazy, Michele and Elgort

CABELLO: OPHY SHEARER/GETTY IMAGES; BLANCO: CNDY/WIREIMAGE; G-EAZY: JIM SPELLMAN/WIREIMAGE; MICHELE: NOLA GALA/GETTY IMAGES; ELGORT: JEFFREY MAYER/WIREIMAGE; HALSEY: LEON BEVET/WIREIMAGE; SIA: RICH CLURY/WIREIMAGE

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SONY MUSIC

**CHART  
BREAKER**  
DISCOVERING NEW TALENT SINCE 1894[!]

**No. 60**  
on Billboard's  
Country Airplay  
chart

**BAILEY BRYAN**

*The country newcomer's debut EP may herald a Maren Morris-esque breakthrough this summer*

By Phyllis Stark

Photographed by Robby Klein

**A waist-to-shoulder scar inspired her first chart hit.**

The 19-year-old Sequim, Wash., native, who suffered from scoliosis, wrote self-accepting songs like "Scars" and "Own It" during a monthslong recovery from spinal surgery a few years ago. The latter cracked the Country Airplay chart in April, the month her *So Far* EP came out. "I learned the things we think are ugly are the most beautiful things about us," says Bryan.

**Taylor Swift schooled her in romance.**

Bryan, who wasn't allowed to date before turning 16, says the love songs she wrote as a young teen drew from Swift's sweeping lyricism. "I would write something dramatic,

then play it for my parents," she recalls. "They would be like, 'Do you have something you want to tell us?'"

**She got her start busking in front of a taco stand.**

Before landing a deal with 300 and Warner Music Nashville in 2016, Bryan cut her teeth playing in front of local eatery Jose's Famous Salsa in her hometown. "They would give me free tacos," she says. "There was an ulterior motive."

**She's crazy about rap.**

As she plots her debut album, the songwriter has been bingeing on hip-hop to study the narratives: "When I listen to **J. Cole, Chance the Rapper** and **Jay Z**, I'm listening for that story the same way I listen to country." ●



Bryan photographed May 18 at The Cordelle in Nashville. Watch behind-the-scenes look at her music at [Billboard.com](http://Billboard.com)

HAIR AND MAKEUP BY ALESSA BRAGS AT A MAX TALENT USING MAC ON-SITE PRODUCTION: ASHLEY HERRING

# Meghan

CONGRATULATIONS ON THE ASCAP VANGUARD AWARD!

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**MUSICAL**  
**SAVANT AND**  
**AN ABSOLUTE**  
**#GIRLBOSS.**

**LOVE,**  
**LOU & THE**  
**TRI STAR**  
**TEAM**



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STYLE

# Throw Shade Like The Stars

From the red carpet to the stage, the most important accessory right now is a killer pair of sunglasses. These are four spotlight-shielding designs to watch

BY SHANNON ADDUCCI



Takeoff of Migos in a pair of Mykita white sunglasses at the Met Gala.



Cobain



Minaj in vintage Alexander McQueen shields during Paris Fashion Week in March.



**COURREGES**  
Vintage 1970s gold plastic sunglasses, \$295; 1stdibs.com



**MYKITA**  
Bernard Willhelm Daisuke rainbow shields, \$600; mykita.com

## WHITE FRAMES

The retro look **Kurt Cobain** made famous gained a renewed following in 2016, when Saint Laurent debuted a '90s-inspired collection that nodded to everything Cobain wore — especially his signature white frames. "They're a neutral, and they stand out," says Costello, who put **Takeoff** in a pair for the 2017 Met Gala. "They're really quite timeless."



**CHRISTIAN ROTH**  
Jackie 60 white frames, \$275; christianroth.com

**SAINT LAURENT**  
Lou Lou cat-eye acetate sunglasses, \$420; netaporter.com

**GENTLE MONSTER**  
Laser sunglasses, \$230; gentlemonster.com

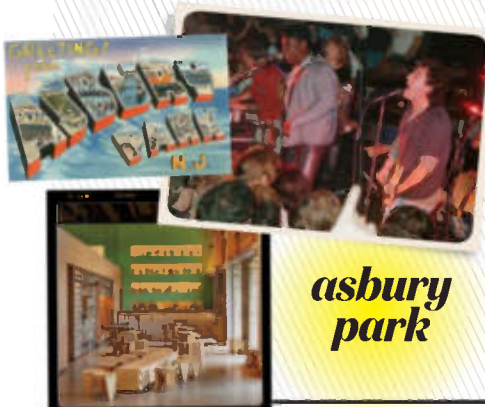
## VISORS AND SHIELDS

It has been 10 years since **Kanye West** wore his Tom Fords during the *Graduation* era, but visors and shields are re-emerging bolder than ever. "They're definitely coming back. Both rappers like **Migos** and bloggers are influencing people to try different things," says celebrity stylist **Zoe Costello**. The look can be dialed up, à la **Nicki Minaj**, or toned down with plastic aviator hybrid options.

TRAVEL

## 3-DAY ROCK'N'ROLL GETAWAYS

With summer Fridays coming up, consider one of these iconic destinations



asbury park

Asbury Park was just another New Jersey beach town until **Bruce Springsteen** made it his home. The anti-Hamptons getaway is rife with must-hits, like the Paramount Theatre (where **The Boss** stages surprise shows) and **Jack Antonoff's** Shadow of the City music festival.

**Where to stay** The Asbury hotel, where **Danny Clinch** recently showcased his photographs (theasburyhotel.com; \$132/night).

**Where to eat** Porta, a lively hangout known for its Neapolitan pizza (pizzaporta.com).



memphis

Left as it was when **Elvis Presley** resided in the sprawling mansion, Graceland exists as a sort of time capsule, offering an inside look at one of music's most enduring figures. After touring the grounds, head over to Sun Studio — home to some of Presley's biggest recordings — and then to **Beale Street**, where the **Peabody** hotel hosts its famous daily duck march.

**Where to stay** The recently refurbished Peabody Memphis hotel (peabodymemphis.com; \$219/night).

**Where to eat** Central BBQ, for its world-famous wings (cbqmemphis.com).



## TINTED LENSES

Wearing colorful shades does not mean going full-on **Elton John** (or **Rihanna**, for that matter), as today's tints also come in more demure styles. "Choose a lens color that contrasts nicely with skin tone and pairs with hair color," says stylist **Christian Classen**, who has put **Selena Gomez** in a few bright hues. "Think of your Insta self: It's all about the collarbone on up."



**DKNY**  
Runway black sunglasses with red lenses, \$190; [dkny.com](http://dkny.com)



**FREDA BANANA**  
Vic pink pearl mirrored sunglasses, \$207; [fredabanana.com](http://fredabanana.com)

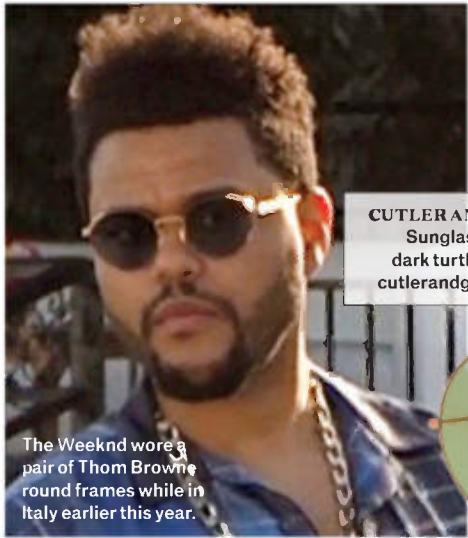


**SUNDAY SOMEWHERE**  
Matahari Dua black and gold sunglasses, \$290; [sundaysomewhere.com](http://sundaysomewhere.com)



**CHRISTOPHER KANE**  
Mask frame sunglasses, \$495; [christopherkane.com](http://christopherkane.com)

From far left: Rihanna in Gucci pink-tinted oversized frames at her Met Gala afterparty; Selena Gomez donned a bright red-orange pair in Tokyo last summer; Rita Ora wore yellow-hued Illesteva metal sunglasses while in London.



The Weeknd wore a pair of Thom Browne round frames while in Italy earlier this year.



**HANK JØBENHAVN**  
Doc tinted clip-ons, \$180; [hankjobenhavn.com](http://hankjobenhavn.com)

**CUTLER AND GROSS**  
Sunglasses in dark turtle, \$500; [cutlerandgross.com](http://cutlerandgross.com)



**RAY-BAN**  
Ja-Jo green round sunglasses, \$165; [ray-ban.com](http://ray-ban.com)



**ILLESTEVA**  
Roma sunglasses with mirrored lenses, \$220; [illesteva.com](http://illesteva.com)



Lennon

## CLASSIC ROUNDS

The throwback look that **John Lennon** wore so well runs the gamut from cool to quirky, with sleek wire frames or thick plastic ones, plus clips, bridges and tinted lenses. But above all, the actual shape must be flattering: "The more square-shaped your face, the rounder the lens, and vice versa," says Classen, adding: "Think contrast. Opposites attract."

known for their rich musical history

Muscle Shoals, Ala., is situated on the Tennessee River and home to "The Swampers" — a group of ace session musicians that has wowed the likes of **Aretha Franklin** and **Paul Simon**. After touring legendary producer **Rick Hall's FAME Studios**, where the Swampers got their start, watch the sun set over Joe Wheeler Lake. **Where to stay** Book a suite at the Victorian-style Hotel Finial ([hotelfinial.com](http://hotelfinial.com); \$111/night). **Where to eat** Rattlesnake Saloon, an outdoor watering hole with live music ([rattlesnakesaloon.net](http://rattlesnakesaloon.net)).

## muscle shoals



Take a tour of Motown founder **Berry Gordy's** residence and first headquarters, which came to be known as "Hitsville U.S.A." following the success of acts like **The Supremes**. Once you've had your Motown fix, pick up some LPs at **Jack White's Third Man Records** store and visit the Masonic Temple that White saved in 2013 and hosts an ongoing Dada exhibit. **Where to stay** Aloft Detroit ([aloftdetroit.com](http://aloftdetroit.com); \$195/night). **Where to eat** Mario's, the Italian supper club (313-832-1616).

—BROOKE MAZUREK



## detroit



"I was going to chill out, get my handicap in golf down. But I had loads of ideas in me head," says Horan, photographed Dec. 2, 2016, in Los Angeles. Styling by Ellie Stidolph. Horan wears a James Perse T-shirt and a Paige sweater. Opposite page: Horan wears a Paul Smith shirt, pant and tie.

# Life's Been Good To Niall (So Far)

A year-and-a-half ago, **NIALL HORAN** was basking in the shrieks of One Direction superfans. Now, with the group in limbo and his mates making moves in everything from R&B to acting, "the cute one" is painstakingly crafting an album as a California rocker — and hanging with astronauts, Selena Gomez and (yes) the Eagles. All while staying delightfully hashtag-humble: "I'm a simple old soul, me"

BY CHRIS MARTINS PHOTOGRAPHED BY DAVID NEEDLEMAN





WHEN NIALL HORAN DECIDED TO move from London to Los Angeles in early 2016, it's no surprise that he chose a house in Laurel Canyon, the epicenter of '60s folk-rock culture. Horan was the one toting a guitar in One Direction, the British boy-band juggernaut that was just then going on a hiatus, and he's got the soul of a singer-songwriter: He's charismatic, witty and sensitive, but also easygoing and no-nonsense. Viewed alongside his bandmates — born rock star Harry Styles, “sensible one” Liam Payne, “funny one” Louis Tomlinson, moody R&B prince Zayn Malik — Horan, 23, is sort of like the middle brother: the most approachably handsome, the second-most popular across social media (29 million Twitter followers; 19 million on Instagram) and the most likely to lust after a gig at the historic Los Angeles rock club The Troubadour. “Playing for, like, 500 people. What more do you want?” says Horan. “I’ve had some good moments with screaming teenagers, but I like when the room is completely quiet. It’s a different kind of respect. People are actually listening.”

It's exactly that reverent anticipation that greeted Horan when he played the opening notes of his first single, “This Town,” at the Los Angeles Jingle Ball near the end of 2016 — although when he strode into the spotlight, alone but for his guitar and this one little solo song, he was playing to an entire stadium (the Staples Center, to be exact). “This Town,” an acoustic coming-of-age tale that persuasively showed that the teeny-bopper had grown up, would go on to hit No. 20 on the Billboard Hot 100 in January. “Slow Hands,” the next single off his planned 2017 solo album, is a throbbing, R&B-inflected rock tune that persuasively shows that he's a grown-ass man, and it's climbing the Mainstream Top 40 airplay chart at this very moment.

But one Wednesday morning at the Laurel Canyon house, Horan seems positively boyish. He's on the phone with his mom, for one. And he practically slides into the kitchen, wearing workout pants and a Nike shirt — a break from his typical



“I like being poetic without being too weird, where you listen to a song and you're like, ‘What the fuck does that mean?’” Horan photographed Nov. 30, 2016, at EastWest Studios in Los Angeles.

uniform of topsiders, patterned socks, cuffed jeans and buttoned-up shirts. A nice lady named Ofelia brings us veggie omelets. “No pepper for you,” she chides Horan. “Acid reflux,” he explains.

Horan's fandom is thoroughly on display here. A framed black-and-white portrait of Frank Sinatra hangs in the den. The Rolling Stones lounge in full-color bacchanalian glory above the living room couch. Across from the fridge, Paul McCartney gazes up at a picture within that picture — Sinatra, again. Most of all, it's the Eagles who occupy a place in Horan's home. They get an entire wall: five photos lovingly hung outside his office.

Ask Horan for a celeb story, and he'll tell you about the time he met those very Eagles at a gig of theirs in Toronto. He'll break out his Joe Walsh drawl to share a bit of wisdom from his favorite guitarist: “You better enjoy the ride, because one day you're going to be sitting on your own balls.” Then he might add, far too casually, “Don Henley and I talk every couple weeks or so. It's mad. I call him ‘Dad.’ He calls me ‘Son.’ ”

**Horan breaks out his Joe Walsh drawl to share a bit of wisdom from his favorite guitarist: “You better enjoy the ride, because one day, you're going to be sitting on your own balls.”**



In fact, says Horan, “Slow Hands,” co-written by Adele collaborator Tobias Jesso Jr., was inspired by Henley solo hits like “Boys of Summer” and “Dirty Laundry.” It's almost as if he has retraced the evolution of two decades of California rock in his nearly 18 months outside of One Direction. Henley himself gives Horan a hearty endorsement: “Niall is a solid guy whose focus is right where it ought to be: on songwriting. He's got the Irish charm and a healthy, self-effacing sense of humor, which is an essential survival tool in this business. I think that Niall will evolve into a resonant, thoughtful voice for his generation.”

As a member of 1D — even the guy pegged as “the cute one” — Horan has a major leg-up on voice-of-a-generation status. Or at least, pop-star-of-a-generation status. After five years of working in lockstep with four (three, after Malik's exit) other dudes — churning out an album a year, then touring to promote it while writing and recording the next one on the road — it's now the mundane moments, away from the stage, where Horan feels a bit naked. “Every now and then you're like, ‘Fookin' hell, where is everyone?’ ” he says. “You're sitting in an airport lounge, they call you for a plane, and you don't stand up initially because you're waiting on everyone else, you know? ‘Oh, Louis'll be back from the toilet in a minute.’ ”

When I first meet Horan — in the studio back in November, his first month recording his solo album, which is due on Capitol this fall — he's his own toughest critic. “I have loads of songs, but now that I've heard what we've done, I realize the rest are shite,” he says. “Nothing I do will be as big as One Direction, but I have to try at least to get somewhere near it.” By late April, though, he tells me, “The



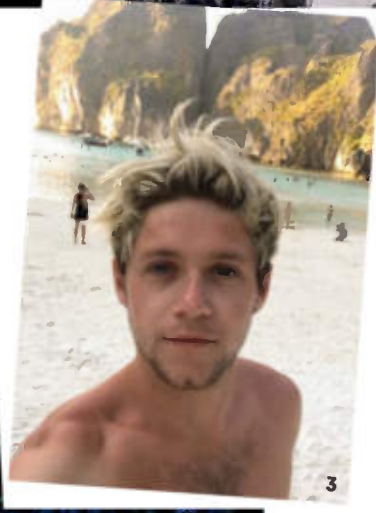
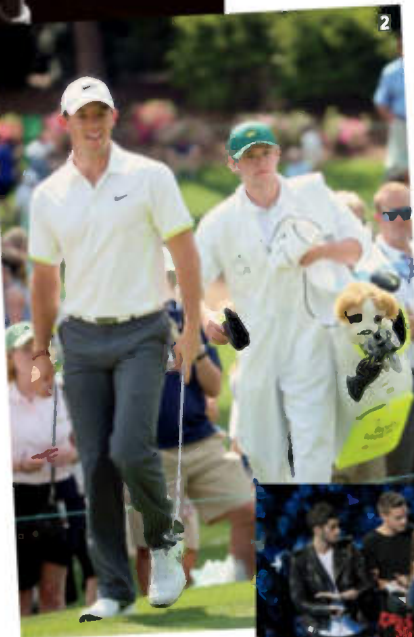
leather-bound book of song ideas. Born of blue-collar Irish stock in tiny Mullingar, Ireland, he was the classic townie with a dream. His mom soldered pewter ware, Mullingar's biggest export, and his dad worked nights behind the butcher counter at the Tesco supermarket (where 1D fans knew to find him until 2016, when he was, says

songs are sounding really good," and he's itching to get out of the studio and play live (he's currently got a few dates planned in June).

"Niall's got the stuff," says Don Was, the producer and president of Blue Note, who worked on some potential album cuts with Horan. "He drove himself to the studio, carried his own guitar, stepped up to the microphone and was great every take. If they do the Desert Trip festival in 50 years, he'll be headlining."

Perhaps a future "Oldchella" will include Horan's bard-like pals: Ed Sheeran (who wrote for 1D), James Bay (whose drummer is now Horan's live music director) and Shawn Mendes. Horan is clearly veering away from boy-band pop but insists he isn't at a crossroads. "I told my managers from the start: When One Direction comes knocking, fook what I'm doing. I don't give a shit if I sold out arenas or won Grammys. I wouldn't be doing this if it wasn't for that." Yet he confirms that while the members of 1D talk frequently, "we haven't even had a conversation about how long we think the break will be." And with the others well into their solo careers — Styles just released his debut, Malik's lining up his second album, and Payne and Tomlinson have both dropped singles — it's a good thing Horan's getting comfortable on his own. Gearing up for the grind that's once again about to engulf him, he says, "It's all comin' for me now."

**A**FTER 1D MADE ITS FINAL appearance, at the Billboard Hollywood Party for the 2015 edition of *Dick Clark's New Year's Rockin' Eve*, Horan packed a rucksack, grabbed two of his cousins (and one chill security guard) and flew to Southeast Asia. The guys rented scooters wherever



"I'm not going out, taking tons of drugs, running around Hollywood bollocks naked. I'm just having a good laugh with my friends." 1 Onstage at Wango Tango in May. 2 Horan caddied for McIlroy at the 2015 Masters Tournament. 3 A selfie from his backpacking trip's Thailand stop. 4 Gomez (front) with Malik, Payne, Tomlinson, Styles and Horan (from left) at the 2013 MTV Video Music Awards.

they went, ate whatever was around, shared rooms for \$20 a night and bought same-day flights to get to whichever place was next. Horan "literally didn't wear a shirt for three weeks" in Thailand, but in Bali "it pissed rain." They learned about history in Vietnam and "got very drunk" in Hanoi. In Boracay, they got stuck at a bad motel — "lights flickering, cats drinking out the pool, spiders walking the wall, damp bedsheets, plus you've got the shits from the dodgy food" — and they loved it.

"I didn't want the schedule anymore," says Horan. "I've spent so much time setting alarms on phones." When 1D was still a going concern, he says, "all me mates were backpacking, while I wasn't even allowed to go outside of the hotel."

In his newfound free time, Horan revisited stuff he had heard as a kid, relearned "how effective simple music can be" and cataloged his experiences in his

Horan, "made redundant"). They divorced when Horan was 5, and he and his big brother moved in with their dad. Horan did his own laundry and cooking and got himself up each day to walk the mile-and-a-half to school. ("I didn't need all the pampering," he says.) He was also brought up on "the good stuff" — Crosby, Stills & Nash; Fleetwood Mac; Jackson Browne — and adopted his brother's guitar, a neglected Christmas gift, at 12. He did talent shows and small gigs. You can still find little Niall covering Justin Bieber's "Baby" on YouTube.

These days, Horan's getting hard-won wisdom direct from the source. "Bieber told me that you never really know when you're finished" with an album, says Horan, who in addition to Was and Jesso has been working with songwriters Greg Kurstin (1D, Sia) and Jamie Scott (1D, Olly Murs), plus producers Jacquire King (Tom Waits, Kings of Leon) and Julian Bunetta (1D, Fifth Harmony). "He thought he was done [with *Purpose*] and then got 'Love Yourself' at the last minute. I thought my album was finished, and then I went on a bit of a run 'cause I was writin' crap stuff up until then." Although he does call "Flicker," a pretty, strings-laden early track about the last night in a failing relationship, one of his favorites. "On the Loose," a newer recording, reinvents Fleetwood Mac's "Dreams" for the tropical-pop set.

All his self-discovery aside, Horan remains close with his bandmates. "I see Louis and [his son] little Freddie all the time. He lives around the corner from me [in Los Angeles]," he says. He picked up gifts for Payne's month-old boy that he hasn't been able to present yet, because their schedules haven't aligned. He planned to see Styles when the lanky star was in town for a weeklong residency on *The Late Late Show With James Corden* and genuinely gushes about his April episode

1: REVIN HINTER/GETTY IMAGES; 2: ANDREW REDING/GETTY IMAGES; 3: COURTESY OF NIALL HORAN; 4: MICHAEL LOCCSA/NOI/UMAGIC.

of *Saturday Night Live*: “I loved his brilliant impression of Mick Jagger” in the *Family Feud* sketch, he says. As for his musical performances, he adds, “I really enjoyed them. He’s smashin’ it.”

Horan even shrugs off Malik’s post-1D kvetching: “Oh, pfft. I know what Zayn’s like — outspoken, and fair play to him.” He offers the same civility to Simon Cowell, who publicly attacked Horan’s loyalty for choosing Capitol over his Syco label. (1D formed on *The X Factor*.) “We’ll always have mutual respect. When we get back to the band, he’ll be at the forefront again,” says Horan. And he’s certain they’ll be back: “When it will be, I don’t know. I prefer not to do it after I’m 40. I’d prefer the next few years.”

Capitol chairman/CEO Steve Barnett, who signed 1D when he was at Columbia, says he has seen Horan grow from “a special little kid from a provincial island” to “the absolute top in terms of professionalism, thoughtfulness, work ethic and appreciating what he’s got. You’d be proud if he was your son.”

Horan did pay his mom’s mortgage and tried to buy his dad a country home, although the old man refused. Was that awkward? “No, I love it,” says Horan, grinning. “I always say there’s ignorance and there’s Irish ignorance. It’s on a different level. He’ll barely take a Christmas present off me. He doesn’t want any of it. He just wants me to come visit.” Horan’s own home in Laurel Canyon — a five-bedroom, 4,400-square-foot house on a 9,600-square-foot lot, bought for \$4 million — is modest for a guy in his tax bracket. And while he does have a trophy wall in it, you get the feeling it’s because

“We’re good role models. There’s not one of us that you’d be like, ‘Oh, terrible wanker.’” One Direction’s last performance, on *Dick Clark’s New Year’s Rockin’ Eve* in 2016, before the group’s hiatus. From left: Horan, Payne, Tomlinson and Styles.

he doesn’t buy knickknacks — just the occasional \$20,000 guitar, like the 1961 Gibson ES-335 he toured with in December.

In other words, it is almost freaky how free Horan seems to be of the post-traumatic stress of young stardom. “Maybe it’s where I’m from,” he says. “I’m quite a simple old soul, me.”

**W**HEN IN LONDON, WHERE he first moved when he was 16, Horan hangs out with his three cousins — one lives in the apartment he keeps there — and Irish buddies who’ve made their way to the city. (He has played the Manchester Arena, a few hours away by train, “many times,” he says, and calls the May 22 bombing of the Ariana Grande concert there “horrendous and hard to comprehend. Watching a concert by your favorite artist should be a happy event.”)

In Los Angeles, Horan’s got his best friend since he was 4, who moved there for work, and socializes with Selena Gomez and her crew, because — if the rumors about he and Gomez are true — he’s the rare celebrity who stays on good terms with his famous exes. (“Selena is the perfect role model for young girls. It takes balls to go in front of the world and share your problems,” he says, referring to her public struggle with lupus.)

He and Ellie Goulding, a confirmed ex, are close, too: “We always have a great laugh.”

Horan good-naturedly dismisses rumors that he’s dating Gomez BFF Courtney Barry, with whom he was spotted at Disneyland in April. He’s single and thinks he has been in love twice but, he says, “it could have been lust.” “I think I got a type, anyway,” he says. “Dark hair, dark eyes. Someone I can see as a friend. At the moment, I’m enjoying being 23. I only get one go at me 20s. I’d like to give it me best go.” All the same, “I’m happy to go home alone on a Saturday night, drink and watch football.”

“I’m pretty nervous in front of other celebrities still, but he’s so calm and chill,” says Mendes, another close L.A. friend, who went over to Horan’s after last year’s American Music Awards and again to watch the Grammys. “We just started jamming out, and it didn’t feel like, ‘Oh, I’ve got to be good in front of him.’ It was complete fun, no ego, like the reason you play music in the first place.”

Music is not Horan’s only passion. In 2015, he caddied for Irish golf champ Rory McIlroy. He’s geeky talking about his astronaut pal Shane Kimbrough, whom he met when 1D shot a video at Johnson Space Center in Houston and who regularly called Horan from the International Space

Station when he was overhead.

Back on earth, there’s no place Horan can escape his fame, including Mullingar. There’s a small shrine to him at the Greville Arms Hotel, a local landmark that also has a section devoted to James Joyce. “My dad gave them my BRIT Award,”



## 4 DIFFERENT DIRECTIONS

What do you do when you’re released from the world’s hugest boy band? If you’re Horan’s bandmates, you drop No. 1 albums, become baby daddies and maybe even take a few months off

	ZAYN MALIK	LIAM PAYNE	HARRY STYLES	LOUIS TOMLINSON
<b>WORK</b>	Having topped the Billboard 200 and Hot 100 with his debut, <i>Mind of Mine</i> , and single “Pillowtalk,” respectively, Malik plans a second album this year.	Payne just dropped his first single, “Strip That Down” featuring Quavo. The last to release solo material, he has yet to announce an album or any live dates.	Styles’ debut has opened at No. 1 on the Billboard 200, his fall tour sold out in seconds, and this July, he’ll appear in Christopher Nolan’s <i>Dunkirk</i> .	Since surprise-releasing the Steve Aoki collaboration “Just Hold On” in December (it reached No. 51 on the Hot 100), he has yet to reveal any further plans in music.
<b>LIFE</b>	He has struggled with anxiety, and after canceling shows in 2016, has not performed live this year. On the upside, he still seems to be dating model Gigi Hadid.	He also just joined the 1D Dads Club, with a baby son, Bear. He and his partner, former <i>X Factor</i> judge Cheryl Versini-Fernandez, have been dating since 2016.	He has admitted that his album was inspired by one particular woman — although it’s not clear whom, and he currently seems to be single.	Tomlinson, who became a father just a few weeks after One Direction’s last show, reunited with ex-girlfriend Eleanor Calder in February. —TAYLOR WEATHERBY

says Horan. “I gave it to him to keep, and he gives it to a hotel.” And he has come to expect a string of fans knocking on his folks’ doors hoping for a photo op. He was dreading this when we first met last fall. Then, he had every reason to assume the Directioners would follow him anywhere, even back to his roots as he makes the sort of music their parents probably loved. When we catch up in the spring, Horan is relieved to report his last trip to Ireland was fairly quiet. But looking ahead at the rest of 2017, he knows work will keep him away from all his homes: “I might as well not live anywhere — I’m busy all year.” Enjoying the ride, as Joe Walsh would surely say. ●

“When One Direction will come back, I don’t know. I prefer not to do it after I’m 40. I’d prefer it in the next few years.”

Horan wears a Sunspel top, Nudie jeans, Garrett Leight glasses and Raymond Weil watch. For exclusive videos of Horan, including him talking about Chris Brown and a “horrendous” song he wrote for a teen crush, go to [Billboard.com](http://Billboard.com).

Cornell at the Hollywood Palladium in October 1991, the month *Badmotorfinger* was released.



# BECOMING CHRIS CORNELL

*Years before he was minted as a proper platinum-selling star, the late Soundgarden frontman tore off his thrift-store T-shirts and wailed like Robert Plant, transfixing a fledgling Seattle scene with little use for rock gods*

BY MARK YARM

**E**VAN SCHILLER DIDN'T KNOW CHRIS Cornell very well — when it came down to it, few people really did — but the drummer for the '90s Seattle band Sadhappy cherishes one particular memory of the late Soundgarden frontman. It was December 1991, and their mutual friend Soozy Bridges was throwing a party at her beachfront house in West Seattle. On what was perhaps the coldest day of the year — “19 degrees out, snowing,” in Schiller’s recollection — he and about 10 others gathered outside around a roaring bonfire. At about midnight, Cornell showed up.

“He didn’t make a big production of it, but he proceeded to rip off his shirt and pants and jump into the pitch-black Puget Sound,” says Schiller. Cornell quickly swam out so far that no one could see or hear him. “We were all freaking out, going, ‘Holy shit! What do we do? Call 911?’” recalls Schiller. “Then Soozy says, ‘Oh, he always goes out swimming in the Sound at night.’ But he was out there for five minutes, then 10, then 15 or 20 — it could have been as long as half an hour.”

Schiller couldn’t imagine how anyone survived that long in those frigid waters. “Finally, Chris emerges like Neptune,” he says. “And then he starts picking up people from the party — he was lifting 200-pound guys and carrying them down to the water and throwing them into the Sound, laughing maniacally the whole time.”

This was Chris Cornell in what Van Conner, guitarist for Cornell’s contemporaries Screaming Trees, calls “commando mode.” Two months earlier, Soundgarden had released *Badmotorfinger*, its third album — and the first to hit the market post-*Nevermind*, in the bloom of





From left: Soundgarden's Scott Sundquist, Hiro Yamamoto, Thayil and Cornell on Seattle's Melrose Drive in 1985.

grunge mania. (It has sold 1.6 million copies in the United States, according to Nielsen Music.) Commando mode was more than a party persona. It was one way that Cornell, reserved and enigmatic in everyday life, transformed himself into a rock god — which, in the small, do-it-yourself Seattle scene of the '80s, was something of a radical act. When Soundgarden, which formed in 1984, performed at clubs like the Ditto and the Central Tavern, Cornell would stomp his army boots, flail his beautiful long hair, fling himself into the crowd and, of course, unleash that massive voice — a multi-octave miracle of modern rock.

That instrument is now permanently silenced — Cornell hanged himself in a Detroit hotel room after the May 17 stop on Soundgarden's spring tour — but its sound remains etched in the consciousness of those who knew him before he became a global star.

"Chris' vocals were flawless," says Bruce Pavitt, co-founder of Sub Pop Records, "but flawlessness in punk rock isn't honored. Doing the Robert Plant thing was literally the uncoolest thing you could do back then. But when I heard 'Hunted Down,' what I heard was the flawless juxtaposed with the atonality of the guitar. I said, 'There's something going on here.'"

The then-fledgling Sub Pop released "Hunted Down" as a single in 1987 and put out two EPs by the band before Soundgarden moved on to SST in 1988 for its debut full-length, *Ultramega OK*. From there, it was off to the majors: A&M put out Soundgarden's second album, *Louder Than Love*, in 1989, and by *Badmotorfinger's* release, the band's final lineup was in place: Cornell on vocals and guitar, Kim Thayil on lead guitar, Ben Shepherd on bass and Matt Cameron on drums. In 1994, Soundgarden would release its best-known

hit and first Mainstream Rock Songs No. 1, "Black Hole Sun," off *Superunknown*, which topped the Billboard 200 and has sold 3.9 million copies.

But in the pre-major-label days, Cornell's rock-star act transfixed a scene that was theoretically against such things. "For me, it was like a revelation," says Kurt Danielson, who played bass for Bundle of Hiss and later TAD. "At this one gig, I remember Chris had on cut-off jeans, no shirt and black army boots. He was stomping around the stage in a ritualistic fashion. There was a mystical, shamanistic element to it."

And crucially, Cornell was Seattle's most unapologetically sexy performer. "When Soundgarden were starting to take off locally, there was always some part in the

### His Career Beyond Soundgarden

1990 Cornell forms Temple of the Dog with Jeff Ament, Matt Cameron, Stone Gossard and Mike McCready to honor late Mother Love Bone



vocalist Andrew Wood. In 1991, the band releases its self-titled (and only) album, with Eddie Vedder (above) duetting with Cornell on "Hunger Strike."

1999 The first of four Cornell solo albums, *Euphoria Morning*, debuts at No. 18 on the Billboard 200.

2002 Cornell joins Rage Against the Machine's Tom Morello, Tim Commerford and Brad Wilk in Audioslave, (below). The group peaks in 2015, with a No. 1 album (*Out of Exile*) and



a history-making free show in Cuba, captured in the *Live in Cuba* concert film.

show where he would tear the T-shirt off of his gorgeous torso," remembers Daniel House, the former bassist of Skin Yard and head of C/Z Records. "One time he told me he used to go to thrift stores and find cheap T-shirts just for the purpose of tearing them off. He understood it for what it was in terms of marketing and crowd-pleasing, and he also understood that it was kind of funny. But it worked. Every woman I knew in Seattle was like, 'Oh, my God, Chris!'"

"At first I was like, 'This person that I have seen onstage is nothing like the person in reality,'" says Candlebox singer Kevin Martin, who met Cornell through the Seattle scene in 1985. "But over the years of getting to know him and being in an environment where I could hang out with him, I realized that the person onstage was the person in reality — he was just very good at switching it off. Offstage, the charisma was still there, the star was still there."

Larry Reid, who managed Seattle proto-grungers The U-Men, saw Cornell's effect on the opposite sex up close in New York in the fall of 1986. "His then-girlfriend [and later first wife] Susan Silver and my wife were going shoe shopping, so Chris and I repaired to a little dive in the East Village called King Tut's Wah Wah Hut," recalls Reid. "It's the middle of the afternoon, and a parade of attractive young ladies were blatantly hitting on him. He clearly was used to it, and he dealt with it with a really good sense of humor, like, 'Well, I'm supposed to meet my girlfriend in about 15 minutes.' One of them said, 'OK, that's enough time,' gesturing toward the bathroom," says Reid with a laugh. "He just had this magnetism."

Everyone who knew Cornell in those early years describes him as kind and

Clockwise from top: Thayil (left) and Cornell at Detroit's Fox Theatre on May 17, the night of Cornell's death; Cornell onstage in 1989; Vedder (left) and Cornell backstage at Lollapalooza in Seattle in 1992.



good-humored, but also somewhat distant. “I remember talking to Kim and Matt at some point in the ’90s, and the conversation was about how they had been in this band with Chris for all these years and they still didn’t feel like they really knew him that well,” says House. “It didn’t seem like he was shy per se, but there was just a big part of him that he kept to himself.”

Former Screaming Trees drummer Mark Pickerel, who says he looked up to Cornell like a big brother, echoes House. “Like Kurt Cobain, Chris often kept his cards close to his chest and gave the bare minimum when it came to socializing publicly,” says Pickerel. “He didn’t want to be the center of attention unless he was onstage. There, he could give the people the show that they came to see — and turned into the animal that they wanted to enjoy.”

Cornell did show some dark inclinations at an early age. “I went from being a

daily drug user at 13 to having bad drug experiences and quitting drugs by the time I was 14 and then not having any friends until the time I was 16,” Cornell once said. “There was about two years where I was more or less agoraphobic and didn’t deal with anybody, didn’t talk to anybody, didn’t have any friends at all.”

He would experience substance-abuse issues again later in life, but Cornell went to rehab in the early 2000s and reportedly stayed clean. His suicide, at the age of 52, “doesn’t make any sense to anyone,” says Scott Crane, an early scenester and the founder of Seattle’s 25-year-old Soundhouse studio. “It’s so out of left field that it feels like a dream.” (In a statement, Cornell’s family disputed “inferences that Chris knowingly and intentionally took his life”; the singer’s wife, Vicky, speculated that the incident may have resulted from Cornell taking too much anxiety medication.)

Crane spoke to Cornell on the phone

2006 Cornell writes and performs the theme for the James Bond film *Casino Royale*. “You Know My Name” becomes Cornell’s only solo Hot 100 title, peaking at No. 79.

2009 Cornell teams up with producer Timbaland (below, left) for the eclectic, funk-tinged *Scream*. With co-writes from Justin



Timberlake, Ryan Tedder and John Mayer, the album becomes Cornell’s best-charting solo LP, debuting at No. 10 on the Billboard 200.

less than two months ago and says he and the singer were reminiscing and cracking each other up. Cornell seemed optimistic, even putting a positive spin on how Seattle has gentrified in the years since his band was playing to audiences of 40 people at some dingy club.

“We talked about how you can’t recognize the Seattle skyline anymore — if it wasn’t for the Smith Tower or the Space Needle, you could be in any super-modern city,” says Crane. “The whole demographic is changed — it’s gone, it’s guys in suits. And he was trying to convince me not to be so dark and pessimistic about the world. He said, ‘I travel all around the country, and I see a lot of cities where there’s no economy, and they’re just ghost towns. So while it’s sad that what we knew as kids is gone, it’s actually really hopeful because there’s at least progress.’” And after all, even a seemingly flawless cityscape conceals mysteries. ●

## VICKY CORNELL'S LETTER TO CHRIS

To my sweet Christopher,

You were the best father, husband and son-in-law. Your patience, empathy and love always showed through.

You had always said I saved you, that you wouldn't be alive if it were not for me. My heart gleamed to see you happy, living and motivated. Excited for life. Doing everything you could to give back. We had the time of our lives in the last decade, and I'm sorry, my sweet love, that I did not see what happened to you that night. I'm sorry you were alone, and I know that was not you, my sweet Christopher. Your children know that too, so you can rest in peace.

I'm broken, but I will stand up for you, and I will take care of our beautiful babies. I will think of you every minute of every day, and I will fight for you. You were right when you said we are soulmates. It has been said that paths that have crossed will cross again, and I know that you will come find me, and I will be here waiting.

I love you more than anyone has ever loved anyone in the history of loving and more than anyone ever will.

Always and forever,  
Your Vicky



The couple, who married in 2004, in April with their children, Christopher Nicholas (left) and Toni.

## TRIBUTES

### ANN AND NANCY WILSON

*The Heart sisters, speaking separately, remember a “seer.”*

**Ann** Back in the late '90s, early 2000s in Seattle, my house was kind of the central meeting point for bands like Alice in Chains and Pearl Jam and Soundgarden.

**Nancy** It felt like we suddenly had brothers we'd never had in our own family.

**Ann** It was obvious to me from the get-go that Chris was an extraordinarily complicated and sensitive, bright person, somebody who was almost like a seer, otherworldly. He was very shy, with these bright, penetrating eyes.

**Nancy** I remember him sitting cross-legged at Ann's feet, trying to pick her brain: “How do you do it? How do you survive when you're not onstage?” “Well, if you play with your dog in the yard, that helps. Just do something kind of normal and fun.” But that's not how he worked.

**Ann** A lot of the times in those gatherings, the guys just blew off steam, sitting on the kitchen counters with their cigarettes and beers. And then I'd call cabs for them.

**Nancy** I sensed that he was searching for

a way to deal with the normality of being in the world. But he wasn't always Mr. Furrowed Brow. He was really acerbically funny in the perfect Seattle way: a sharp sarcasm that was observational, not at others' expense.

**Ann** I think that on one level, he relished the fame. But there's a fine line between achieving notoriety and having to measure up to other people's ideals. These guys were expected to be voices of a

Los Angeles about two years ago. I think the idea of stardom is one thing, and then when you live it, it's much more difficult. I don't think he was made to live under that pressure. **Nancy** He meant it; he never phoned it in, ever. He was screaming at the heavens.

### MARK RONSON

*The DJ, producer and songwriter discovered Soundgarden early.*

Chris Cornell was a godlike figure to me

of “Hands All Over” were about us fucking up the earth, and it made me care about that shit.

### SEBASTIAN BACH

*The former Skid Row frontman's opening act spoofed his moves.*

In 1992, we were on our Slave to the Grind Tour, with Pantera opening. Then they took a break and we said, “Who's the next heavy, killer band coming up now?” It was Soundgarden, and they came on the road with us for three weeks. During the day, it was about trading cassettes of obscure punk bands. Chris didn't sound like anybody, and he didn't move like anybody, either. In heavy metal, we'd try to run and jump around the stage, do these moves and shit.

When I'd ask Chris to jam with us at the end of the night on “Train Kept A-Rollin'” by Aerosmith, he'd look at the stage like a track meet, running in a figure eight and doing somersaults. I'd turn around, and he'd be behind my back, faking so I couldn't see where he was. And he'd be on a trampoline doing jumps behind the drum riser. I could tell he was sending up the sort of heavy-metal performance we were trying to do, always with a twinkle in his eye, laughing. —AS TOLD TO

REBECCA MILZOFF

“Chris wasn't in-your-face. It was always, ‘Let's talk about you. What's going on with you?’”

—Designer John Varvatos, who cast Cornell in a 2006 campaign

generation. I don't think he was comfortable with that; I don't think any of them were.

**Nancy** He didn't seem open and easy to read, and I took it to mean he was a kind of lofty guy. But I found out later that he had such a respect and admiration for the work we'd done that he was a little bit shy. The night before our Rock & Roll Hall of Fame induction [in 2013], he told us, “No, no, I was just nervous around you for decades!”

**Ann** The last time I saw Chris was when Soundgarden played in

when I was starting to forge my musical identity. *Louder Than Love* was one of the key records of my teenage years. I had never heard anything like it. It was so aggressive yet melodic, muscular and wiry at the same time. Everyone in the band made an indelible contribution, but it was the guitars of Kim Thayil and vocals of Cornell that really fucked up my world. There were shades of Robert Plant and other things I already knew of, but way more angst in both the lyrics and the performance. The lyrics

# '6 WE SAW THE FUTURE '9

The modern outdoor music extravaganza was born 50 years ago this June, when Jimi torched his ax and Janis won over industry suits at the Monterey International Pop Festival. On the eve of its first-ever reboot, co-founder Lou Adler, Art Garfunkel, Steve Miller and more recall how a few hippies narrowly averted a Fyre Fest-like disaster as they kicked off the Summer of Love

BY ROB TANNENBAUM

The Rolling Stones guitarist Brian Jones (left) and Hendrix backstage at the Monterey International Pop Festival.



I'm  
a  
virgin



THE FIRST ROCK FESTIVAL HAPPENED ON June 10 and 11, 1967, on a mountain in Marin County, Calif. The Fantasy Fair and Magic Mountain Music Festival had some great bands (The Doors, Captain Beefheart & The Magic Band) and some duff ones (The Lamp of Childhood), and ended at 6 p.m. because the theater had no lights. As with many things done by hippies, the Fantasy Fair was not well organized.

The first slick, professional rock festival — the one that changed how concerts look and sound, and set the model for festivals as we know them today — took place the next weekend: the Monterey International Pop Festival.

In January 1967, Alan Pariser, a small-time concert promoter and weed dealer, was planning a show at the Monterey County Fairgrounds in central California, accessible from both San Francisco and Los Angeles. He approached John Phillips, leader of The Mamas & The Papas, then the biggest band in America. Phillips liked the idea, but he and Lou Adler, the band's sharp-elbowed manager, wanted to be in charge. After a substantial settlement, the two took over, and stars like Paul McCartney, Paul Simon and Art Garfunkel got involved.

Soon they had assembled the greatest weekend of music anyone had ever seen.

The Animals, Simon & Garfunkel, The Byrds, Jefferson Airplane, Buffalo Springfield and the Grateful Dead all played. But the festival was also a weekend of discoveries; many of the groups who are now legendary were then barely known.

Today, Monterey Pop is remembered for five breakout performances. It was a history-making U.S. debut for The Jimi Hendrix Experience. It was a star-making showcase for Big Brother & The Holding Company, featuring a 24-year-old Janis Joplin. It saved the career of The Who, a band huge in England but a peon stateside. And it was the first time a mostly white crowd saw preeminent soul singer Otis Redding, and the first time a U.S. audience saw Indian sitar master Ravi Shankar.

With Shankar and a few jazz and soul acts on the bill, Monterey embraced the idea of a diverse lineup. The event also signaled an unceasing escalation in ticket prices: Admission was as much as \$6.50 per session (there were five, over three days), compared with \$2 for Magic Mountain and \$3 for a night at The Fillmore.

Phillips and Adler simplified the event by asking bands to play for free. All the money would go to charity — another new idea — paving the way for events like Live Aid. Residual profits from Monterey still go to the Monterey International Pop Festival Foundation (MIPFF), a charity run by Adler, which typically gives away \$80,000 annually

to colleges, arts groups and medical facilities.

The event was planned in just a few weeks, which could have resulted in a Pyre Festival-style disaster if not for the heroic work of stage manager Chip Monck, who brought what one colleague calls a “soldier-of-fortune attitude.” Aside from Monck, the most important nonperformer that weekend was LSD manufacturer Owsley Stanley, who brought a large supply of what he called Monterey Purple. “Owsley was walking around in a tan leather jacket with both pockets full of Monterey Purple, giving it to anybody who wanted it,” remembers singer-songwriter David Crosby, who was a member of The Byrds at the time.

Media and music executives flocked to Monterey and discovered a burgeoning sound and culture. Soon, underground music was a commodity, which tore some groups apart. Monterey, says Peter Lewis of Moby Grape, was “where the culture began and ended, in a sense.”

Thanks to a documentary film directed by D.A. Pennebaker, images of the weekend spread around the world, making some bands more famous. In a *New York Times* review, Renata Adler described Hendrix being “frantically obscene with his guitar.” This and other Monterey images remain vivid in the GIF folder of our shared imagination.

“The day before [she performed], Janis couldn't have gotten arrested. The day after, she couldn't get rid of the guys in suits.”

—Peter Lewis, Moby Grape

In the arc of the 1960s, Monterey Pop came close to the decade's peak: 1967 was the Summer of Love, and Monterey was its soundtrack. But in its own way, the weekend mimicked the decade's full arc, starting in peace, shifting into conflict and ending, on Sunday, in violence — against instruments, anyway.

In honor of the festival's 50th anniversary, Lou Adler has organized a celebration June 16-18 at the Monterey County Fairgrounds, with a lineup juxtaposing '60s acts with contemporary artists like Father John Misty, Regina Spektor and Kurt Vile. Here, many of the original weekend's principals recall who played, what drugs they took and why they still consider Monterey Pop the greatest rock festival of all time.

#### IN THE BEGINNING

**JEFF JAMPOL** (*manager, Janis Joplin and Otis Redding estates*) The hippie movement was happening in San Francisco in '65 and '66. It was an insular, self-protected scene. In '67, the world discovered it. Monterey was the first time San Francisco bands were exposed to the world.

**ART GARFUNKEL** (*Simon & Garfunkel*) We had a wonderful notion: The acts are not going to get paid. The kids are going to get very excited if they

know it's not commercial — it's for the spirit of our generation. That's a terrific turn-on.

**AL KOOPER** (*assistant stage manager*) We all cared about this. The only person who'd had any experience in the I'm-a-prick aspect was Lou Adler. All the rest were easygoing folks.

**DAVID CROSBY** (*The Byrds*) I think Lou Adler is a dishonest hustler.

**GARFUNKEL** I may sound arrogant, but we invited the people we knew were the princes of rock'n'roll. They were not record company darlings.

**STEVE MILLER** (*Steve Miller Band*) San Francisco was almost the center of the universe, and the world seemed to be looking to it for inspiration.

**LOU ADLER** (*manager, The Mamas & The Papas; festival co-founder*) There was no venue, really. It was for cow shows and horse shows. Chip Monck handled the production. He practically built the stage. Without him, there probably wouldn't have been a Monterey.

**CHIP MONCK** (*stage manager*) It was a cute little arena that seats about 6,500 people. There wasn't a flat floor. “This is the stage? Holy fuck.” There were no rules yet written for this kind of event; we were building an industry.

**KOOPER** That's why I did it. The challenging part was the virginity of it.

#### THE REVOLUTION WILL BE MONETIZED

**D.A. PENNEBAKER** (*director, Monterey Pop documentary*) [TV producer] Bob Rafelson said, “Would you like to do a film of a music festival in California?” I'd done one film, and it hadn't really been distributed. I brought five or six cameramen, and I had no idea what to tell them to do or how to work with them. So I let each cameraman make his own film. A good film finds a way to solve its own problems. And a bad film doesn't care.

**ERIC BURDON** (*The Animals*) The people who gathered at Monterey displayed the power of a mass belief that there is something better, through music, that could express a higher consciousness. This became a defining point of reference in my young life.

**MONCK** On Friday, I was looking for a Purple Heart — an upper. It gives you another 10 hours of ability to stay on your feet. I said, “Has anybody got a Purple Heart?” Somebody gave me something purple [Owsley's Monterey Purple]. I took it. It was acid. It was the wrong time to take acid, let me tell you.

**MIRIAM KASIN** (*Attendee*) The week before the festival was my 16th birthday, and my parents gave me tickets. Monterey was a high point of my life.

**JIM OTTO** (*Attendee*) I was in my early 20s and in the process of opening a record store. We were hippies living in Laguna Beach. We rented a room in a motel, and eight of us shared the room. We took turns in the bed.

**MILLER** They gave us airplane tickets, they put us up in a good hotel, and they fed us really well. But we played for free. Everybody played for free.

**DAVE GETZ** (*Big Brother & The Holding Company*) We got fucked over. It was promoted as a party — “everybody's playing for free!” They didn't say they were making a movie. They presented a contract to each band literally right before they went onstage. We were a crazy bunch of freaks. We refused on principle to sign it, and so did some of the other San Francisco bands.



1 Crowds watched The Mamas & The Papas on the final night of the festival, June 18. 2 A festivalgoer next to signs posted at the Monterey County Fairgrounds. 3 Jefferson Airplane during its early-morning soundcheck on June 17. 4 A ticket to the festival. 5 Redding performed with Booker T. & The MG's on June 17. 6 Joplin onstage with Big Brother & The Holding Company. 7 Micky Dolenz of The Monkees wore a Native American headdress at the festival on June 16. 8 From left: Michelle Phillips, "Mama" Cass Elliot, Denny Doherty and John Phillips of The Mamas & The Papas during their festival-closing set.



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9 South African jazz musician Hugh Masekela watched the concert from the crowd. 10 Festivalgoers at the Monterey County Fairgrounds. 11 Festival co-founder Adler (left) and Phillips of The Mamas & The Papas in the crowd during a set change. 12 The Grateful Dead's Jerry Garcia (far left) and his future wife, Carolyn "Mountain Girl" Adams. 13 A pamphlet promoting the festival. 14 The Who's Roger Daltrey (left) and Townshend during their performance on June 18. 15 Garfunkel (left) and Paul Simon onstage on June 16. 16 Sitarist Shankar (center) performed on June 18.



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**MILLER** We thought they were going to make a fortune off the movie, so my manager negotiated us out of it. He wasn't going to let them screw us.

**GETZ** Big Brother played [early on Saturday afternoon] and we did five songs, of which Janis sang maybe three. The record company people saw Janis, and they saw dollar signs. We were asked to perform again: "We'll put you on in a prime spot on Sunday night if you'll be in the movie."

**JAMPOL** Big Brother's first performance was legendary. I think Penebaker was the one who cornered Albert Grossman, Bob Dylan's manager. He said, "Albert, talk some sense into these guys. We have to film this." Albert convinced them.

**PETER LEWIS** (*Moby Grape*) The day before, Janis couldn't have gotten arrested. The day after, she couldn't get rid of the guys in suits. [Columbia Records signed Joplin as a solo artist a few months later.] Big Brother was a family. Without those guys to protect her, being on her own drove Janis to an early grave.

**GETZ** Janis was adamant about playing again on Sunday. She wanted to be successful. There was a lot of placating her at that point.

**LEWIS** Moby Grape were backstage with our manager, Matthew Katz, and Lou Adler. Matthew said, "I own the band's name, and you have to pay me \$1 million or you can't film my band." Adler was pissed off. If we had been in the movie, like Janis, it would've made us huge stars.

**GETZ** Behind the stage there was a Quonset hut, where a lot of jamming was going on. Hendrix was playing, and I sat down at the drum set. I remember someone came over and put a tab of acid in Hendrix's mouth while he was playing. Crazy.

**LEWIS** Monterey was the first time I took acid. Some chick gave it to me. She mentioned getting it from David Crosby, and I split it with [bandmate] Bob Mosely. I remember thinking I was dead. Then light appeared in front of my eyes, and I realized I was lying in the parking lot of our motel, and the light was the stars.

**ADLER** The Beach Boys had confirmed but then decided not to play, which catapulted Otis Redding into the Saturday night headlining spot.

**MARTY BALIN** (*Jefferson Airplane*) We were on just before Otis. He killed. He was the most powerful entertainer I ever saw.

**MILLER** Otis was the best act at Monterey by a factor of five. There was literally a gasp.

**BOOKER T. JONES** (*Booker T. & The MG's, who backed Redding*) Otis came out onstage timidly. That lasted about two seconds. The crowd made him feel at home.

**BARRY GOLDBERG** (*The Electric Flag*) I've never experienced a vibe like that before. The exhilaration of people coming together, how they accepted Otis — it was the greatest thing I had ever seen.

**JONES** That evening was surreal to me because of the cultural changes I was seeing. It was like coming home, but stepping into a new world. It was an America I hadn't seen before.

#### **HENDRIX VS. THE WHO**

**BALIN** On Sunday afternoon, [Electric Flag guitarist] Mike Bloomfield and I watched Ravi Shankar while smoking a joint in a field. Mike goes, "I understand it, Marty. I totally understand it all!"

**KOOPER** Shankar was amazing, and the audience went berserk. It was the only performance

most of the musicians sat and watched.

**MILLER** Shankar was beautiful, and he played a three-hour concert. People like Bloomfield were bowing down to him during his performance. Then evening came, and everything got ugly.

**ADLER** Hendrix and [The Who's] Pete Townshend knew each other from England. They had an argument, because both wanted to go on first. At the end, Jimi said to Pete, "You win. But I'm going to do something to destroy anything you did."

**BURDON** With those two sets, Hendrix and The Who, we saw what the future would be like.

**OTTO** We had DMT, which is an acid trip compressed into 20 minutes. I remember watching The Who after smoking DMT, and when they started doing their guitar smashing, I wondered if it was a hallucination.

**MILLER** The Who's career was finished [in the United States] if they didn't go over at Monterey. They smashed a mic and broke their guitars, and everyone thought, "They're so radical and nihilistic." I felt they were smashing their instruments because they couldn't play good enough. There was something cold and cruel and violent about it.

**CROSBY** It was the first time we saw Hendrix. Can you put that in your head? That's a shocking thing. And if Owsley had just given you a tab of acid, heh-heh, it was a little more shocking.

**"I felt badly for Jimi. [I thought], 'Here's a great artist who felt he had to hump his guitar and pour lighter fluid on it.'"** —Steve Miller

**MILLER** I was with Jimi just before he went onstage. He was really high on acid and distraught.

**PENNEBAKER** Hendrix came on and I thought, "I'm not sure if this is music." Then he did a couple of blues songs, and I started hearing him.

**ELVIN BISHOP** (*Paul Butterfield Blues Band*) Mike Bloomfield said to me, "He sounds like cars crashing into trains."

**MILLER** It was Chicago blues, but amplified to an incredible level. He was like a master who came from outer space.

**KASIN** It's not like everyone rose up and recognized it was a great moment in rock history. At the time, it was confusing. Why was he burning an expensive guitar? When you watch the Penebaker film, you see the audience just looks confused.

**CROSBY** I thought, "You can't do that. That's a Fender guitar!" Instruments were holy sacraments.

**MILLER** I felt badly for Jimi, but I'm different than most people. Here's a great artist who felt he had to hump his guitar and pour lighter fluid on it.

**GARFUNKEL** The Mamas & The Papas played last — that's the power of being on the nominating committee! Their reputation has faded. But [at the time] the greatest acts in America were [Simon & Garfunkel] and The Mamas & The Papas. Look at the sales.

#### **WHAT IT ALL MEANT**

**PENNEBAKER** When I sat down to edit, I thought the best thing I could do was to make a film that's like putting on a record. No interviews. No philosophy. Just the music.

**ADLER** I didn't make a cent at Monterey. Whatever money we got, we gave away immediately to San Francisco and L.A. charities.

**PENNEBAKER** In the end, Lou couldn't pay our [postproduction] bills. We owed about \$100,000. So the lawyers did a thing where we took ownership of the film. Eventually, Lou saw we were making money out of it, and he said, "What's going on?" We said, "You screwed us over." So we made a deal and split ownership with Lou.

**ADLER** The music executives woke up at Monterey, and realized there was a different kind of music. The bands also had a revelation: the power of the artist, as opposed to the power of the record company. They were able to say, "This is the album I want to put out." And that lasted until the 1980s, when corporations and lawyers took over.

**JAMPOL** The Airplane headlined all three major '60s rock festivals. Grace Slick said to me, "Woodstock was about the weather, Altamont was about death, and Monterey was about the music."

**GARFUNKEL** The clean version of America was changing to a free version. "Let's take off our shirts and jump in the water, and swim and hug and love," and oh, that was a beautiful feeling.

**LEWIS** Everybody was welcome, as long as they were going to be cool. It was this idea of being able to escape the tyranny of yourself and not be driven by a social monolith. After that, there was a decline toward a primal freedom. And after Charles Manson and Altamont, it became a nightmare of violence.

**JAMPOL** After Monterey, the world discovered "hippie." When the music business gets involved, now we're in commerce, and compromises are going to be made. "Hippie" became a big business.

**GETZ** I don't think there has been another festival like it. But after Monterey, music became a lot more about money and success and more internal fighting — the whole rock'n'roll story. We never got any money from the movie, of course.

**JAMPOL** I think the word "festival" has been a bit perverted, and now it just means a bunch of bands in an outdoor area. A real festival is a celebration, bringing in different forms of art, and there's an overlying theme.

**GARFUNKEL** I didn't show up at Woodstock. I felt, "We did this already."

**CROSBY** Why would I go to Coachella? You're standing in a field listening to a band that is half a mile away. "Is that Mick Jagger? I can't tell."

**KOOPER** Does the 50th anniversary mean anything to me? It means I'm a fucking old guy.

**MILLER** When you go see a Beyoncé concert now, and you see lasers and dancers — Monterey was the beginning of that idea of a big concert. It gave you a feel of what the future was going to be.

**CROSBY** Hold on, I think I'm seeing a flying saucer. ●

*The Grammy Museum in Los Angeles commemorates Monterey Pop's 50th anniversary with an exhibit through Oct. 22. On June 9, the CD Iconic Performances From the Monterey International Pop Festival comes out from the MIPFF. Janus Films releases a 4K restoration of Penebaker's film June 16.*





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From the 25,000 around the world, to the three honored here.

Congrats to all.

Denis Desmond  
John Reid  
Alan Ridgeway

# International Power Players 2017

As the \$16 billion global music business sees its greatest growth in decades, these 53 executives are driving industry success outside the United States, led by the man who signed Adele, DJ-producer Richard Russell of XL Recordings



## EXECUTIVE OF THE YEAR

**RICHARD RUSSELL 46**  
Owner, XL Recordings

**S**HE WAS JUST SO INCREDIBLY REAL," SAYS RUSSELL, recalling his first impression of Adele, whom he first heard in 2006 on her MySpace page, then at an intimate gig in west London. "None of what she has achieved has been obvious, and she has gone way beyond everyone's expectations, including ours." Russell, who signed Adele to his XL Recordings, has been named *Billboard's* international music executive of the year, as the singer breaks sales records worldwide. Through XL, and its licensing partner Sony, Adele has sold 70 million-plus copies of her albums *19*, *21* and *25*.

Sitting in his vinyl-packed recording studio, a stone's throw from the XL offices in north London's Ladbroke Grove neighborhood, Russell says XL's success emerged from a "specific, unique and unusual set of circumstances." He had been a DJ and a member of the early-1990s dance act Kicks Like a Mule when he came to XL, first doing A&R, then rising to lead the label (co-owned with Beggars Group).

The guiding ethos of XL has been to release only a handful of records each year "with the aim that they are all really good," says Russell. Its current roster, in addition to Adele, includes FKA twigs, Sampha, The xx (all three are signed to label imprint Young Turks), rising British rapper Nines and international superstar Radiohead.

"Anytime you get involved in something that's a big commitment, you've got to be selective," explains Russell. Large-scale expansion of XL in the wake of Adele's success "obviously would have ruined it."

Russell is increasingly in the studio nowadays, and has amassed production credits on albums by Bobby Womack, Gil Scott-Heron, Damon Albarn and XL act Ibeyi. "Making music, DJ'ing and the label have always been equally important parts of what I do," he says. "If you're going about things in the right way, good things occur."



Adele's achievements have "gone way beyond everyone's expectations, including ours," says Russell (top) of the global superstar he signed a decade ago to XL Recordings.

## RECORDING

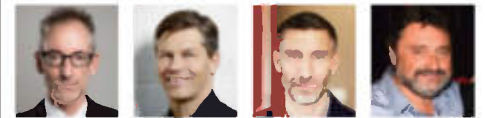
**GEORGE ASH 53**, president, Universal Music Asia Pacific

**FRANK BRIEGMANN 49**, president/CEO of Central Europe and Deutsche Grammophon, Universal Music Group

**DAVID JOSEPH 48**, chairman/CEO, Universal Music U.K. and Ireland

**JESUS LOPEZ 62**, chairman/CEO, Universal Music Latin America and Iberian Peninsula

**DICKON STAINER 49**, president/CEO, Global Classics, Universal Music Group



Universal Music Group has the biggest share of the world's recorded-music business. In the United Kingdom, "we're changing the way labels work," says Joseph, who looks toward a future dominated by streaming. In Germany, Universal has the top market share in the charts, reports Briegmann. Lopez has scored across borders with the Spanish-language pop hit "Despacito" from Luis Fonsi with Daddy Yankee. In the classical realm, Stainer drew superstar Chinese pianist Lang Lang back to UMG. Ash, whose company signed Lorde when she was 13, says, "To break an artist you love globally is the best feeling in the world."

**STU BERGEN 50**, CEO of international and global commercial services, Warner Music Group

**TIM FRASER-HARDING 57**, president of global catalog, recorded music, WMG

**MAX LOUSADA 43**, chairman/CEO, Warner Music U.K.

**SIMON ROBSON 46**, president, Warner Music Asia Pacific

**INIGO ZABALA 57**, president, Warner Music Latin America and Iberia

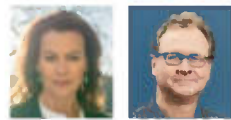


While the global music business has had two years of consecutive growth, "at Warner Music Group we've had four," says Bergen. Developing

homegrown hitmakers has paid off for WMG, with acts like Brazil's Anitta, Italy's Benji & Fede and China's Li Ronghao. In Asia, Robson's team also has promoted such American Warner artists as Charlie Puth, now "a superstar in the region." In Latin markets, Zabala has driven market share with new signings like Latin Grammy best new artist winner Manuel Medrano. Fraser-Harding, who's focused on catalog, oversaw eight deluxe reissues of Phil Collins' hit albums. And Lousada closed 2016 with Warner Music U.K.'s market share at an all-time high of 20.5 percent — preceding his U.S. arrival as the new CEO of recorded music for WMG, effective Oct. 1.

**ALEXI CORY-SMITH** 49, *president of repertoire and marketing, BMG U.K.*

**PETER STACK** 58, *executive vp global catalog recordings, BMG*



BMG is best known for music publishing, but "last year we ran our frontline

recordings business with the ambition to match our publishing," says Cory-Smith. BMG had a U.K. No. 1 album in June 2016 with Rick Astley's 50. After buying Mute in 2012 and Sanctuary in 2013, BMG also is in the catalog business under Stack, who supervises reissues, catalog promotion to streaming services and new acquisitions. "The one thing we always try to do is engage with the artist," says Stack, citing *Lovely Creatures*, a career-spanning Nick Cave compilation put together with the artist's guidance.

**SIMON COWELL** 57, *founder, Syco Entertainment*



Through Syco Entertainment, his joint venture with Sony Music, Cowell has launched the careers of One Direction, Leona

Lewis and Fifth Harmony, among others, while also creating TV hits with global impact — all part of an entertainment empire worth an estimated \$550 million. The *Got Talent* franchise (co-owned by Fremantle Media) is recognized by Guinness World Records as the most successful reality TV format, with shows in 58 territories worldwide.

**ADAM GRANITE** 43, *executive vp international, Sony Music Entertainment*

**DENIS HANDLIN** 66, *chairman/CEO of Australia and New Zealand; president of Asia, SME*

**JASON ILEY** 48, *chairman/CEO, Sony Music U.K. and Ireland*

**NICOLA TUER** 51, *COO, Sony Music U.K. and Ireland*

**AFO VERDE** 50, *chairman/CEO of Latin America, Spain and Portugal, SME*



Talent discovery is "at the heart of this business," says Handlin, whose A&R initiatives span the Asia-Pacific region. Sony's longest-serving senior executive worldwide (tenure: 47 years), Handlin scored six No. 1 albums in Australia in the past year and renewed a landmark digital distribution



**DEF JAM CEO BARTELS TO GIVE MIDEM KEYNOTE**

The 51st annual MIDEM music conference in Cannes (June 6-9) is expected to draw more than 4,400 participants from some 85 countries.

Steve Bartels (above), CEO of Def Jam Recordings, will offer a June 7 keynote speech about scouting and developing new artists, as well as Def Jam's iconic brand identity and marketing tactics.

MIDEM confirmed on May 19 that former Epic chairman/CEO Antonio "L.A." Reid is scheduled to speak on June 6 as previously announced.

Other announced speakers (dates pending) include Warner Music Group CEO of international and global commercial services Stu Bergen; attorney Joel Katz, chairman of the global entertainment and media group at Greenberg Traurig; BMG CEO Hartwig Masuch; United Talent Agency head of U.S. music operations Natalia Nastaskin; Andy Ng, vice president of China's Tencent Music Entertainment; Universal Music Group chief technology officer Ty Roberts; and First Access Entertainment co-founder/CEO Sarah Stennett.

Talent development is the focus of the MIDEM Artist Accelerator, a competition that has named 11 finalists from seven different countries. Each will have an opportunity to discuss career strategies with Wyclef Jean and Daddy Yankee, both participants in the program. —THOM DUFFY

deal with Internet giant Tencent in China. Iley, teamed with Tuer, had eight of the 20 best-selling albums in the United Kingdom in 2016 and launched singer-songwriter Rag'n'Bone Man (1.3 million worldwide album sales to date). Under Verde, Sony is Latin America's top label, with new Spanish-language albums coming from Shakira and Jennifer Lopez. Granite signed a global deal for Sony with Martin Garrix, who has achieved "more than a billion streams in less than a year," he says. "I can't wait to see what his future holds."

**MICHAEL GUDINSKI** 64, *chairman, Mushroom Group of Companies*



A leader in Australia's music industry for more than four decades, Gudinski is on another hot streak. In 2016, his

Mushroom Group had No. 1 albums, scooped up ARIA Awards and had a publishing stake in D.D. Dumbo's *Utopia Undefeated*, named album of the year by the Triple J network. He also promoted recent sellout tours for Bruce Springsteen and Justin Bieber (who played his first stadium shows in Australia). But the past year's high point? Almandin, the horse Gudinski co-owns, claimed the prestigious Melbourne Cup — which, he says, "I've been trying to win for the last 30 years."

## DIGITAL

**PAUL FIRTH** 46, *head of Amazon Music U.K.*



Firth in November introduced Amazon Music Unlimited, with 40 million tracks, to the competitive U.K. music

streaming market only 16 months after sister service Prime Music arrived there. "That is no small feat," says Firth. Amazon hasn't revealed the total user base for its voice-activated Alexa interface and Echo speaker, but, says Firth, it has "brought a whole new group of people into streaming."



Gudinski (center), with comic Chris Lillie (right), will promote 14 stadium dates in 2018 by Ed Sheeran (left).



Briegmann (right) with Justin Bieber at Universal Inside, organized by UMG at the Mercedes-Benz Arena in Berlin in 2015.

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STANDARDS IN A&R

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**Sony/ATV**  
MUSIC PUBLISHING



## IFPI: STREAM IS NOW A FLOOD

The global revenue increase of nearly 6 percent is the strongest rise in business in three decades

In a year when global growth in music-streaming revenue rose more than 60 percent, Drake — with more than 16 billion on-demand audio and video streams in the United States alone, according to Nielsen Music — is the best-selling artist of 2016 worldwide, according to IFPI.

The Global Music Report, released by the international trade association of the recording industry, serves as the annual scorecard of the music business. Growth in streaming revenue, up 60.4 percent, offset a 7.6 percent drop in revenue from physical sales and a 20.5 percent drop in revenue from downloads.

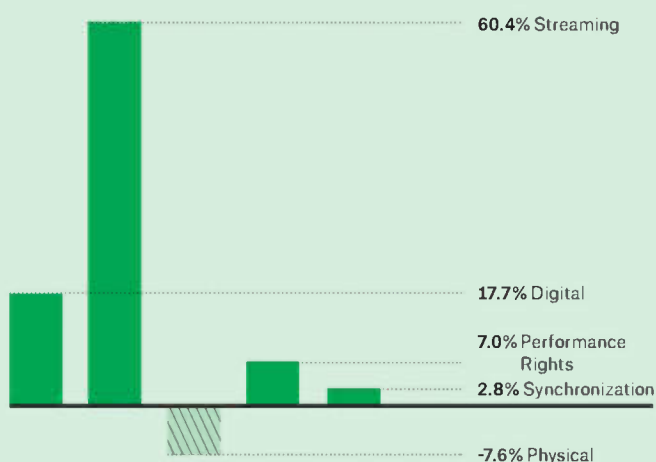
The net result: an overall increase in global music revenue by almost 6 percent in 2016, the biggest year-on-year increase since IFPI began tracking the market in 1997.

Global music revenue totaled \$15.7 billion, up 5.9 percent over 2015.

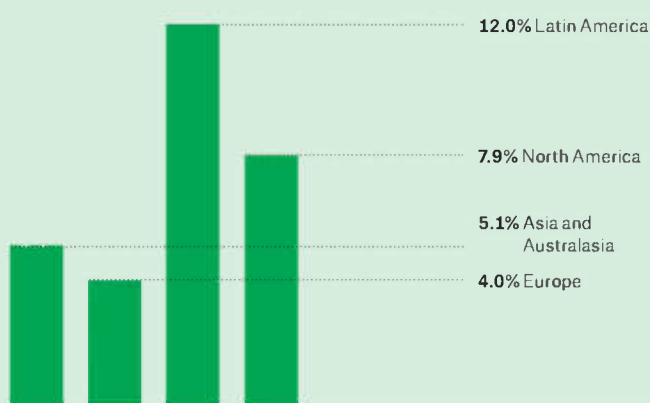
Drake's "One Dance" was the top digital single of 2016, with sales of 12.5 million, including downloads and track-equivalent streams. Beyoncé's *Lemonade*, with sales of 2.5 million physical and downloaded units (but not including streams), was the top-selling album of the past year.

—T.D.

2016 REVENUE GROWTH BY SOURCE



2016 REVENUE GROWTH BY REGION



Source: IFPI Global Music Report 2017

**NICK HOLMSTEN** 50, *vp content/global head of shows and editorial, Spotify*



Holmsten is responsible for providing compelling content to more than 100 million Spotify users worldwide with initiatives like Rap Caviar. The playlist has more than 6 million followers in the United States, with a global rollout planned. "Its launch was a huge milestone for us because it shows music streaming isn't just audio," says Holmsten. "It can offer other experiences, like video."

**CHRISTOPHE MULLER** 49, *director of international music partnerships, YouTube/Google Play*



After seven years of talks, Muller last fall helped reach a deal with Germany's collection society GEMA to drop restrictions that kept many music videos off YouTube in the country. Globally, says Muller, "YouTube has paid out over \$1 billion to the music industry in the last 12 months from advertisements alone. That combination of free and paid is the new engine of growth."

**OLIVER SCHUSSER\*** *vp international content, Apple Music/iTunes*  
Schusser oversees Apple Music and iTunes in more than 150 markets outside the United States. He has brought Apple Music to Africa (ahead of Spotify) and to Ola, Uber's counterpart in India. And London's 10-year-old Apple Music Festival (formerly the iTunes Festival) in September boasted headliners Elton John, Chance the Rapper and others, with sets available on the streaming service.

## LIVE

**DENIS DESMOND** 63, *chairman, Live Nation U.K.*

**JOHN REID** 54, *president of concerts, Live Nation Europe*

**ALAN RIDGEWAY** 50, *president of international and emerging markets, Live Nation*



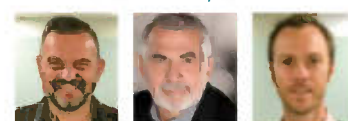
Live Nation presents an average of 70 concerts a day across 41 countries. Leading the team in the United Kingdom

and Ireland, Desmond has one key unrealized goal: getting Garth Brooks to rebook his canceled 2014 Ireland shows. Reid is expanding Live Nation's footprint in Germany, Austria and Switzerland, as well as the global reach of the Lollapalooza and Download festivals. India excites Ridgeway most. "We launched Electric Daisy Carnival in Delhi," he says. "A new generation of fans badly want us to bring more shows their way."

**STEVE HOMER** 53, *co-CEO, AEG Presents Europe*

**THOMAS MISERENDINO** 67, *president/CEO, AEG Europe*

**TOBY LEIGHTON-POPE** 41, *co-CEO, AEG Presents Europe*



Homer and Leighton-Pope, named to their co-CEO roles in September, anticipate sellouts for AEG's six flagship British Summer Time shows in Hyde Park June 30-July 9, with headliners including Justin Bieber, Phil Collins and Tom Petty. Miserendino oversees venues including London's O2, which had a record number of multnight bookings in 2016 by acts including Bruno Mars (three shows), Take That (five) and Drake (eight).

**SIMON MORAN** 51, *managing director, SJM Concerts*



Moran's SJM Concerts last summer produced the United Kingdom's two highest-grossing concerts at the same time: four nights of Coldplay at London's Wembley Stadium June 15-18, grossing \$29.7 million; and four nights of Stone Roses at Manchester's Eithad Stadium June 15-17, grossing \$20 million. Scotland's T in the Park at Strathallan Castle this year has been postponed due to protected osprey nests at the site. ("The controversy is for the birds," quips Moran.)

**ALEJANDRO SOBERÓN** 57, *chairman/CEO, CIE/Ocesa*



Soberón staged more than 3,000 shows in 2016, selling over 5 million tickets, with gross sales of \$111.3 million reported to Billboard Boxscore. Last year, at Mexico City's Foro Sol stadium, Soberón presented The Rolling Stones for

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My dear Afo. I feel fortunate to have you in my career as a leader and in my life as a friend. Thank you for always teaching me so many things. I wish you continued success. You are the best! - **MALUMA**



Music needed Afo and it found him, you're a champion! Congratulations Power player - **SILVESTRE DANGOND**



Afo, you have all my respect and admiration. Thank you for bringing clarity and providing such a strong foundation in an industry that can be very unpredictable. I deem you my POWER PLAYER - **WISIN**



Magician! You turn what you touch into gold. Congratulations my dear friend! - **WALTER HOLM**



Smith (left) joked with Damon Albarn at the 2016 A&R Awards in London, where Smith received the inaugural Sir George Martin Award.

two nights in March, and Roger Waters for two shows in September. “It was inspiring,” says Soberón, that “you can still play rock’n’roll at 70.”

## PUBLISHING

**MIKE McCORMACK 54, managing director, Universal Music Publishing U.K.**



McCormack, in the first year in his top U.K. role, signed writer Steve Mac, who has been topping charts “everywhere in the world.” Mac co-wrote and co-produced Ed Sheeran’s “Shape of You,” which led the Billboard Hot 100 for 12 weeks, and co-authored Clean Bandit’s “Rockabye” (featuring Sean Paul and Anne Marie), a No. 9 Hot 100 hit. McCormack also helped bring One Direction’s Harry Styles to Universal for publishing.

**GUY MOOT 51, U.K. managing director/president of worldwide creative, Sony/ATV Music Publishing**



Moot, who was promoted to his global role in March, notes that Sony/ATV has had a share in the top-charting song in the United Kingdom for 50 consecutive weeks as a co-publisher for hits by Drake, Ed Sheeran, The Chainsmokers and others. He first worked for Sony/ATV chief Martin Bandier at record label SBK in the 1980s, noting: “He had cigars back then, too.”

**ANN TAUSIS 49, managing director, neighboring rights, Kobalt**



For Kobalt, Tausis oversees neighboring rights: the collection of payments for public performances of master recordings (a right that does not exist in the United States except for digital radio). With a \$30 million deal in September 2016 for the film and TV rights company Fintage House, Kobalt is expected to double the size of its neighboring-rights business.

**MIKE SMITH 51, managing director, Warner/Chappell U.K.**



Smith began his career in music publishing but had spent the past dozen years guiding labels — Columbia, Mercury, Virgin — in the United Kingdom before joining Warner/Chappell in May 2016. His goal: to regain market leadership for the company. “There are only three major publishers,” he says, “and to be given the opportunity to run one of them is tremendous.”

## INDUSTRY ASSOCIATIONS

**GABRIEL ABAROA JR. 55, president/CEO, The Latin Recording Academy**



As head of The Latin Recording Academy, Abaroa oversees the Latin Grammy Awards, which generated 14 billion social media impressions in 2016. He also promotes the academy’s philanthropy. Last year, it offered 23 college scholarships

ranging from \$10,000 to \$200,000 to students focused on music and the music business. Many young artists, he says, “need someone to take risks with them.”

**ERIC BAPTISTE 56, CEO, SOCAN**



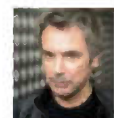
Baptiste reported record results for the Canadian performing rights organization for 2016 with collections of Canadian \$330 million (\$244.8 million). He also has guided SOCAN’s acquisition of the U.S. copyright-administration companies Audiam and MediaNet, which “provide us with technology and data that very few [PROs] around the world match.”

**CHARLES CALDAS 53, CEO, Merlin**



Caldas’ leadership of Merlin has allowed the digital rights collection society to emerge as a global force: It represents almost 800 companies comprising independent labels from 51 countries, and distributed more than \$300 million to its members in the past year. “The streaming economy is invaluable for consumers,” says Caldas, “because they have access to more great music — from both independents and majors.”

**JEAN-MICHEL JARRE 68, president, CISAC**



Since 2013, Jarre, a pioneering electronic music superstar, has advocated for creators’ rights at CISAC, the Paris-based global association of royalty-collecting societies. CISAC’s members (which include societies not related to music) collect almost \$10 billion a year in revenue. “Music never generated so much money, and the creators have never had so little,” says Jarre, who believes artists need to bring attention to the issue. “Our job is to make noise — and we’re good at making noise.”



Moore (left) presented Taylor Swift with IFPI’s global artist of the year award in 2015.

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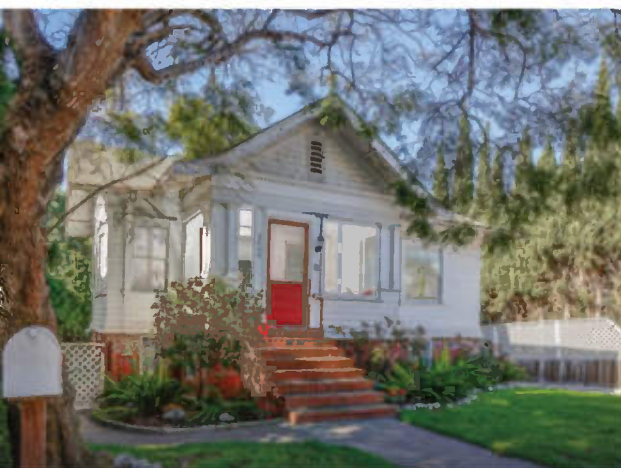
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**FRANCES MOORE\*** CEO, IFPI



While IFPI reported a record 5.9 percent annual increase in global music revenue, Moore is focused on the “value gap” — the laws that, she says, allow YouTube and other services to pay less for music than services like Spotify. “What we achieved last year was a recognition of the value gap worldwide, but also at the European Union [parliament] level,” says Moore. “It’s a battle, but we’re optimistic.”

**ALISON WENHAM** 63, chairman/CEO, Worldwide Independent Network



Under Wenham, WIN in June 2016 released a groundbreaking report that showed independent music accounts for 37.6 percent of the global music market by ownership. The organization’s focus is on copyright issues like the value gap, but also ensuring that big digital music platforms play fair with smaller labels.

**AGENCIES**

**BRIAN AHERN** 39  
**BRIAN COHEN** 38  
**TONY GOLDRING** 50  
**ROB MARKUS** 49, partners/music agents, William Morris Endeavor



The Weeknd headlining Lollapalooza in South America. Drake selling out eight shows at London’s O2 Arena. These recent accomplishments of WME’s international brain trust — and the move of Los Angeles-based Ahern to co-run WME’s London’s music department — are a sign of the agency’s global commitment. The firm now has some 30 international booking agents. “As the business becomes even more global,” says Ahern, “it’s exciting to be at the forefront of WME’s international strategy.”

**EMMA BANKS\***  
**CHRIS DALSTON** 56  
**MIKE GREEK** 49  
**MARLENE TSUCHII\*** co-heads of international, Creative Artists Agency



With Banks and Greek in London and married couple Dalston and Tsuchii in Los Angeles, this foursome shares a corporate title and mission. They’ve led CAA’s international business to 10 percent growth in 2016 with nearly 7,800 shows, and more than \$271 million in ticket sales, thanks to tours through arenas and stadiums by Justin Bieber, Bon Jovi, Red Hot Chili Peppers and others. Says CAA head of music Rob Light, “Their blend of expertise, deep commitment to the artists we represent, collaborative approach and love of music has been the fuel behind our double-digit growth year over year.”



UTA’s Warnock (second from right) with clients Magne Furuholmen and David Gilmour and Queen Sonja of Norway.

**GREG BESTICK** 65, COO, Paradigm Talent Agency



Paradigm has “a comprehensive strategy for serving artists out of the U.K.,” says Bestick. The agency has a partnership with Coda Music Agency in London, and a joint venture with the United Kingdom’s International Talent Group that allows Coda artists to tap ITG’s branding and media services. In April, Paradigm and investment partner Yucaipa Companies, announced a joint venture in the United Kingdom with X-Ray Touring, whose international roster includes Coldplay, Chance the Rapper, Eminem, Green Day and Blur.

**SCOTT MANTELL** 38, partner/head of international touring, ICM Partners



With ICM artists playing 200-plus festivals last year, many having developed from club shows to arenas, Mantell takes particular satisfaction in J. Cole’s rise to headlining status at London’s Wireless Festival in 2016. “You look back to talking to J. Cole a year ago at 3 a.m. about growing a touring career,” says Mantell. “I watched that path come to light.”

**NEIL WARNOCK** 71, head of worldwide music, United Talent Agency



Warnock once worked for the agency set up by Beatles manager Brian Epstein. “Then, you did a world tour in a maximum of seven months,” he says. “Now, you’re out for two-and-a-half years.” He’s excited now by the international opportunities created by United Talent Agency’s integration of The Agency Group. “Whether it’s film, branding, reality TV, synchs or whatever, we have experts in all those areas.”

**Contributors** Karen Bliss, Lars Brandle, Dave Brooks, Dean Budnick, Ed Christman, Leila Cobo, Adrienne Gaffney, Andy Gensler, Juliana Koranteng, Robert Levine, Paula Parisi, Alex Pham, Richard Smirke, Colin Stutz

CAA’s Tsuchii (left) with Beck in May.



**METHODOLOGY** International Power Players were chosen by editors weighing a variety of factors, including but not limited to such metrics as chart performance, touring grosses and ticket sales, social media impressions and radio and TV audiences reached; company growth; career trajectory; reputation among peers; and overall impact in the international industry during the past 12 months.



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# Billboard Artist 100

June 3  
2017  
**billboard**



**NO. 1**  
HARRY STYLES

Styles starts at No. 1 on the Billboard Artist 100 as his self-titled solo debut lands atop the Billboard 200 (see page 66). With Zayn having topped the April 16, 2016-dated Artist 100, One Direction is the first act to send multiple members to No. 1 on the tally.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
22	20	1	<b>#1</b> HARRY STYLES	ERSKINE/COLUMBIA	1	7
-	73	2	ZAC BROWN BAND	SOUTHERN GROUND/ELEKTRA/AG	1	107
1	3	3	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	122
4	4	4	BRUNO MARS	ATLANTIC/AG	1	139
3	5	5	ED SHEERAN	ATLANTIC/AG	1	145
42	1	6	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	82
5	6	7	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	151
7	7	8	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	77
12	10	9	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	150
9	9	10	FUTURE	A-1/FREEBANDZ/EPIC	1	96
13	12	11	SHAWN MENDES	ISLAND	1	119
14	11	12	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	2	119
RE-ENTRY		13	PARAMORE	FUELED BY RAMEN/AG	13	11
10	8	14	BTS	BIG HIT ENTERTAINMENT/LOEN ENTERTAINMENT	8	32
-	43	15	MILEY CYRUS	RCA	15	58
84	94	16	MACHINE GUN KELLY	EST19XX/BAD BOY/INTERSCOPE/IGA	11	24
8	14	17	DJ KHALED	WE THE BEST/EPIC	3	47




2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
16	15	18	MIGOS	QUALITY CONTROL/300/AG	1	32
11	13	19	THE WEEKND	XO/REPUBLIC	1	136
17	16	20	SAM HUNT	MCA NASHVILLE/UMGN	5	144
15	21	21	RIHANNA	WESTBURY ROAD/ROC NATION	2	147
20	17	22	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	16	46
19	18	23	ALESSIA CARA	EP/DEF JAM	12	89
23	24	24	JAMES ARTHUR	COLUMBIA	21	20
21	38	25	SELENA GOMEZ	INTERSCOPE/IGA	2	127
25	29	26	MAROON 5	222/INTERSCOPE/IGA	1	151
NEW		27	SOUNDGARDEN	A&M/UME	27	1
26	30	28	JULIA MICHAELS	REPUBLIC	22	15
24	27	29	ADELE	XL/COLUMBIA	1	120
35	28	30	POST MALONE	REPUBLIC	20	47
38	45	31	KATY PERRY	CAPITOL	6	145
RE-ENTRY		32	SEETHER	CANINE RIOT/FANTASY/CONCORD	30	3
27	34	33	METALLICA	BLACKENED	2	101
NEW		34	NEW KIDS ON THE BLOCK	NKOTB/KOBALT	34	1



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

AIRPLAY/STREAMING & SALES DATA COMPILED BY  
nielsen MUSIC

THE WEEK'S MOST POPULAR ARTISTS ACROSS ALL GENRES, RANKED BY ALBUM AND TRACK SALES AS MEASURED BY NIELSEN MUSIC. RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. STREAMING ACTIVITY DATA FROM ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC AND SALES DATA COMPILED BY NIELSEN MUSIC. SEE CHARTS. LEGEND: NEW (N), RE-ENTRY (R), FALLOUT (F), DEBUT (D), RE-ENTRY (R), FALLOUT (F), DEBUT (D).  
 SOCIAL DATA COMPILED BY NIELSEN MUSIC. SEE CHARTS. LEGEND: NEW (N), RE-ENTRY (R), FALLOUT (F), DEBUT (D).  
 AIRPLAY/STREAMING & SALES DATA COMPILED BY NIELSEN MUSIC. SEE CHARTS. LEGEND: NEW (N), RE-ENTRY (R), FALLOUT (F), DEBUT (D).

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
3	32	35	<b>BRETT YOUNG</b>	BMLG	28	24
29	26	36	<b>LADY GAGA</b>	STREAMLINE/INTERSCOPE/IGA	1	51
33	31	37	<b>NIALL HORAN</b>	NEON HAZE/CAPITOL	11	31
34	22	38	<b>HALSEY</b>	ASTRALWERKS	4	75
44	42	39	<b>LUIS FONSI</b>	UNIVERSAL MUSIC LATINO/UMLE	39	7
90		40	<b>MALUMA</b>	SONY MUSIC LATIN	40	6
						
43	40	41	<b>DADDY YANKEE</b>	EL CARTEL/CAPITOL LATIN/UMLE	40	5
32	33	42	<b>COLDPLAY</b>	PARLOPHONE/ATLANTIC/AG	4	103
59	58	43	<b>CALVIN HARRIS</b>	FLY EYE/COLUMBIA	9	112
39	36	44	<b>KHALID</b>	RIGHT HAND/RCA	28	11
28	35	45	<b>TWENTY ONE PILOTS</b>	FUELED BY RAMEN/AG	1	109
31	41	46	<b>KEITH URBAN</b>	HIT RED/CAPITOL NASHVILLE/UMGN	8	112
36	37	47	<b>KODAK BLACK</b>	DOLLAZ N DEALZ	6	20
56	62	48	<b>EMINEM</b>	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	151
91	2	49	<b>LOGIC</b>	VISIONARY/DEF JAM	2	13
92	63	50	<b>LINKIN PARK</b>	MACHINE SHOP/WARNER BROS.	49	22
49	48	51	<b>JUSTIN TIMBERLAKE</b>	RCA	5	105
41	46	52	<b>TRAVIS SCOTT</b>	GRAND HUSTLE/EPIC	5	62
71	47	53	<b>CHARLIE PUTH</b>	ARTIST PARTNERS GROUP/ATLANTIC/AG	10	103
47	49	54	<b>FLORIDA GEORGIA LINE</b>	BMLG	1	151
66	70	55	<b>CHRIS BROWN</b>	RCA	1	145
55	54	56	<b>ZEDD</b>	INTERSCOPE/IGA	17	39
65	59	57	<b>CHILDISH GAMBINO</b>	GLASSNOTE	7	38
46	44	58	<b>BIG SEAN</b>	G.O.O.D./DEF JAM	2	93
52	51	59	<b>RAE SREMMURD</b>	EAR DRUMNER/INTERSCOPE/IGA	5	115
58	55	60	<b>LUKE COMBS</b>	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	55	11
62	60	61	<b>THOMAS RHETT</b>	VALORY/BMLG	7	120
48	50	62	<b>TAYLOR SWIFT</b>	BIG MACHINE/BMLG	1	147
40	57	63	<b>KYGO</b>	ULTRA/RCA	40	14
63	56	64	<b>BLAKE SHELTON</b>	WARNER BROS. NASHVILLE/WMN	1	151
97	83	65	<b>SHAKIRA</b>	SONY MUSIC LATIN/RCA	35	36
	72	66	<b>DARIUS RUCKER</b>	CAPITOL NASHVILLE/UMGN	17	26
NEW		67	<b>AUDIOSLAVE</b>	INTERSCOPE/EPIC/IGA	67	1
50	52	68	<b>KYLE</b>	INDIE-POP	37	17
69	84	69	<b>MICHAEL JACKSON</b>	MJJ/EPIC	25	119
	23	70	<b>RUSS</b>	DIEMON/RUSS MY WAY/COLUMBIA	23	5

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
60	65	71	<b>JASON ALDEAN</b>	MACON/BROKEN BOW/BBMG	1	142
75	69	72	<b>GUCCI MANE</b>	GUWOP/ATLANTIC/AG	6	32
54	67	73	<b>J. COLE</b>	DREAMVILLE/ROC NATION	1	110
74	71	74	<b>DIERKS BENTLEY</b>	CAPITOL NASHVILLE/UMGN	3	84
57	61	75	<b>CLEAN BANDIT</b>	ATLANTIC/AG	30	37
70	74	76	<b>QUAVO</b>	QUALITY CONTROL/MOTOWN/CAPITOL	70	6
	75	77	<b>TRAIN</b>	COLUMBIA	14	22
76	78	78	<b>SIA</b>	MONKEY PUZZLE/RCA	5	151
RE-ENTRY		79	<b>BRYSON TILLER</b>	TRAPSOUL/RCA	10	73
						
83	81	80	<b>LUKE BRYAN</b>	CAPITOL NASHVILLE/UMGN	1	150
NEW		81	<b>LAUREN DUSKI</b>	REPUBLIC	81	1
72	79	82	<b>JON PARDI</b>	CAPITOL NASHVILLE/UMGN	28	31
73	77	83	<b>ARIANA GRANDE</b>	REPUBLIC	1	149
RE-ENTRY		84	<b>LIAM PAYNE</b>	REPUBLIC	80	2
RE-ENTRY		85	<b>LADY ANTEBELLUM</b>	CAPITOL NASHVILLE/UMGN	6	35
95	90	86	<b>JASON DERULO</b>	BELUGA HEIGHTS/WARNER BROS.	4	109
67	76	87	<b>LIL YACHTY</b>	QUALITY CONTROL/MOTOWN/CAPITOL	49	39
6	53	88	<b>MARY J. BLIGE</b>	CAPITOL	6	5
87	88	89	<b>BRANTLEY GILBERT</b>	VALORY/BMLG	3	57
61	64	90	<b>NICKI MINAJ</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	2	141
2	19	91	<b>GORILLAZ</b>	PARLOPHONE/WARNER BROS.	2	6
RE-ENTRY		92	<b>MEGHAN TRAINOR</b>	EPIC	1	143
NEW		93	<b>CHRIS BLUE</b>	REPUBLIC	93	1
		94	<b>RAG'N'BONE MAN</b>	BEST LAID PLANS/COLUMBIA	89	2
RE-ENTRY		95	<b>BRETT ELDRIDGE</b>	ATLANTIC/WMN	9	58
						
RE-ENTRY		96	<b>CHRIS CORNELL</b>	CHRIS CORNELL	77	2
RE-ENTRY		97	<b>PANIC! AT THE DISCO</b>	DCD2/FUELED BY RAMEN/AG	3	77
	91	98	<b>FLEETWOOD MAC</b>	UNSIGNED	58	11
	93	99	<b>CARRIE UNDERWOOD</b>	CAPITOL NASHVILLE/UMGN	3	136
	99	100	<b>COLE SWINDELL</b>	WARNER BROS. NASHVILLE/WMN	10	126



## Arthur's On The 'Go'

As he bullets at No. 24 on the Billboard Artist 100 (up 4 percent in overall activity), singer-songwriter **James Arthur** (above) crowns the Adult Top 40 radio airplay chart as "Say You Won't Let Go" climbs 2-1 in its 28th week on the list. Columbia Records executive vp promotion **Lee Leipsner** says the lyrics to Arthur's breakthrough hit have been key to its appeal. "The one line that [women listeners] all like is, 'I held your hair back while you were throwing up.' It's relatable," he says, adding with a laugh, "What says ['love'] more than holding your hair while throwing up? It's pretty romantic."

At No. 34, **New Kids on the Block** visit the Artist 100 (which launched in 2014) for the first time, primarily driven by sales for their new EP *Thankful*, which launches at No. 9 on the Top Album Sales chart with 30,000 copies sold in the week ending May 18, according to Nielsen Music. The set starts at No. 17 on the consumption-based Billboard 200, where it's the pop quintet's 11th top 40 hit in as many appearances, dating to its first in 1988.

Meanwhile, following his death on May 17, **Chris Cornell** debuts on the Artist 100 at No. 96, while **Soundgarden** and **Audioslave**, which he fronted, bow at Nos. 27 and 67, respectively (see story, page 74). —Gary Trust

# Billboard 200

June 3  
2017  
billboard

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS ON CHART
NEW	1	<b>HARRY STYLES</b> ERSKINE/COLUMBIA	#1	Harry Styles	1	1
NEW	2	<b>ZAC BROWN BAND</b> SOUTHERN GROUND/ELECTRA/AG		Welcome Home	2	1
	3	<b>KENDRICK LAMAR</b> TOP DAWG/AFTERMATH/INTERSCOPE/IGA		DAMN.	1	5
	4	<b>CHRIS STAPLETON</b> MERCURY NASHVILLE/UMGN		From A Room: Volume 1	2	2
	5	<b>SOUNDTRACK</b> Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2 MARVEL/HOLLYWOOD			4	4
NEW	6	<b>PARAMORE</b> FUELED BY RAMEN/AG		After Laughter	6	1
	7	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC		More Life	1	9
NEW	8	<b>MACHINE GUN KELLY</b> EST19XX/BAD BOY/INTERSCOPE/IGA		bloom	8	1
	9	<b>ED SHEERAN</b> ATLANTIC/AG		Divide	1	11
	10	<b>BRUNO MARS</b> ATLANTIC/AG		24K Magic	2	26
	11	<b>LOGIC</b> VISIONARY/DEF JAM		Everybody	1	2
	12	<b>VARIOUS ARTISTS</b> EPIC		EPIC AF (Yellow/Pink)	6	3
	13	<b>MIGOS</b> QUALITY CONTROL/300/AG		Culture	1	16
NEW	14	<b>SEETHER</b> CANINE RID/FANTASY/CONCORD		Poison The Parish	14	1
	15	<b>POST MALONE</b> REPUBLIC		Stoney	6	23
	16	<b>SOUNDTRACK</b> WALT DISNEY		Moana	2	26
NEW	17	<b>NEW KIDS ON THE BLOCK</b> MKTB/KOBALT		Thankful (EP)	17	1
	18	<b>THE CHAINSMOKERS</b> DISRUPTOR/COLUMBIA		Memories...Do Not Open	1	6
	19	<b>FUTURE</b> A-1/FREEBANDZ/EPIC		FUTURE	1	13
	20	<b>KHALID</b> RIGHT HAND/RCA		American Teen	9	11
NEW	21	<b>SOUNDTRACK</b> 20TH CENTURY FOX/SUB POP		The Bob's Burgers Music Album	21	1
	22	<b>THE WEEKND</b> XO/REPUBLIC		Starboy	1	25
	23	<b>SOUNDTRACK</b> Guardians Of The Galaxy: Awesome Mix Vol. 1 MARVEL/HOLLYWOOD			1	95
	24	<b>VARIOUS ARTISTS</b> SONY MUSIC/UNIVERSAL/UME		NOW 62	11	2
	25	<b>RUSS</b> DIEMOND/RUSS MY WAY/COLUMBIA		There's Really A Wolf	7	2
	26	<b>PLAYBOI CARTI</b> AWGE/INTERSCOPE/IGA		Playboi Carti	12	5
	27	<b>KODAK BLACK</b> DOLLAZ N DEALZ/ATLANTIC/AG		Painting Pictures	3	7
	28	<b>CHRIS STAPLETON</b> MERCURY NASHVILLE/UMGN		Traveller	1	88
	29	<b>ORIGINAL BROADWAY CAST</b> HAMILTON OPTOW/ATLANTIC/AG		Hamilton: An American Musical	3	86
	30	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC		Views	1	55
	31	<b>TRAVIS SCOTT</b> GRAND Hustle/EPIC		Birds In The Trap Sing McKnight	1	37
RE	32	<b>SOUNDGARDEN</b> AS&M/UME		Superunknown	1	78
	33	<b>SOUNDTRACK</b> VILLA 40/DREAMWORKS/RCA		Trolls	3	34
	34	<b>BIG SEAN</b> G.O.D./DEF JAM		I Decided.	1	15
	35	<b>GORILLAZ</b> PARLOPHONE/WARNER BROS.		Humanz	2	3
	36	<b>VARIOUS ARTISTS</b> RCA		The RCA-List, Vol 5	27	4
	37	<b>SOUNDTRACK</b> The Fate Of The Furious: The Album UNIVERSAL STUDIOS/ARTIST PARTNERS GROUP/ATLANTIC/AG			10	5
	38	<b>FUTURE</b> A-1/FREEBANDZ/EPIC		HNDRX	1	12
	39	<b>KEITH URBAN</b> HIT RED/CAPITOL NASHVILLE/UMGN		Ripcord	4	54
	40	<b>SHAWN MENDES</b> ISLAND		Illuminate	1	34
	41	<b>CHANCE THE RAPPER</b> CHANCE THE RAPPER		Coloring Book	8	53
	42	<b>MARY J. BLIGE</b> CAPITOL		Strength Of A Woman	3	3
	43	<b>GG</b> UNIVERSAL STUDIOS/REPUBLIC		Fifty Shades Darker	1	14
	44	<b>RIHANNA</b> WESTBURY ROAD/ROC NATION		ANTI	1	69
	45	<b>SOUNDTRACK</b> WALT DISNEY		Beauty And The Beast (2017)	3	10
	46	<b>TWENTY ONE PILOTS</b> FUELED BY RAMEN/AG		Blurryface	1	105
	47	<b>METALLICA</b> BLACKENED		Hardwired...To Self-Destruct	1	26
	48	<b>BRETT YOUNG</b> BMLG		Brett Young	18	14
	49	<b>6LACK</b> LVNR/INTERSCOPE/IGA		FREE 6LACK	34	22
	50	<b>JAMES ARTHUR</b> COLUMBIA		Back From The Edge	39	28

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS ON CHART
	51	<b>FLORIDA GEORGIA LINE</b> BMLG		Dig Your Roots	2	38
	52	<b>J. COLE</b> DREAMVILLE/ROC NATION		4 Your Eyez Only	1	23
	53	<b>CHILDISH GAMBINO</b> MCDJG/ASSNOTE		Awaken, My Love!	5	24
RE	54	<b>AUDIOSLAVE</b> INTERSCOPE/EPIC/UME/LEGACY		Audioslave	7	101
	55	<b>ADELE</b> XL/COLUMBIA		25	1	78
	56	<b>FLEETWOOD MAC</b> WARNER BROS./RHINO		Rumours	1	223
	57	<b>BLACKBEAR</b> BEARTRAP		digital druglord	14	4
	58	<b>KENDRICK LAMAR</b> TOP DAWG/AFTERMATH/INTERSCOPE/IGA		good kid, m.A.A.d city	2	238
	59	<b>RAE SREMMURD</b> EAR DRUMMER/INTERSCOPE/IGA		Sremmlife 2	4	40
NEW	60	<b>THE NEW BROADWAY CAST RECORDING</b> MASTERWORKS BROADWAY/SONY MASTERWORKS		Hello, Dolly!	60	1
	61	<b>SAM HUNT</b> MCA NASHVILLE/UMGN		Montevallo	3	134
RE	62	<b>MICHAEL JACKSON</b> MIV/EPIC/LEGACY		Number Ones	13	220
	63	<b>BRYSON TILLER</b> TRAPSOUL/RCA		TRAPSOUL	8	86
	64	<b>LIL UZI VERT</b> GENERATION NOW/ATLANTIC/AG		Lil Uzi Vert Vs. The World	37	51
	65	<b>THE CHAINSMOKERS</b> DISRUPTOR/COLUMBIA		Collage (EP)	6	28
	66	<b>SOUNDTRACK</b> UNIVERSAL STUDIOS/ILLUMINATION/REPUBLIC		Sing	8	23
	67	<b>THE WEEKND</b> XO/REPUBLIC		Beauty Behind The Madness	1	90
	68	<b>ED SHEERAN</b> ATLANTIC/AG		X	1	152
	69	<b>NAV</b> XO/REPUBLIC		NAV	24	12
	70	<b>BOB MARLEY AND THE WAILERS</b> TUFF GONG/ISLAND/UME		Legend: The Best Of...	5	470
	71	<b>WALE</b> MAYBACH/ATLANTIC/AG		SHINE	16	3
	72	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC		Take Care	1	220
	73	<b>SOUNDTRACK</b> SUMMIT/INTERSCOPE/IGA		La La Land	2	23
	74	<b>ZAC BROWN BAND</b> RCA/SOUTHERN GROUND/ATLANTIC/AG		Greatest Hits So Far...	20	119
	75	<b>RICK ROSS</b> MAYBACH/EPIC		Rather You Than Me	3	9
NEW	76	<b>XXXTENTACION</b> BAD VIBES FOREVER/EMPIRE RECORDINGS		Revenge	76	1
NEW	77	<b>JUANES</b> UNIVERSAL MUSIC/LATINO/UMLE		Mis Planes Son Amarte	77	1
	78	<b>SOUNDTRACK</b> DC/ATLAS/WATERTOWER/ATLANTIC/AG		Suicide Squad: The Album	1	41
	79	<b>J. COLE</b> DREAMVILLE/ROC NATION/COLUMBIA		2014 Forest Hills Drive	1	128
	80	<b>PANIC! AT THE DISCO</b> DEAD/DEF JAM		Death Of A Bachelor	1	70
	81	<b>JOHN MAYER</b> COLUMBIA		The Search For Everything	2	5
	82	<b>KANYE WEST</b> G.O.D./DEF JAM		The Life Of Pablo	1	58
	83	<b>THOMAS RHETT</b> VALORY/BMLG		Tangled Up	6	86
	84	<b>MIRANDA LAMBERT</b> VANNERY/RCA NASHVILLE/SMN		The Weight Of These Wings	3	26
	85	<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/DEF JAM		Purpose	1	79
	86	<b>WILLIE NELSON</b> LEGACY		God's Problem Child	10	3
	87	<b>2PAC</b> AMARU/DEATH ROW/INTERSCOPE/UME		Greatest Hits	3	191
	88	<b>TREY SONGZ</b> ATLANTIC/AG		Tremaine The Album	3	8
	89	<b>LIL UZI VERT</b> GENERATION NOW/ATLANTIC/AG		The Perfect LUV Tape	55	40
	90	<b>ARIANA GRANDE</b> REPUBLIC		Dangerous Woman	2	52
NEW	91	<b>LETOYA LUCKETT</b> EDNE		Back 2 Life	91	1
	92	<b>DIANA KRALL</b> VERVE/VLG		Turn Up The Quiet	18	2
	93	<b>ZARA LARSSON</b> RECORD COMPANY TEN/EPIC		So Good	26	9
	94	<b>EMINEM</b> WEB/AFTERMATH/INTERSCOPE/UME		The Eminem Show	1	320
	95	<b>METALLICA</b> BLACKENED/WARNER BROS.		Metallica	1	431
	96	<b>TEE GRIZZLEY</b> 300/AG		My Moment	44	6
	97	<b>PS</b> ZONE 4/RCA NASHVILLE/SMN		Kane Brown	10	24
	98	<b>BRUNO MARS</b> ELEKTRA/AG		Doo-Wops & Hooligans	3	324
	99	<b>JOURNEY</b> COLUMBIA/LEGACY		Journey's Greatest Hits	10	461
	100	<b>VARIOUS ARTISTS</b> EPIC		Epic Lit (Version 3)	38	12



## A Stylish Start For Harry

Harry Styles bows at No. 1 on the Billboard 200 with his self-titled debut, launching with 230,000 equivalent album units earned in the week ending May 18, according to Nielsen Music. Of that sum, 193,000 were traditional album sales.

With Styles' start of 193,000 he earns the biggest debut sales week for a U.K. male artist's first full-length album since Nielsen Music began tracking sales in 1991. He surpasses previous record holder Sam Smith, whose *In the Lonely Hour* launched at No. 2 with 166,000 copies sold in 2014.

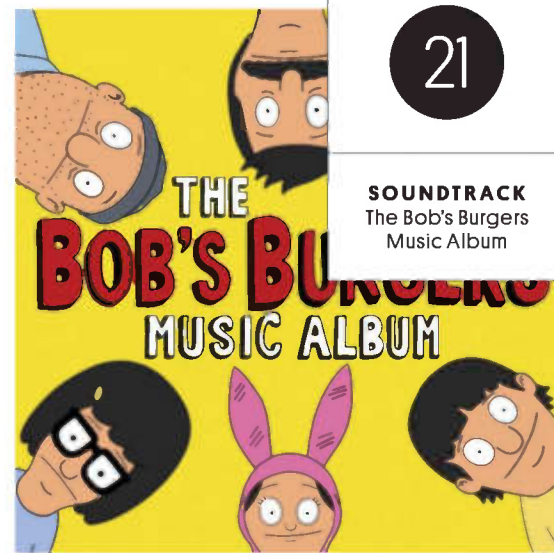
In addition, Styles is just the second U.K. male artist to bow at No. 1 with a debut album in the 61-year history of the Billboard 200. He follows his former **One Direction** bandmate **Zayn Malik**, who entered at No. 1 with *Mind of Mine* on April 16, 2016 (with 157,000 units and 112,000 in traditional album sales).

With 1D having spawned No. 1 solo albums for both Styles and Malik, the group earns the rare distinction of having more than one member achieve a solo No. 1. The act joins a club that includes **Destiny's Child**, whose members **Beyoncé** and **LeToya Luckett** have claimed No. 1s, and **The Beatles**, with chart-toppers from **George Harrison**, **John Lennon** and **Paul McCartney**. The supergroup **Blind Faith** also had members notch solo No. 1s (**Eric Clapton**, **Steve Winwood**) years after the release of the band's only album in 1969. Clapton first led the list in 1974, and Winwood in 1988.

—Keith Caulfield

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
105	101	<b>FUTURE</b> ▲	A-1/FREEBANDZ/EPIC		DS2	1	96
	102	<b>YFN LUCCI</b>	LUCCI/THINK IT'S A GAME		Long Live Nut	27	7
	103	<b>IMAGINE DRAGONS</b> ▲	KID NAKORNER/INTERSCOPE/IGA		Night Visions	2	242
111	104	<b>QUEEN</b> ▲	HOLLYWOOD		Greatest Hits	11	271
112	105	<b>JASON ALDEAN</b>	MACO/N/BROKEN BOW/BMG		They Don't Know	1	36
103	106	<b>JON PARDI</b>	CAPITOL NASHVILLE/UMGN		California Sunrise	11	46
97	107	<b>HALSEY</b> ▲	ASTRALwerks		Badlands	2	90
101	108	<b>PNB ROCK</b>	GTTM: Goin Thru The Motions	EMPIRE RECORDINGS/ATLANTIC/AG		28	18
107	109	<b>DRAKE</b> ▲	If You're Reading This It's Too Late	YOUNG MONEY/CASH MONEY/REPUBLIC		1	119
RE	110	<b>SOUNDGARDEN</b> ▲	ABM		Badmotorfinger	39	59
110	111	<b>BRANTLEY GILBERT</b>	VALDOR/BMG		The Devil Dont Sleep	2	16
106	112	<b>Z1 SAVAGE &amp; METRO BOOMIN</b> ●	SILAUHTER GANG		Savage Mode	23	44
109	113	<b>KEVIN GATES</b> ▲	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG		Islah	2	68
122	114	<b>LUKE BRYAN</b> ▲	CAPITOL NASHVILLE/UMGN		Kill The Lights	1	93
NEW	115	<b>DREAMCAR</b>	PIOP/COLUMBIA		DREAMCAR	115	1
121	116	<b>LADY GAGA</b>	STREAMLINE/INTERSCOPE/IGA		Joanne	1	30
119	117	<b>DRAKE</b> ▲	Nothing Was The Same	YOUNG MONEY/CASH MONEY/REPUBLIC		1	187
115	118	<b>ELECTRIC LIGHT ORCHESTRA</b>	All Over The World: The Very Best of Electric Light Orchestra	EPIC/LEGACY		115	5
100	119	<b>JOEY BADA\$\$</b>	PRO ERA/IN/MATIC		All-Amerikkkan Bada\$\$	5	6
113	120	<b>BEYONCE</b> ▲	PARKWOOD/COLUMBIA		Lemonade	1	56
RE	121	<b>PANIC! AT THE DISCO</b> ▲	A Fever You Can't Sweat Out	DECA/DANCE/FUELED BY RAMEN		13	85
123	122	<b>TWENTY ONE PILOTS</b> ▲	FUELED BY RAMEN/AG		Vessel	21	144
118	123	<b>GUCCI MANE</b>	The Return Of East Atlanta Santa	GUWOP/ATLANTIC/AG		16	22
91	124	<b>MERCYME</b>	FAIR TRADE/PLG		Lifer	10	7
159	125	<b>THE NOTORIOUS B.I.G.</b>	BAD BOY/RHINO		Greatest Hits	1	81
142	126	<b>BLAKE SHELTON</b>	Reloaded: 20 #1 Hits	WARNER BROS. NASHVILLE/WMN		5	82
135	127	<b>SIA</b> ▲	MONKEY PUZZLE/RCA		This Is Acting	4	68
129	128	<b>CREEDENCE CLEARWATER REVIVAL</b> ●	Chronicle: The 20 Greatest Hits	FANTASY/WEA/CORBENT		22	315
124	129	<b>BLAKE SHELTON</b>	If I'm Honest	WARNER BROS. NASHVILLE/WMN		3	52
1	130	<b>KEHLANI</b>	SWEET SEXY SAVAGE	SUNAMI MOB/ATLANTIC/AG		3	16
139	131	<b>DIERKS BENTLEY</b>	Black	CAPITOL NASHVILLE/UMGN		2	49
138	132	<b>THE LUMINEERS</b> ●	Cleopatra	DUALTONE		1	58
117	133	<b>RAG'N'BONE MAN</b>	Human	BEST LAID PLANS/COLUMBIA		117	7
141	134	<b>ADELE</b> ●	21	X/CO/COLUMBIA		1	326
137	135	<b>ALESSIA CARA</b> ●	Know-It-All	EP/DEF JAM		9	79
RE	136	<b>TEMPLE OF THE DOG</b> ▲	Temple Of The Dog	ABM/UMI		5	49
	137	<b>FRANK OCEAN</b>	Blonde	BOYS DON'T CRY		1	39
150	138	<b>BRUNO MARS</b> ▲	Unorthodox Jukebox	ATLANTIC/AG		1	172
139	139	<b>KENDRICK LAMAR</b> ▲	To Pimp A Butterfly	TOP DAWG/AFTERMATH/INTERSCOPE/IGA		1	108
88	140	<b>MAREN MORRIS</b>	Hero	COLUMBIA NASHVILLE/SMN		5	50
143	141	<b>EMINEM</b> ▲	Curtain Call: The Hits	SHAD/AFTERMATH/INTERSCOPE/IGA		1	341
141	142	<b>A BOOGIE WIT DA HOODIE</b>	Artist	HIGHER/DCE THE LABEL/AG		70	32
164	143	<b>RED HOT CHILI PEPPERS</b> ▲	Greatest Hits	WARNER BROS.		18	130
151	144	<b>SAM SMITH</b> ▲	In The Lonely Hour	CAPITOL		2	153
158	145	<b>THE BEATLES</b> ●	1	APPLE/CAPITOL/UMI		1	273
152	146	<b>MELANIE MARTINEZ</b> ▲	Cry Baby	ATLANTIC/AG		6	92
29	147	<b>MAC DEMARCO</b>	This Old Dog	CAPTURED TRACKS		29	2
153	148	<b>GUNS N' ROSES</b> ▲	Greatest Hits	GEFFEN/UMI		3	399
126	149	<b>PENTATONIX</b>	PTX Vol. IV: Classics (EP)	RCA		4	6
RE	150	<b>LINKIN PARK</b> ●	[Hybrid Theory]	WARNER BROS.		2	166

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
134	151	<b>LORD HURON</b>	Strange Trails	IAMSOUND		23	8
144	152	<b>JON BELLION</b>	The Human Condition	VISIONARY/CAPITOL		5	43
149	153	<b>KELSEA BALLERINI</b> ●	The First Time	BLACK RIVER		31	96
146	154	<b>PRINCE</b>	4Ever	NPG/WARNER BROS.		33	26
148	155	<b>G-EAZY</b> ▲	When It's Dark Out	G-EAZY/RVVG/BPG/RCA		5	76
157	156	<b>TRAIN</b>	A Girl A Bottle A Boat	CRUSH MUSIC/SUNKEN FOREST/COLUMBIA		8	16
191	157	<b>MEGHAN TRAINOR</b> ●	Thank You	EPIC		3	47
158	158	<b>GRATEFUL DEAD</b>	Barton Hall, Cornell Univ., Ithaca, NY, May 8, 1977	GRATEFUL DEAD/RHINO		25	2
159	159	<b>FETTY WAP</b> ▲	Fetty Wap	RGF/300/AG		1	85
160	160	<b>IMAGINE DRAGONS</b> ●	Smoke + Mirrors	KID NAKORNER/INTERSCOPE/IGA		1	67
163	161	<b>ERIC CHURCH</b> ●	Mr. Misunderstood	EMI NASHVILLE/UMGN		2	80
166	162	<b>COLE SWINDELL</b> ●	You Should Be Here	WARNER BROS. NASHVILLE/WMN		6	52
162	163	<b>DRAKE &amp; FUTURE</b> ▲	What A Time To Be Alive	A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/REPUBLIC		1	86
173	164	<b>LUKE BRYAN</b> ▲	Crash My Party	CAPITOL NASHVILLE/UMGN		1	192
165	165	<b>LADY GAGA</b> ▲	The Fame	STREAMLINE/RONIN/VE/CHERRY TREE/INTERSCOPE/IGA		2	187
170	166	<b>THE BEATLES</b> ●	Abbey Road	APPLE/CAPITOL/UMI		1	216
167	167	<b>ORIGINAL BROADWAY CAST RECORDING</b>	Dear Evan Hansen	AUTUMN SMILE BROADWAY LIMITED LIABILITY/ATLANTIC/AG		8	10
165	168	<b>LANA DEL REY</b> ▲	Born To Die	POLYDOR/INTERSCOPE/IGA		2	276
RE	169	<b>U2</b>	The Joshua Tree	ISLAND/INTERSCOPE/UMI		1	111
169	170	<b>NIRVANA</b> ●	Nevermind	SUB POP/DG/GEFFEN/UMI		1	362
172	171	<b>FLORIDA GEORGIA LINE</b> ▲	Here's To The Good Times	BMG		4	223
168	172	<b>NICKY JAM</b>	Fenix	LA INDUSTRIA/SONY MUSIC LATIN		28	16
179	173	<b>SIMON &amp; GARFUNKEL</b> ●	Simon And Garfunkel's Greatest Hits	COLUMBIA/LEGACY		5	152
133	174	<b>LOGIC</b> ●	Under Pressure	VISIONARY/DEF JAM		4	60
155	175	<b>VARIOUS ARTISTS</b>	This Is A Challenge	ATLANTIC/AG		93	21
136	176	<b>BRAD PAISLEY</b>	Love And War	ARISTA NASHVILLE/SMN		13	4
181	177	<b>LUKE COMBS</b>	This One's For You (EP)	RIVER HOUSE/COLUMBIA NASHVILLE/SMN		151	9
176	178	<b>THE WEEKND</b> ▲	Trilogy	XO/REPUBLIC		4	166
NEW	179	<b>B.O.B</b>	Ether	NO GENRE/EMPIRE RECORDINGS		179	1
174	180	<b>CHARLIE PUTH</b> ▲	Nine Track Mind	ARTIST PARTNERS GROUP/ATLANTIC/AG		6	66
147	181	<b>BEE GEES</b>	Timeless: The All-Time Greatest Hits	CAPITOL/UMI		41	4
RE	182	<b>ABBA</b> ▲	Gold -- Greatest Hits	POLAR/POLYDOR/UMI		36	133
RE	183	<b>CHRIS CORNELL</b>	Songbook	UMI		69	3
183	184	<b>EMINEM</b> ▲	Recovery	WEBSHADO/AFTERMATH/INTERSCOPE/IGA		1	279
192	185	<b>CARRIE UNDERWOOD</b> ▲	Greatest Hits: Decade #1	J9/ARISTA NASHVILLE/SMN		4	124
156	186	<b>LITTLE BIG TOWN</b>	The Breaker	CAPITOL NASHVILLE/UMGN		4	12
RE	187	<b>ZAC BROWN BAND</b> ▲	JEKYLL + HYDE	SOUTHERN GROUND/JOHN VARVATOS/BMG/REPUBLIC		1	75
RE	188	<b>KATY PERRY</b> ▲	Teenage Dream	CAPITOL		1	234
184	189	<b>AC/DC</b> ●	Back In Black	COLUMBIA/LEGACY		4	288
154	190	<b>BEYONCE</b> ▲	Beyonce	PARKWOOD/COLUMBIA		1	173
RE	191	<b>BILLY JOEL</b>	The Hits	COLUMBIA/LEGACY		34	12
192	192	<b>BROTHERS OSBORNE</b>	Pawn Shop	EMI NASHVILLE/UMGN		17	11
RE	193	<b>DR. DRE</b> ▲	Dr. Dre -- 2001	AFTERMATH/INTERSCOPE/UMI		2	158
130	194	<b>LOGIC</b> ●	The Incredible True Story	VISIONARY/DEF JAM		3	48
RE	195	<b>VARIOUS ARTISTS</b>	NOW That's What I Call A Workout 2017	SONY MUSIC/UNIVERSAL/UMI		101	5
RE	196	<b>FRANK OCEAN</b> ●	Channel Orange	DEF JAM		2	56
188	197	<b>DJ KHALED</b> ●	Major Key	WE THE BEST/EPIC		1	40
RE	198	<b>MAROON 5</b> ▲	Songs About Jane	AS/W/OCTONE/UMI		6	156
194	199	<b>JOHNNY CASH</b> ▲	The Legend Of Johnny Cash	COLUMBIA NASHVILLE/LEGACY/AMERICA/WISLAND/UMI		5	261
RE	200	<b>EAGLES</b> ●	Their Greatest Hits 1971-1975	ASYLUM/ELECTRA/RHINO		1	213



21

**SOUNDTRACK**  
The Bob's Burgers  
Music Album

The soundtrack to the hit Fox series *Bob's Burgers* starts at No. 21 on the Billboard 200 with 26,000 equivalent album units earned in the week ending May 18, according to Nielsen Music. Of that sum, 25,000 were traditional album sales. It's the highest-charting animated TV series soundtrack since 2012, when *Metalocalypse: Deathalbum III* debuted and peaked at No. 10. *Metalocalypse* aired on Cartoon Network's Adult Swim from 2006 through 2013.

-K.C.



43

**SOUNDTRACK**  
Fifty Shades  
Darker

The film's home video release on May 9 prompts a 22 percent gain in units earned for the week as the set climbs 56-43 with 13,000 units. Of that total, 6,000 were traditional album sales (a rise of 49 percent).



115

**DREAMCAR**  
Dreamcar

The supergroup's debut drives in at No. 115 (and No. 12 on Alternative Albums) with 7,000 units (6,000 in album sales). The quartet comprises three-quarters of No Doubt and the lead singer of AFI.

# Logic Takes A Tumble

A week after **Logic** notched his first No. 1 album on the Billboard 200 with the chart-topping arrival of *Everybody*, the set tumbles to No. 11 in its second week with a 95 percent decline in sales, according to Nielsen Music. It also falls from No. 2 to No. 18 on the Top Album Sales chart.

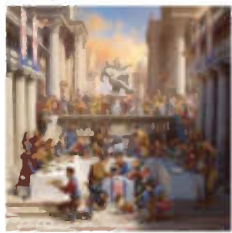
The set (released through Visionary/Def Jam Recordings) launched with 196,000 copies sold in its first week, but collapses to slightly more than 10,000 in its second frame (the week ending May 18).

The huge erosion isn't surprising, for two reasons. First, *Everybody's* first week was boosted by sales of an array of direct-to-consumer album-merch bundles. Logic's label says the bundles generated 115,000 of the set's first-week sales. Those sales generally don't continue past an album's debut week, as they often are preorders that are fulfilled during street week. Thus, a big second-week decline was inevitable.

Second, Logic has a core fan base that can enable a big debut but cannot usually sustain sizable sales past an album's first week. His last studio set, 2015's *The Incredible True Story*, bowed with 118,000 and then dropped to 18,000 in its second week. In total, 44 percent of *Incredible's* cumulative sales (266,000) were sold in its first week.

Meanwhile, **Chris Stapleton's** *From A Room: Volume 1*, which started at No. 1 on Top Album Sales (ahead of Logic), only falls to No. 3 with a moderate 67 percent sales decline. It bowed with 202,000 sold, and dips to 66,000 in its second week.

—Keith Caulfield



# Album Sales

June 3 2017  
billboard

TOP ALBUM SALES™					
Last Week	This Week	Artist	Certification	Title	Wks. On Chart
	1	<b>#1</b> HARRY STYLES	ERSKINE/COLUMBIA	Harry Styles	1
NEW	2	ZAC BROWN BAND	SOUTHERN GROUND/VEKTRA/AG	Welcome Home	1
1	3	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	From A Room: Volume 1	2
3	4	SOUNDTRACK	GUARDIANS OF THE GALAXY, VOL. 2: AWESOME MIX VOL. 2 MARVEL/HOLLYWOOD	Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2	4
NEW	5	PARAMORE	FUELED BY RAMEN/AG	After Laughter	1
NEW	6	MACHINE GUN KELLY	CS 19XX/SAD BOY/INTERSCOPE/IGA	bloom	1
4	7	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	DAMN.	5
NEW	8	SEETHER	CANINE RIDT/FANTASY/CONCORD	Poison The Parish	1
NEW	9	NEW KIDS ON THE BLOCK	NKOTB/KOBALT	Thankful (EP)	1
NEW	10	SOUNDTRACK	20TH CENTURY FOX/SUB POP	The Bob's Burgers Music Album	1
11	11	SOUNDTRACK	GUARDIANS OF THE GALAXY: AWESOME MIX VOL. 1 MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	132
12	12	VARIOUS ARTISTS	SONY MUSIC/UNIVERSAL/UME	NOW 62	2
12	13	ED SHEERAN	ATLANTIC/AG	Divide	11
17	14	BRUNO MARS	ATLANTIC/AG	24K Magic	25
16	15	SOUNDTRACK	WALT DISNEY	Moana	25
16	16	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	Traveller	88
17	17	MARY J. BLIGE	CAPITOL	Strength Of A Woman	3
18	18	LOGIC	VISIONARY/DEF JAM	Everybody	2
19	19	METALLICA	BLACKENED/WARNER BROS.	Hardwired...To Self-Destruct	25
6	20	GORILLAZ	PARLOPHONE/WARNER BROS.	Humanz	3
NEW	21	THE NEW BROADWAY CAST RECORDING	MASTERWORKS BROADWAY/SONY MASTERWORKS	Hello, Dolly!	1
RE	22	SOUNDGARDEN	AS/UME	Superunknown	78
31	23	SOUNDTRACK	WALT DISNEY	Beauty And The Beast (2017)	10
29	24	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	85
28	25	SOUNDTRACK	VILLA 40/DREAMWORKS/RCA	Trolls	33
32	26	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	53
23	27	WILLIE NELSON	LEGACY	God's Problem Child	3
7	28	DIANA KRALL	VERVE/PLG	Turn Up The Quiet	2
NEW	29	JUANES	UNIVERSAL MUSIC LATIN/UMLE	Mis Planes Son Amarte	1
NEW	30	LETOYA LUCKETT	EONE	Back 2 Life	1
27	31	THE CHAINSMOKERS	DISRUPT/COLUMBIA	Memories...Do Not Open	6
NEW	32	DREAMCAR	PILO/COLUMBIA	DREAMCAR	1
55	33	SOUNDTRACK	UNIVERSAL STUDIOS/REPUBLIC	Fifty Shades Darker	10
37	34	SOUNDTRACK	UNIVERSAL STUDIOS/ILLUMINAT/OM/REPUBLIC	Sing	22
40	35	SOUNDTRACK	SUMMIT/INTERSCOPE/IGA	La La Land	22
RE	36	AUDIOSLAVE	INTERSCOPE/EPIC/UME/LEGACY	Audioslave	101
34	37	THE WEEKND	KD/REPUBLIC	Starboy	24
43	38	METALLICA	BLACKENED/WARNER BROS.	Metallica	400
36	39	MERCYME	FAIR TRADE/PLG	Lifer	7
50	40	ADELE	XL/COLUMBIA	25	77
44	41	JOHN MAYER	COLUMBIA	The Search For Everything	5
45	42	BEYONCÉ	PARKWOOD/COLUMBIA	Lemonade	55
49	43	BRETT YOUNG	BMG	Brett Young	14
10	44	GRATEFUL DEAD	BARTON HALL, CORNELL UNIV., ITHACA, NY, MAY 8, 1977 GRATEFUL DEAD/RHINO	Barton Hall, Cornell Univ., Ithaca, NY, May 8, 1977	2
RE	45	SOUNDGARDEN	AS/UME	Badmotorfinger	59
RE	46	MICHAEL JACKSON	MJ/EPIC/LEGACY	Number Ones	197
42	47	PENTATONIX	RCA	PTX Vol. IV: Classics (EP)	6
RE	48	VARIOUS ARTISTS	SONY MUSIC/UNIVERSAL/UME	NOW That's What I Call A Workout 2017	9
62	49	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND/UME	Legend: The Best Of...	325
RE	50	PANIC! AT THE DISCO	DECAYDANCE/FUELED BY RAMEN	A Fever You Can't Sweat Out	69

HEATSEEKERS ALBUMS™					
Last Week	This Week	Artist	Certification	Title	Wks. On Chart
1	1	<b>#1</b> SLOWDIVE	DEAD OCEANS	Slowdive	2
NEW	2	COLTER WALL	YOUNG MARYS/THIRTY TIGERS	Colter Wall	1
5	3	RAG'N'BONE MAN	BEST LAID PLANS/COLUMBIA	Human	14
8	4	MO3	MO3 MEDIA	Gangsta Love, Part I	11
NEW	5	PWR BTTM	POLY/VNYL	Pageant	1
11	6	MO3	MO3 MEDIA	4 Indictments	27
NEW	7	PASSAFIRE	EASY STAR	Longshot	1
NEW	8	P-LO	P-LO/EMPIRE RECORDINGS	More Than Anything	1
NEW	9	KOBRA AND THE LOTUS	NAPALM	Prevail I	1
7	10	LP	VAGRANT/BMG	Lost On You	2
NEW	11	TWICE	JYP	Signal: The 4th Mini Album (EP)	1
NEW	12	GIRLPOOL	ANTI-ZEPITAPH	Powerplant	1
NEW	13	VIXX	JELLYFIN ENTERTAINMENT	Shangri-La: 4th Mini Album (EP)	1
RE	14	LIFE OF AGONY	NAPALM	A Place Where There's No More Pain	2
NEW	15	SWEET LU OLUTOSIN	SWEET LU	Meet Me At The Crossroads	1
6	16	JOHN MORELAND	4AD	Big Bad Luv	2
25	17	LA'PORSHA RENAE	192/BMG/MTOWN/CAPITOL	Already All Ready	7
NEW	18	NORTH "ZUNES" WOODALL	ZUNESWAVE	Between The Lobes	1
RE	19	MIDLAND	BMG	Midland (EP)	2
2	20	UPCHURCH	REDNECK NATION	Son Of The South	2
NEW	21	HOOPS	HAT POSSUM	Routines	1
RE	22	MAGGIE ROGERS	DEBAY SOUNDS/CAPITOL	Now That The Light Is Fading (EP)	5
NEW	23	INGLORIOUS	FRONTIERS		1
RE	24	JUDAH AND THE LION	CLETUS THE VAN	Folk Hop N' Roll	10
RE	25	K.FLAY	NIGHT STREET/INTERSCOPE/IGA	Every Where Is Some Where	3

INTERNET ALBUMS™					
Last Week	This Week	Artist	Certification	Title	Wks. On Chart
NEW	1	<b>#1</b> HARRY STYLES	ERSKINE/COLUMBIA	Harry Styles	1
NEW	2	SOUNDTRACK	20TH CENTURY FOX/SUB POP	The Bob's Burgers Music Album	1
4	3	SOUNDTRACK	GUARDIANS OF THE GALAXY, VOL. 2: AWESOME MIX VOL. 2 MARVEL/HOLLYWOOD	Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2	3
1	4	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	From A Room: Volume 1	2
NEW	5	ZAC BROWN BAND	SOUTHERN GROUND/VEKTRA/AG	Welcome Home	1
NEW	6	PARAMORE	FUELED BY RAMEN/AG	After Laughter	1
12	7	SOUNDTRACK	GUARDIANS OF THE GALAXY: AWESOME MIX VOL. 1 MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	45
13	8	METALLICA	BLACKENED/WARNER BROS.	Hardwired...To Self-Destruct	22
NEW	9	THE NEW BROADWAY CAST RECORDING	MASTERWORKS BROADWAY/SONY MASTERWORKS	Hello, Dolly!	1
NEW	10	NEW KIDS ON THE BLOCK	NKOTB/KOBALT	Thankful (EP)	1
NEW	11	SEETHER	CANINE RIDT/FANTASY/CONCORD	Poison The Parish	1
3	12	GRATEFUL DEAD	BARTON HALL, CORNELL UNIV., ITHACA, NY, MAY 8, 1977 GRATEFUL DEAD/RHINO	Barton Hall, Cornell Univ., Ithaca, NY, May 8, 1977	2
9	13	DIANA KRALL	VERVE/PLG	Turn Up The Quiet	2
RE	14	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	Traveller	70
16	15	WILLIE NELSON	LEGACY	God's Problem Child	3
20	16	SOUNDTRACK	WALT DISNEY	Moana	25
NEW	17	THE FRATERNITY/PRIESTLY FRATERNITY OF ST. PETER	DE MONTFOR/SONY CLASSICAL/SONY MASTERWORKS	Requiem	1
NEW	18	LETOYA LUCKETT	EONE	Back 2 Life	1
24	19	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	83
15	20	MARY J. BLIGE	CAPITOL	Strength Of A Woman	3
RE	21	ED SHEERAN	ATLANTIC/AG	Divide	10
RE	22	PANIC! AT THE DISCO	DECAYDANCE/FUELED BY RAMEN	A Fever You Can't Sweat Out	4
17	23	LOGIC	VISIONARY/DEF JAM	Everybody	2
23	24	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	DAMN.	5
NEW	25	TODD RUNDGREN	CLEOPATRA	White Knight	1



## Dolly Debuts

With the Tony Awards around the corner (June 11), the charts host the yearly influx of cast recordings in the lead-up to the event.

The New Broadway Cast Recording of *Hello, Dolly!* dances in at No. 60 on the Billboard 200 with 10,000 equivalent album units (nearly all from traditional album sales) earned in the week ending May 18, according to Nielsen Music.

The **Bette Midler**-led album also launches at No. 9 on Internet Albums and No. 1 on Cast Albums (see [billboard.com](http://billboard.com)). *Hello, Dolly's* nearly 10,000 sold is the second-biggest sales debut for a cast recording in 2017, trailing only the arrival of *Dear Evan Hansen*, which bowed with 25,000.

*Hello, Dolly!* is nominated for 10 Tony Awards, including best revival of a musical. It also scored a nomination in each of the four musical acting categories (lead actress, lead actor, actress in a featured role and actor in a featured role). Midler is a contender for lead actress. It is her first Tony nomination (though she received a noncompetitive special Tony in 1974).

Elsewhere on Cast Albums, the CD release of the original Broadway Cast Recording of *A Bronx Tale* spurs its re-entry at No. 5 with 1,000 sold (up 2,689 percent). The album initially spent a week on the chart at No. 7 (April 12) following its digital release.

Lastly, the Original London Cast Recording of *Dreamgirls* — starring the Olivier Award-winning **Amber Riley** — struts in at No. 6 with 1,000 sold. —K.C.

TOP ALBUM SALES: THE WEEK'S TOP-selling albums across all genres, ranked by sales, data as compiled by Nielsen Music. HEATSEEKERS ALBUMS: THE WEEK'S top-selling albums by new or developing acts, defined as those who have never appeared in the top 100 of the Billboard 200 or the top 10 of Top R&B/Hip-Hop Albums, Top Country Albums, Top Latin Albums, Top Rap Albums, Top Rock Albums, Top Soul/R&B Albums, Top Christian Albums or Gospel Albums. If a title makes the top 10 of these levels, it and the acts' subsequent albums are then ineligible to appear on Heatseekers Albums. Titles are ranked by sales data as compiled by Nielsen Music. INTERNET ALBUMS: THE WEEK'S top-selling physical albums sold through internet merchants, compiled by Nielsen Music. Catalog titles are included. See [charts.legends.com/biz](http://charts.legends.com/biz) for complete rules and explanations. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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# Payne Debuts At No. 1

"Strip That Down," the first solo single by **Liam Payne** (below, featuring **Quavo**), debuts at No. 1 on the **Billboard + Twitter Top Tracks** chart after its release on May 19, earning the **One Direction** member his first chart-topper. Payne is now the fourth 1D member with a solo No. 1 Top Tracks single — **Zayn Malik** first achieved the feat in April 2016, followed by **Niall Horan** in October, then **Harry Styles** in May. As a group, One Direction is tied for the most No. 1s on the chart, seven, with **Justin Bieber** and **Ariana Grande**.

**Camila Cabello's** solo career also is off to a hot start, as her debut single (as a lead artist) "Crying in the Club" arrives at No. 3 on Top Tracks. The song debuts on the chart after its official release on May 19. A music video that was released the same day has clocked 9 million global views on YouTube through May 23. Cabello also reached No. 3 on Top Tracks in November 2016 as co-lead artist on "Bad Things" with **Machine Gun Kelly**.

Korean-pop group **TWICE** debuts at No. 4 with "Signal," its second and highest-charting song on Top Tracks. The nine-member girl group arrives after the release of its fourth EP (also named *Signal*) on May 15. The track's official audio has surged to 28 million global plays on YouTube through May 23. —Xander Zellner



# Social

June 3  
2017  
billboard

billboard + TOP TRACKS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
NEW	1	<b>STRIP THAT DOWN</b>	Liam Payne Feat. Quavo	1
3	2	NOT TODAY	BTS	14
NEW	3	CRYING IN THE CLUB	Camila Cabello	1
NEW	4	SIGNAL	TWICE	1
NEW	5	BAD LIAR	Selena Gomez	1
NEW	6	BUTTERFLY EFFECT	Travis Scott	1
2	7	MALIBU	Miley Cyrus	2
NEW	8	COACHELLA - WOODSTOCK IN MY MIND	Lana Del Rey	1
4	9	SLOW HANDS	Niall Horan	3
NEW	10	SWISH SWISH	Katy Perry Feat. Nicki Minaj	1
6	11	FIRE	BTS	41
NEW	12	A MAN	Travis Scott	1
NEW	13	RAF	A\$AP Mob	1
1	14	SIGN OF THE TIMES	Harry Styles	7
5	15	DESPACITO	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	17
RE	16	NO PROMISES	Cheat Codes Feat. Demi Lovato	7
32	17	KNOCK KNOCK	TWICE	5
13	18	GOOSEBUMPS	Travis Scott	6
37	19	TWO GHOSTS	Harry Styles	2
NEW	20	SWITCH	Iggy Azalea Feat. Anitta	1
12	21	SHAPE OF YOU	Ed Sheeran	20
28	22	THAT'S WHAT I LIKE	Bruno Mars	14
RE	23	THIS TOWN	Niall Horan	28
15	24	CAROLINA	Harry Styles	2
NEW	25	DIG DOWN	Muse	1
NEW	26	FREE BLAC YOUNGSTA	Young Thug	1
9	27	I'M THE ONE	DJ Khaled	4
23	28	THE CURE	Lady Gaga	6
RE	29	HARD TIMES	Paramore	4
27	30	ATTENTION	Charlie Puth	5
14	31	BEAUTIFUL	MONSTA X	7
NEW	32	BIG FISH	Vince Staples	1
RE	33	ONLY YOU	Selena Gomez	4
24	34	HUMBLE.	Kendrick Lamar	8
NEW	35	NOTHING COMPARES 2 U	Chris Cornell	1
RE	36	FELICES LOS 4	Maluma	4
19	37	NEW FACE	PSY	2
34	38	KIWI	Harry Styles	2
RE	39	SACRIFICES	Big Sean Feat. Migos	2
46	40	IT AIN'T ME	Kygo x Selena Gomez	10
18	41	KISSING STRANGERS	DNCE Feat. Nicki Minaj	5
RE	42	STARBOY	The Weeknd Feat. Daft Punk	27
20	43	MASK OFF	Future	9
NEW	44	THE PROMISE	Chris Cornell	1
26	45	SWALLA	Jason Derulo Feat. Nicki Minaj & Ty Dolla \$ign	9
25	46	SUBEME LA RADIO	Enrique Iglesias Feat. Descemer Bueno, Zion & Lennox	7
RE	47	CLOSER	The Chainsmokers Feat. Halsey	42
NEW	48	TIRED	Alan Walker Feat. Gavin James	1
NEW	49	DEAD	Madison Beer	1
RE	50	TOLD YOU SO	Paramore	2

billboard + EMERGING ARTISTS™ PRESENTED BY W				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	<b>NO PROMISES</b>	Cheat Codes Feat. Demi Lovato	8
NEW	2	LOVE	DEAN Feat. Syd	1
8	3	MAMA	Jonas Blue Feat. William Singe	3
1	4	JUDAS	Fozzy	3
NEW	5	ALL AROUND THE WORLD	Mura Masa Feat. Designer	1
NEW	6	CAN'T BELIEVE	Kranium Feat. Ty Dolla \$ign & WizKid	1
2	7	HUMAN	Rag'n'Bone Man	24
RE	8	DENNIS RODMAN	mansionz Feat. Dennis Rodman	2
25	9	AMSTERDAM	Nothing But Thieves	3
7	10	SEPTEMBER SONG	JP Cooper	36
4	11	SOMETHING DIFFERENT	Why Don't We	4
RE	12	STADIUM POW WOW	A Tribe Called Red Feat. Black Bear	5
11	13	REMINING ME	Shawn Hook Feat. Vanessa Hudgens	5
14	14	CALL ON ME	Starley	28
12	15	SHE	Isac Elliot	3
6	16	DISRESPECTFUL	G4shi	3
17	17	PERFECT STRANGERS	Jonas Blue Feat. JP Cooper	51
23	18	WATERFALL	Stargate Feat. P!nk & Sia	11
NEW	19	THE LINE	RAYE	1
27	20	D (HALF MOON)	Dean Feat. Gaeko	25
RE	21	SAW YOU IN A DREAM	The Japanese House	3
16	22	CHEGUEI	Ludmilla	3
21	23	ULTRALIFE	Oh Wonder	8
22	24	1 NIGHT	Mura Masa & Charli XCX	10
25	25	THE OCEAN	Mike Perry Feat. Shy Martin	31
26	26	PERMISSION	Ro James	67
27	27	DON'T LEAVE	Snakehips & MO	19
5	28	PURPLE TUESDAY	Rejjie Snow Feat. Joey Bada\$\$ & Jesse Boykins III	2
16	29	VICTORY BELONGS TO JESUS	Todd Dulaney	10
10	30	SMOOTH	Forever In Your Mind	3
26	31	INTOXICATE	ZHU	3
13	32	THINK ABOUT ME	dvsn	3
RE	33	ALASKA	Maggie Rogers	21
16	34	HIGH ENOUGH	k.flay	7
35	35	CALM DOWN	Skip Marley	4
42	36	LOVE\$ICK	Mura Masa Feat. A\$AP Rocky	33
15	37	PASSPORT HOME	JP Cooper	4
RE	38	HILLS AND VALLEYS	Tauren Wells	4
NEW	39	HIGHWAY	Bleeker	1
43	40	WHY I LOVE YOU	MAJOR.	16
49	41	SI UNA VEZ (IF I ONCE)	Play-N-Skillz	12
RE	42	FRIENDS	Francis & The Lights Feat. Bon Iver	16
RE	43	CHAINSMOKING	Jacob Banks	2
48	44	DRUGS	EDEN	35
39	45	MIDDLE FINGERS	MISSIO	4
30	46	EX	James TW	10
RE	47	CRUEL	Snakehips Feat. Zayn	43
24	48	WASTED YOUTH	Fletcher	11
47	49	SILENCE SPEAKS	While She Sleeps Feat. Oli Sykes	13
41	50	FIND ME	Sigma Feat. Birdy	24



# Eminem Returns To Social 50

**Eminem** (above) makes his first appearance on the **Social 50** in 2017, and it's all thanks to his Instagram account. With his first post in eight weeks, he garnered 884,000 new Instagram followers in the tracking week ending May 18, according to Next Big Sound.

At first glance, the rapper's May 11 post might have seemed like an announcement about new music; it is a black-and-white photo of Eminem with the word "defiant." Turns out it's actually an ad promoting the upcoming HBO docu-series *The Defiant Ones*, which premieres July 9. The four-part documentary, which focuses on the partnership of **Dr. Dre** and **Jimmy Iovine**, features interviews with Eminem and other artists and industry veterans.

The promo helps Eminem re-enter the **Social 50** at No. 13, his first appearance since the Dec. 31, 2016-dated ranking and highest position since Nov. 5 (No. 7).

Meanwhile, **Chris Cornell** debuts on the chart at No. 38 following his May 17 death. Much of Cornell's chart metrics come from Wikipedia, where he garnered 1.3 million views, as well as new followers on Facebook (up 104,000) and Instagram (77,000).

**Machine Gun Kelly** also debuts on the chart, at No. 46. He bows courtesy of buzz generated by his new album *Bloom*, which arrived May 12, and news of his upcoming modeling campaign with John Varvatos. Kelly rises 147 percent and 76 percent in Twitter mentions and Instagram reactions, respectively.

—Kevin Rutherford

BILLBOARD + TOP TRACKS™: THE WEEK'S MOST SHARED SONGS ON TWITTER IN THE U.S., RANKED BY THE VOLUME OF SHARES. BILLBOARD + EMERGING ARTISTS™: THE WEEK'S MOST SHARED SONGS ON TWITTER IN THE U.S. BY UP-AND-COMING ARTISTS (DEFINES AS ARTISTS WITH FEWER THAN 100,000 TWITTER FOLLOWERS WHO HAVE ALSO NOT AS A LEAD ARTIST IN THE TOP 50 SONGS ON THE BILLBOARD HOT 100), RANKED BY THE NUMBER OF SHARES. ALL CHARTS © 2017. PROMOTED BY GLOBAL MEDIA, L.L.C. ALL RIGHTS RESERVED.

2017

# TOP BRANDING POWER PLAYERS

On June 9th, *Billboard* will publish its second annual **Branding Power Players** issue timed to coincide with the Cannes Lion Festival from June 17-24.

This special feature will focus on the brand executives who have successfully collaborated with the music industry to broaden their brand's dominance and awareness.

The marketing leaders included on this list will be executives from consumer brands, labels, talent agencies, media, brokers, promoters, music distributors, and publishers.

**Take this opportunity to advertise in this issue to congratulate these dynamic individuals on their outstanding accomplishments and reach key decision makers in the music industry.**

**ON SALE:** 6/9

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Latin Alternative Music

Conference 6/11-6/15

## SPECIAL ISSUE

**ON SALE | JUNE 9, 2017**

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/PROMOTION LABEL	WKS. ON CHART
1	1	#1 26 WKS <b>BTS</b> BIG HIT ENTERTAINMENT/LOEN ENTERTAINMENT	32
2	2	<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/DEF JAM	339
7	3	<b>MALUMA</b> SONY MUSIC/LATIN	31
3	4	<b>SHAWN MENDES</b> ISLAND	126
4	5	<b>MILEY CYRUS</b> RCA	259
18	6	<b>LIAM PAYNE</b> REPUBLIC	15
20	7	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	314
11	8	<b>NIALL HORAN</b> NEON HAZE/CAPITOL	33
8	9	<b>SELENA GOMEZ</b> INTERSCOPE/JGA	335
15	10	<b>CHRIS BROWN</b> RCA	309
12	11	<b>KATY PERRY</b> CAPITOL	335
17	12	<b>RIHANNA</b> WESTBURY ROAD/ROC NATION	328
RE	13	<b>EMINEM</b> WEA/SHADY/ATMOSPHERE/INTERSCOPE/JGA	262
9	14	<b>DEMI LOVATO</b> SAFEHOUSE/ISLAND/HOLLYWOOD	328
10	15	<b>ARIANA GRANDE</b> REPUBLIC	235
13	16	<b>THE WEEKND</b> XO/REPUBLIC	87
6	17	<b>HARRY STYLES</b> ERSKINE/COLUMBIA	7
33	18	<b>JUSTIN TIMBERLAKE</b> RCA	274
46	19	<b>SABRINA CARPENTER</b> HOLLYWOOD	13
16	20	<b>SHAKIRA</b> SONY MUSIC/LATIN/RCA	333
5	21	<b>NICKI MINAJ</b> YOUNG MONEY/CASH MONEY/REPUBLIC	334
21	22	<b>ED SHEERAN</b> ATLANTIC/AG	124
19	23	<b>J BALVIN</b> CAPITOL LATIN/UMLE	29
28	24	<b>MARTIN GARRIX</b> STMPD RECORDS/RCA	149
30	25	<b>JENNIFER LOPEZ</b> NUYORCAN/EPIC	324
32	26	<b>BRUNO MARS</b> ATLANTIC/AG	268
RE	27	<b>ANITTA</b> WARNER MUSIC BRAZIL	21
24	28	<b>SNOOP DOGG</b> DOGGYSTYLE/EDNE	300
29	29	<b>BRITNEY SPEARS</b> RCA	290
40	30	<b>LANA DEL REY</b> POLYDOR/INTERSCOPE/JGA	113
22	31	<b>WIZ KHALIFA</b> ROSTRUM/ATLANTIC/AG	323
RE	32	<b>LUCY HALE</b> DMG NASHVILLE/HOLLYWOOD	143
45	33	<b>TRAVIS SCOTT</b> GRAND Hustle/EPIC	14
34	34	<b>LUIS FONSI</b> UNIVERSAL MUSIC LATIN/UMLE	9
25	35	<b>BLACK BEAR</b> BEAR TRAP	5
RE	36	<b>CAMILA CABELLO</b> SWEQ/EPIC	64
RE	37	<b>KENDRICK LAMAR</b> TOP DAWG/AFTERMATH/INTERSCOPE/JGA	17
NEW	38	<b>CHRIS CORNELL</b> UNSIGNED	1
RE	39	<b>LOUIS TOMLINSON</b> SWEQ/COLUMBIA	20
NEW	40	<b>DMITRI VEGAS &amp; LIKE MIKE</b> SMASH THE HOUSE	1
RE	41	<b>BLACKPINK</b> YG	13
34	42	<b>JACOB SARTORIUS</b> 13	50
43	43	<b>LAUREN JAUREGUI</b> SWEQ/EPIC	23
48	44	<b>RICKY MARTIN</b> COLUMBIA/SONY MUSIC/LATIN	14
27	45	<b>HALSEY</b> ASTRALWORKS	41
NEW	46	<b>MACHINE GUN KELLY</b> EST/19XX/BAD BOY/INTERSCOPE/JGA	1
35	47	<b>LADY GAGA</b> STREAMLINE/INTERSCOPE/JGA	329
RE	48	<b>MARIO BAUTISTA</b> KASST AGENCY/WARNER LATINA	47
RE	49	<b>PITBULL</b> MR. 305/FAMOUS ARTISTS/POLO GROUNDS/SONY MUSIC LATIN/RCA	219
RE	50	<b>COLDPLAY</b> PARLOPHONE/ATLANTIC/AG	178

# Pop/Rhythmic/Adult

June 3  
2017  
billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 2 WKS <b>SOMETHING JUST LIKE THIS</b> DISRUPTOR/COLUMBIA	The Chainsmokers & Coldplay	13
2	2	<b>THAT'S WHAT I LIKE</b> ATLANTIC	Bruno Mars	18
3	3	<b>IT AIN'T ME</b> ULTRA/CA/INTERSCOPE	Kygo x Selena Gomez	14
4	4	<b>STAY</b> DEF JAM/INTERSCOPE	Zedd & Alessia Cara	12
5	5	<b>SHAPE OF YOU</b> ATLANTIC	Ed Sheeran	20
6	6	<b>SAY YOU WON'T LET GO</b> COLUMBIA	James Arthur	16
7	7	<b>ISSUES</b> REPUBLIC	Julia Michaels	17
12	8	<b>I'M THE ONE</b> WE THE BEST/DEF JAM/EPIC	DJ Khaled	4
9	9	<b>SLIDE</b> Calvin Harris Feat. Frank Ocean & Migos FLY EYE/COLUMBIA		11
13	10	<b>CASTLE ON THE HILL</b> ATLANTIC	Ed Sheeran	7
14	11	<b>NOW OR NEVER</b> ASTRALWORKS/CAPITOL	Halsey	7
15	12	<b>SIGN OF THE TIMES</b> ERSKINE/COLUMBIA	Harry Styles	7
13	13	<b>ROCKABYE</b> Clean Bandit Feat. Sean Paul & Anne-Marie BIG BEAT/ATLANTIC/RRP		22
20	14	<b>GG DESPACITO</b> Luis Fonsi & Daddy Yankee Feat. Justin Bieber UNIVERSAL MUSIC LATIN/RAYMOND BRAUN/SCHOOLBOY/DEF JAM/UMLE/REPUBLIC		4
17	15	<b>PASSIONFRUIT</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	8
16	16	<b>PARIS</b> DISRUPTOR/COLUMBIA	The Chainsmokers	19
16	17	<b>HEAVY</b> Linkin Park Feat. Kiiara MACHINE SHOP/WARNER BROS.		13
18	18	<b>THERE'S NOTHING HOLDIN' ME BACK</b> ISLAND/REPUBLIC	Shawn Mendes	4
19	19	<b>COLD</b> ZZZ/INTERSCOPE	Maroon 5 Feat. Future	14
21	20	<b>THE CURE</b> STREAMLINE/INTERSCOPE	Lady Gaga	5
22	21	<b>SCARED TO BE LONELY</b> Martin Garrix & Dua Lipa STMPD RECORDS/RCA		13
24	22	<b>SWALLA</b> Jason Derulo Feat. Nicki Minaj & Ty Dolla \$ign BELUGA HEIGHTS/WARNER BROS.		10
25	23	<b>BELIEVER</b> KIDNAKORNER/INTERSCOPE	Imagine Dragons	6
26	24	<b>ATTENTION</b> OTTO/ATLANTIC	Charlie Puth	3
19	25	<b>ISPY</b> KYLE Feat. Lil Yachty INDIE-POP/QUALITY CONTROL/MOTOWN/CAPITOL/ATLANTIC		10

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 5 WKS <b>SHAPE OF YOU</b> ATLANTIC	Ed Sheeran	19
2	2	<b>SCARS TO YOUR BEAUTIFUL</b> EP/DEF JAM	Alessia Cara	21
4	3	<b>DON'T WANNA KNOW</b> Maroon 5 Feat. Kendrick Lamar ZZZ/INTERSCOPE		32
3	4	<b>WATER UNDER THE BRIDGE</b> XL/COLUMBIA	Adele	26
5	5	<b>CAN'T STOP THE FEELING!</b> Justin Timberlake VILLA 40/DREAMWORKS/RCA		55
6	6	<b>TREAT YOU BETTER</b> ISLAND/REPUBLIC	Shawn Mendes	43
8	7	<b>PLAY THAT SONG</b> COLUMBIA	Train	27
8	8	<b>CHEAP THRILLS</b> MONKEY PUZZLE/RCA	Sia Feat. Sean Paul	48
10	9	<b>GG SAY YOU WON'T LET GO</b> COLUMBIA	James Arthur	14
11	10	<b>LET ME LOVE YOU</b> DJ Snake Feat. Justin Bieber DISRUPTOR/INTERSCOPE		21
11	11	<b>MERCY</b> ISLAND/REPUBLIC	Shawn Mendes	17
12	12	<b>THIS TOWN</b> NEON HAZE/CAPITOL	Niall Horan	19
12	13	<b>I BELIEVE IN YOU</b> REPRISE/WARNER BROS.	Michael Buble	14
15	14	<b>MILLION REASONS</b> STREAMLINE/INTERSCOPE	Lady Gaga	13
15	15	<b>LOVE ON THE BRAIN</b> WESTBURY ROAD/ROC NATION	Rihanna	10
16	16	<b>SOMETHING JUST LIKE THIS</b> The Chainsmokers & Coldplay DISRUPTOR/COLUMBIA		6
14	17	<b>BLUE AIN'T YOUR COLOR</b> Keith Urban HIT RED/CAPITOL NASHVILLE/CAPITOL		17
17	18	<b>THAT'S WHAT I LIKE</b> ATLANTIC	Bruno Mars	12
19	19	<b>IDON'T WANNA LIVE FOREVER</b> Zayn / Taylor Swift UNIVERSAL STUDIOS/BIG MACHINE/CA/REPUBLIC		20
20	20	<b>I FEEL IT COMING</b> The Weeknd Feat. Daft Punk XO/REPUBLIC		13
21	21	<b>CASTLE ON THE HILL</b> COLUMBIA	Ed Sheeran	5
22	22	<b>COLD</b> ZZZ/INTERSCOPE	Maroon 5 Feat. Future	12
21	23	<b>CHAINED TO THE RHYTHM</b> Katy Perry Feat. Skip Marley CAPITOL		15
24	24	<b>BEAUTY AND THE BEAST</b> Ariana Grande & John Legend WALT DISNEY		9
25	25	<b>ROLLER COASTER</b> CAPTAIN MID/ISLAND/REPUBLIC	Bon Jovi	18

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 1 WK <b>HUMBLE.</b> TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	7
3	2	<b>SLIDE</b> Calvin Harris Feat. Frank Ocean & Migos FLY EYE/COLUMBIA		12
1	3	<b>PASSIONFRUIT</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	8
5	4	<b>LOCATION</b> RIGHT HAND/RCA	Khalid	18
8	5	<b>MASK OFF</b> A1/FREEBANDZ/EPIC	Future	6
7	6	<b>CONGRATULATIONS</b> Post Malone Feat. Quavo REPUBLIC		15
4	7	<b>ISPY</b> KYLE Feat. Lil Yachty INDIE-POP/QUALITY CONTROL/MOTOWN/CAPITOL/ATLANTIC		15
6	8	<b>THAT'S WHAT I LIKE</b> ATLANTIC	Bruno Mars	17
11	9	<b>GG I'M THE ONE</b> WE THE BEST/DEF JAM/EPIC DJ Khaled		3
10	10	<b>BOTH</b> GUWOP/ATLANTIC	Gucci Mane Feat. Drake	16
16	11	<b>REDBONE</b> MCDJ/GLASSNOTE	Childish Gambino	9
14	12	<b>STAY</b> DEF JAM/INTERSCOPE	Zedd & Alessia Cara	9
13	13	<b>SHAPE OF YOU</b> ATLANTIC	Ed Sheeran	19
20	14	<b>DESPACITO</b> Luis Fonsi & Daddy Yankee Feat. Justin Bieber UNIVERSAL MUSIC LATIN/RAYMOND BRAUN/SCHOOLBOY/DEF JAM/UMLE/REPUBLIC		4
17	15	<b>SWALLA</b> Jason Derulo Feat. Nicki Minaj & Ty Dolla \$ign BELUGA HEIGHTS/WARNER BROS.		11
16	16	<b>LOSIN CONTROL</b> DIEMON/RUSS MY WAY/COLUMBIA	Russ	16
18	17	<b>IT AIN'T ME</b> ULTRA/CA/INTERSCOPE	Kygo x Selena Gomez	10
23	18	<b>UNFORGETTABLE</b> French Montana Feat. Swae Lee COKE BOYS/BAD BOY/EPIC		4
19	19	<b>BAD AND BOJIEE</b> Migos Feat. Lil Uzi Vert QUALITY CONTROL/300		20
24	20	<b>PRIVACY</b> RCA	Chris Brown	4
29	21	<b>XO TOUR LLI3</b> Lil Uzi Vert GENERATION NOW/ATLANTIC		3
22	22	<b>ROLEX</b> COLUMBIA	Ayo & Teo	5
32	23	<b>REMEMBER</b> XO/REPUBLIC	The Weeknd	2
25	24	<b>SI UNA VEZ (IF I ONCE)</b> Play-N-Skillz Feat. Frankie J, Beddy G & Kap G LATIUM/SONY MUSIC/LATIN		13
30	25	<b>F WITH U</b> Kid Ink Feat. Ty Dolla \$ign THA ALUMI GROUP/RCA		4

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 1 WK <b>SAY YOU WON'T LET GO</b> COLUMBIA	James Arthur	28
2	2	<b>SHAPE OF YOU</b> ATLANTIC	Ed Sheeran	20
3	3	<b>SOMETHING JUST LIKE THIS</b> The Chainsmokers & Coldplay DISRUPTOR/COLUMBIA		12
4	4	<b>THAT'S WHAT I LIKE</b> ATLANTIC	Bruno Mars	17
5	5	<b>COLD</b> ZZZ/INTERSCOPE	Maroon 5 Feat. Future	14
6	6	<b>CASTLE ON THE HILL</b> ATLANTIC	Ed Sheeran	9
7	7	<b>SCARS TO YOUR BEAUTIFUL</b> Alessia Cara EP/DEF JAM		32
10	8	<b>ISSUES</b> REPUBLIC	Julia Michaels	16
13	9	<b>IT AIN'T ME</b> ULTRA/CA/INTERSCOPE	Kygo x Selena Gomez	11
16	10	<b>BELIEVER</b> KIDNAKORNER/INTERSCOPE	Imagine Dragons	14
7	11	<b>MERCY</b> ISLAND/REPUBLIC	Shawn Mendes	26
11	12	<b>ROCKABYE</b> Clean Bandit Feat. Sean Paul & Anne-Marie BIG BEAT/ATLANTIC/RRP		17
15	13	<b>GODD NEWS</b> HOLLYWOOD	Ocean Park Standoff	13
17	14	<b>HEAVY</b> Linkin Park Feat. Kiiara MACHINE SHOP/WARNER BROS.		13
15	15	<b>IDON'T WANNA LIVE FOREVER</b> Zayn / Taylor Swift UNIVERSAL STUDIOS/BIG MACHINE/CA/REPUBLIC		24
18	16	<b>SIGN OF THE TIMES</b> ERSKINE/COLUMBIA	Harry Styles	6
19	17	<b>GG STAY</b> Zedd & Alessia Cara DEF JAM/INTERSCOPE		10
20	18	<b>THERE'S NOTHING HOLDIN' ME BACK</b> ISLAND/REPUBLIC	Shawn Mendes	4
22	19	<b>ATTENTION</b> OTTO/ATLANTIC	Charlie Puth	4
21	20	<b>BODY LIKE A BACK ROAD</b> MCA NASHVILLE/CAPITOL	Sam Hunt	7
23	21	<b>TAKE IT ALL BACK</b> Judah & The Lion CLETUS THE VAN/CARLINE		14
25	22	<b>THE CURE</b> STREAMLINE/INTERSCOPE	Lady Gaga	4
23	23	<b>STAY IN THE DARK</b> The Band Perry THE TWENTYSIX/MERCURY NASHVILLE/INTERSCOPE		11
27	24	<b>KISSING STRANGERS</b> DNCE Feat. Nicki Minaj REPUBLIC		5
28	25	<b>HUMAN</b> Rag'n'Bone Man BEST LAID PLANS/COLUMBIA		10

SOCIAL 50: The week's most active artists on social networking sites based on weekly mentions of fans across Facebook, Twitter, YouTube and Instagram; reaction and conversation across Twitter, YouTube and Instagram; and views to an artist's Wikipedia page, as measured by Next Big Sound. MAINSTREAM TOP 40: The week's most popular songs based on a combination of sales, streaming activity and radio airplay. RHYTHMIC: The week's most popular songs based on a combination of sales, streaming activity and radio airplay. ADULT CONTEMPORARY: The week's most popular songs based on a combination of sales, streaming activity and radio airplay. ADULT TOP 40: The week's most popular songs based on a combination of sales, streaming activity and radio airplay. CHARTS: Charts are electronically monitored 24 hours a day, 7 days a week. See charts legend on billboard.com for complete rules and regulations. All charts © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

# Country

June 3  
2017  
billboard

HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	<b>#1 15 Wks</b> BODY LIKE A BACK ROAD Z.CROWELL (S.HUNT,Z.CROWELL,J.OSBORNE,S.MCANALY)	Sam Hunt MCA NASHVILLE	1	16
2	2	2	IN CASE YOU DIDN'T KNOW D.HUFF (B.YOUNG,T.REEVE,K.SCHLENGER,T.TOMLINSON)	Brett Young BMLG	2	37
3	3	3	HURRICANE S.MOFFATT (L.COMBS,T.PHILLIPS,T.ARCHER)	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	3	38
4	6	4	<b>AG</b> IF I TOLD YOU R. COPPERMAN (R. COPPERMAN, J.M. NITE, S.MCANALY)	Darius Rucker CAPITOL NASHVILLE	4	40
5	4	5	BLACK R. COPPERMAN (D.BENTLEY, R. COPPERMAN, A.GORLEY)	Dierks Bentley CAPITOL NASHVILLE	4	28
6	5	6	THE FIGHTER BUSBEE, K.URBAN (K.URBAN, BUSBEE)	Keith Urban Featuring Carrie Underwood HIT RED/CAPITOL NASHVILLE	2	22
7	8	7	GOD, YOUR MAMA, AND ME L.MO (L.KEAR,J.LINDSEY,R.SAMPSON)	Florida Georgia Line Feat. Backstreet Boys BMLG	7	22
8	7	8	DIRT ON MY BOOTS B.BUTLER,J.PARDI (R.AKINS,J.FRASURE,A.GORLEY)	Jon Pardi CAPITOL NASHVILLE	2	35
9	10	9	THE WEEKEND D.HUFF (B.GILBERT,A.DEROBERTS)	Brantley Gilbert VALORY	9	38
10	11	10	CRAVING YOU J.BUNETTA,D.HUFF,JIDE LONDON,T.HOMAS RHETT (D.M.BARNES,J.BUNETTA)	Thomas Rhett Featuring Maren Morris VALORY	5	8
11	12	11	HOW NOT TO D.SMYERS,S.HENDRICKS (A.HAMBRICK,P.DIGIOVANNI,K.BARD)	Dan + Shay WARNER BROS./WAR	11	32
12	15	12	MY GIRL M.ALDERMAN,J.E.NORMAN (D.SCOTT,J.KERR)	Dylan Scott CURB	12	41
13	13	13	EVERY TIME I HEAR THAT SONG S.HENDRICKS (A.MAYO,C.LINDSEY,B.WARREN,B.D.WARREN)	Blake Shelton WARNER BROS./WMN	13	14
14	14	14	YOU LOOK GOOD BUSBEE (H.LINDSEY,R.HURD,BUSBEE)	Lady Antebellum CAPITOL NASHVILLE	9	18
15	19	15	DRINKIN' PROBLEM S.MCANALY,D.HUFF,J.OSBORNE (J.CARSON,C.DUDDY,M.WYSTRACH,S.MCANALY,J.OSBORNE)	Midland BIG MACHINE	15	11
16	17	16	FLATLINER M.CARTER (C.SWINDELL,M.BRONLEWELL,BOYER)	Cole Swindell WARNER BROS./WMN	16	20
17	22	17	MY OLD MAN D.COBBS (Z.BROWN,N.MOON,B.SIMONETTI)	Zac Brown Band SOUTHERN GROUND/ELEKTRA/WAR	10	16
18	14	18	ANY OL' BARSTOOL M.KNOX (J.THOMPSON,D.RUTTAN)	Jason Aldean MCA/BROKEN BOW	5	24
HOT SHOT DEBUT		19	GHOST IN THIS HOUSE D.APLEBERRY (H.PRESTWOOD)	Lauren Duski REPUBLIC	19	1
20	21	20	YOURS IF YOU WANT IT J.DEMARCO,S.G.LEVOC,J.D.ROONEY (A.DORFF,J.SINGLETON)	Rascal Flatts BIG MACHINE	20	19
21	23	21	SPEAK TO A GIRL B.GAL, L.MORE (MCGRAW,F.HILL (SHY CARTER,D.GIBSON,J.SPARGUR)	Tim McGraw & Faith Hill MCGRAWARISTA NASHVILLE	6	9
22	30	22	<b>DG SG</b> WHAT IFS D.HUFF (K.BROWN,N.MCGRAW,N.J.M.SCHMIDT)	Kane Brown Feat. Lauren Alaina ZONE 4/RCA NASHVILLE	22	24
23	24	23	NO SUCH THING AS A BROKEN HEART S.MCANALY (M.RAMSEY, R.ROSEN,B.TURS,J.FRASURE)	Old Dominion RCA NASHVILLE	23	10
24	25	24	SOMEBODY ELSE WILL S.BORCHETTA,J.S.STOVER (K.ARCHER,A.HAMBRICK,T.OTTOH)	Justin Moore VALORY	24	18
25	26	25	SMALL TOWN BOY Z.CROWELL (R.AKINS,B.HAYS,L.P.FISHMAN)	Dustin Lynch BROKEN BOW	19	13
NEW		26	LOSING SLEEP C.CROWDER,C.YOUNG (C.YOUNG,J.HDGE,C.DESTEFANO)	Chris Young RCA NASHVILLE	26	1
	17	27	EITHER WAY D.COBBS,C.STAPLETON (C.STAPLETON,TIM JAMES,K.MARVEL)	Chris Stapleton MERCURY	17	2
30	30	28	IT AIN'T MY FAULT L.JOYCE (L.OSBORNE,T.K.OSBORNE,L.T.MILLER)	Brothers Osborne EMI NASHVILLE	28	17
29	27	29	TIN MAN F.LIDDELL,G.WORF,E.MASSE (M.LAMBERT,J.INGRAM,J.R.STEWART)	Miranda Lambert VANNER/RCA NASHVILLE	15	8
28	29	30	FOR HER L.MO (M.DRAGESTREIM,KARCHER,S.BUXTON)	Chris Lane BIG LOUD	23	26
31	20	31	BROKEN HALOS D.COBBS,C.STAPLETON (C.STAPLETON,M.HENDERSON)	Chris Stapleton MERCURY	13	5
32	34	32	DO I MAKE YOU WANNA D.HUFF (A.GORLEY,Z.CROWELL,M.JEWIN,S.J.FLOWERS)	Billy Currington MERCURY	32	17
33	31	33	SOMETHIN' I'M GOOD AT R. COPPERMAN,B.ELDREDGE (B.ELDREDGE,T.DOUGLAS)	Brett Eldredge ATLANTIC/WMN	30	12
34	28	34	I COULD USE A LOVE SONG BUSBEE,M.MORRIS (M.MORRIS,J.ROBBINS,L.VELTZ)	Maren Morris COLUMBIA NASHVILLE	28	9
35	36	35	MORE GIRLS LIKE YOU K.MOORE,D.GARCIA (M.MOORE,S.DISEN,J.MILLER,D.A.GARCIA)	Kip Moore MCA NASHVILLE	35	13
36	38	36	MAKIN' ME LOOK GOOD AGAIN R. COPPERMAN,J.S.STOVER (D.WHITE,M.CRISWELL,S.MINOR)	Drake White DOT/BMLG	36	13
37	37	37	BAR AT THE END OF THE WORLD B.CANNON,K.CHESENEY (J.T.HARDING,A.MAYO,D.L.MURPHY)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE	17	19
38	42	38	THE WAY I TALK L.MO (L.ALEXANDER,B.HAYS,L.P.MCGILL)	Morgan Wallen BIG LOUD	38	13
39	39	39	EVERY LITTLE THING BUSBEE (C.PEARCE,BUSBEE,E.SHACKELTON)	Carly Pearce BIG MACHINE	39	5
40	44	40	ROUND HERE BUZZ L.JOYCE (E.CHURCH,L.HYDE,L.DICK)	Eric Church EMI NASHVILLE	40	6
41	47	41	THE LONG WAY R. COPPERMAN,B.ELDREDGE (B.ELDREDGE,M.ROGERS)	Brett Eldredge ATLANTIC/WMN	41	1
42	46	42	HEARTACHE ON THE DANCE FLOOR B.BUTLER,J.PARDI (J.PARDI,B.BUTLER,B.LONG)	Jon Pardi CAPITOL NASHVILLE	42	2
43	45	43	RING ON EVERY FINGER L.RIMES (THOMAS RHETT,L.KEAR,J.FRASURE)	LOCASH REVIVER	42	10
44	39	44	ROOTS D.COBBS (Z.BROWN,N.MOON,B.SIMONETTI,C.BOWLES)	Zac Brown Band SOUTHERN GROUND/ELEKTRA/WAR	39	2
45	41	45	THEY DON'T KNOW M.KNOX (L.ROYER,J.MIRENDA,K.ALLISON)	Jason Aldean MCA/BROKEN BOW	45	1
46	48	46	I WAS WRONG D.COBBS,C.STAPLETON (C.STAPLETON,C.WISEMAN)	Chris Stapleton MERCURY	41	2
47	45	47	LAST TIME FOR EVERYTHING L.WOOTEN,B.PAISLEY (B.PAISLEY,S.AHNOUSI,B.ANDERSON,C.DUBOIS,M.RYAN)	Brad Paisley ARISTA NASHVILLE	42	5
48	45	48	HAPPY PEOPLE L.JOYCE (L.MCKENNA,H.WHITERS)	Little Big Town CAPITOL NASHVILLE	40	10
49	49	49	HEART BREAK BUSBEE (D.HAYWOOD,C.KELLEY,H.SCOTT,J.FRASURE,N.GALYON)	Lady Antebellum CAPITOL NASHVILLE	49	1
50	49	50	A GIRL LIKE YOU A.GORLEY,W.KIRBY (A.GORLEY,J.FRASURE,R.AKINS)	Easton Corbin MERCURY	43	8

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
1	1	<b>#1 1 Wk</b> ZAC BROWN BAND SOUTHERN GROUND/ELEKTRA/AG	Welcome Home	1		
2	2	CHRIS STAPLETON MERCURY/UMGN	From A Room: Volume 1	2		
3	3	CHRIS STAPLETON MERCURY/UMGN	Traveller	107		
4	4	KEITH URBAN HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	54		
5	5	BRETT YOUNG	Brett Young	14		
6	6	FLORIDA GEORGIA LINE BMLG	Dig Your Roots	38		
7	7	SAM HUNT MCA NASHVILLE/UMGN	Montevallo	118		
8	8	ZAC BROWN BAND RCA/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	95		
9	9	THOMAS RHETT VALORY/BMLG	Tangled Up	86		
10	10	MIRANDA LAMBERT VANNER/RCA NASHVILLE/SMN	The Weight Of These Wings	26		
11	11	WILLIE NELSON LEGACY	God's Problem Child	3		
12	12	<b>GG</b> KANE BROWN ZONE 4/RCA NASHVILLE/SMN	Kane Brown	24		
13	13	JASON ALDEAN MCA/BROKEN BOW/BMLG	They Don't Know	36		
14	14	JON PARDI CAPITOL NASHVILLE/UMGN	California Sunrise	48		
15	15	BRANTLEY GILBERT VALORY/BMLG	The Devil Dont Sleep	16		
16	16	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Kill The Lights	93		
17	17	BLAKE SHELTON WARNER BROS./WMN	Reloaded: 20 #1 Hits	82		
18	18	BLAKE SHELTON WARNER BROS./WMN	If I'm Honest	52		
19	19	DIERKS BENTLEY CAPITOL NASHVILLE/UMGN	Black	51		
20	20	MAREN MORRIS COLUMBIA NASHVILLE/SMN	Hero	50		
21	21	KELESA BALLERINI BLACK RIVER	The First Time	105		
22	22	ERIC CHURCH EMI NASHVILLE/UMGN	Mr. Misunderstood	81		
23	23	COLE SWINDELL WARNER BROS./WMN	You Should Be Here	54		
24	24	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Crash My Party	127		
25	25	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	120		



## ZBB At 'Home' At No. 1

Welcome Home, the fifth full-length album from Zac Brown Band, bows at No. 1 on Top Country Albums, marking the group's fourth leader on the list. It starts with 146,000 equivalent album units (139,000 in pure sales) in its opening week (ending May 18), according to Nielsen Music. All four of ZBB's No. 1s on Top Country Albums have launched at the summit. The group's last studio effort, *Jekyll + Hyde*, bowed at No. 1 on the chart dated May 16, 2015, following *Uncaged* (2012) and *You Get What You Give* (2010). The group's breakthrough album, *The Foundation*, started at No. 3 on Dec. 6, 2008, and rose to its No. 2 peak in 2009.

Luke Combs' "Hurricane" tops Country Airplay for a second week (45.8 million in audience). The song is the first rookie release to reign for multiple frames since Florida Georgia Line's "Cruise" (three weeks, beginning on the chart dated Dec. 15, 2012) and the first by a male in his first visit to the chart since Darius Rucker's "Don't Think I Don't Think About It" (two weeks starting Oct. 4, 2008).

Also on Country Airplay, Rascal Flatts rolls up its 31st top 10 with "Yours If You Want It" (12-10; 24 million in audience, up 8 percent). Of groups with three members or more, the trio pads its lead for the most top 10s since the chart began in 1990. Alabama follows with 24. Among all acts, George Strait leads with 61.

—Jim Asker

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
1	1	<b>#1 3 Wks</b> HURRICANE RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	31		
2	2	IN CASE YOU DIDN'T KNOW BMLG	Brett Young	24		
3	3	BODY LIKE A BACK ROAD MCA NASHVILLE	Sam Hunt	16		
4	4	BLACK CAPITOL NASHVILLE	Dierks Bentley	28		
5	5	IF I TOLD YOU CAPITOL NASHVILLE	Darius Rucker	44		
6	6	HOW NOT TO WARNER BROS./WAR	Dan + Shay	34		
7	7	GOD, YOUR MAMA, AND ME BMLG	Florida Georgia Line Feat. Backstreet Boys	19		
8	8	THE WEEKEND VALORY	Brantley Gilbert	44		
9	9	EVERY TIME I HEAR THAT SONG WARNER BROS./WMN	Blake Shelton	14		
10	10	YOURS IF YOU WANT IT BIG MACHINE	Rascal Flatts	20		
11	11	MY GIRL CURB	Dylan Scott	38		
12	12	THE FIGHTER HIT RED/CAPITOL NASHVILLE	Keith Urban Feat. Carrie Underwood	15		
13	13	CRAVING YOU VALORY	Thomas Rhett Feat. Maren Morris	8		
14	14	YOU LOOK GOOD CAPITOL NASHVILLE	Lady Antebellum	18		
15	15	DRINKIN' PROBLEM BIG MACHINE	Midland	17		
16	16	FLATLINER WARNER BROS./WMN	Cole Swindell	19		
17	17	SOMEBODY ELSE WILL VALORY	Justin Moore	30		
18	18	MY OLD MAN SOUTHERN GROUND/ELEKTRA/WAR	Zac Brown Band	16		
19	19	SPEAK TO A GIRL MCGRAWARISTA NASHVILLE	Tim McGraw & Faith Hill	9		
20	20	NO SUCH THING AS A BROKEN HEART RCA NASHVILLE	Old Dominion	11		
21	21	DO I MAKE YOU WANNA MERCURY	Billy Currington	26		
22	22	IT AIN'T MY FAULT EMI NASHVILLE	Brothers Osborne	19		
23	23	FOR HER BIG LOUD	Chris Lane	33		
24	24	MORE GIRLS LIKE YOU MCA NASHVILLE	Kip Moore	14		
25	25	<b>GG</b> EVERY LITTLE THING BIG MACHINE	Carly Pearce	10		

HOT COUNTRY SONGS: The week's most popular current country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music, and streaming activity data by online music sources tracked by Nielsen Music. Songs are certified as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP COUNTRY ALBUMS: Top Country Albums ranks the most popular country albums of the week, as compiled by Nielsen Music, based on multi-metric country (including traditional album sales, track equivalent album sales, and streaming equivalent album sales). COUNTRY AIRPLAY: The week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See billboard.com for complete rules and regulations. © 2017 Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

# Rock

June 3  
2017  
billboard

HOT ROCK SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS. WKS. ON CHART
1	1	1	<b>#1</b> <b>AG</b> BELIEVER	MATTMAN & ROBIN (D.REYNOLDS, W.SERMON, J.MCKEE, D.PLATZMAN)	Imagine Dragons KIDNAKORNER/INTERSCOPE	1 16
	2	2	HEAVY	M.SHINDO, B.DELSON, M.SHINDO, B.DELSON, J.BENNINGTON, J.MICHAELS, J.TRANTER	Linkin Park Featuring Kiara MACHINE SHOP/WARNER BROS.	2 14
	3	3	HEATHENS	M.ELIZONDO, T.JOSEPH (T.JOSEPH)	twenty one pilots DC/ATLAS/WATERTOWER/ATLANTIC/ Fueled by Ramen/RRP	1 48
	4	4	HUMAN	TWO INCH PUNCH (R.C.GRAHAM, J.HARTMAN)	Rag'n'Bone Man BEST LAID PLANS/COLUMBIA	4 25
	5	5	<b>DG</b> <b>SG</b> WHATEVER IT TAKES	LITTLE (D.REYNOLDS, W.SERMON, J.MCKEE, D.PLATZMAN, J.LITTLE)	Imagine Dragons KIDNAKORNER/INTERSCOPE	5 2
	6	6	THUNDER	ALEX DA RIO, DRE LOCO (D.REYNOLDS, W.SERMON, J.MCKEE, D.PLATZMAN, A.GRANT, JURELICO)	Imagine Dragons KIDNAKORNER/INTERSCOPE	4 4
	7	7	<b>HOT SHOT DEBUT</b> BLACK HOLE SUN	M.BEINHORN, SOUNDGARDEN (C.J.CORNELL)	Soundgarden AS/M/JME	7 1
	8	8	THE NIGHT WE MET	B.SCHNEIDER (B.SCHNEIDER)	Lord Huron IAMSOUND/RED	5 7
	9	9	HARD TIMES	J.MELDAL, J.OHNSEN, T.YORK (H.WILLIAMS, T.YORK)	Paramore FUELED BY RAMEN/RRP	6 5
	10	10	LIKE A STONE	R.RUBIN (C.J.CORNELL, T.COMMERFORD, B.WILKT, MORELLO)	Audioslave INTERSCOPE/EPIC/UMG/LEGACY	10 1
	11	11	WISH I KNEW YOU	THE REVIVALISTS (D.SHAW, G.GEKAS)	The Revivalists WASHINGTON SQUARE/WIND-UP/CONCORD	8 25
	12	12	FEEL IT STILL	J.H.L.L.ACCONE (PORTUGAL: THE MAN, A.TACCONE, J.HILL, R.BATEMAN, F.GORMAN, B.HOLLAND)	Portugal. The Man ATLANTIC	11 11
	13	13	THE CHAIN	FLEETWOOD MAC, R.DASHUT, A.CABALLAT (B.BUCKINGHAM, S.NICKS, C.MCIVIE, J.MCIVIE, M.FLEETWOOD)	Fleetwood Mac REPRISE/RHINO	7 2
	14	14	MR. BLUE SKY	J.LYNN (J.LYNN)	Electric Light Orchestra JET/EPIC/LEGACY	12 2
	15	15	WANT YOU BACK	A.RECHTSCHAID (A.HAIM, D.HAIM, E.HAIM)	HAIM COLUMBIA	13 3
	16	16	<b>NEW</b> FELL ON BLACK DAYS	M.BEINHORN, SOUNDGARDEN (C.J.CORNELL)	Soundgarden AS/M/JME	16 1
	17	17	GOOD NEWS	P.NASHEL (S.RONSON, P.NAPPLE, T.THOMPSON)	Ocean Park Standoff HOLLYWOOD	12 10
	18	18	<b>NEW</b> HUNGER STRIKE	R.PARASHAR, TEMPLE OF THE DOG (C.J.CORNELL)	Temple Of The Dog AS/M/JME	18 1
	19	19	<b>NEW</b> SPOONMAN	SOUNDGARDEN, M.BEINHORN (C.J.CORNELL)	Soundgarden AS/M/JME	19 1
	20	20	TOLD YOU SO	J.MELDAL, J.OHNSEN, T.YORK (H.WILLIAMS, T.YORK)	Paramore FUELED BY RAMEN/RRP	16 2
	21	21	<b>NEW</b> SHOW ME HOW TO LIVE	R.RUBIN (C.J.CORNELL, AUDIOSLAVE)	Audioslave INTERSCOPE/EPIC/UMG/LEGACY	21 1
	22	22	<b>NEW</b> WITH OR WITHOUT YOU	B.APPLEBERRY (BONO, THE EDGE, E.MULLEN, JR., A.CLAYTON)	Hunter Plake REPUBLIC	22 1
	23	23	<b>NEW</b> I WAS WRONG	B.APPLEBERRY (C.STAPLETON, C.WISEMAN)	Jesse Larson REPUBLIC	23 1
	24	24	LUST FOR LIFE	LANA DEL REY, NOWELZ, BENNY BLANC, J.HAYNE (LANA DEL REY, NOWELZ, A.TESFAIE, MAX MARTIN)	Lana Del Rey Featuring The Weeknd POLYDOR/INTERSCOPE	4 5
	25	25	<b>NEW</b> I AM THE HIGHWAY	R.RUBIN (C.J.CORNELL, AUDIOSLAVE)	Audioslave INTERSCOPE/EPIC/UMG/LEGACY	25 1
	26	26	HELP	RAS, J.BRYTAIN (J.SMADOKI, J.ESPERANCA, J.ESPERANCA, N." FURY" LOFTIN, J.HORTON, COLIN BRITAIN)	Papa Roach ELEVEN SEVEN	15 13
	27	27	<b>NEW</b> ROSE-COLORED BOY	J.MELDAL, J.OHNSEN, T.YORK (H.WILLIAMS, T.YORK, Z.FARRO)	Paramore FUELED BY RAMEN/RRP	27 1
	28	28	YOUNG AND MENACE	FALL OUT BOY, J.SHATKIN (P.VSTUMP, P.WENZ, J.TROHMAN, A.HURL, EY)	Fall Out Boy DC/DZ/ISLAND/REPUBLIC	7 4
	29	29	SATURNZ BARZ	GORILLAZ, THE TWILITE TONE, R.KABAKA (D.ALBARN, A.H.SUTHERLAND)	Gorillaz Featuring Popcaan PARLOPHONE/WARNER BROS.	5 8
	30	30	HIGH	SIR SLY (L.JACOBS, H.COPLIN, J.SWITD)	Sir Sly INTERSCOPE	25 8
	31	31	LOVE IS MYSTICAL	L.STALFORS (D.QUON, M.SCHWARTZ, M.AUST, L.STALFORS, N.WILLET, J.PLUMMER)	Cold War Kids CAPITOL	17 15
	32	32	<b>NEW</b> INVISIBLE	M.SHINDO, B.DELSON, J.SHATKIN (M.SHINDO, J.PARKER)	Linkin Park MACHINE SHOP/WARNER BROS.	32 1
	33	33	<b>NEW</b> FAKE HAPPY	J.MELDAL, J.OHNSEN, T.YORK (H.WILLIAMS, T.YORK)	Paramore FUELED BY RAMEN/RRP	33 1
	34	34	COLD COLD COLD	D.AUERBACH (CAGE THE ELEPHANT)	Cage The Elephant DSP/RCA	22 16
	35	35	<b>NEW</b> FORGIVENESS	J.MELDAL, J.OHNSEN, T.YORK (H.WILLIAMS, T.YORK)	Paramore FUELED BY RAMEN/RRP	35 1
	36	36	IN THE BLOOD	J.MAYER, C.FRANCOVIAK (J.MAYER)	John Mayer COLUMBIA	13 5
	37	37	DON'T TAKE THE MONEY	J.ANTONOFF, G.KURSTIN (J.ANTONOFF, E.M.LYELICH, D'ENNOR)	Bleachers RCA	16 7
	38	38	LET YOU DOWN	S.M.WELGEMOED (S.M.WELGEMOED)	Seether CANINE RIDT/FANTASY/CONCORD	25 12
	39	39	BLAME	M.CREW, D.SMITH (D.SMITH, M.CREW)	Bastille VIRGIN/CAPITOL	30 14
	40	40	MIDDLE FINGERS	M.BRUE, D.BUTLER, D.BAKER (M.BRUE, D.BUTLER, D.BAKER)	MISSIO RCA	18 15
	41	41	ANDROMEDA	GORILLAZ, THE TWILITE TONE, R.KABAKA (D.ALBARN, M.MASSENBERG, S.MITW)	Gorillaz Featuring D.R.A.M. PARLOPHONE/WARNER BROS.	9 8
	42	42	ANGELA	S.FELICE (W.SCHULTZ, J.C.FRAITES, S.FELICE)	The Lumineers DUALTONE	15 36
	43	43	<b>NEW</b> THE SYSTEM ONLY DREAMS IN TOTAL DARKNESS	A.DESSNER, B.DESSNER (M.BERNINGER, A.DESSNER, B.DESSNER)	The National 4AD/BEGGARS GROUP	43 1
	44	44	<b>NEW</b> RIGHT NOW	A.RECHTSCHAID (A.HAIM, D.HAIM, E.HAIM)	HAIM COLUMBIA	44 1
	45	45	FEELS LIKE SUMMER	J.CRIFF, J.R.ROEM (J.CRIFF, J.CRIFF, J.R.ROEM, J.WORRISSEY, D.DAHLQUIST, D.GOLDBERGER)	Weezer WEIZER/CRUSH MUSIC/ATLANTIC	17 7
	46	46	LOVE	LANA DEL REY, NOWELZ, BENNY BLANC, J.HAYNE (LANA DEL REY, NOWELZ, B.LLEVINE, J.HAYNE)	Lana Del Rey POLYDOR/INTERSCOPE	2 13
	47	47	<b>NEW</b> 26	J.MELDAL, J.OHNSEN, T.YORK (H.WILLIAMS, T.YORK)	Paramore FUELED BY RAMEN/RRP	47 1
	48	48	REVEREND	M.DRAVS (C.FOLLOWILL, N.FOLLOWILL, J.FOLLOWILL, M.FOLLOWILL)	Kings Of Leon RCA	20 10
	49	49	SWEET DISASTER	K.AUGUNAS, F.THAEE (N.WOLD, F.THAEE, M.NELSON)	DREAMERS FAIRFAX/HOLLYWOOD	33 11
	50	50	<b>NEW</b> POOL	J.MELDAL, J.OHNSEN, T.YORK (H.WILLIAMS, T.YORK, Z.FARRO)	Paramore FUELED BY RAMEN/RRP	50 1

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
	1	<b>#1</b> <b>AG</b> PARAMORE	FUELED BY RAMEN/AG	After Laughter	1	
	2	SOUNDTRACK	GUARDIANS OF THE GALAXY, VOL. 2: AWESOME MIX VOL. 2	Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2	4	
	3	SEETHER	CANINE RIDT/FANTASY/CONCORD	Poison The Parish	1	
	4	SOUNDTRACK	GUARDIANS OF THE GALAXY: AWESOME MIX VOL. 1	Guardians Of The Galaxy: Awesome Mix Vol. 1	110	
	5	<b>NEW</b> SOUNDGARDEN	AS/M/JME	Superunknown	1	
	6	GORILLAZ	PARLOPHONE/WARNER BROS.	Humanz	3	
	7	<b>GG</b> FLEETWOOD MAC	WARNER BROS./RHINO	Rumours	17	
	8	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	Blurryface	105	
	9	METALLICA	BLACKENED	Hardwired...To Self-Destruct	26	
	10	<b>NEW</b> AUDIOSLAVE	INTERSCOPE/EPIC/UMG/LEGACY	Audioslave	1	
	11	SOUNDTRACK	DE/ATLAS/WATERTOWER/ATLANTIC/AG	Suicide Squad: The Album	41	
	12	ELECTRIC LIGHT ORCHESTRA	EPIC/LEGACY	All Over The World: The Very Best Of ...	2	
	13	PANIC! AT THE DISCO	DECA/DANCE/FUELED BY RAMEN	Death Of A Bachelor	70	
	14	JOHN MAYER	COLUMBIA/LEGACY	The Search For Everything	5	
	15	METALLICA	BLACKENED/WARNER BROS.	Metallica	17	
	16	JOURNEY	COLUMBIA/LEGACY	Journey's Greatest Hits	17	
	17	<b>IMAGINE DRAGONS</b>	KIDNAKORNER/INTERSCOPE/IGA	Night Visions	130	
	18	QUEEN	HOLLYWOOD	Greatest Hits	8	
	19	<b>NEW</b> SOUNDGARDEN	AS/M/JME	Badmotorfinger	1	
	20	<b>NEW</b> DREAMCAR	PLO/FL/COLUMBIA	DREAMCAR	1	
	21	PANIC! AT THE DISCO	DECA/DANCE/FUELED BY RAMEN	A Fever You Can't Sweat Out	62	
	22	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	Vessel	38	
	23	CREEDEnce CLEARWATER REVIVAL	FANTASY/CONCORD	Chronicle	17	
	24	THE LUMINEERS	DUALTONE	Cleopatra	58	
	25	RAG'N'BONE MAN	BEST LAID PLANS/COLUMBIA	Human	8	

TRIPLE A™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
	1	<b>#1</b> <b>AG</b> FEEL IT STILL	Portugal. The Man	10		
	2	SHINE ON ME	Dan Auerbach	7		
	3	ANGELA	The Lumineers	14		
	4	REVEREND	Kings Of Leon	12		
	5	BELIEVER	Imagine Dragons	14		
	6	COLD COLD COLD	Cage The Elephant	18		
	7	COLD LITTLE HEART	Michael Kiwanuka	7		
	8	HIGH TICKET ATTRACTIONS	The New Pornographers	15		
	9	LOVE IS MYSTICAL	Cold War Kids	15		
	10	IN COLD BLOOD	alt-J	6		
	11	BABY I'M BROKEN	The Record Company	8		
	12	TO BE WITHOUT YOU	Ryan Adams	10		
	13	THE SYSTEM ONLY DREAMS IN TOTAL DARKNESS	The National	1		
	14	J-BOY	Phoenix	3		
	15	HOPE THE HIGH ROAD	Jason Isbell And The 400 Unit	7		
	16	THE NIGHT WE MET	Lord Huron	2		
	17	GREEN LIGHT	Lorde	11		
	18	CASTLE ON THE HILL	Ed Sheeran	17		
	19	SOMETHING JUST LIKE THIS	The Chainsmokers & Coldplay	8		
	20	HOT THOUGHTS	Spoon	18		
	21	ANYWHERE	Passenger	10		
	22	LONG TIME	Blondie	5		
	23	SAY YOU WON'T LET GO	James Arthur	11		
	24	DON'T TAKE THE MONEY	Bleachers	4		
	25	ONLY THE WILD ONES	Dispatch	5		



## Paramore's 'After' Party

Paramore laughs all the way to No. 1 on Top Rock Albums and Alternative Albums as *After Laughter*, the band's fifth studio set, debuts atop both charts with 67,000 equivalent album units (53,000 in pure sales), according to Nielsen Music. The Hayley Williams-fronted act earns its third No. 1 on each chart, following 2013's *Paramore* and 2009's *Brand New Eyes*. On Hot Rock Songs, more than half of the new album's songs (seven of 12) appear, led by first single "Hard Times" at No. 9.

Several songs by the late Chris Cornell populate charts following his May 17 death. Seven debut on Hot Rock Songs, led by Soundgarden's "Black Hole Sun" (No. 7), which also becomes the band's first No. 1 on Hard Rock Digital Song Sales, moving 17,000 downloads (up from 1,000 the week before), while also drawing 4 million U.S. streams (up from 1.3 million). On Top Rock Albums, Soundgarden's 1994 LP *Superunknown* debuts at No. 5 (17,000 units, up from 1,000). Titles from Audioslave, Temple of the Dog and Cornell's solo output also reach various lists.

Meanwhile, The National translates continued fan-base growth into its first appearance on Triple A as "The System Only Dreams in Total Darkness," the lead single from the act's seventh studio album, *Sleep Well Beast* (Sept. 8), debuts at No. 13. The bow is the best for an act with a first charting song in more than 13 years, since Michael Andrews and Gary Jules' cover of "Tears for Fears' "Mad World" started at No. 11 (March 13, 2004).

—Kevin Rutherford

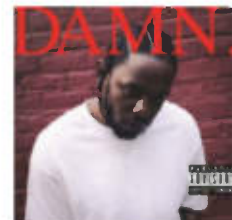
HOT ROCK SONGS: The week's most popular current rock songs, ranked by radio airplay, audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music, and streaming activity, data by online music sources (ranked by Nielsen Music). Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP ROCK ALBUMS: Top Rock albums ranked by Nielsen Music, based on multiplatform consumption (including traditional album sales, track equivalent albums, and streaming equivalent albums). TRIPLE A: The week's most popular triple-A songs, ranked by radio airplay selections as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend at [billboard.com/abi](http://billboard.com/abi) for complete rules and explanations. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

# R&B/Hip-Hop

June 3  
2017  
billboard

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
2	1	1	#1 <b>THAT'S WHAT I LIKE</b> ▲	SHAMPOO PRESS & CURL (BRUNO MARS, P.M. LAWRENCE, J.C. BROWN, J.E. FAUNT, LEROY J. J.)	Bruno Mars	1	23
1	2	2	<b>AG I'M THE ONE</b> ●	DJ Khaled Feat. Justin Bieber, Quavo, Chance The Rapper & Lil Wayne	DJ Khaled	1	3
3	3	3	<b>HUMBLE.</b>	MIKE WILL MADE-IT (K.L.DUCKWORTH, M.L.WILLIAMS)	Kendrick Lamar	1	7
4	4	4	<b>MASK OFF</b> ▲	METRO BOOMIN (N.D.W.I.BURN, L.T.WAYNE)	Future	3	13
5	5	5	<b>XO TOUR LLIF3</b>	T.M.B.B., L.W. LUCAS (S.WOODS)	Lil Uzi Vert	5	8
6	6	6	<b>CONGRATULATIONS</b>	FRANK DUKES, METRO BOOMIN (APOSTOL, BELL, A.FEENEY, Q.K. MARSHALL, L.T.WAYNE, C.A. ROSEN)	Post Malone Featuring Quavo	6	23
7	7	7	<b>ISPY</b> ●	INDIE POP QUALITY CONTROL/MOTOWN/CAPITOL/ATLANTIC/AG	KYLE Featuring Lil Yachty	3	21
8	8	8	<b>DNA.</b>	MIKE WILL MADE-IT (K.L.DUCKWORTH, M.L.WILLIAMS)	Kendrick Lamar	3	5
9	9	9	<b>LOCATION</b>	SYDNEY OMAS, DAVID BIGGIE/TUNJIE OUBROUN, J.S. SCRUGGS, S.D. JIMENEZ, J.B. BURTON, J. ALONZALEZ	Khalid	8	20
10	10	10	<b>PASSIONFRUIT</b>	N. ROLDES (A.GRAHAM, N. ROGUES)	Drake	5	9
11	11	11	<b>UNFORGETTABLE</b>	MIKE WILL MADE-IT (K.L.DUCKWORTH, M.L.WILLIAMS)	French Montana Featuring Swae Lee	11	6
12	12	12	<b>SLIDE</b>	CALVIN HARRIS (CALVIN HARRIS, FRANK OCEAN, T.Q.K. MARSHALL, K.CEPHUS)	Calvin Harris Featuring Frank Ocean & Migos	12	12
13	13	13	<b>TUNNEL VISION</b> ●	METRO BOOMIN, LIL UZI VERT (DICKY, L.T.WAYNE, J.L. LUELLLEN, G.M. GARDNER, G.M. GARDNER)	Kodak Black	4	13
14	14	14	<b>REDBONE</b> ▲	D.G.I.OVER (D.G.I.OVER, L.GORANSSON)	Childish Gambino	14	25
15	15	15	<b>ROLEX</b>	B.L.S.D., BACKPACKER MILLER (J.MILLER, T.SHARIEFF, P.ALEXANDER, A.BOWLES, M.BOWLES)	Ayo & Teo	15	15
16	16	16	<b>T-SHIRT</b> ●	NARD, B. RACKLEY (T.Q.K. MARSHALL, K.CEPHUS, K.K.BALL, J.B. ROSSER, B. RACKLEY)	Migos	11	18
17	17	17	<b>SWANG</b> ▲	P-NASTY (A.L.S. BROWN, K.I.J. BROWN, P.R.S. LAUGHTER)	Rae Sremmurd	13	23
18	18	18	<b>24K MAGIC</b> ▲	SHAMPOO PRESS & CURL (BRUNO MARS, P.M. LAWRENCE, J.C. BROWN)	Bruno Mars	3	26
19	19	19	<b>BOTH</b>	METRO BOOMIN, LIL UZIVERT (R.DAVIS, A.GRAHAM, L.T.WAYNE, J.L. LUELLLEN)	Gucci Mane Featuring Drake	16	22
20	20	20	<b>I FEEL IT COMING</b>	DAFT PUNK (DAFT PUNK, PHILIPPE ELIAS, NEWMARKET, DAVID NEWMARKET)	The Weeknd Featuring Daft Punk	2	26
21	21	21	<b>DROWNING</b>	J.SWEET (D.OCTAVE, J.SWEET)	A Boogie Wit da Hoodie Featuring Kodak Black	21	8
22	22	22	<b>LOOK AT ME!</b>	A.J.BANKS (J.D.ONFROYA, J.BANKS)	XXXTENTACION	18	15
23	23	23	<b>LOVE.</b>	TRINITY MONROE, J. CURTIS, J. P. MORGAN (L. DUCKWORTH, P. CALO, J. D. WATSON, S. PEARL, K. CELIA, T. WING)	Kendrick Lamar Featuring Zacari	10	5
24	24	24	<b>SLIPPERY</b>	DE KOLO, G. PARKER (T.Q.K. MARSHALL, K.CEPHUS, K.K.BALL, G. DECOTO, J. PARKER, D. DAVIS)	Migos Featuring Gucci Mane	18	10
25	25	25	<b>SG MAGNOLIA</b>	PIERRE BOURNE (J.CARTER, J.JENKS)	Playboi Carti	25	3
26	26	26	<b>PORTLAND</b>	MIGOS (MIGOS, J. CURTIS, J. P. MORGAN, T. Q. K. MARSHALL, TRAVIS SCOTT, LINDSEY STONE, M. GARDNER, G. GARDNER)	Drake Featuring Quavo & Travis Scott	6	9
27	27	27	<b>ROLLIN</b>	CALVIN HARRIS (CALVIN HARRIS, N.D.W.I.BURN, K. ROBINSON)	Calvin Harris Featuring Future & Khalid	27	1
28	28	28	<b>DG EVERYDAY WE LIT</b>	J.JAMES (J.JAMES, R.L. BENNETT, R.H. ALLEN)	YFN Lucci Featuring PnB Rock	28	6
29	29	29	<b>1-800-273-8255</b>	LOGIC (LOGIC, P.S.T.M.N. (S.R. B. HALL, I.J. AVATURY, A. CARACE, OLO, K. ROBINSON)	Logic Featuring Alessia Cara & Khalid	21	3
30	30	30	<b>LOYALTY.</b>	DI SHAN, SONNARVE, MARTIN TOPPING (K.L. DUCKWORTH, NATCHES, M. SPEARS, MARTIN A. TIERRO)	Kendrick Lamar Featuring Rihanna	7	5
31	31	31	<b>FIRST DAY OUT</b>	MELLUVA (T.WALL, ACE, M.C., RAFAEL)	Tee Grizzley	31	7
32	32	32	<b>LOSIN CONTROL</b> ●	RUSS (RUSS)	Russ	28	14
33	33	33	<b>ELEMENT.</b>	SOULWAVE (K.L.DUCKWORTH, H.D. NATCHE, M. SPEARS)	Kendrick Lamar	9	5
34	34	34	<b>PRIVACY</b>	D.A. DOMAN (C.M. BROWN, D.L. DOMAN, J. STEWART)	Chris Brown	34	3
35	35	35	<b>WOKE UP LIKE THIS</b>	PIERRE BOURNE (J.CARTER, J.JENKS)	Playboi Carti Featuring Lil Uzi Vert	35	3
36	36	36	<b>PRBLMS</b>	NOVA (R.VALENTINE, NOVA)	6LACK	34	12
37	37	37	<b>GOOD DRANK</b>	M.G. DEAN (T.EPPS, M.G. DEAN, R. DAVIS, T.Q.K. MARSHALL)	2 Chainz x Gucci Mane x Quavo	34	13
38	38	38	<b>GOOD LIFE</b>	BEATZ (A.GRAHAM, J.MEGY, MORECZ, R. BROOKS)	G-Eazy & Kehlani	29	5
39	39	39	<b>DO RE MI</b>	A.GOL, DSTEIN (M. MUSTO, A.GOL, DSTEIN)	blackbear	39	4
40	40	40	<b>GVALCHESTER</b>	I BEATZ (A.GRAHAM, J.MEGY, MORECZ, R. BROOKS)	Drake	15	9
41	41	41	<b>SOMETHIN TELLS ME</b>	T. MINUS (B. TILLER, W. WILLIAMS)	Bryson Tiller	41	1
42	42	42	<b>SHINING</b>	DI KHALED, DANIA (D.M. KHALED, S.C. CARTER, S.K. KNOWLES, F.N. HILLS, J.A. BRATHWAITE)	DJ Khaled Featuring Beyoncé & Jay Z	23	14
43	43	43	<b>PEEK A BOO</b>	RICKY RACKS (LIL YACHTY, R. HARREL, K.CEPHUS, K.K.BALL, J.Q.K. MARSHALL)	Lil Yachty Featuring Migos	41	5
44	44	44	<b>EVERYBODY</b>	LOGIC (LOGIC, P.S.T.M.N. (S.R. B. HALL, I.J. AVATURY, A. CARACE, OLO, K. ROBINSON)	Logic	27	4
45	45	45	<b>NO FRAUDS</b>	MURDA BEATZ (T.Q.K. MARSHALL, K.CEPHUS, K.K.BALL, S.L. NOSTROM, D.DOTSON)	Nicki Minaj, Drake & Lil Wayne	8	9
46	46	46	<b>SELFISH</b> ●	DETAI, MANTRAJOR SEVEN (N.D. WILBUR, N.C. FISHER, MANTRA, O.WALKER, R.FENY)	Future Featuring Rihanna	15	12
47	47	47	<b>GET RIGHT WITCHA</b>	MURDA BEATZ (T.Q.K. MARSHALL, K.CEPHUS, K.K.BALL, S.L. NOSTROM, D.DOTSON)	Migos	29	4
48	48	48	<b>NEIGHBORS</b>	J.L. COLE (J.L. COLE)	J. Cole	8	8
49	49	49	<b>XXX.</b>	MIKE WILL MADE-IT (K.L.DUCKWORTH, M.L.WILLIAMS)	Kendrick Lamar Featuring U2	19	5
50	50	50	<b>GET MINE</b>	NES (B.TILLER, P.A. COLEMAN, JR., J.L. WILLIAMS)	Bryson Tiller Featuring Young Thug	50	1

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
2	1	#1 <b>KENDRICK LAMAR</b>	TOP DAWG/AFTERMATH/INTERSCOPE/JGA	<b>DAMN.</b>	5
3	2	<b>DRAKE</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	9
4	3	<b>MACHINE GUN KELLY</b>	EST.19XX/BAD BOY/INTERSCOPE/JGA	bloom	1
5	4	<b>BRUNO MARS</b> ▲	ATLANTIC/AG	24K Magic	26
6	5	<b>LOGIC</b>	VISIONARY/DEF JAM	Everybody	2
7	6	<b>VARIOUS ARTISTS</b>	EPIC AF (Yellow/Pink)	EPIC	3
8	7	<b>MIGOS</b>	QUALITY CONTROL/300/AG	Culture	16
9	8	<b>POST MALONE</b> ▲	REPUBLIC	Stoney	23
10	9	<b>FUTURE</b> ●	A1/FREEBANDZ/EPIC	FUTURE	13
11	10	<b>KHALID</b>	RIGHT HAND/RCA	American Teen	11
12	11	<b>THE WEEKND</b>	XO/REPUBLIC	Starboy	25
13	12	<b>RUSS</b>	DIEMONY/RUSS MY WAY/COLUMBIA	There's Really A Wolf	2
14	13	<b>PLAYBOI CARTI</b>	AWGE/INTERSCOPE/JGA	Playboi Carti	5
15	14	<b>KODAK BLACK</b>	DOLLAZ N DEALZ/ATLANTIC/AG	Painting Pictures	7
16	15	<b>DRAKE</b> ▲	YOUNG MONEY/CASH MONEY/REPUBLIC	Views	55
17	16	<b>TRAVIS SCOTT</b> ●	GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	37
18	17	<b>BIG SEAN</b> ●	GG.O.D./DEF JAM	I Decided.	15
19	18	<b>SOUNDFRACK</b>	UNIVERSAL STUDIOS/ARTIST PARTNERS GROUP/ATLANTIC/AG	The Fate Of The Furious: The Album	5
20	19	<b>FUTURE</b>	A1/FREEBANDZ/EPIC	HNDX	12
21	20	<b>CHANCE THE RAPPER</b>	CHANCE THE RAPPER	Coloring Book	17
22	21	<b>MARY J. BLIGE</b>	CAPITOL	Strength Of A Woman	3
23	22	<b>RIHANNA</b> ▲	WESTBURY ROAD/ROC NATION	ANTI	68
24	23	<b>6LACK</b>	LVNR/INTERSCOPE/JGA	FREE 6LACK	23
25	24	<b>J. COLE</b> ▲	DREAMVILLE/ROC NATION	4 Your Eyez Only	23
26	25	<b>CHILDISH GAMBINO</b>	MCDJG/ASSNOTE	Awaken, My Love!	24



## 'Humble.' Hikes To The Top

Kendrick Lamar scores his first No. 1 on the Rhythmic airplay chart as "Humble." steps 2-1 in its seventh week (up 15 percent in spins in the week ending May 21, according to Nielsen Music). Lamar previously reached No. 2 at the format in 2013 as a featured guest on ASAP Rocky's "F\*\*kin Problems." "Humble." also tops the Mainstream R&B/Hip-Hop airplay chart (rising 2-1, up 6 percent in spins), marking his third chart-topping hit, and first No. 1 as a lead act in five years, since "Swimming Pools (Drank)" crowned the tally for nine weeks in 2012. On Top R&B/Hip-Hop Albums, Machine Gun Kelly scores the week's highest debut as his latest studio album *Bloom* earns 57,000 equivalent album units in the week ending May 18. The set concurrently bows at No. 8 on the Billboard 200. Of its total units, 67 percent were traditional album sales, placing the set at No. 1 on both R&B/Hip-Hop Album Sales and Rap Album Sales. Lastly, Calvin Harris nets the Hot Shot Debut on Hot R&B/Hip-Hop Songs with "Rollin" (featuring Future and Khalid) arriving at No. 27. The track, which previews Harris' forthcoming *Funk Wav Bounces Vol. 1* (due June 30), is powered in part by 8.4 million domestic weekly streams and 22,000 downloads (a negligible amount of radio airplay contributes to the debut). The sales drive the track onto the R&B/Hip-Hop Digital Song Sales chart at No. 7. Harris simultaneously reaches a new peak on Hot R&B/Hip-Hop Songs as "Slide" (featuring Frank Ocean and Migos) hops 14-12 in its 12th frame.

-Amaya Mendizabal

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 <b>I'M THE ONE</b>	DJ Khaled	3
2	2	<b>THAT'S WHAT I LIKE</b>	Bruno Mars	17
3	3	<b>HUMBLE.</b>	Kendrick Lamar	7
4	4	<b>CONGRATULATIONS</b>	Post Malone Feat. Quavo	17
5	5	<b>ISPY</b>	KYLE Feat. Lil Yachty	20
6	6	<b>MASK OFF</b>	Future	13
7	7	<b>ROLLIN</b>	Calvin Harris Feat. Future & Khalid	1
8	8	<b>SLIDE</b>	Calvin Harris Feat. Frank Ocean & Migos	12
9	9	<b>XO TOUR LLIF3</b>	Lil Uzi Vert	8
10	10	<b>DNA.</b>	Kendrick Lamar	5
11	11	<b>24K MAGIC</b>	Bruno Mars	26
12	12	<b>IF I AIN'T GOT YOU</b>	Chris Blue & Vanessa Ferguson	1
13	13	<b>REDBONE</b>	Childish Gambino	11
14	14	<b>PASSIONFRUIT</b>	Drake	9
15	15	<b>ROLEX</b>	Ayo & Teo	13
16	16	<b>LOCATION</b>	Khalid	12
17	17	<b>UNFORGETTABLE</b>	French Montana Feat. Swae Lee	6
18	18	<b>PRBLMS</b>	6LACK	4
19	19	<b>DROWNING</b>	A Boogie Wit da Hoodie Feat. Kodak Black	4
20	20	<b>LOVE ON THE BRAIN</b>	Rihanna	40
21	21	<b>I FEEL IT COMING</b>	The Weeknd Feat. Daft Punk	25
22	22	<b>GOOD LIFE</b>	G-Eazy & Kehlani	6
23	23	<b>GOOSEBUMPS</b>	Travis Scott	13
24	24	<b>LOVE.</b>	Kendrick Lamar Feat. Zacari	5
25	25	<b>TUNNEL VISION</b>	Kodak Black	13

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC

HOT LATIN SONGS™							
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	<b>#1</b> <b>DG AG SG</b> <b>DESAPACITO</b>	Luis Fonsi & Daddy Yankee Feat. Justin Bieber (UNIVERSAL MUSIC LATIN/SONY MUSIC LATIN/REPUBLIC RECORDS)	1	18	
		2	<b>CHANTAJE</b>	Shakira Featuring Maluma (SONY MUSIC LATIN)	1	29	
	5	3	<b>FELICES LOS 4</b>	Maluma (SONY MUSIC LATIN)	3	4	
	2	4	<b>EL AMANTE</b>	Nicky Jam (LA INDUSTRIA/SONY MUSIC LATIN)	2	18	
	12	5	<b>ME ENAMORE</b>	Shakira (SONY MUSIC LATIN)	5	6	
	4	6	<b>SUBEME LA RADIO</b>	Enrique Iglesias Feat. Descemer Bueno, Zion & Lennox (SONY MUSIC LATIN)	2	12	
		7	<b>ADIOS AMOR</b>	Christian Nodal (IG/FONOVISA/UMLE)	4	28	
	6	8	<b>REGGAETON LENTO (BAILEMOS)</b>	CNCO (SONY MUSIC LATIN)	6	32	
	8	9	<b>ESCAPATE CONMIGO</b>	Wisin Featuring Ozuna (FONOVISA/UMLE)	8	8	
	11	10	<b>AHORA DICE</b>	Chris Jeday Presenta J Balvin, Ozuna & Arcangel (UNIVERSAL MUSIC LATIN)	10	8	
		11	<b>DEJA VU</b>	Prince Royce & Shakira (SONY MUSIC LATIN)	4	13	
		12	<b>SIGO EXTRANANDOTE</b>	J Balvin (CAPITOL LATIN/UMLE)	9	16	
		13	<b>HEROE FAVORITO</b>	Romeo Santos (SONY MUSIC LATIN)	2	14	
		14	<b>SI TU NOVIO TE DEJA SOLA</b>	J Balvin Featuring Bad Bunny (CAPITOL LATIN/UMLE)	14	11	
		15	<b>SIEMPRE TE VOY A QUERER</b>	Calibre 50 (ANDALUZ/DISA/UMLE)	5	24	
	15	16	<b>TU FOTO</b>	Ozuna (VP ENTERTAINMENT)	15	3	
		17	<b>HEY MA</b>	Pitbull & J Balvin Featuring Camila Cabello (UNIVERSAL STUDIOS/ARTIST PARTNERS GROUP/PLANT/UNIVERSAL LATIN)	5	10	
		18	<b>MI 45</b>	El Fantasma (AFINARTE)	18	16	
	16	19	<b>HEY DJ</b>	CNCO & Yandel (SONY MUSIC LATIN)	16	6	
		20	<b>LA ROMPE CORAZONES</b>	Daddy Yankee X Ozuna (CAPITOL MILE)	20	8	
		21	<b>PARA QUE LASTIMARME</b>	Gerardo Ortiz (BAD SIN/DEL)	21	7	
		22	<b>DURMIENDO EN EL LUGAR EQUIVOCA</b>	La Adictiva Banda San Jose de Mesillas (ANVAL/SONY MUSIC LATIN)	21	10	
	25	23	<b>ENCANTO</b>	Don Omar Featuring Sharlene Taule (MAGNETE/UMLE)	23	8	
	29	24	<b>SE DEFIENDE</b>	La Septima Banda (FONOVISA/UMLE)	24	9	
		25	<b>LAS ULTRAS</b>	Calibre 50 (ANDALUZ/DISA/UMLE)	22	4	
	23	26	<b>ES TUYO MI AMOR</b>	Banda Sinaloense MS de Sergio Lizarraga (LIZOS)	14	13	
		27	<b>NO TE HAGAS</b>	Bad Bunny x Jory Boy (YOUNG BOSS/CINQ)	27	9	
		28	<b>SI UNA VEZ (FI O NCE)</b>	Play-N-Skillz Feat. Frankie J And Wisin & Leslie Grace or Becky G & Kap G (LATIUM/SONY MUSIC LATIN)	22	12	
	31	29	<b>UN APLAUSO</b>	Edwin Luna y La Trakalosa de Monterrey (REMEX)	29	6	
	24	30	<b>AL FILO DE TU AMOR</b>	Carlos Vives (GAIWA/WK/SONY MUSIC LATIN)	18	17	
	36	31	<b>BAILAME</b>	Nacho (UNIVERSAL MUSIC LATIN/UMLE)	31	4	
		32	<b>SERIA UN ERROR</b>	Regulo Caro (DEL)	31	12	
		33	<b>ALGUIEN ROBO</b>	Sebastian Yatra Featuring Nacho & Wisin (UNIVERSAL MUSIC LATIN/UMLE)	31	9	
		34	<b>MI TESORO</b>	Zion & Lennox Featuring Nicky Jam (WARNER LATINA)	34	6	
		35	<b>QUE ME HAS HECHO</b>	Chayanne Featuring Wisin (SONY MUSIC LATIN)	35	4	
		36	<b>ELLA ES MI MUJER</b>	Banda Carnaval (ANDALUZ/DISA/UMLE)	33	3	
	32	37	<b>DON'T LET GO</b>	Farruko (GARBAN FBR/SONY MUSIC LATIN)	27	9	
	45	38	<b>NO QUIERE ENAMORARSE</b>	Ozuna Featuring Daddy Yankee (VP ENTERTAINMENT)	38	6	
		39	<b>LA ULTIMA VEZ</b>	Anuel AA x Bad Bunny (REAL HASTA LA MUERTE)	39	1	
	44	40	<b>SOY PEOR</b>	Bad Bunny (HEAR THIS MUSIC)	35	13	
	35	41	<b>TE VAS</b>	Ozuna (VP ENTERTAINMENT)	31	17	
		42	<b>ME REHUSO</b>	Danny Ocean (RED WINE)	36	4	
		43	<b>GENTE DE ACCIONAR</b>	Grupo Codiciado (RANCHO HUMILDE)	43	2	
	47	44	<b>MAS QUE AYER</b>	Arcangel x De La Ghetto (PINA)	44	5	
	43	45	<b>DIME QUE SE SIENTE</b>	Luis Coronel (EMPIRE PRODUCTIONS/SONY MUSIC LATIN)	23	15	
		46	<b>EL PASITO PERRON</b>	Grupo Dinastia Mendoza (PUSER)	46	2	
		47	<b>OJALA QUE ME OLVIDES</b>	La Arrolladora Banda El Limon de Rene Camacho (DISA/UMLE)	47	1	
	46	48	<b>SI NO VUELVES</b>	Gente de Zona (MAGNETE/SONY MUSIC LATIN)	42	4	
	40	49	<b>HERMOSA INGRATA</b>	Juanes (UNIVERSAL MUSIC LATIN/UMLE)	20	16	
		50	<b>EL GALLERO</b>	El Komander (TWINS)	50	1	

TOP LATIN ALBUMS™							
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
	1	<b>#1</b> <b>DG AG SG</b> <b>JUANES</b>	Mis Planes Son Amarte (UNIVERSAL MUSIC LATIN/UMLE)	1	1		
	2	<b>NICKY JAM</b>	Fenix (LA INDUSTRIA/SONY MUSIC LATIN)	17	2		
	3	<b>J BALVIN</b>	Energia (CAPITOL LATIN/UMLE)	47	3		
	4	<b>MALUMA</b>	Pretty Boy Dirty Boy (SONY MUSIC LATIN)	74	4		
	5	<b>ROMEO SANTOS</b>	Formula: Vol. 2 (SONY MUSIC LATIN)	112	5		
	6	<b>PRINCE ROYCE</b>	FIVE (SONY MUSIC LATIN)	12	6		
	7	<b>AVENTURA</b>	Todaya Me Amas: Lo Mejor de Aventura (THE ORCHARD/SONY MUSIC LATIN)	46	7		
	8	<b>CNCO</b>	Primera Cita (SONY MUSIC LATIN)	38	8		
	9	<b>BANDA SINALOENSE MS DE SERGIO LIZARRAGA</b>	En Vivo (LIZOS)	70	9		
	10	<b>ENRIQUE IGLESIAS</b>	Sex And Love (REPUBLIC/UMLE)	95	10		
	11	<b>ULICES CHAIDEZ Y SUS PLEBES</b>	Andamos En El Ruedo (DEL/SONY MUSIC LATIN)	30	11		
	12	<b>PS</b> <b>EDNITA NAZARIO</b>	Una Vida (CAPITOL LATIN/UMLE)	3	12		
	13	<b>SELENA</b>	Amor Prohibido (CAPITOL LATIN/UMLE)	159	13		
	14	<b>SELENA</b>	Ones (CAPITOL LATIN/UMLE)	86	14		
	15	<b>OLGA TANON</b>	Olga Tanon y Punto (MIA MUSA/SONY MUSIC LATIN)	1	15		
	16	<b>ZION &amp; LENNOX</b>	Motivan2 (WARNER LATINA)	27	16		
	17	<b>MANA</b>	Exiliados Es La Bahia: Lo Mejor de Mana (FONOVISA/UMLE)	93	17		
	18	<b>MARCO ANTONIO SOLIS</b>	40 Anos (FONOVISA/UMLE)	37	18		
	19	<b>BANDA SINALOENSE MS DE SERGIO LIZARRAGA</b>	Que Bendicion (LIZOS)	67	19		
	20	<b>VARIOUS ARTISTS</b>	Mexillennials: Los Exitos de Una Nueva Generacion (FONOVISA/UMLE)	10	20		
	21	<b>GG</b> <b>VARIOUS ARTISTS</b>	LFestival 2017 (FONOVISA/UMLE)	9	21		
	22	<b>J BALVIN</b>	La Familia (CAPITOL LATIN/UMLE)	71	22		
	23	<b>LOS PLEBES DEL RANCHO DE ARIEL CAMACHO</b>	Recuerden Mi Estilo (DEL/SONY MUSIC LATIN)	63	23		
	24	<b>ARIEL CAMACHO</b>	Para Siempre: Duetos, Vol. 1 (DEL/SONY MUSIC LATIN)	12	24		
	25	<b>RICARDO ARJONA</b>	Circo Soledad (METAMORFOSIS/SONY MUSIC LATIN)	4	25		

REGIONAL MEXICAN AIRPLAY™							
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART			
	1	<b>#1</b> <b>DG AG SG</b> <b>TE REGALO</b>	Ulices Chaidez y Sus Plebes (ANVAL/SONY MUSIC LATIN)	16			
	2	<b>DURMIENDO EN EL LUGAR EQUIVOCA</b>	La Adictiva Banda San Jose de Mesillas (ANVAL/SONY MUSIC LATIN)	13			
	3	<b>SE DEFIENDE</b>	La Septima Banda (FONOVISA/UMLE)	12			
	4	<b>ADIOS AMOR</b>	Christian Nodal (IG/FONOVISA/UMLE)	19			
	5	<b>ES TUYO MI AMOR</b>	Banda Sinaloense MS de Sergio Lizarraga (LIZOS)	14			
	6	<b>PARA QUE LASTIMARME</b>	Gerardo Ortiz (BAD SIN/DEL)	8			
	7	<b>UN APLAUSO</b>	Edwin Luna y La Trakalosa de Monterrey (REMEX)	10			
	8	<b>ELLA ES MI MUJER</b>	Banda Carnaval (ANDALUZ/DISA/UMLE)	7			
	9	<b>LAS ULTRAS</b>	Calibre 50 (ANDALUZ/DISA/UMLE)	6			
	10	<b>MI 45</b>	El Fantasma (AFINARTE)	16			
	11	<b>GG</b> <b>OJALA QUE ME OLVIDES</b>	La Arrolladora Banda El Limon de Rene Camacho (DISA/UMLE)	9			
	12	<b>EL GALLERO</b>	El Komander (TWINS)	9			
	13	<b>SERIA UN ERROR</b>	Regulo Caro (DEL)	12			
	14	<b>YA NO ME VA A DOLER</b>	Banda La Misma Tierra (LIZOS)	10			
	15	<b>DIME QUE SE SIENTE</b>	Luis Coronel (EMPIRE PRODUCTIONS/SONY MUSIC LATIN)	16			
	16	<b>Y ME PREGUNTO</b>	Julian Alvarez y Su Norteno Banda (FONOVISA/UMLE)	4			
	17	<b>LOS ANGELES EXISTEN</b>	Pesado (REMEX)	12			
	18	<b>ERES VIDA</b>	Duelo (LA BONITA)	12			
	19	<b>HORAS EXTRAS</b>	Chiquis Rivera (SWEET SOUND)	6			
	20	<b>CASADA O NO</b>	Chuy Lizarraga (FONOVISA/UMLE)	4			
	21	<b>NO ES UN JUEGO</b>	Jesus Ojeda y Sus Prientes (FONOVISA/UMLE)	6			
	22	<b>ME MATO</b>	Norteno 4.5 (AZTECA/FONOVISA/UMLE)	2			
	23	<b>AL POR MAYOR</b>	Los Tucanes de Tijuana (TUCANES/FONOVISA/UMLE)	16			
	24	<b>Y CAMBIO MI SUERTE</b>	Virlan Garcia (SHOWBUSINESS)	7			
	25	<b>PERRO DE RANCHO</b>	Los Tercos Feat. Elias Medina (SERCA)	11			



## Juanes Earns Fifth No. 1

Juanes collects his fifth No. 1 on Top Latin Albums as his latest, *Mis Planes Son Amarte*, arrives with 8,000 equivalent album units earned in the week ending May 18, according to Nielsen Music. Billed as a "visual album," the set was accompanied by a film of the same name.

The Colombian star first led Top Latin Albums in 2003 with *Un Dia Normal*, which launched six hits onto the Hot Latin Songs chart, including the five-week No. 1 "Fotografia." *Mis Planes Son Amarte* includes featured guests **Kali Uchis** and **Fonseca**, plus Juanes' first original English-language song, "Goodbye for Now."

Elsewhere on the charts, **Shakira** notches her 20th hit on the Billboard Hot 100 as "Me Enamore" lands at No. 100. It concurrently soars 12-5 on Hot Latin Songs, becoming her 27th career top 10 on the tally and extending her record for most top 10s by a woman (**Gloria Estefan** follows with 23). The track's climb is fueled by its music video release on May 12. The clip adds in a 171 percent increase in weekly U.S. streams, to 4 million (with 65 percent stemming from YouTube plays). The new single previews *El Dorado*, Shakira's 11th studio album, out May 26.

Finally, **Ulices Chaidez y Sus Plebes** rise 2-1 on the Regional Mexican Airplay chart with "Te Regalo" (up 1 percent in audience, to 9.7 million impressions, in the week ending May 21). The lift gives the group, led by 17-year-old Chaidez, its first No. 1 on the tally.

—Amaya Mendizabal

SALES, AIRPLAY & STREAMING DATA COMPILED BY **nielsen MUSIC**

HOT LATIN SONGS: The week's most popular current Latin songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Songs are defined as current if they are newly released titles, or songs reaching widespread airplay and/or sales activity for the first time. TOP LATIN ALBUMS: Top Latin album ranks the most popular Latin albums, based on multi-metric consumption (blending traditional album sales, track sales, track equivalent albums, regional Mexican airplay, and streaming equivalent albums). REGIONAL MEXICAN AIRPLAY: The week's most popular current regional Mexican songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See [charts.legends.com/billboard.com/biz](http://charts.legends.com/billboard.com/biz) for complete rules and explanations. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

# Christian/Gospel

June 3  
2017  
billboard

HOT CHRISTIAN SONGS™							
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 14 WKS <b>WHAT A BEAUTIFUL NAME</b>	Hillsong Worship HILLSONG/SPARROW/CAPITOL CMG	Hillsong Worship	1	34
2	2	2	<b>EVEN IF</b>	D.GARCIA, B.GLOVER (B.MILLARD, D.A.GARCIA, B.GLOVER, T.JIMMONS, C.L.LEWIS)	MercyMe FAIR TRADE	1	15
3	3	3	<b>BLESSINGS</b>	Lecrae Featuring Ty Dolla \$ign PLUSS (L.MORRIS, A.HOGAN, M.N.SIMMONS, A.SWOODE, L.W.GRIFFIN JR)	Lecrae REUNION/PLG	3	16
NEW	4	4	<b>I CAN ONLY IMAGINE</b>	Aliyah Moulден BLAPPLE BERRY (B.MILLARD)	Aliyah Moulден REPUBLIC	4	1
5	4	5	<b>HOME</b>	E.CASH (E.TOMLIN, E.CASH, S.MCASH)	Chris Tomlin SIX STEPS/SPARROW/CAPITOL CMG	4	18
6	6	6	<b>I HAVE THIS HOPE</b>	J.INGRAM, P.MABURY (M.DONEHEY, J.INGRAM, J.LOWEN)	Tenth Avenue North REUNION/PLG	6	20
10	7	7	<b>OH MY SOUL</b>	M.A.MILLER (M.HALL, J.B.HERMS)	Casting Crowns BEACH STREET/REUNION/PLG	7	15
11	8	8	<b>HILLS AND VALLEYS</b>	C.BUTLER, B.MILLIGAN, J.SAPP (T.WELLS, C.BUTLER, J.L.SMITH)	Tauren Wells REUNION/PLG	8	17
8	9	9	<b>CHAIN BREAKER</b>	J.L.SMITH (J.L.SMITH, M.L.C.FELDES, Z.WILLIAMS)	Zach Williams ESSENTIAL/PLG	1	49
9	10	10	<b>LOVE BROKE THRU</b>	C.STEVENS, TOBYMAC (T.MCKEEHAN, C.STEVENS, B.MILLARD, B.FOWLER)	tobyMac FOREFRONT/CAPITOL CMG	3	35
11	11	11	<b>UNFINISHED</b>	B.GLOVER, E.WEDGEWORTH (B.GLOVER, C.WEDGEWORTH)	Mandisa SPARROW/CAPITOL CMG	11	11
12	12	12	<b>FEARLESS</b>	J.PARDO (L.MURRAY, J.PARDO)	Jasmine Murray FAIR TRADE	12	2
13	13	13	<b>BELOVED</b>	C.WEDGEWORTH (J.FELIZ, C.WEDGEWORTH, P.DUNCAN)	Jordan Feliz CENTRICITY	13	20
12	14	14	<b>FORGIVEN</b>	E.CASH (D.CROWDER, E.CASH)	Crowder SIX STEPS/SPARROW/CAPITOL CMG	10	21
15	15	15	<b>THE CURE</b>	C.STEVENS (C.MATSON, J.LLOWRY, C.STEVENS)	Unspoken CENTRICITY	15	15
16	16	16	<b>THE COMEBACK</b>	B.HERMS (D.GOKEY, J.SILVERBERG, C.JAMES)	Danny Gokey IMG	16	5
17	17	17	<b>CLEAN</b>	B.HERMS (N.GRANT)	Natalie Grant CURB	17	13
18	18	18	<b>KING OF MY HEART</b>	S.MOSLEY (J.M.MCMILLAN, S.MCMILLAN)	Kutless BEC/TOOTH & NAIL	17	18
27	19	19	<b>OLD CHURCH CHOIR</b>	C.WEDGEWORTH (Z.WILLIAMS, E.HULSE, C.WEDGEWORTH)	Zach Williams ESSENTIAL/PLG	19	4
44	20	20	<b>BROKEN THINGS</b>	P.KIPLEY (J.HOUSER, A.J.PRIUS, M.WEST)	Matthew West SPARROW/CAPITOL CMG	20	2
17	21	21	<b>ALL THAT MATTERS</b>	C.WEDGEWORTH (C.DIXON, B.GLOVER, C.WEDGEWORTH)	Colton Dixon 195/SPARROW/CAPITOL CMG	17	19
22	22	22	<b>BE THE CHANGE.</b>	J.CROSBY (B.NICOLE, E.J.CROSBY, J.MICHAELS)	Britt Nicole CAPITOL CMG	22	5
25	23	23	<b>THRONE ROOM</b>	J.EDWARDS (D.SWEAT, J.SOOTER, M.L.FELDES, K.WALKER-SMITH)	Kim Walker-Smith JESUS CULTURE/SPARROW/CAPITOL CMG	18	10
30	24	24	<b>BULLETPROOF</b>	C.STEVENS, B.FOWLER (B.CALHOUN, J.CALHOUN, C.STEVENS, B.FOWLER)	Citizen Way FAIR TRADE	24	4
24	25	25	<b>DO IT AGAIN</b>	M.BROCK, A.ROBERTSON (S.FURTIK, M.REDMAN, C.BROWN, M.BROCK)	Elevation Worship ELEVATION CHURCH	18	15

HOT GOSPEL SONGS™							
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
NEW	1	1	#1 1 WKS <b>TAKE ME TO THE KING</b>	B.A.PLEBERRY (K.FRANKLIN)	Chris Blue REPUBLIC	1	1
1	1	2	<b>YOU DESERVE IT</b>	J.J.HAIRSTON (D.BLOOM, C.VAUGHN, P.D.REED, J.J.HAIRSTON)	J.J. Hairston & Youthful Praise JAMES TOWN/ENE	1	40
2	2	3	<b>JOY</b>	K.MITCHELL (P.BARRETT, T.BROWN)	VaShawn Mitchell VMA/MOTOWN GOSPEL	2	40
NEW	4	4	<b>YOU WAITED</b>	T.GREENE (T.GREENE)	Travis Greene RCA INSPIRATION/PLG	4	1
6	4	5	<b>I NEED YOU</b>	D.MCCLURKIN (D.MCCLURKIN)	Donnie McClurkin RCA INSPIRATION/PLG	2	58
4	5	6	<b>WORK IT OUT</b>	T.TRIBBETT (T.TRIBBETT, J.G.JORDAN)	Tye Tribbett MOTOWN GOSPEL	4	27
3	6	7	<b>HANG ON</b>	J.D.SHEARD (J.D.SHEARD, D.STARKS, D.STARKS)	GEI Featuring Kierra Sheard KAREW	3	35
7	7	8	<b>VICTORY BELONGS TO JESUS</b>	M.LEWIS, T.DULANEY (T.DULANEY)	Todd Dulaney EDNE WORSHIP/ENE	3	37
9	9	9	<b>CHANGE ME</b>	M.BUTLER (T.CLAY)	Tamela Mann TILLYMANN	7	9
9	10	10	<b>THE CALL</b>	S.L.BYRD, S.J.COOLINS (L.M.DAVIS, S.L.BYRD)	Isabel Davis GLOBAL MINISTRY/UNCL.E.G	9	12
10	11	11	<b>PRAY AND DON'T WORRY</b>	D.BRYANT (B.ANDERSON, L.HARRIS, R.JOHNSON, D.BRYANT)	GI BGA	10	19
14	12	12	<b>KEPT BY HIS GRACE</b>	T.SNEED (L.H.JOHNSON, JR.)	Troy Sneed EMITRO GOSPEL	12	10
15	13	13	<b>COME AND KNOCK ON OUR DOOR</b>	M.WILCHER (J.DOLLY, M.WILCHER)	Jermaine Dolly FRED JERKINS/BY ANY MEANS NECESSARY	13	8
15	14	14	<b>FIX ME</b>	A.W.LINDSEY (A.W.LINDSEY, HOUGHTON, J.BOWMAN, JR.)	Tim Bowman Jr. LIFESTYLE MUSK GROUP/MOTOWN GOSPEL	9	24
15	15	15	<b>I GOT OUT</b>	B.POPIN, A.LEWIS (B.POPIN, S.POPIN, A.LEWIS)	Bryan Popin FLAYDOL/LITTLE BOY WONDER	13	10
16	17	16	<b>TRUST IN YOU</b>	A.J.BROWN, J.SAVAGE (A.J.BROWN)	Anthony Brown & group therAPy KEY OF A/FAIR TRADE/TYSCOT	7	6
16	17	17	<b>I NEED YOU TO BREATHE</b>	L.B.HOSKINS (A.P.SINGLETON, K.D.HOSKINS, L.B.HOSKINS, S.B.WILLIAMS)	Earnest Pugh PMAN	14	11
18	18	18	<b>I FORGIVE ME</b>	A.LUNIS (J.FORTUNE, A.LEWIS)	James Fortune & FIVA FIVA WORLD/ENE	18	13
18	19	19	<b>EVERLASTING GOD</b>	A.W.LINDSEY (W.MURPHY III)	William Murphy RCA INSPIRATION/PLG	18	4
18	20	20	<b>OPTIMISTIC</b>	JIMMY JAM, T.S.LEWIS, G.D.HINES (G.D.HINES, J.S.HARRIS III, T.S.LEWIS)	The Sounds of Blackness PERSPECTIVE/ARM/UME	9	18
NEW	21	21	<b>BECAUSE OF YOU</b>	S.GARDNER (S.GARDNER)	Sherwin Gardner FLOW MASTERS/TYSCOT	21	1
20	25	22	<b>THE MASTER'S CALLING</b>	T.AUER (T.COCKRELL)	Deborah Joy Winans HARPRODUCTION/PINE CITY/DONS GATE/DOWN MALACO	14	28
21	23	23	<b>A BILLION PEOPLE</b>	D.HADDON, M.HODGE (D.HADDON)	Deitrick Haddon & Hill City Worship Camp DIVINUS/ENE	22	5
24	24	24	<b>LORD YOU ARE GOOD</b>	T.GALBERT (T.GALBERT)	Todd Galberth REDEMPTION WORSHIP	18	18
19	25	25	<b>GOD HELD ME</b>	L.B.HOSKINS (L.B.HOSKINS, C.FORTUNE, J.FORTUNE)	Zacardi Cortez BLACKSMOKE	19	3

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
1	1	#1 15 WKS <b>MERCYME</b>	Lifer	7		
3	2	<b>REBA MCENTIRE</b>	Sing It Now: Songs Of Faith & Hope ROCKIN' @ NASHVILLE/CON/BMG/CAPITOL CMG	15		
2	3	<b>LAUREN DAIGLE</b>	How Can It Be CENTRICITY/CAPITOL CMG	111		
HOT SHOT DEBUT	4	<b>THE FRATERNITY / PRIESTLY FRATERNITY OF ST. PETER</b>	Requiem DE MONTFORT/SONY CLASSICAL/SONY MASTERWORKS	1		
4	5	<b>HILLSONG WORSHIP</b>	Let There Be Light HILLSONG/SPARROW/CAPITOL CMG	31		
4	6	<b>SKILLET</b>	Unleashed HEAR IT LOUD/ATLANTIC/WORD-CURB	41		
9	7	<b>NF</b>	Therapy Session CAPITOL CMG	56		
8	8	<b>ELEVATION WORSHIP</b>	There Is A Cloud ELEVATION CHURCH/ESSENTIAL/PLG	9		
5	9	<b>CHRIS TOMLIN</b>	Never Lose Sight SIX STEPS/SPARROW/CAPITOL CMG	30		
6	10	<b>TOBYMAC</b>	This Is Not A Test FOREFRONT/CAPITOL CMG	93		
10	11	<b>CASTING CROWNS</b>	The Very Next Thing BEACH STREET/REUNION/PLG	35		
12	12	<b>SKILLET</b>	Awake ARDENT/FAIR TRADE/ATLANTIC/PLG	157		
13	13	<b>ELEVATION WORSHIP</b>	Here As In Heaven ELEVATION CHURCH/ESSENTIAL WORSHIP/PLG	67		
14	14	<b>CHRIS TOMLIN</b>	How Great Is Our God: The Essential Collection SIX STEPS/SPARROW/CAPITOL CMG	95		
20	15	<b>JOEY + RORY</b>	Hymns FAIRHOUSE/GATHER/CAPITOL CMG	67		
16	16	<b>HILLARY NASH &amp; THE SCOTT FAMILY</b>	Love Remains H57/EMI NASHVILLE/CAPITOL CMG	42		
17	17	<b>KIM WALKER-SMITH</b>	On My Side JESUS CULTURE/SPARROW/CAPITOL CMG	4		
15	18	<b>NEEDTOBREATHE</b>	HARD LOVE ATLANTIC/WORD-CURB	44		
16	19	<b>ZACH WILLIAMS</b>	Chain Breaker ESSENTIAL/PLG	21		
21	20	<b>GG KARI JOBE</b>	The Garden SPARROW/CAPITOL CMG	15		
NEW	21	<b>MORMON TABERNACLE CHOIR</b>	Mormon Tabernacle Choir & Friends MORMON TABERNACLE CHOIR	1		
22	22	<b>NF</b>	Mansion CAPITOL CMG	95		
RE	23	<b>ELLIE HOLCOMB</b>	Red Sea Road FULL HEART	8		
19	24	<b>VARIOUS ARTISTS</b>	WOW Hits 2017 PLG/WORD-CURB/SPARROW/CAPITOL CMG	34		
24	25	<b>FOR KING &amp; COUNTRY</b>	RUN WILD. LIVE FREE. LOVE STRONG. FERVENT/WORD-CURB	140		

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
1	1	#1 15 WKS <b>TAMELA MANN</b>	One Way	36		
2	2	<b>VARIOUS ARTISTS</b>	WOW Gospel 2017 MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/PLG	16		
4	3	<b>J.J. HAIRSTON &amp; YOUTHFUL PRAISE</b>	You Deserve It JAMES TOWN/ENE	10		
7	4	<b>TAMELA MANN</b>	Best Days	168		
5	5	<b>TRAVIS GREENE</b>	The Hill RCA INSPIRATION/PLG	81		
9	6	<b>KIRK FRANKLIN</b>	Losing My Religion FO YO SOUL/RCA/PLG	80		
7	7	<b>TASHA COBBS</b>	One Place: Live MOTOWN GOSPEL/CAPITOL CMG	90		
11	8	<b>CECE WINANS</b>	Let Them Fall In Love PURESPRINGS GOSPEL/THIRTY TIGERS	15		
16	9	<b>PREASHEA HILLIARD</b>	The Glory Experience SOUNDEFX	4		
10	10	<b>TODD DULANEY</b>	A Worshipers Heart EDNE WORSHIP/ENE	57		
12	11	<b>TASHA COBBS</b>	Grace (EP) MOTOWN GOSPEL/CAPITOL CMG	166		
12	12	<b>KIRK FRANKLIN</b>	The Essential Kirk Franklin FO YO SOUL/VERITY/LEGACY	92		
13	13	<b>MARVIN SAPP</b>	Playlist: The Very Best Of Marvin Sapp VERITY/LEGACY	96		
14	14	<b>DONNIE MCCLURKIN</b>	The Journey (Live) RCA INSPIRATION/PLG	39		
17	15	<b>ANTHONY BROWN &amp; GROUP THERAPY</b>	Everyday Jesus KEY OF A/WMAN/TYSCOT/GODDIPATH	95		
19	16	<b>YOLANDA ADAMS</b>	The Best Of Me ELEKTRA/ATLANTIC/CAC	64		
16	17	<b>WILLIAM MCDOWELL</b>	Sounds Of Revival, Part Two DELIVERY ROOM/ENE	11		
RE	18	<b>MONICA LISA STEVENSON</b>	Kainos: The Acoustic Documentary PURETONEZ	10		
22	19	<b>FRED HAMMOND</b>	Worship Journal: Live F.HAMMOND/RCA INSPIRATION/PLG	32		
23	20	<b>SHIRLEY CAESAR</b>	The Ultimate Collection WORD-CURB/WMN	21		
RE	21	<b>MARY MARY</b>	Mary Mary MY BLOCK/COLUMBIA/SONY MUSIC	106		
24	22	<b>WILLIAM MURPHY</b>	Demonstrate RCA INSPIRATION/PLG	47		
RE	23	<b>VARIOUS ARTISTS</b>	WOW Gospel 2016 MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/PLG	62		
RE	24	<b>SOUNDTRACK</b>	The Preacher's Wife ARISTA	115		
RE	25	<b>KIRK FRANKLIN</b>	Hello Fear FO YO SOUL/VERITY/RCA INSPIRATION/PLG	86		



## Voice Winner Reigns

Crowned the winner of the 12th season of NBC's *The Voice* on May 23, **Chris Blue** (above), a worship leader at Cokesbury United Methodist Church in Knoxville, Tenn., debuts at No. 1 on Hot Gospel Songs with his version of **Tamela Mann's** "Take Me to the King." As Mann's original led the list for 25 weeks in 2012 and 2013, the song is the first to rule the ranking with more than one version (dating to the chart's 2005 inception). "King," which Blue performed on the show's May 15 episode, competing for coach **Alicia Keys'** team, launches with 30,000 downloads sold, according to Nielsen Music. It's only the seventh song to debut at No. 1 and the first since **Kirk Franklin's** "Wanna Be Happy?" on Sept. 19, 2015. Before "Happy," **Koryn Hawthorne**, a finalist on *The Voice's* eighth season, launched at No. 1 with her take on the traditional gospel hymn "How Great Thou Art" (April 25, 2015).

Another season-12 *Voice* finalist, **Aliyah Moulден** — who, as a member of **Blake Shelton's** team, finished in third place (behind runner-up **Lauren Duski**) — starts at No. 4 on Hot Christian Songs with her cover of **MercyMe's** 2003 hit "I Can Only Imagine." After the 15-year-old Moulден sang the ballad on the show's May 15 episode, it debuts at No. 1 on Christian Digital Song Sales with 15,000 sold.

—Jim Asker





DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE (IMPRINT/PROMOTION LABEL)	Artist	WEEKS ON CHART
2	1	<b>#1</b> ANTHEM OF HOUSE CARRILLO	Rosabel & Terri B!	9
4	2	LADY AM/MR. 305	Austin Mahone Feat. Pitbull	7
5	3	BE THE ONE WARNER BROS.	Dua Lipa	7
7	4	BACK 2 LOVE AUDACIOUS	Dave Aude & JYMIE	8
6	5	YOU'RE NOT ALONE 418	Scotty Boy & Lizzie Curious	6
9	6	UNDRESS CURRY MONEY	Anjali	8
22	7	<b>GG</b> SYMPHONY RECORD COMPANY T.I./EPIK/ATLANTIC	Clean Bandit Feat. Zara Larsson	3
1	8	I LOVE YOU AXWELL/REFUNE/DEF JAM	Axwell & Ingresso Feat. Kid Ink	10
19	9	THE COOL 418	Zia	6
20	10	COME TO ME SELFIE	Sean Finn & Chris Willis	6
16		LOST LOVE LISA COLE/CITRUSONIC	Lisa Cole	7
8	12	IT AIN'T ME ULTRA/RCA/INTERSCOPE	Kygo x Selena Gomez	9
13	13	FUN NOBLE IQ/BMG	Blondie	10
21	14	TURN IT DOWN FOR WHAT STONEY BOY	Stonebridge Feat. Seri	5
14	15	DANCING ON MY OWN CAPITOL	Calum Scott	8
12	16	FIND ME 3BEAT/PM:AM/ASTRALWERKS/CAPITOL	Sigma Feat. Birdy	14
17	17	FALLING ALEFUNE/DEF JAM	Alesso	12
3	18	SET YOURSELF FREE DIRTY DISCO	Dirty Disco Feat. Celeda	10
24	19	OPTIONS MR. 305/PCOL GROUND/RCA	Pitbull Feat. Stephen Marley	5
15	20	SOMETHING JUST LIKE THIS DISRUPTOR/COLUMBIA	The Chainsmokers & Coldplay	10
17	21	LIVING OUT LOUD RCA	Brooke Candy Feat. Sia	11
31	22	GHOSTING 617	Joe Bermudez Feat. Megn	4
10	23	HIGHER LOVE CARRILLO	Lisa Williams	12
25	24	STAY DEF JAM/INTERSCOPE	Zedd & Alessia Cara	7
26	25	UP & AWAY TVI	Tony Valor Feat. Mariah Simmons	7
34	26	HEART AWAY FROM YOU FRIENDSHIP COLLECTIVE	DJ Pebbles	4
30	27	NO MATTER WHAT UPSCALE	Liam Smith & Ron Reeser	5
28	28	SLIDE FLY EYE/COLUMBIA	Calvin Harris Feat. Frank Ocean & Migos	9
45	29	POSE WESTBURY ROAD/ROC NATION	Rihanna	2
29	30	BY YOUR SIDE JONAS BLUE/CAPITOL	Jonas Blue Feat. RAYE	11
27	31	SHAKE UR BUMPA BONANZA	Cristian Poow & Glovibes	6
36	32	THAT'S WHAT I LIKE ATLANTIC	Bruno Mars	5
23	33	WE LAUGH WE DANCE WE CRY RADICAL	Rasmus Faber Feat. Linus Norda	9
40	34	WAITING FOR YOU PLANET PUNK	Freischwimmer Feat. Polina	3
OT SHOT DEBUT	35	<b>CASTLE ON THE HILL</b> ATLANTIC	Ed Sheeran	1
38	36	PASSIONFRUIT YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	4
44	37	STILL GOT TIME RCA	Zayn Feat. PARTYNEXTDOOR	2
46	38	THE CURE STREAMLINE/INTERSCOPE	Lady Gaga	2
32	39	CHAINED TO THE RHYTHM CAPITOL	Katy Perry Feat. Skip Marley	12
NEW	40	DESAPACITO UNIVERSAL MUSIC LATIN/RAYMOND BRAUN'S SCHOOLBOY DEF JAM/UMI/REPUBLIC	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	1
43	41	LIVING IN THE MOONLIGHT DAUMAN	Majesty	3
49	42	SUBEME LA RADIO SONY MUSIC/LATIN	Enrique Iglesias Feat. Descemer Bueno, Zion & Lennox	2
39	43	GREEN LIGHT LAVA/REPUBLIC	Lorde	9
42	44	YOU DON'T KNOW ME POLYDOR/4 PLAN/INTERSCOPE	Jax Jones Feat. RAYE	15
NEW	45	SOMETIMES SOUND ZOO	Kat Graham	1
18	46	PLACES FUNKY SHEEP	Xenia Ghali Feat. Raquel Castro	15
NEW	47	MOVIN' YOUR BODY SUNSHINE SOUND	KC And The Sunshine Band	1
NEW	48	WEAK AIR/BMG/RED ASSOCIATED LABELS	AJR	1
35	49	HEY BABY SMASH THE HOUSE/MAD DECENT	Dimitri Vegas & Like Mike vs Diplo Feat. Del's Daughter	16
NEW	50	MO BOUNCE DEF JAM	Iggy Azalea	1

# BOXSCORE

June 3 2017

## billboard

**LEGEND**

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

**Awards**

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

Publishing song Index available on [Billboard.com/biz](http://Billboard.com/biz).

Visit [Billboard.com/biz](http://Billboard.com/biz) for complete rules and explanations.

CONCERT GROSSES				
	GROSS PER TICKET PRICES	ARTIST	ATTENDANCE CAPACITY	PROMOTER
1	\$9,909,630 (\$122,004 AUSTRALIAN) \$464.57/\$119.14	BYRON BAY BLUESFEST: THE 28TH ANNIVERSARY TYGARAH TEA TREE FARM, BYRON BAY, AUSTRALIA APRIL 13-17	105,123 112,500 FIVE DAYS	BLUESFEST
2	\$6,376,770 (\$5,081,048) \$106.68/\$47.06	BRUNO MARS, ANDERSON .PAAK O2 ARENA, LONDON APRIL 18-19, 21-22	71,135 FOUR SELLOUTS	LIVE NATION
3	\$5,093,280 (\$3,935,253) \$92.07/\$48.54	ED SHEERAN, ANNE-MARIE, RYAN MCMULLAN O2 ARENA, LONDON MAY 1-3	55,708 THREE SELLOUTS	KILIMANIARO LIVE/AEG PRESENTS
4	\$5,046,093 \$139.50/\$49.50	BILLY JOEL DODGER STADIUM, LOS ANGELES MAY 13	48,162 SELLOUT	LIVE NATION
5	\$3,372,209 \$205/\$120/\$79/\$39.50	THE WEEKND, RAE SREMMURD, BELLY, 6LACK THE FORUM, INGLEWOOD, CALIF. APRIL 29-30	32,347 TWO SELLOUTS	LIVE NATION
6	\$1,739,780 (\$1,343,749) \$59.56/\$49.85	JOHN MAYER, ANDREAS MOE O2 ARENA, LONDON MAY 11-12	30,709 TWO SELLOUTS	LIVE NATION
7	\$1,445,000 \$85	THE CHAINSMOKERS, KIIARA, EMILY WARREN, GRANDTHEFT BILL GRAHAM CIVIC AUDITORIUM, SAN FRANCISCO MAY 5-6	17,000 TWO SELLOUTS	ANOTHER PLANET ENTERTAINMENT
8	\$1,436,158 \$215/\$180/\$100/\$80	EXO THE FORUM, INGLEWOOD, CALIF. APRIL 28	8,668 9,739	MYMUSIC/TASTE
9	\$1,372,065 \$150/\$39.50	THE WEEKND, RAE SREMMURD, BELLY, 6LACK PHILIPS ARENA, ATLANTA MAY 13	15,087 SELLOUT	LIVE NATION
10	\$1,356,400 (\$1,367,427 FRANCS) \$145.72/\$86.20	BRUNO MARS, ANDERSON .PAAK HALLENSSTADION, ZURICH MAY 12	13,888 SELLOUT	ACT ENTERTAINMENT
11	\$1,237,251 \$244/\$149) \$93.50/\$33.50	GAME OF THRONES LIVE CONCERT EXPERIENCE FEATURING RAMIN DJAWADI MADISON SQUARE GARDEN, NEW YORK MARCH 7	14,633 17,046	LIVE NATION
12	\$1,209,220 \$145/\$105.75) \$85.75/\$45.75	JOHN MAYER, LANY THE FORUM, INGLEWOOD, CALIF. APRIL 21	13,693 SELLOUT	LIVE NATION
13	\$1,202,653 \$301/\$29	CARLOS VIVES AMERICAN AIRLINES ARENA MIAMI MAY 13	13,478 SELLOUT	CARDENAS MARKETING NETWORK
14	\$1,162,223 \$85/\$20	ERIC CHURCH GREENSBORO COLISEUM, GREENSBORO, N.C. MAY 20	20,313 SELLOUT	MESSINA TOURING GROUP/AEG PRESENTS
15	\$1,126,207 \$101/\$51	RED HOT CHILI PEPPERS, IRONTOM, JACK IRONS BANKE'S LIFE FIELDHOUSE, INDIANAPOLIS MAY 18	12,307 SELLOUT	N52
16	\$1,100,193 \$89/\$28	ERIC CHURCH VERIZON CENTER, WASHINGTON, D.C. MAY 19	16,113 SELLOUT	MESSINA TOURING GROUP/AEG PRESENTS
17	\$1,058,980 \$142.75/\$32.75	ELTON JOHN DON HASKINS CENTER, EL PASO, TEXAS MARCH 23	11,618 11,894	LIVE NATION
18	\$1,058,872 \$125/\$99.50) \$79.50/\$39.50	GAME OF THRONES LIVE CONCERT EXPERIENCE FEATURING RAMIN DJAWADI THE FORUM, INGLEWOOD, CALIF. MARCH 23	13,529 15,782	LIVE NATION
19	\$1,047,901 \$103/\$47	RED HOT CHILI PEPPERS, IRONTOM, JACK IRONS KFC YUM! CENTER, LOUISVILLE, KY. MAY 16	11,579 SELLOUT	N52
20	\$952,863 \$159/\$79/\$49	ELTON JOHN SPOKANE ARENA, SPOKANE, WASH. MARCH 5	10,962 SELLOUT	LIVE NATION
21	\$946,667 \$199.95/\$29.95	NEW KIDS ON THE BLOCK, PAULA ABDUL, BOYZ II MEN FRANK ERWIN CENTER, AUSTIN, TEXAS MAY 21	10,091 SELLOUT	LIVE NATION
22	\$937,937 \$200/\$20	EDNITA NAZARIO COLISEO DE PUERTO RICO, SAN JUAN MAY 13-14	16,037 18,914 TWO SHOWS	NO LIMIT ENTERTAINMENT
23	\$937,745 \$102.50/\$52.50	RED HOT CHILI PEPPERS, IRONTOM, JACK IRONS SCHOTTSTEIN CENTER, COLUMBUS, OHIO MAY 14	10,738 SELLOUT	FRANK PRODUCTIONS, AEG PRESENTS
24	\$927,998 \$147/\$47	ELTON JOHN TINGLEY COLISEUM, ALBUQUERQUE, N.M. MARCH 22	10,864 SELLOUT	LIVE NATION
25	\$910,206 \$99.50/\$39.50	GAME OF THRONES LIVE CONCERT EXPERIENCE FEATURING RAMIN DJAWADI SAP CENTER, SAN JOSE MARCH 29	11,249 16,492	LIVE NATION
26	\$882,571 (\$689,385) \$96.02/\$27.61	FRANKIE VALLI & THE FOUR SEASONS O2 ARENA, LONDON APRIL 23	12,474 13,499	KENNEDY STREET
27	\$859,717 \$137/\$47	MOTHER'S DAY MUSIC FESTIVAL: MAZE FEATURING FRANKIE BEVERLY BOARDWALK HALL, ATLANTIC CITY, N.J. MAY 13	11,603 11,887	PLATINUM PRODUCTIONS
28	\$779,154 \$199.95/\$29.95	NEW KIDS ON THE BLOCK, PAULA ABDUL, BOYZ II MEN BRIDGESTONE ARENA, NASHVILLE MAY 17	13,355 SELLOUT	LIVE NATION
29	\$744,422 \$249.95/\$39.95	CHRIS BROWN, FABOLOUS, O.T. GENASIS, KAP G PHILIPS ARENA, ATLANTA MAY 2	10,169 11,415	LIVE NATION
30	\$712,832 \$99.50/\$69.50) \$49.50/\$35	JOURNEY, ASIA FARGO DOME, FARGO, N.D. MARCH 24	11,810 12,310	LIVE NATION
31	\$702,945 \$250/\$85	STEVE MARTIN & MARTIN SHORT DURIAM PERFORMING ARTS CENTER, DURIAM, N.C. APRIL 20-21	5,371 5,424 TWO SHOWS	PFM/NEDERLANDER, CAT'S CRADLE
32	\$700,141 \$75/\$55/\$29.50	GREEN DAY, AGAINST ME! JOE LOUIS ARENA, DETROIT MARCH 27	12,768 13,904	LIVE NATION
33	\$680,115 \$195/\$25	STEVE MARTIN & MARTIN SHORT ORPHEUM THEATRE, MINNEAPOLIS MAY 18-19	5,073 TWO SELLOUTS	HENNEPIN THEATRE TRUST
34	\$666,423 \$59.50/\$49.50) \$39.50/\$29.50	PANIC! AT THE DISCO, MISTERWIVES, SAINT MOTEL PALACE OF AUBURN HILLS, AUBURN HILLS, MICH. MARCH 10	14,023 14,170	LIVE NATION
35	\$652,337 (\$870,479 AUSTRALIAN) \$140.89/\$67.45	PATTI SMITH & HER BAND STATE THEATRE, SYDNEY APRIL 9-11	5,905 THREE SELLOUTS	BLUESFEST TOURING



## Billy Joel Wows L.A.

Billy Joel (above) earns the No. 4 slot on the Boxscore chart with his first concert at Dodger Stadium in Los Angeles, the second of nine stadium shows included on his touring schedule this year. Produced by Live Nation, the May 13 performance generated over \$5 million in sales and drew 48,162 fans. The sellout was his first concert in the L.A. market since headlining three nights at the Hollywood Bowl in 2014.

His first stadium show this year was another debut performance at a venue. On April 28 he played the inaugural concert at the new home of Major League Baseball's Atlanta Braves, SunTrust Park. Four more stadiums will also welcome Joel for the first time this summer: Lambeau Field in Green Bay, Wis.; Progressive Field in Cleveland; Target Field in Minneapolis; and Busch Stadium in St. Louis. In addition, he will make a return trip to three cities, performing for the fourth consecutive year at Citizens Bank Park in Philadelphia, Fenway Park in Boston and Wrigley Field in Chicago.

Joel also booked seven U.S. arenas this year and has already completed the first four of those shows. One of them marked the reopening of the renovated Nassau Veterans Memorial Coliseum in Uniondale, N.Y.

Along with his other arena dates, Joel has continued his monthly residency at New York's Madison Square Garden that began in January 2014. As of the April 14 show, grosses at the arena total \$83.4 million from 747,074 sold seats at 40 concerts.

—Bob Allen



**GOOD  
DAD**

REWINDING  
THE  
CHARTS

Cyrus onstage in Nashville in 1992.

## 25 Years Ago BILLY RAY CYRUS BROKE HIS 'HEART'

Miley's mullet-sporting dad was 30 years old when his 1992 single became the first country crossover hit in 11 years

"I STOOD UP AND SAID, 'THAT'S ME!'" RECALLS Billy Ray Cyrus of hearing for the first time a demo of his breakthrough hit, "Achy Breaky Heart." Joe Scaife and Jim Cotton, who were in the process of producing Cyrus' 1992 debut LP, *Some Gave All*, played a recording of the song performed by its writer, Don Von Tress, and Cyrus' reaction was immediate. "I threw off one of the songs that I had written [for the set] and added ["Heart"] that very day," says the Flatwoods, Ky., artist.

"Heart" became a universal smash, helping to kick-start the '90s line-dancing craze and catapulting Cyrus and his mullet to superstar status at the age of 30. Originally released in 1991 by The Marcy Brothers as "Don't Tell My Heart," the song became Cyrus' first hit single after a decade spent building a regional following.

The track topped *Billboard's* Hot Country Songs chart on May 30, 1992, and remained there for five weeks before rising to No. 4 on the *Billboard* Hot 100. It became the first true country record to enter the top 10 of the Hot 100 since the Oak Ridge Boys' "Elvira" in 1981. *Some Gave All* crowned the Top Country Albums tally for 34 weeks and the *Billboard* 200 for 17 — the longest reign for a debut album in the history of the latter chart.

Since then, Cyrus has landed 16 more LPs on Top Country Albums. He also made a successful foray into acting on his daughter Miley Cyrus' Disney Channel show, *Hannah Montana*, from 2006 to 2011. Currently, he plays an Elvis Presley impersonator on the CMT comedy *Still the King*, which begins its second season July 11. In April, the now-55-year-old artist celebrated the 25th anniversary of "Achy Breaky Heart" by releasing newly recorded arrangements of the single — including dance and Spanish-language versions. —JIM ASKER

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONWRITER)	ARTIST LABEL & NUMBER/OIS TRIBUTING LABEL
1	6	9	9	ACHY BREAKY HEART J. SCAIFE, J. COTTON (D. VON TRESS)	★ ★ ★ NO. 1 ★ ★ ★ 1 week at No. 1 BILLY RAY CYRUS (D) (M) MERCURY 854-522
2	1	2	13	SOME GIRLS DO R. SCRUGGS/M. MILLER (M. MILLER)	SAWYER BROWN CUBS ALBUM CUT
3	2	8	16	EVERY SECOND J. FULLER, J. HOBBS (W. PERRY, G. SMITH)	COLLIN RAYE (M) EPC 74242
4	4	6	13	NOTHING SHORT OF DYING G. BROWN (T. TRITT)	TRAVIS TRITT (M) WARNER BROS. 18264
5	8	10	11	BACKROADS S. BURKHORST (C. MAJORS)	RICKY VAN SHELTON (M) COLUMBIA 74258
				COME IN ONE OF THE RAIN	DOUG STONE

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