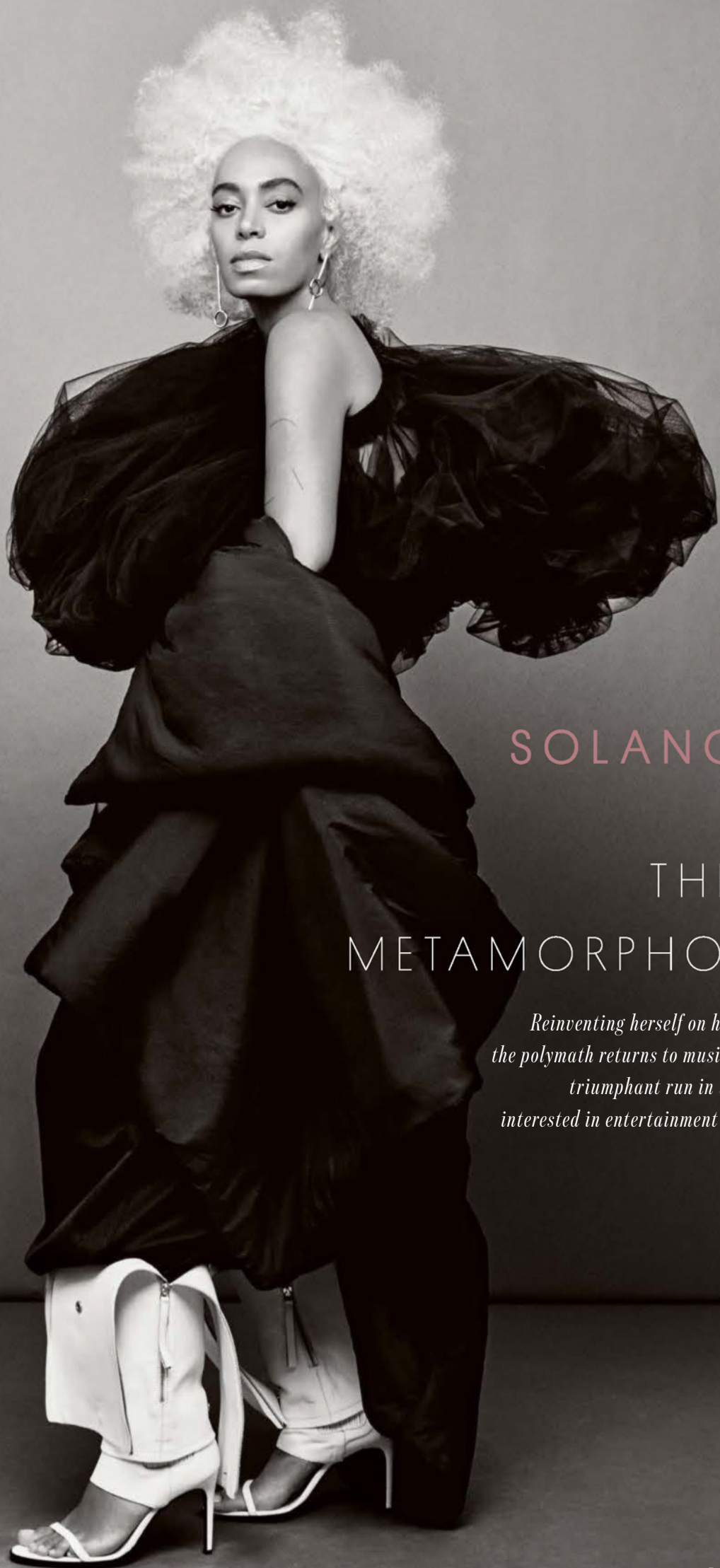


Billboard

March 3, 2018 | billboard.com



SOLANGE

THE
METAMORPHOSIS

*Reinventing herself on her own terms,
the polymath returns to music after a
triumphant run in the art world: 'I'm not
interested in entertainment at this moment'*

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Why the biz savant
is buying back in

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An unsung hip-hop
hero gets her due

DEEP BENCH. DEEPER UNDERSTANDING OF THE INDUSTRY.

A SECOND GENERATION

of

LEADERS

TAKES THE STAGE

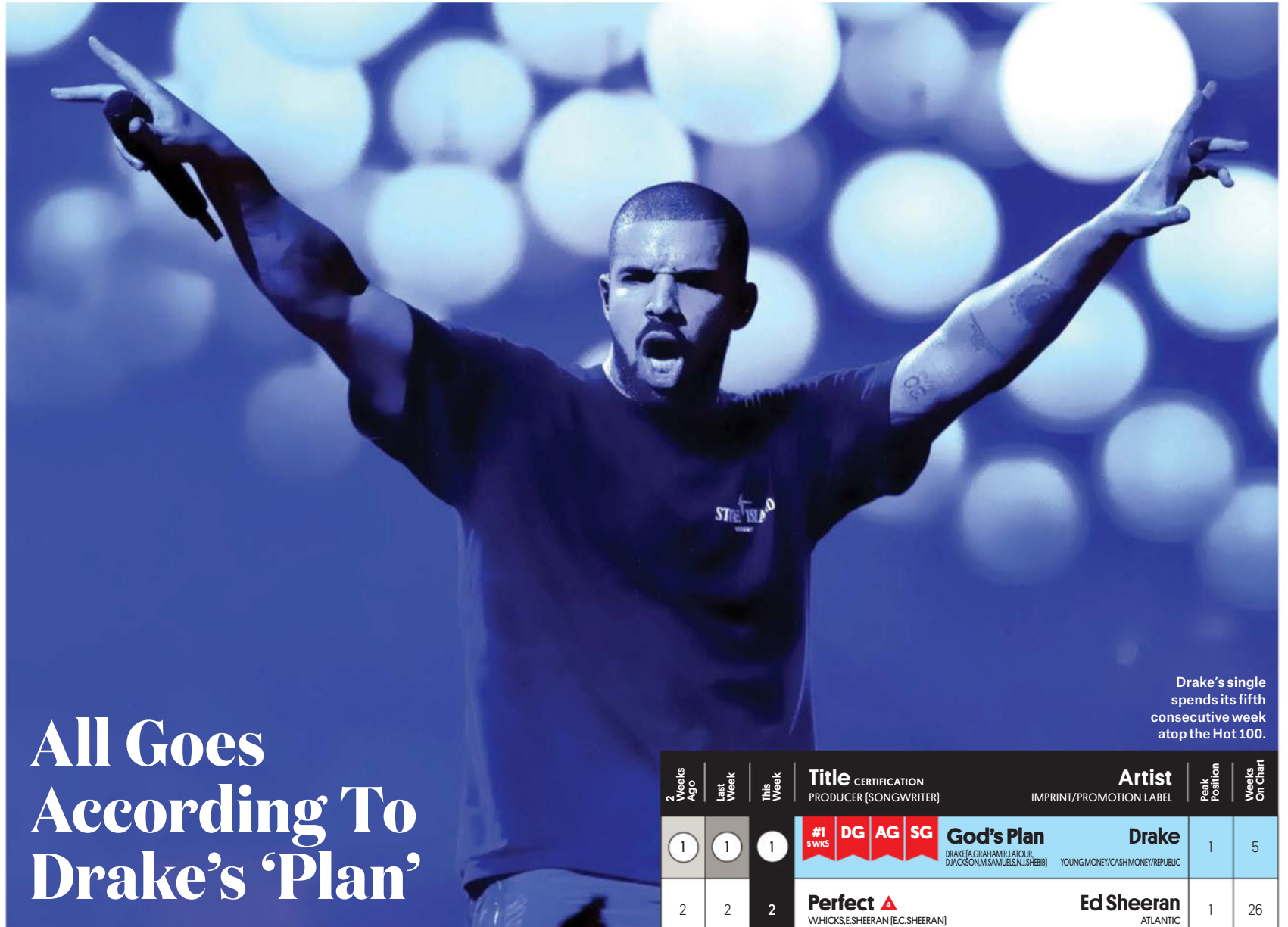
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NEW YORK NASHVILLE

billboard HOT 100



Drake's single spends its fifth consecutive week atop the Hot 100.

All Goes According To Drake's 'Plan'

THE FEB. 16 ARRIVAL OF the official music video for Drake's "God's Plan" sends the song to stratospheric streaming heights. The track, which leads the Billboard Hot 100 for a fifth week (dating to its debut at No. 1), drew a monstrous 101.7 million U.S. streams (up 35 percent) in the week ending Feb. 22, according to Nielsen Music.

"Plan," whose video sees Drake giving away nearly \$1 million to strangers, is just the second to top 100 million weekly U.S. streams, joining **Bauer's** 2013 viral smash, "Harlem Shake," which, powered by user-generated clips incorporating the song's official audio, logged a record 103.1 million U.S. clicks when it launched atop

the Hot 100 dated March 2, 2013.

The first five streaming frames of "Plan" place among the eight top weekly totals overall, and the song has yet to earn less than 75.5 million U.S. streams (which it tallied in the week ending Feb. 15).

"Plan" posts a fourth week atop Digital Song Sales, up 45 percent to 81,000 downloads sold. On Radio Songs, it blasts 13-8, up 21 percent to 76 million in all-format airplay audience, marking Drake's 19th top 10. It also makes the Hot 100's top gains in streaming, sales and airplay, becoming the first No. 1 to sweep the chart's top increases in all three metrics since **The Chainsmokers'** "Closer" (featuring **Halsey**), on Sept. 3, 2016 (its first of 12 weeks at No. 1).

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	1	1	#1 5 WKS DG AG SG God's Plan	DRAKE (A. GRAHAM, M. LATOUR, D. JACKSON, M. SAMUELS, N. SHEBBI)	Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	1	5
2	2	2	Perfect ▲	W. HICKS, E. SHEERAN (E.C. SHEERAN)	Ed Sheeran	ATLANTIC	1	26
3	3	3	Finesse	SHAMPOO PRESS & CURL, STEREOTYPES (BRUNO MARS, P.M. LAWRENCE II, C.B. BROWN, J.E. FAUNTLERROY II, YIP, R. ROMULUS, I. REEVES, R.C. MCCULLOUGH II)	Bruno Mars & Cardi B	ATLANTIC	3	8
4	4	4	Havana ▲	FRANK DUKES (K.C. CABELLO, J.L. WILLIAMS, A. FEENY, B. THAZZARD, A. TAMPOSI, B. LEE, A. WOTMAN, P.L. WILLIAMS, L. BELL, R.L. AYALA, RODRIGUEZ, K. GUNESBERK)	Camila Cabello Feat. Young Thug	SYCO/EPIC	1	28
-	6	5	Look Alive	TAY KEITH (A. GRAHAM, I. BAKER, B. CHAMBERS)	BlocBoy JB Feat. Drake	OVO SOUND/WARNER BROS.	5	2
5	5	6	Rockstar ▲	L. BELL, TANK GOD (A. POST, L. BELL, Q. AWOSHILEY, S.B. A. JOSEPH)	Post Malone Feat. 21 Savage	REPUBLIC	1	23
31	9	7	All The Stars	SOUNWAVE, AL SHUX (K.L. DUCKWORTH, S. ROWE, M.A. SPEARS, A. SHUCKBURGH)	Kendrick Lamar & SZA	TOP DAWG/AFTERMATH/INTERSCOPE	7	7
9	7	8	Meant To Be ●	WILSHIRE (B. REXHA, T. HUBBARD, J. MILLER, D.A. GARCIA)	Bebe Rexha & Florida Georgia Line	WARNER BROS./BMG	7	18
7	11	9	Pray For Me	FRANK DUKES, DOC MCKINNEY (K.L. DUCKWORTH, A. TESFAYE, A. FEENY, M. MCKINNEY)	The Weeknd & Kendrick Lamar	TOP DAWG/AFTERMATH/REPUBLIC/INTERSCOPE	7	3
8	10	10	Stir Fry	PL. WILLIAMS (PL. WILLIAMS, Q.K. MARSHALL, K.C. PHEBUS, K.K. BALL)	Migos	QUALITY CONTROL/MOTOWN/CAPITOL	8	9

EDMOND SADAKA, EDMOND SIPRI/REX/SHUTTERSTOCK

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 data as compiled by Nielsen Music, and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. See charts legend on billboard.com for complete rules and explanations. © 2018 Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

Billboard Hot 100

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MARSHMELLO & ANNE-MARIE
Friends



The 26-year-old English singer also hit No. 9 on the Hot 100 last March with the Clean Bandit collaboration "Rockabye."

Marshmello remixed your 2016 hit, "Alarm." How did you end up collaborating now?

ANNE-MARIE He was in London last year and I was like, "I'm going to go to the studio and say thanks." It wasn't meant to be a session; we didn't plan to write a song, but he brought his laptop out and started playing some riffs. I was like, "I need to write a song right now." We wrote ["Friends"] that night.

You're releasing your debut album, *Speak Your Mind*, in April. How has working with dance artists shaped your sound?

When I started, I wrote sad, emotional songs that were all slow. It wasn't until I toured with Rudimental and did ["Rockabye"] with Clean Bandit that I realized, without upbeat production, everyone's going to be crying at my shows.

How would you go about trying to friend-zone someone?

I've been through that situation. I'd try and make it really obvious. I wouldn't say it straight out; I'd just not pay much attention [to them]. But some people can't take a hint — you've got to spell it out for them.

—TAYLOR WEATHERBY




5 BLOCBOY JB FEAT. DRAKE
Look Alive

Memphis rapper **BlocBoy JB's** debut entry gains by 12 percent to 37.9 million U.S. streams as it holds at No. 2 on Streaming Songs. For **Drake**, the track is his 10th top five Hot 100 hit.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
6	8	11	New Rules ●	L.KIRKPATRICK (C.AILIN,J.KIRKPATRICK,EWSCHWARTZ)	Dua Lipa WARNER BROS.	6	30
12	12	12	Let You Down ▲	T.PROFIT (N.FEUERSTEIN,T.PROFIT)	NF NF REAL MUSIC/CAROLINE/CAPITOL	12	19
22	17	13	The Middle	ZEDD,MAREN MORRIS & GREY ZEDD,GREY (A.ZASLAVSKI,K.TREWARTH,A.M.TREWARTH,A.S.AARONS,S.JOHNSON,M.LOMAX,J.K.JOHNSON)	Zedd, Maren Morris & Grey INTERSCOPE	13	4
15	14	14	Him & I	THE FUTURESTICS (G.GILLUM,A.FRANGIPANE,A.SCHWARTZ,J.K.HAJDOURIAN,J.W.LAVIGNE,E.MACHUCA,D.GWITRA,M.LOVE)	G-Eazy & Halsey G-EAZY/RVG/BPG/RCA	14	12
13	13	15	Love.	D.WALTON,SOL.MANAYE,C.HUSTIN,TOPHAWK (K.L.DUCKWORTH,Z.PACALDOTI,WALTON,M.A.SPEARS,C.KELER,A.IFFIN)	Kendrick Lamar Feat. Zacari TOP DAWG/AFTERMATH/INTERSCOPE	11	35
11	15	16	Thunder	ALEX DA KID,I.DEZUZIO (D.REYNOLDS,W.SERMON,B.MCKEE,D.PLATZMAN,A.GRANT,I.DEZUZIO)	Imagine Dragons KIDINAKORNER/INTERSCOPE	4	43
10	16	17	Bad At Love ▲	R.REED (A.FRANGIPANE,E.FREDERIC,I.DRANTRER,R.CHAHAYED)	Halsey ASTRALwerks/CAPITOL	5	25
29	22	18	Mine	RICE N' PEAS,BAZZI (A.BAZZI,M.WOODS,K.WHITE)	Bazzi ZZZ/ATLANTIC	18	5
18	19	19	I Fall Apart ▲	I.LLANGELO (A.POST.C.MONTAGNER,W.T.WALSH)	Post Malone REPUBLIC	16	22
30	27	20	Lights Down Low ▲	N.MOTTE (M.G.SCHNEIDER,L.DONNELL,N.MOTTE)	MAX Feat. gnash DCD2/CRUSH MUSIC/RED	20	20

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
21	21	21	How Long	C.PUTH (C.PUTH,J.K.HINDLIN,J.FRANKS)	Charlie Puth OTTO/ATLANTIC	21	20
14	18	22	MotorSport ●	MURDO,BEATZ,C.BEATZ (C.K.MARSHALL,C.EPHUS,K.BALL,CITABARI,WASHFORN,S.LINDSTROM,G.COMRINGER,G.COMRINGER)	Migos, Nicki Minaj & Cardi B QUALITY CONTROL/MOTOWN/CAPITOL	6	17
69	38	23	Kings Dead	MIKE WILL MADE-IT,WALTON (K.L.DUCKWORTH,M.L.WILLIAMS,M.A.SPEARS,WALTON)	Jay Rock, Kendrick Lamar, Future & James Blake TOP DAWG/AFTERMATH/INTERSCOPE	23	6
23	24	24	Shape Of You ▲	STEVE MAC,E.SHEERAN (E.C.SHEERAN,J.MCDAID,S.MCCUTCHEON,K.BURRUS,T.COTTLE,K.BRIGGS)	Ed Sheeran ATLANTIC	1	59
24	28	25	Gummo ●	P.BOURNE (6IX9INE,A.GREEN)	6ix9ine SCUMGANG/TENTHOUSAND PROJECTS	12	15
20	23	26	Bartier Cardi	NOT LISTED (NOT LISTED)	Cardi B Feat. 21 Savage THE KSR GROUP/ATLANTIC	14	9
16	20	27	No Limit ▲	BOHIDA,A.RITTER (G.GILLUM,M.SAMUELS,A.RITTER,R.A.MAYERS,E.F.TAYLOR,WASHPOPPIN)	G-Eazy Feat. A\$AP Rocky & Cardi B G-EAZY/RVG/BPG/RCA	4	24
27	29	28	Never Be The Same	FRANK DUKE,JARAMIL (K.C.CABELLO,A.FEEN,L.R.DAWOOD,L.L.OLOFSSON,N.BAO,S.TATCHENKO)	Camila Cabello SYCO/EPIC	27	10
25	26	29	Wolves ●	MARSHMELLO,ANDREW WATT (S.GOMEZ,MARSHMELLO,A.TAMPOSIBLE,L.L.BELL,C.A.ROSEN)	Selena Gomez X Marshmello INTERSCOPE	20	18
17	31	30	Say Something	TIMBALAND,J.TIMBERLAKE,DANIA (J.TIMBERLAKE,C.STAPLETON,T.V.MOSLEY,F.N.HILLS,L.DOPSON)	Justin Timberlake Feat. Chris Stapleton RCA	9	4
35	32	31	Young Dumb & Broke ▲	J.LITTLE (K.ROBINSON,J.LITTLE,R.RILEY)	Khalid RIGHT HAND/RCA	18	32
26	30	32	Feel It Still ▲	J.HILL,ATACCONE (PORTUGAL THE MAN,ATACCONE,J.HILL,R.BATEMAN,F.GORMAN,B.HOLLAND)	Portugal. The Man ATLANTIC	4	36
19	25	33	Bodak Yellow (Money Moves) ▲	J.WHITE,SHAFIZM (WASHPOPPIN,DOCTAVEL,WHITE,J.THORPE,SHAFIZM)	Cardi B THE KSR GROUP/ATLANTIC	1	34
42	35	34	River	E.HAYNIE (M.MATHERS,I.E.HAYNIE,E.C.SHEERAN)	Eminem Feat. Ed Sheeran WEB/SHADY/AFTERMATH/INTERSCOPE	11	10
39	37	35	Outside Today	NOT LISTED (NOT LISTED)	YoungBoy Never Broke Again NEVER BROKE AGAIN/ATLANTIC	35	6
37	36	36	Marry Me ●	D.HUFF,FRASURE,THOMAS RHETT (THOMAS RHETT,FRASURE,A.GORLEY,S.MCANALLY)	Thomas Rhett VALORY	35	12
32	33	37	Sky Walker	HAPPY PEREZ,MIGUEL (M.PIMENTEL,PEREZ,CHAHAYED) (TRAVIS SCOTT)	Miguel Feat. Travis Scott BISTORM/RCA	29	22
33	34	38	Plain Jane ●	K.KNIGHT (D.BROWN,K.LABARRIE,P.BEAUREGARD,J.M.HOUSTON,O.T.MARAJ)	A\$AP Ferg Feat. Nicki Minaj ASAP WORLDWIDE/POLO GROUNDS/RCA	26	22
55	43	39	Wait	J.H.RYAN (A.N.LEVINE,J.K.HINDLIN,J.H.RYAN,A.MALIK)	Maroon 5 222/INTERSCOPE	39	6
43	41	40	Ric Flair Drip	METRO BOOMIN,BIIAN (K.C.EPHUS,L.T.WAYNE,BIIAN)	Offset & Metro Boomin BOOMINATI/QUALITY CONTROL/MOTOWN/SLAUGHTER GANG/REPUBLIC/CAPITOL/EPIC	39	17
38	40	41	Sorry Not Sorry ▲	OAKWILD (D.LOVATOW,FELDER,S.M.DOUGLAS,T.BROWN,W.Z.SIMMONS)	Demi Lovato HOLLYWOOD/SAFEHOUSE/ISLAND/REPUBLIC	6	33
52	47	42	You Make It Easy	M.KNOX (T.HUBBARD,B.KELLEY,M.WALLER,J.M.SCHMIDT)	Jason Aldean MACON/BROKEN BOW	28	4
		43	Love Lies	CHARLEHANDSOME,EDIGI (K.ROBINSON,NX.HAMILTON,PARKS,R.VOITSEK,I.CHAMMAS)	Khalid & Normani RCA	43	1
54	51	44	Five More Minutes ●	FROGERS (S.MCCREERY,FROGERS,M.CRISWELL)	Scotty McCreery TRIPLE TIGERS	44	12
28	39	45	Too Good At Goodbyes ▲	JIMMY NAFES,S.FITZMAURICE,STARGATE (S.SMITH,J.LINAPIERI,E.HERMANNSEN,M.S.ERIKSEN)	Sam Smith CAPITOL	4	24
60	53	46	New Freezer ●	B.JAYNE (D.L.ROGERS,K.L.DUCKWORTH,B.JAYNE)	Rich The Kid Feat. Kendrick Lamar RICH FOREVER/INTERSCOPE	46	4
36	42	47	Gucci Gang ▲	BIGHEAD,GNEALZ (B.MURRAY,G.NEALY,G.GARCIA)	Lil Pump LYFETIME/THAUGHTS GLOBAL/WARNER BROS.	3	24
44	46	48	Lemon ●	P.L.WILLIAMS (P.L.WILLIAMS)	N*E*R*D & Rihanna N.E.R.D/I AM OTHER/COLUMBIA	40	16
41	44	49	I Get The Bag ▲	METRO BOOMIN,J.LUELLEN (R.DAVIS,J.LUELLEN,LJ.WAYNE)	Gucci Mane Feat. Migos GUWOP/ATLANTIC	11	27
46	48	50	Let Me Go	ALESSO,ANDREW WATT (A.WOTMAN,A.TAMPOSIBLE,L.LUDEL,A.LINDBLAD)	Hailee Steinfeld & Alesso Feat. Florida Georgia Line & Watt REPUBLIC	40	22

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak	Weeks On Chart
53	54	51	Good Old Days		Macklemore Feat. Keshia Budo	BENDO/ADA/WARNER BROS.	51	18
48	52	52	Walk It Talk It		Migos Feat. Drake	QUALITY CONTROL/MOTOWN/CAPITOL	18	4
59	59	53	Broken Halos		Chris Stapleton	MERCURY NASHVILLE	53	13
61	57	54	Heaven ●		Kane Brown	ZONE 4/RCA NASHVILLE	54	9
-	49	55	X		Schoolboy Q, 2 Chainz & Saudi	TOP DAWG/AFTERMATH/INTERSCOPE	49	2
49	56	56	El Farsante		Ozuna & Romeo Santos	VP ENTERTAINMENT/SONY MUSIC LATIN	49	4
81	61	57	Dura		Daddy Yankee	EL CARTEL/UMLE	57	3
-	72	58	Friends		Marshmello & Anne-Marie	JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.	58	2
51	55	59	Written In The Sand ●		Old Dominion	RCA NASHVILLE	51	14
87	75	60	Whatever It Takes		Imagine Dragons	KIDINKORNER/INTERSCOPE	60	4
57	60	61	Pick It Up		Famous Dex Feat. A\$AP Rocky	RICH FOREVER/300	57	15
50	58	62	Narcos		Migos	QUALITY CONTROL/MOTOWN/CAPITOL	36	4
84	82	63	Most People Are Good		Luke Bryan	CAPITOL NASHVILLE	63	4
62	66	64	You Broke Up With Me ●		Walker Hayes	MONUMENT/ARISTA NASHVILLE	62	18
-	67	65	Paramedic!		SOB X RBE	TOP DAWG/AFTERMATH/INTERSCOPE	65	2
64	69	66	Betrayed		Lil Xan	COLUMBIA	64	15
58	64	67	Yours ▲		Russell Dickerson	TRIPLE TIGERS	49	19
-	63	68	The Ways		Khalid & Swae Lee	TOP DAWG/AFTERMATH/INTERSCOPE	63	2
-	62	69	Plug Walk		Rich The Kid	RICH FOREVER/INTERSCOPE	62	2
74	73	70	All On Me		Devin Dawson	ATLANTIC/WEA	70	13
79	80	71	Tell Me You Love Me		Demi Lovato	HOLLYWOOD/SAFEHOUSE/ISLAND/REPUBLIC	53	13
82	86	72	La Modelo		Ozuna x Cardi B	VP ENTERTAINMENT/SONY MUSIC LATIN	52	9
70	70	73	Nowadays		Lil Skies Feat. Landon Cube	ALL WE GOT/ATLANTIC	55	7
76	78	74	No Smoke ●		YoungBoy Never Broke Again	NEVER BROKE AGAIN/ATLANTIC	61	12
90	85	75	Hardaway		Derez De'Shon	DEREZ DESHON/COMMISSION/BMG	75	3
68	79	76	Echame La Culpa		Luis Fonsi & Demi Lovato	SAFEHOUSE/ISLAND/UNIVERSAL MUSIC/LATINO/REPUBLIC/UMLE	47	14
94	89	77	Singles You Up		Jordan Davis	MCA NASHVILLE	77	3
77	81	78	Red Roses		Lil Skies Feat. Landon Cube	ALL WE GOT/ATLANTIC	69	7
-	97	79	When We ●		Tank	R&B MONEY/ATLANTIC	79	8
93	94	80	The Long Way		Brett Eldredge	ATLANTIC/WMIN	80	3




4

CAMILA CABELLO FEAT. YOUNG THUG
Havana

Camila Cabello's former No. 1 on the Billboard Hot 100, "Havana" (featuring **Young Thug**), rises 2-1 on the Adult Top 40 radio airplay chart. As the song previously led the Mainstream Top 40 list for seven weeks, beginning Dec. 7, 2017, and Rhythmic Songs for three weeks, beginning Jan. 3, the hit is the first by a female artist to have crowned all three airplay tallies in 22 years, since **Mariah Carey** and **Boyz II Men's** smash ballad, "One Sweet Day," in 1995 and 1996. In between, seven songs by male acts earned similar triple triumphs. —G.T.


2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak	Weeks On Chart
78	88	81	Beautiful Trauma		Pink	RCA	78	9
67	77	82	Keke		6ix9ine, Fetty Wap & A Boogie Wit da Hoodie	SCUMGANG/TENTHOUSAND PROJECTS	43	6
-	71	83	Big Shot		Kendrick Lamar & Travis Scott	TOP DAWG/AFTERMATH/INTERSCOPE	71	2
80	84	84	Candy Paint ●		Post Malone	ARTIST PARTNERS GROUP/ATLANTIC/REPUBLIC/RRP	50	18
63	83	85	This Is Me		Keala Settle & The Greatest Showman Ensemble	FOX/20TH CENTURY FOX/ATLANTIC	58	8
92	92	86	At The Club		Jacquees X Dej Loaf	CASH MONEY/REPUBLIC	86	3
75	68	87	Legends		Kelsea Ballerini	BLACK RIVER	68	12
72	74	88	Notice Me		Migos Feat. Post Malone	QUALITY CONTROL/MOTOWN/CAPITOL	52	4
86	93	89	Codeine Dreaming		Kodak Black Feat. Lil Wayne	DOLLAZ N DEALZ/ATLANTIC	52	13
-	96	90	I Like Me Better ●		Lauv	LAUV/KOBALT	90	2
45	65	91	End Game		Taylor Swift Feat. Ed Sheeran & Future	BIG MACHINE/REPUBLIC	18	14
-	76	92	For You (Fifty Shades Freed)		Liam Payne & Rita Ora	UNIVERSAL STUDIOS/ATLANTIC/REPUBLIC	76	3
NEW		93	Get You		Daniel Caesar Feat. Kali Uchis	GOLDEN CHILD	93	1
RE-ENTRY		94	Corazon		Maluma X Nego do Borel	SONY MUSIC LATIN	87	7
99	95	95	Rock		Plies	PLIES	95	4
88	99	96	IDGAF		Dua Lipa	WARNER BROS.	88	6
RE-ENTRY		97	Rubbin Off The Paint		YBN Nahmir	YBN/MMMG/ATLANTIC	46	14
65	87	98	One Foot		WALK THE MOON	RCA	65	8
RE-ENTRY		99	Female		Keith Urban	HIT RED/CAPITOL NASHVILLE	69	6
RE-ENTRY		100	Mayores		Becky G Feat. Bad Bunny	KENOSABE/RCA/SONY MUSIC LATIN	74	17



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LUKE BRYAN
Most People Are Good

The upbeat anthem becomes **Bryan's** 25th top 10 single on Hot Country Songs, and 24th in a row. Only **Keith Urban** (38) and **Carrie Underwood** (26) boast longer active streaks.



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DANIEL CAESAR FEAT. KALI UCHIS
Get You

Canadian **Caesar** and Colombia-born **Uchis** each make their first Hot 100 appearance. The Grammy-nominated ballad (earlier this year, for best R&B performance) topped the Feb. 3 Adult R&B airplay chart.

SALES, AIRPLAY & STREAMING DATA COMPILED BY NICKLSON MUSIC

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- 36 Roxanne The Ruler** Before Cardi or Nicki, there was **Roxanne Shanté**, a 14-year-old with a blazing diss track that helped take hip-hop into the mainstream.
- 40 Back In The Game** Former Interscope and Sony Music president-turned-advertising guru **Steve Stoute** returns with a digital distribution business catering to indie acts.

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ON THE COVER

Solange photographed by Ruven Afanador on Dec. 8, 2017, at Milk Studios in New York.

This page:
Solange wears a Zana Bayne bra and a Helmut Lang Seen by Shayne Oliver jacket.

labels and marketing companies are ramping up college programs to tap the university demographic.

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FRONTIER TOURING THANKS

FOO FIGHTERS

6 CITIES

6 STADIUMS

250,000 FANS

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Michael Meisel, Kristin Welsh, Gaby Skolnek, Marlene Tsuchii CAA
... and of course Bret Chin-Quan and the hard working Foo Crew!**

**Special thanks to Gerard and my great Frontier Team
And Denis & the Sony Team**

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The New College Try

As the industry rebounds, music companies are relaunching their school-representative programs to top the streaming charts — and recruit future leaders

BY STEVE KNOPPER

LAST FALL, A SELECT group of New York college students received copies of **George Orwell's** *Animal Farm* in the mail and convened weeks later at a speakeasy in Manhattan's East Village to discuss the 1945 novella over jerk chicken wings.

The book club's unlikely leaders: songwriting duo **Claude Kelly** and **Chuck Harmony**, whose questions provoked a 90-minute conversation about politics, religion, race and domestic violence. Cake pops decorated with the logo of Kelly and Harmony's independent record label, Weirdo Workshop, were served, and **The Shindellas** — a girl group signed to their label — opened the night with a few songs. Among the students were college representatives for music marketing firm Inzune — one of several music companies that are aggressively growing their ranks on campus — and they left poised to spread the word about the educational evening.

"We get a chance to pitch our

music without being too pitchy," says Kelly of the college-rep-filled book club meetings, the latest of which was hosted in January by **Julie Pilat**, global operations manager for Beats 1, in Los Angeles.

Amid rapid record-business growth driven by on-demand streaming, the industry is reviving its college-rep programs, both to promote its tunes and to cultivate future executives who can take the reins as the old guard retires. Rather than enlisting English majors to hand out flyers and stickers, companies are now leaning on social media-savvy students who can help them both identify and market talent to the young listeners that stream music most.

"These students are going to redefine what we do in the industry in the very near future," says **Todd Goodwin**, senior vp college, lifestyle and experiential marketing for Universal Music Group (UMG). "There's going to be a day when a manager, agent, artist and label executive are all sitting at the

same table — and they'll all come from here."

While the industry has had college reps for decades — Sony Music's program has been around for 50 years — these units shriveled after record sales began to tank from their peak in 2000, and in some cases fell by the wayside completely. But now, as they crank out more music to capitalize on streaming's growth, the major labels are "hiring more, they're signing more artists, they're paying more," says music-business attorney **Tim Mandelbaum**.

On his first day heading UMG's college program in 2015, Goodwin realized that he had zero employees. So he hired a film student, and kept hiring until 75 reps were on the payroll, creating content. One filmed a video with singer **Grace Mitchell** on her favorite places in her hometown of Portland, Ore.; others helped set up a benefit for impoverished Detroit kids starring **2 Chainz** and **Lil Yachty**; New York University students held a "master class" Q&A with rapper and G.O.O.D. Music president **Pusha T** that drew

75

Number of college reps
employed by UMG

Topline

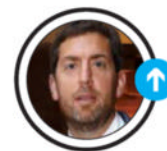
THE OVER UNDER



Daniel Ek's Spotify files paperwork with the U.S. Securities and Exchange Commission to go public.



Pro Tools maker Avid Technology's board of directors votes to terminate CEO **Louis Hernandez Jr.** due to workplace misconduct.



Warner Music Group CEO **Max Lousada** celebrates as Warner U.K. takes home six BRIT Awards, its best-ever haul.



Top: UMG reps filmed a video featuring Mitchell (right). Bottom: Def Jam A&R head Steven Victor and Pusha T at NYU.

400 students. Goodwin also has them team up to tackle industry problems at an annual conference in Los Angeles. “This demographic is driving the streaming business right now,” says Goodwin, who worked as a \$75-a-week Columbia Records rep while at Texas State University in 1999, liaising with local club DJs.

To promote “Broken,” a single by recently signed Sony trio **lovely. the.band**, University of Colorado-Denver student **Samantha Marrujo** took a time-lapse photo of her own artwork and used the image for a promotional meme; she also adapted an album-cover image of **Vampire Weekend** drummer **Chris Tomson**’s **Dams of the West** side project to other backgrounds for a social media campaign. “Alongside our hourly rate, we get a couple of hundred bucks per month for expenses — you can use that however you want to help promote the artist,” says Marrujo, 21, a senior music-business major and a Sony rep since October 2017. “They ask us whether students are using a certain app or how other students are finding music, if we think a certain campaign would be effective toward a younger audience.”

Inzune’s 40 reps use their own social media voices to promote campaigns by acts like **Major Lazer** and **Lindsey Stirling**; one student communicates exclusively in fire and thumbs-up emoji. Says Inzune senior vp marketing and promotion **Lori Rischer**, “Some [artists] feel it’s their secret weapon.”

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Country Beyond The Country

The streaming boom has Nashville labels doubling down on growing their genre outside of the U.S., using websites, TV shows and tours to spread the gospel

BY MELINDA NEWMAN

Until recently, country music was a tough sell to foreign executives at Warner Music Group’s annual worldwide retreat.

“As soon as they heard the word ‘country,’” recalls Warner Music Nashville chairman/CEO **John Esposito**, “we couldn’t get traction. They heard twang even when there wasn’t any twang.”

But twang is no longer a turnoff, as streaming services amass users across the globe and push the radio-centric genre into new markets. Labels including WMN, Big Machine Label Group and BMG have recently enlisted dedicated staffers to work their country rosters abroad; meanwhile, country acts such as **Maren Morris** and **Florida Georgia Line** are making

inroads overseas and growing significant ticket and streaming revenue as their time spent cultivating fans abroad begins to pay off.

Nighttime soap opera *Nashville* also has accelerated country’s spread, airing in nearly 100 countries. England’s BBC 2 added an hourlong weekly country show in 2017, and the amount of American country music on *Keep It Country*, a 24-hour European TV/internet channel, has nearly doubled in the past year, squeezing the Irish and Australian varieties. A Country Music Association study presented in 2017 found that over 5 million adults listen to country in the United Kingdom, with millennials the largest segment.

Some country acts are even seeing bigger audiences

overseas: **The Last Bandoleros** drew a larger crowd in certain European cities than stateside after opening for **Sting** across the continent, and thus will drop their debut album in Germany on May 4, before the United States. **The Cadillac Three**’s **Jaren Johnston** says the trio routinely fills 3,000-seat venues abroad, whereas stateside, it plays 400- to 1,000-capacity rooms. “Our

[European] fans aren’t necessarily country fans — they’re music fans,” says Johnston. In the States, “we face so many labels. Radio won’t play you because you’re too this or too that. Over there, they just don’t care.”

Many current acts got their first European exposure at AEG’s C2C (Country to Country) festival that began in 2013 in London, selling

17,000 tickets; now C2C acts play London, Dublin and Glasgow in three days, selling over 70,000 tickets. C2C’s Country Music Week launched in London last October; the 2018 edition (March 9-11) features **Faith Hill**, **Tim McGraw** and **Kacey Musgraves**. But Universal Music Group Nashville chairman/CEO **Mike Dungan** says the genre is still “not growing fast enough” abroad, despite UMG’s investment two years ago in site Sounds Like Nashville to fuel discovery. “I’m at the forefront of pushing an effort to make it happen,” he says, “and the truth is, looking at the numbers, while streaming has democratized it, it’s still not happening the way it should be.”

“I’m at the forefront of pushing to make this happen.”

—Mike Dungan, UMGN



Morris at the 2017 C2C in London. Inset, from right: Thomas Rhett with Eddie King and Talia LeFevre, hosts of *The King Says Country Show* on the *Keep It Country* TV channel.

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FROM THE DESK OF

FOUNDER/PRESIDENT, MAC PRESENTS

Marcie Allen

Talking deals, diversity and the future of corporate partnerships with the biz's branding guru

BY CHERIE HU
PHOTOGRAPHED BY ANNIE TRITT

THESE DAYS, MAC PRESENTS president **Marcie Allen** is known for orchestrating some of the highest-profile brand partnerships in the music industry. But she had to pivot across several jobs over more than a decade to find her true calling.

Straight out of college, at the age of 21, Allen began her career as director of marketing at Cellar Door Concerts (since folded into Live Nation), before transitioning to an assistant position at WME Nashville. Realizing the agency world wasn't for her, she founded her own event production company, MAD Booking & Events, and produced over 100 concerts and festivals over the course of six years, including Voodoo Music + Arts Experience in New Orleans and the weekly free concert series On the Bricks in Nashville and Atlanta. Most importantly, Allen was able to fund all her projects with MAD Booking & Events through corporate sponsorships, which triggered another pivot: serving as the bridge between the music industry and corporate America.

"My grandmother always told me that the key to success in life is to figure out the one thing you're really good at, and then home in on that thing and be laser-focused in your energy," says Allen from her office in Manhattan's Chelsea neighborhood. "It might take you a long time to get there. It took me until I was 31 years old."

In 2004, Allen founded MAC Presents from her dining room table. The company has since crafted award-winning music campaigns for brands like Citi, Capital One and Southwest Airlines, elevating acts from **Metallica** and **Foo Fighters** to **Taylor Bennett** and **Judah & The Lion**. Through a strategic partnership and shared office space with **Cara Lewis'** booking agency,

Cara Lewis Group, Allen has been at the helm of some of the most-discussed music campaigns of the past year, including a 60-second **Khalid-Uber** commercial that aired during the Grammy Awards.

She also has been outspoken regarding female empowerment. Women account for 80 percent of MAC Presents' employees, and both Allen and Lewis were among the 20-plus female executives to sign an open letter calling for Recording Academy president/CEO **Neil Portnow's** resignation, after his statement about women needing to "step up" for better representation at the Grammys, a comment

"I like to think of a brand as having real estate, not just on TV but also in outdoor, out-of-home and digital environments," says Allen, photographed Feb. 21 at MAC Presents in New York. "Where they otherwise would have just hired a model or used static artwork, now they're using music."

for which he has since apologized.

Allen is serious about her commitment to diversity and nurturing future leaders. She teaches two undergraduate courses as an adjunct professor at New York University (NYU) and recently picked up the tab for a class trip to **Garth Brooks'** show at Mercedes-Benz Stadium in Atlanta.

"People ask me if I'm going to pivot again from brand partnerships, and my answer is no," says Allen. "I was fortunate to be at the forefront of the brand partnership movement when it was the redheaded stepchild in the room. Now we have a legitimate seat at the table."



What is your approach to brand partnerships?

People often ask us whether we represent the artists or the brands, and I always say, “We represent the deal.” And if it’s not a win-win on both sides, there really isn’t a deal there. One thing brands often forget

work. The remaining 95 percent is all about bringing that partnership to life across multiple touch points. Otherwise, it’s just a really expensive secret. I get upset if there’s a deal in the music industry between a brand and an artist that I don’t know about. Half of our team at MAC spends nearly

Why is there a gap between music and sports when it comes to brand sponsorship dollars?

With sports partnerships, it’s very easy for brands to measure their return on investment. Their approach is much more data-driven. It’s more difficult to do that in music. If you’re involved with an artist over the course of six to 12 months, sometimes you don’t see that added value immediately. You might see an upswing in sales year-over-year, but otherwise you’re judging by social media activity and press impressions.

“Fashion has been huge for us. I strongly believe retail is the new media.”

is that they have to bring real value to the partnership. Very few artists nowadays are just looking for a check; they want to make the experience better for their fans. Brands can make artists and consumers genuine ambassadors by capturing the passion that goes into making and enjoying music.

How do you make a partnership authentic?

At our heart, we’re storytellers: The first thing we do is figure out the story we want to tell. In 2011, we were working with BlackBerry, and Foo Fighters were gearing up to release *Wasting Light*. They recorded the whole album in a garage and wanted to preserve that lo-fi environment on their tour. BlackBerry gave away the opportunity for eight fans around the country to host a Foo Fighters show in their own garage. [They] got millions of impressions and supported Foo Fighters in doing things on their tour productionwise they might not have been able to pull off previously.

What is the biggest misconception about the work you do?

Closing the deal is just 5 percent of the

their entire day doing research, leaving no stone unturned. So I’m baffled when people walk into a room and claim a deal is “massive,” when we can’t find any content or press articles or follow-up online.

What is the next big evolution for brand partnerships?

I think it’s all about more integrated campaigns. You’re seeing more and more of these brands leveraging artists in global campaigns across all types of real estate. I also think you can’t understate the significance of cord-cutting. I recently asked students in both of my NYU classes to raise their hands if they had a TV in their apartment. Out of 80 students, only four raised their hands. If I were an advertiser, I would be freaking out. That’s why I think there’s such a big opportunity for experiential partnerships, where you use the power of music to create a deeper, one-on-one relationship with the consumer.

What other industries do you see as instrumental to MAC’s success?

Fashion has been huge for us. I strongly believe retail is the new media. How great would it be for an artist who’s virtually unknown to have their face across 800 stores? With the Khalid-Forever 21 campaign, we started having that conversation before [debut album] *American Teen* even dropped. Khalid was looking for exposure, and Forever 21 wanted to demonstrate they were on the forefront of music by introducing customers to a new artist before anyone else knew about him.

Can you comment on the open letter to Neil Portnow, and diversity in music?

The Grammys need to have a transparent overhaul, like the Oscars two years ago, that results in a *Moonlight* moment. No one’s arguing the Grammys didn’t recognize the right nominees this year, but they need to explicitly share how they’re making changes to award the right winners. We need our industry leaders to lead by example, to show that no matter your race, sexual orientation, gender or background, you have an opportunity to be successful. ●



1 A gift from her stepdaughter, Ryan. 2 Signed poster from Billy Joel’s residency at Madison Square Garden in New York. 3 “I was raised by my grandfather Bill ‘Hoss’ Allen, a radio DJ in Nashville,” she says. “He became the first person to play black music on a white radio station in the South in the ‘50s. He’s the reason I started in the music industry.” 4 From Keith Urban’s Get Closer Tour, produced by MAC with AT&T and Samsung in 2011.



TOPLINE

MUSIC FANS FLOCK TO THE MUSEUM

Global gallery shows on Bowie, Prince and Pink Floyd rake in cash

BY RICHARD SMIRKE

When staff at London's Victoria and Albert Museum started working on an exhibition about **David Bowie** in 2011, they thought they had a hit on their hands. They just didn't know how big.

"We expected there to be interest, but there was concern [about] doing it justice in a museum," says **Victoria Broackes**, co-curator of "David Bowie is," which ran at the V&A for six months in 2013. "It wasn't until we opened that we knew we had a success."

Since then, the exhibition – with 400 items from Bowie's personal archive, including stage costumes and handwritten lyrics – has been seen by 1.8 million people around the world, generating over \$40 million in ticket sales, according to *Billboard* estimates. On March 2, "David Bowie is" debuts at the Brooklyn Museum, the final stop on its record-breaking five-year, 12-city world tour.

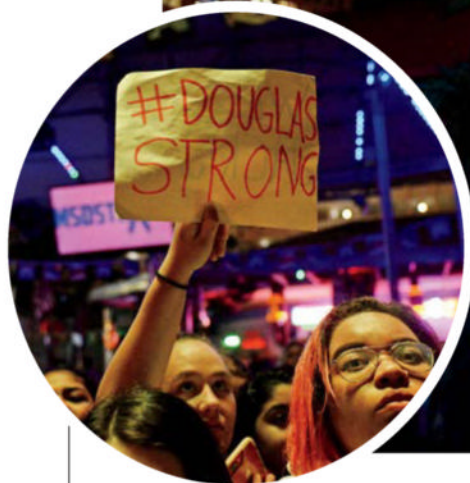
And it's not just Bowie. In recent years, blockbuster gallery shows about **The Rolling Stones**, **Elvis Presley**, **Prince** and **Annie Lennox** have debuted in London and gone on to draw huge crowds internationally. In 2017, the V&A broke its own sales record for a music show with "Their Mortal Remains," an exhibition on **Pink Floyd** that drew over 400,000 visitors during its London run.

Production costs aren't cheap, but the potential returns make them enticing. VIP options boost grosses: The most expensive ticket for "David Bowie is" in Brooklyn runs \$2,500.

There's more to come: Graceland Holdings managing partner **Joel Weinshanker** says his firm is now building spaces to house such artist exhibitions around the globe, including one in Memphis opening in 2019 – for acts besides Elvis.



From top: A 1971 portrait of Bowie at the Brooklyn Museum; "David Bowie is" in Barcelona.



Mahone performed at a benefit concert for Marjory Stoneman Douglas High School.

NOTED

02-21
→

Universal Music Enterprises appointed **Vince Szydowski** executive vp commercial sales.

Pandora earned \$395.3 million in fourth-quarter 2017, with 25 percent subscriber growth year-over-year.

Rae Sremmurd teamed with ESPN for a *Sremmlife* NBA series.

Amazon shuttered its U.K. ticketing business.



Rae Sremmurd

Warner/Chappell entered a multiyear licensing deal with MelodyVR for virtual content.

Longtime Astralwerks GM **Glenn Mendlinger** confirmed the label will move to Los Angeles by June 1, after which he will exit the company.

Universal Music Group chairman/CEO **Lucian Grainge** will receive the Songwriters Hall of Fame's Howie Richmond Hitmaker Award on June 14.

02-22
→

Warner Bros. Pictures named **Karen Elliott** vp music production.

Strange Music co-founders **Tech N9ne** and **Travis O'Guin** launched a new pop division, Strange Main.

Francisco Suarez joined Telemundo as executive vp primetime realities and specials.

02-24
→

Doug Morris, who will exit as Sony Music's chairman in late March, secured funds for a new label, 12 Tone Music. Former Def Jam CEO **Steve Bartels** has been in talks to join him, sources say.

Martin Mills was named non-executive chairman of the Worldwide Independent Network.

02-26
→

Business management firm Flood Bumstead McCready & McCarthy elevated five managers to executive positions.

02-27
→



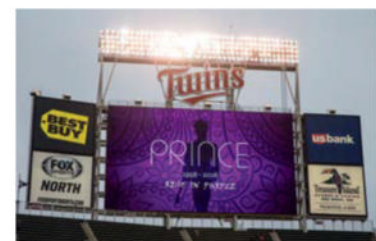
Haddish

Girls Trip star **Tiffany Haddish** was announced as host of MTV's Movie and TV Awards, airing from Los Angeles on June 18.

Sony Pictures Television inked a worldwide distribution deal for **Scott Borchetta's** *The Launch*.

Austin Mahone paid tribute to the victims of the Marjory Stoneman Douglas High School shooting at a benefit concert in Fort Lauderdale, Fla.

The Minnesota Twins field in Minneapolis.



The **Prince** estate cut a merchandising deal with the MLB team Minnesota Twins.

Celine Joshua left Epic Records for Universal Music Group, where she will lead her own label, called 10:22 pm.

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7

DAYS

on the
SCENE

Lipa (center)
performed her top 10
hit, "New Rules," at
the BRIT Awards.



BRIT Awards

LONDON, FEB. 21

BRITISH GRIME STAR **STORMZY** AND POP SINGER **Dua Lipa** were the big winners at the 2018 BRIT Awards, held at the O2 Arena in London. Both artists took home two honors apiece, with Stormzy generating one of the show's biggest upsets by beating **Ed Sheeran** for British album of the year for his debut, *Gang Signs & Prayer*. The grime artist also picked up British male solo artist, which Sheeran was also widely expected to win. Earlier in the evening, Lipa won awards for British breakthrough act and British female solo artist, making indirect reference to the #MeToo movement during her acceptance speech: "Here's to more women on these stages, more women winning these awards and more women taking over the world." Lipa and Stormzy also performed, as did **Kendrick Lamar**, **Sam Smith**, **Foo Fighters** and **Rita Ora**. But the most moving performance came from **Liam Gallagher**, who sang **Oasis**' "Live Forever" in honor of those who died at the Manchester Arena bombing following an **Ariana Grande** concert last May.

—RICHARD SMIRKE

1 Ora onstage. 2 Nile Rodgers presented album of the year to Stormzy. 3 From left: Este, Danielle and Alana Haim of HAIM on the carpet. 4 Camila Cabello. 5 Chris Stapleton (left) and Justin Timberlake performed the latter's *Man of the Woods* track "Say Something." 6 Stormzy closed out the show. 7 Sheeran gave a touching performance of his song "Supermarket Flowers."



2



NBA All-Star Game

LOS ANGELES, FEB. 18

BEYONCÉ, CHANCE THE RAPPER AND CARDI B WERE AMONG the celebrities who attended the 67th annual NBA All-Star Game at the Staples Center. The exhibition, headlined by star players like Cleveland Cavaliers forward **LeBron James**, Golden State Warriors guard **Stephen Curry** and Boston Celtics guard **Kyrie Irving**, was just as thrilling as the music performances that took place throughout the event. After comedian **Kevin Hart** introduced the athletes, **Fergie** delivered an unconventional rendition of the national anthem that received mixed reviews and later led to her releasing an apologetic statement. At halftime, **N.E.R.D** took to the stage to deliver a smoldering medley of “Lapdance,” “1000” and “Rockstar.” Accompanied by an assembly of dancers and mascots, **Pharrell Williams** displayed admirable skills behind the drums, most notably on the **Rihanna**-assisted single “Lemon.” But the biggest surprise of N.E.R.D’s set came when Williams enlisted **Migos** for a spicy performance of the rap trio’s *Culture II* standout “Stir Fry” — **Quavo** took home the MVP honor at the Celebrity All-Star Game days prior. When all was said and done, Team LeBron left Los Angeles with a 148-145 victory over Team Stephen. James finished with 29 points, 10 rebounds and eight assists, capturing his third All-Star Game MVP Award.

—CARL LAMARRE



Premio Lo Nuestro

MIAMI, FEB. 22



1 Ozuna onstage at the 30th edition of Univision's awards show, Premio lo Nuestro a la Música Latina, at American Airlines Arena. **2** Maluma enjoyed the show ahead of his performance. **3** Leslie Grace sang a medley of Emilio and Gloria Estefan's greatest hits with Il Volo and Víctor Manuelle. **4** Daddy Yankee performed "Gasolina" alongside Pitbull and Laura Pausini, and later returned for "Dura." **5** Pausini co-hosted the program and also debuted her new single, "Nadie Ha Dicho," with Sergio George on piano. **6** Pitbull presented the Excellence Award to Emilio (left) and Gloria Estefan by saying, "I want to thank you for all the doors you opened for all Latinos all over the world, for the Cuban community and culture, for people from Miami that come from nothing and get ahead by giving it their all."



Fergie's Marilyn Monroe-inspired performance of the national anthem earned criticism, prompting her to apologize in a statement: "I'm a risk-taker artistically, and clearly this rendition didn't strike the intended tone," she said. "I love this country and honestly tried my best."



1 Tracy Morgan (left) and Nick Cannon at the NBA All-Star Game. **2** From left: Williams and Offset, Quavo and Takeoff of Migos performed the trio's "Stir Fry," which Williams produced. Williams delivered a medley of hits with N.E.R.D during halftime. **3** From left: *Stranger Things* star Caleb McLaughlin, DJ Khaled and Ludacris. **4** Beyoncé and Blue Ivy Carter took a selfie while courtside. **5** Chainz (left) and James together on the court. **6** Cardi B. **7** Jamie Foxx rapped while dressed as a cowboy during Hart's star-studded opener. **8** Hart (center).



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THE NIGHT SWEATS' NEW DAY

Nathaniel Rateliff & The Night Sweats are garnering rock airplay after a blue-collar, romance-scarred come-up

BY CHRIS MARTINS
PHOTOGRAPHED BY CARA ROBBINS

Rateliff
photographed
Feb. 9 at
The Spare Room
in Los Angeles.

“LAST TIME I WAS HERE I GOT KICKED OUT,” says the barrel-chested singer-guitarist **Nathaniel Rateliff**, 39, from under a wide-brimmed hat. He’s sitting in The Spare Room, a small, swanky bar and bowling alley inside the Hollywood Roosevelt Hotel, where he’s either unrecognized or still welcome. “The lady who keeps score on the chalkboard didn’t like my comment of, ‘Wait, your only job is to keep score?’” **Night Sweats** bassist **Joseph Pope III**, 38, a blue bandana encircling his neck, throws in: “It snowballed.” Rateliff, joking (probably): “If I’d had a .38 on me, I would have fired a couple rounds into the ceiling.”

You’ll have to pardon the man. His earlier life — before fronting the hottest vintage-sounding soul octet in the country — consisted of back-breaking gigs as he worked tirelessly to get his music career off the ground, and he has had trouble getting used to the “privilege” involved with a music career that’s thriving. Which it definitely is — he just scored his

second No. 1 on *Billboard*’s Triple A airplay chart with “You Worry Me,” a slow-but-swaggering, sax-boosted rocker about overcoming dread. It’s the first single from his band’s second album, *Tearing at the Seams*, out March 9 on Stax.

“You Worry Me” follows 2015’s “S.O.B.,” the world’s introduction to a burly howler who is frank about his flaws (the rowdy hit was about alcohol withdrawal) and leads a crew that plays like it’s the last bar band on earth. That the band has surpassed other nostalgia-stoking R&B outfits owes to the fact that you believe Rateliff. He calls it as he sees it, clearly, but he also talks it how he lives it. “The guy is all soul, all feeling,” says **Richard Swift**, who produced both *Night Sweats* albums. “He takes what he does more seriously than most people I know, and he’s just a goddamned sweetheart.”

“I’ve always dove into whatever job I had, even when I was scrubbing toilets.”

—Rateliff

Rateliff lives in Denver but grew up in tiny Hermann, Mo., where, if he had stayed, “I’d probably still be a Christian, have a bunch of little turds running around, and still do manual labor.” Adds Pope, who was raised there, too: “Probably be addicted to harder drugs than alcohol.” The guys have known each other since fourth- or fifth-grade honor choir. (When Pope mentions this, they compulsively belt out a round of “Drunken Sailor.”) “It’s a beautiful little place,” continues Pope, “but there’s not a lot of options or opportunity, and there are real hardships there. I have a lot of meth casualties in my family.”

Their ticket out was an extended missionary trip to Denver when Rateliff was 18. “We’re legends at that place,” he says with a chuckle. “I made wine under Joey’s bunk and it exploded.” He lost faith at a conversion-minded Easter service on a Hopi reservation. For Pope, it was having to proselytize the homeless. They stayed, playing open-mics and scraping by as carpenters and painters at trucking companies and bottle factories. “We were working with people in their 40s,” says Rateliff. “Having the same struggles but nothing to fall back on. We were each other’s only safety net.”

And it has been tested. At 22, Pope was diagnosed with testicular cancer, at the same time his girlfriend unexpectedly became pregnant and moved in with them. “Nathaniel shaved his head as soon as my hair started falling out, during band practice,” recalls Pope, who has been in remission since. “The biggest help was knowing I wasn’t alone, having somebody to be scared with.” Now happily married and a father of two, it’s his turn to prop up Rateliff. When I mention to the tattoo-covered frontman that *Tearing at the Seams* appears to be about a relationship on the brink, he panics.

“Fuck. Really? Shit. Is it that obvious?” He takes a breath. “Well, I’m getting divorced. I love my wife but we’ve had a tumultuous relationship. I really feel like every record I made was about the same thing, and I just finally had the balls to say goodbye. I wish I could change some of the things that have happened, but...” His voice breaks, and Pope puts a hand on his leg. “I’m sorry,” says Rateliff through tears. The irony isn’t lost on him: He has been living his dream, at last, but crying in recording sessions and sleeping on a single bed in drummer **Pat Meese**’s doorless basement.

TRIPLE A-LIST ROCK STARS

Nathaniel Rateliff & The Night Sweats’ second No. 1 on *Billboard*’s Triple A chart, “You Worry Me,” follows in the footsteps of five acts that dominated the tally since the top of 2017



PORTUGAL. THE MAN

The biggest breakthrough at triple A in 2017 came with the six-piece ensemble’s ubiquitous “Feel It Still,” which crowned the chart for 11 weeks.



SPOON

Fronted by **Britt Daniel** (left), the Texas quartet sent “Hot Thoughts” — the strutting title track to its ninth studio album — to No. 1 for seven weeks.



DAN AUERBACH

Taking a break from **The Black Keys** for a solo jaunt, Auerbach notched two top 10s at triple A radio, including the No. 1 “Shine on Me,” from *Waiting On a Song*.



THE WAR ON DRUGS

The Americana band, led by **Adam Granduciel** (left), hit the top 10 on the *Billboard* 200 with *A Deeper Understanding* and reached No. 1 at triple A with “Pain.”



THE NATIONAL

With lead singer **Matt Berninger** (left), the veteran rock act spent two weeks atop the Triple A chart with “The System Only Dreams in Total Darkness.”



The Night Sweats, clockwise from left: Jeff Dazey, Scott Frock, Mark Shusterman, Meese, Luke Mossman, Rateliff, Andy Wild and Pope.

RATELIFF: BRANTLEY GUTIERREZ; PORTUGAL. THE MAN: ANTHONY PIDGON/GETTY IMAGES; AUERBACH: INVISION/AP/REX/SHUTTERSTOCK; GRANDUCIEL: COREY PERRINE/AP IMAGES; BERNINGER: FRANK KOENIG/REDFERNS; LOVE: TCHELLO OMBRE; VITTAIR: FERNANDA TINE; CLARK: VITOR MANON; GROOVE: RODOLFO MAGALHAES; WHAT SO NOT: CHELSEA LAUREN/REX/SHUTTERSTOCK; SKILLIE: JOHN SHEARER/WIREIMAGE; JOHNS: MARK METCALFE/GETTY IMAGES.

Inside Brazil's Drag Revolution

In a country rife with anti-LGBTQ violence, queens like Pablllo Vittar and Aretuza Lovi are the face of a movement trying to change the culture

BY MURI ASSUNÇÃO

AFTER FIVE DAYS OF THE INTENSE party marathon that takes over Brazil during Carnival, drag queen **Pablllo Vittar** is exhausted. The 23-year-old phenom, who kicked the internet into overdrive in February after making out with **Diplo** in her music video for “Então Vai,” can finally take off her high heels, put her wigs away and reflect on her accomplishments: The country with the worst rate of anti-LGBTQ violence in the world has chosen her — a man — as its pop queen.

Homophobia remains one of Brazil's most serious problems. Grupo Gay da Bahia (GGB), Brazil's oldest LGBTQ rights organization, estimates that violent deaths of LGBTQ Brazilians hit an all-time high in 2017: at least 387 people were killed, an increase of 30 percent from the previous year.

But a collective of drag queens — with Vittar at the forefront — is helping increase Brazil's acceptance of the LGBTQ community, using music and performance as their means. “I'm very happy that I have this space and an opportunity to lend my voice to the cause, and to represent my sisters,” says Vittar, whose videos for “Corpo Sensual” and “K.O.” have collectively earned over 500 million YouTube views. “Knowing other people will grow



From left: Lovi, Vittar, Clark and Groove.

by having more examples and people that can inspire them is wonderful.”

Some performers, like Vittar's frequent collaborator **Aretuza Lovi**, faced homophobia at home before entering the world of drag. “When my dad realized I was gay,” says Lovi, “he treated me horribly [and] beat me up. I was afraid to breathe next to him.” She started doing drag as a joke with some friends, but when her career took off she felt empowered, and now she uses drag as a platform. The response has been sizable: Her latest single, “Joga Bunda,” garnered over 10 million YouTube views in a month.

For **Gloria Groove**, who also features on “Bunda,” drag culture — and hip-hop, which influences much of the queens' music — is her way to “use my voice to point out what's wrong [in Brazil],” says Groove. “I'm queer, effeminate, a non-white drag queen, and I always put myself out there in a country with the highest number of

LGBTQ murders in the world.”

“Every kid who's different and non-hetero has experienced bullying in school,” adds drag sister **Lia Clark**, who says that she has also experienced it in her career. Clark's first single, 2016's “Trava Trava (Shake Shake),” reached the second spot on Spotify's viral chart, but the success of “Boquetáxi” (a play on the words “blow job” and “taxi”) in 2017 was stifled by YouTube when it classified the video as “restricted.” It's a question of equal rights, she says: “If mine was blocked, then others should be blocked, too,” she says, referring to sexually suggestive videos featuring straight artists.

Even so, this new generation of artists is using its unprecedented visibility to confront Brazil's deep-rooted machismo. “We are making a tiny dent in the history of music in Brazil and that is really cool,” says Lovi. “[I want] our music to be a lot more revolutionary than what it is.” ●

30%

Rise in LGBTQ homophobia-related deaths from 2016 to 2017, according to GGB

THE MOTLEY DANCE CREW OF WHAT SO NOT



What So Not

In early 2017, Australian producer **What So Not** (born **Chris “Emoh” Emerson**) flew to Central America for his first vacation in six years. While staying in the Nicaraguan jungle, the staple festival performer assembled previously recorded pieces for his debut album, a breathless exercise in eclectic dance music featuring 15 far-flung acts across 12 songs. “I pretty much worked with my friends

— that was the deciding factor,” he says, describing his approach on *Not All the Beautiful Things*, out March 9.

SKRILLEX
“**GOH**”
“This is a demo from 2014 that leaked but never officially came out, and anytime we would put out a song, fans were like, ‘OK, but where’s ‘Go’?’”



Skrillex

Since my [nickname] is Emoh, we added the ‘H’ to the title, so there’s me in it.”

TOTO
“**WE KEEP ON RUNNING**”
“I played Toto’s ‘Africa’ in shows, and me and [Skrillex] apparently were the instigators of its coming back on this festival cultural level. Toto thought it was funny.

[Guitarist] **Steve Lukather**’s son suggested we do a session. I had this big synth riff, and with Lukather

on guitar, it was a good hybrid. [Toto] sent me an all-caps email when I sent the demo — they were amped.”

DANIEL JOHNS
“**SAME MISTAKES**”
“I’d been up since 4 a.m. surfing in Newport



Johns

Beach [Calif.] and was tired, but [Silverchair frontman] Daniel calls [and says] he’s in Los Angeles.

I can’t turn him down. He’s doing nonstop takes, and I’m scribbling down every interesting [idea]. It was using him as an instrument. Even stamping his feet on the ground — I turned that into a percussion piece.”

—TATIANA CIRISANO

PRO TIPS



Inset: Turton (left) and Pitbull.

FROM PITBULL'S MANAGER TO MAC'N'CHEESE MOGUL

Derrick "Chef Teach" Turton managed Pitbull for over a decade starting in 2003. But after rapper Bun B requested his lobster mac and cheese as a studio snack, Turton, 42, had an epiphany. He left music to open his World Famous House of Mac food truck in 2015, and helped launch a standing location in Miami in December. Turton dishes advice on creating a standout eatery.



TEST EVERYTHING

Yo Gotti and N.O.R.E. sampled Turton's jerk chicken and Buffalo wings at his home barbecues, and helped him realize his mac was the masterpiece: "[Taste tests] are like going to the club and seeing someone sing [Pitbull's] songs."



STAY WEIRD

"Nothing about Pitbull was acceptable when we started – he was like a UFO," says Turton. "But the craziest things end up being the best," which is why he once brought Pitbull and Chris Brown Thai-style chicken-stuffed pineapples during the video shoot for their 2014 collaboration, "Fun."



ADAPT AS NEEDED

Turton's efforts to meet the needs of his guests include inventing a speedy cheese-melter and crafting a seafood-centric menu for pescatarian ASAP Rocky. "You have to adjust and keep going – the music industry is a lot of that."

—TATIANA CIRISANO



Q&A

THE BROOD IS BACK

The Breckers' Kim Deal talks about reuniting with the group's most renowned lineup, now closer than ever

BY BONNIE STIERBERG

From left: Kelley Deal, MacPherson, Kim Deal and Wiggs of The Breckers.

When *All Nerve*, The Breckers' fifth album, comes out March 2 on 4AD, it will be the band's first record in 10 years; the first to feature the classic lineup since the group's hit 1993 LP, *Last Splash* (singer-guitarist Kim Deal, 56; guitarist Kelley Deal, 56; bassist Josephine Wiggs, 55; and drummer Jim MacPherson, 54); and the first time that Kim has recorded digitally. "Doing analog work is kind of expensive, and Kelley and Josephine were like, 'I don't mind going into a digital studio, Kim — ahem, ahem,'" she recalls. Here,

Kim describes the group's still-complicated dynamic.

When you got everyone together in the studio, did it snap back into place right away, or was there some adjustment?

It was a little bit of both. It feels really natural, but at the same time there is adjustment. Like when Jim set up his drums and I started playing with him, I had to turn around and crank up my amplifier by, like, two numbers. He's pretty loud.

Is it true you and your twin sister, Kelley, FaceTime each other to watch the 6 p.m. news every day?

Well, it's not specifically for that, but we'll FaceTime each other. Then I'll leave the room and do something, and then come back and she'll be there and I won't tell her that I'd left. Don't you do that with your friends?

Josephine lived in your attic in Dayton, Ohio, while recording *All Nerve*.

Yeah. I have a third story [to my house], and there's a toilet up there, so it's a room. But it's attic-ish, definitely. She moved in. She travels 10 hours [driving from New York], so when she comes in, she stays with me for a while and then goes back.

What was it like essentially living together while recording?

I wanted to kill her. At the end, if she wasn't putting her silverware in the drawer right, I was just like, "Ohhh, this is my last nerve!" But that's just roommate stuff. I love her. It was great having her there.

Do you have plans to work together after this album?

We're going to keep working on stuff. And I can always torture Josephine. I have a pretty ukulele song, and of course, she fucking hates the uke. So I'll tell you right now, yes, our next song will be a uke song, and I swear to God I'm working on a Christmas song. It makes me sick to my stomach. But I have to finish it because it has to be completed. It's my OCD. ●



From left: MacPherson, Kelley Deal, Kim Deal and Wiggs in 1994.

DEAL: MARISA USUABO; BRECKERS: TIM MASENFELDER/GETTY IMAGES; PITBULL: MIKE CALABRO; TURTON: MASCOPHOTO; BUN B: KEVIN MAZUR/GETTY IMAGES; WIGGS: VALERIE MACOMAG/GETTY IMAGES; LOBE: JEFF KRAVITZ/FILMMAGIC; MANAGER: RON VOL/SON LP/PHOTODISCOT.

Andrew Lloyd Webber: Behind The Mask

The famed composer's memoir, *Unmasked*, hits stores March 6, and it's a doorstop at 528 pages. It's also brutally honest, with the man who penned music for *Evita* and *Cats* recounting his days at Oxford (he basically got kicked out) through to the opening night of *The Phantom of the Opera*. The 69-year-old explains some key takeaways from the tome

BY MICKEY RAPKIN

1 Princess Diana Did The Splits Backstage At *Cats*...

At a performance of *Cats*, Princess Diana and Prince Charles went backstage after the show to say hello to Lloyd Webber, and he ended up getting more than he expected. "I think Charles said, 'I can't believe how these dancers do these sorts of things,' and [Diana] said, 'Well, it goes this way...' and she did the splits. A little bit of the royal personage, more than you normally would have seen, was revealed."



2 ...While Barbra Streisand Walked Out Of It At Intermission

In 1981, Streisand — who had been considering recording *Cats* classic "Memory" — came to London to see the show. "She decided she was claustrophobic and was going to go," says Lloyd Webber. "I thought, 'That's that.'" Before she left, she asked for a glass of milk, and Lloyd Webber sent an assistant scrambling. Is it possible she was just trying to be funny? "That is a thought that in my entire career has not been put to me," he says now, flummoxed. "What an idea!"

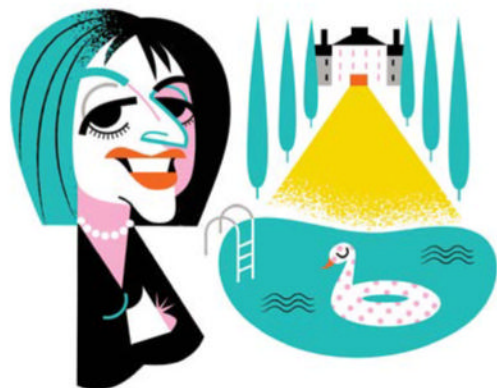
3 Bette Midler Auditioned For *Jesus Christ Superstar*

In 1971, *Jesus Christ Superstar* was set to open on Broadway with Yvonne Elliman as Mary and the cast was set. But a young singer from the New York bathhouses wanted to audition. "Peter Brown, who was running the Stigwood Organization, said, 'Would somebody go listen to her?' I remember Bette singing 'I Don't Know How to Love Him.' It's one of the few moments where one thinks, 'That was a definitive performance.'"



4 His Notorious Feud With Patti LuPone Was... One-Sided?

LuPone originated the role of Norma Desmond in *Sunset Boulevard* on the West End, but Lloyd Webber replaced her with Glenn Close for Broadway. LuPone sued, won \$1 million and built a swimming pool at her home in Connecticut that she famously dubbed the "Andrew Lloyd Webber Memorial Pool." In January, she performed a tribute to the composer at the Grammy Awards, ending the tiff. Right? "I've never had any feud with Patti at all," says Lloyd Webber. "I'm delighted that she said she would sing the tribute." ●



El-P (left) and Mitski

VERSUS

RUN THE JEWELS AND MITSKI DO THE DANCE


New York natives El-P of RTJ and Mitski get to know each other ahead of opening Lorde's North American Dance Tour, kicking off March 1



Lorde

El-P	Mitski
FAVORITE NEW YORK VENUE TO PLAY	
"Madison Square Garden. You get to pretend like you're Run-D.M.C. in 1985."	"Brooklyn Steel. Everything was so organized, and the sound was amazing."
ONSTAGE SECRET WEAPON	
"Our DJ. In a worst-case scenario, our DJ knows all our lyrics."	"Low heels. I feel professional and powerful [in heels], but high heels are scary to wear onstage."
GO-TO DANCE MOVE	
"The Running Man. I practiced it in my room in 1991 for a high school dance. I feel like I really nailed it that night."	"I guess you can say I 'do the Twist.' I like playful dance moves that aren't too serious."
I'M MELODRAMATIC ABOUT...	
"Failing tech issues in my studio. If I can't work, I don't know what to do with myself."	"How hungry I am. It's not the end of the world, yet I can't stress enough how much of an emergency it is."
BEST WAY TO UNWIND	
"Marijuana and isolation. It's better if I go relax for a bit, then come back with a new perspective."	"I like to find a local cafe. Sometimes I'm reading a book, sometimes I'm just staring at a wall." —LYNDSEY HAVENS





Solange photographed
Dec. 8, 2017, at Milk
Studios in New York.
Styling by Kyle Luu.
Left: Solange wears a
Romeo Gigli coat from
New York Vintage and
Helmut Lang Seen by
Shayne Oliver skirt
and shoes. Right:
Helmut Lang Seen by
Shayne Oliver dress,
Calvin Klein boots and
Aoko Su earring.

SOLANGE IN MOTION

Since releasing her conversation-shifting album *A Seat at the Table* in 2016, Solange has sent similar waves through the art world, staging works in spaces like the Guggenheim and earning Harvard's Artist of the Year distinction. Now, she's working on new songs — and shrugging off music-industry conventions: "I'm not interested in entertainment at this moment"

BY DOREEN ST. FÉLIX
—
PHOTOGRAPHED BY
RUVEN AFANADOR



Solange and I meet in a transitional season. It is early February, and the colors of Mardi Gras are blooming in the city of New Orleans. The Pontchartrain Hotel is on St. Charles Avenue, and, by dusk, the Garden District will be flooded with the sights and sounds of the first Carnival parade.

In the afternoon, the Living Room lounge at Pontchartrain is an oasis. Solange tells me that she chases quietude. It helps her to plot. Talking about her 13-year-old son, Daniel Julez Smith Jr., Snapchat and inquiring girls, she puts a hand to her temple and smiles, amused. Later, she'll pick him up from school, as always. With her husband and collaborator, music video director Alan Ferguson, away, "I'm on mommy duty," she says.

"Orion's Rise," her worldwide performance series of the 2016 album *A Seat at the Table*, ended in late fall. On Instagram last December, she informed fans that a diagnosis of an autonomic disorder would keep her from performing on New Year's Eve at AfroPunk in Johannesburg. "I'm still learning about myself," she wrote. Even in a rest period, Solange, 31, pursues change. The wisdom and splendor of her landmark work is still in the air, but she is making again: choreographing, designing stage sets, traveling and working on new music. She's jamming with 19-year-old musician-producer Steve Lacy. "He's like, 'OK, I got these chords.' 'Hey, papa, let's go!'" she says. She wants to immerse herself in zydeco culture. "Hundreds and hundreds of people every weekend are getting on horses and trail riding from Texas to Louisiana," she tells me. "It's a part of

black history you don't hear about."

A Seat at the Table, Solange's third album, was her first to debut at No. 1 on the Billboard 200, and the first single, "Cranes in the Sky," won a Grammy for best R&B performance. When her sister, Beyoncé, talked to her for *Interview* magazine in early 2017, Solange divulged that she had written "Cranes" eight years before as a newly single mother in Miami, writing through the noise of a development boom. "I remember looking up and seeing all these cranes in the sky. They were so heavy and such an eyesore, and not what I identified with peace and refuge," she said. Performing it on tour was difficult. "I wasn't breathing, centering myself," she tells me.

The album is a rare work: a woman artist's inquiry into the self that radiates common truth. Black listeners especially took to the album's messages of self-love. That was what Solange intended. "This shit is for us," she announces on the anthemic "F.U.B.U." Her poetics clarified a generation's rage, its rights to pleasure and confusion and indignation. Her songcraft — writing on every track herself, working with longtime collaborators, including Raphael Saadiq — solidified her status as a lyricist. And her accompanying visuals — a suite of videos that plunged Solange, whirling

alongside her family of dancers, in impossible landscapes and evocative desert worlds — asserted a conceptual grammar. She's a student of both the choreography of Yvonne Rainer and the personas of Lil' Kim.

Solange identifies as a performance artist now, in addition to mother, daughter, sister and wife. Her look today is architectural: slightly fluted navy pants, a structural white blouse, her Afro presiding over it all like an electric blonde sun. We joke about the antics on *Real Housewives of Atlanta*, and then she grows faintly serious. "I'm clear within myself that I'm not interested in entertainment at this moment," she tells me, leaning back on the plush rattan couch. "That might change. There might be a moment where I decide, 'Hey, I love the game.' For right now, I'm not [there]," she tells me. She's not superstitious, exactly, but she believes in intuition. She only puts work out when it's done; she submitted *A Seat at the Table* to her label four days before it appeared on iTunes. "I think about my gut and how many times I didn't listen and how many times that fucked me over," she says.

Now interested in "activating" spaces, Solange is designing performances for museums and galleries. At the Tate Modern in London, she exhibited "Seventy States," a "digital dossier" of performance-art pieces that reference collagist of black spiritual ephemera Betye Saar. In spring 2017, Solange invited viewers to dress in white and come witness her occupy the Solomon R. Guggenheim Museum's blinding white rotunda in New York. Thelma Golden, director/chief curator of The Studio Museum in Harlem, was there. She compares Solange to Adrian Piper and Kara Walker. "My life has been spent in museums," says Golden. "Waiting to go into the Guggenheim, I felt a range of feelings that remain hard to describe. What it meant to be in front of one of our great temples of culture. The space transformed, created, made into black space, quite literally."

Solange's mother, Tina Knowles-Lawson, educated her in black art as a child, and she's now a contemporary of artists Kahlil Joseph, Toyin Ojih Odutola and Lynette Yiadom-Boakye, whose paintings were brought to life in the video for *A Seat at the Table*'s "Don't Touch My Hair." When we

talk, Solange has just been named Harvard's Artist of the Year. She sighs; this recognition and this institution is different. "It feels like such a colossal honor that I'm still working through feeling deserving of it," she explains. "I didn't come from a line of college-educated women. I feel so humbled and appreciative, [having been] an 18-year-old teenage mother who didn't go to college, who always had to explore academia on her own."

As a preteen, Solange danced backup for Destiny's Child. She released her first album, *Solo Star*, at 16. Nearly 16 years later, evolution is her watchword. Before we leave the Living Room, Solange writes up a short guide of New Orleans in my reporter's notebook. She impresses on me that I should make sure to sit inside Radcliffe Bailey's sculpture, "Vessel," installed in Crescent Park for the Prospect.4 triennial. "It does something to sound," she says. (The next morning, I sit in the metal cylinder by the Mississippi River and listen to the sound of water pouring from a conch shell.) She exits the Pontchartrain to fetch her son. For the rest of the Mardi Gras season, on Instagram, she leaves evidence of her whereabouts, and maybe her state of mind. She documents a writing retreat at the 17th-century Itopia estate in Jamaica, posing in purple among the brush. At a fete, she grins from under a cowboy hat, embellished with crystals, that she made with her son. On Lundi Gras, she strolls in the street in a billowing white outfit. By Ash Wednesday, these dispatches vanish, and Solange is wherever she is.

What does it feel like when your labor meets the events and the politics of the day? Like when you had to perform on *Saturday Night Live* days before the 2016 election?

Dave Chappelle was there preparing for his performance [on the next episode], and he was just so wonderful, giving me encouragement. I was clearly petrified. It was such a new range of emotions surrounding that week. It was really heavy having this album and performing a song like "Don't Touch My Hair" juxtaposed with what was happening in our country. I felt a lot of pressure delivering that message during that time. I certainly didn't time my album to come out then. I have always, all my life's three



"Feeling grounded in my body helps me to feel grounded in all aspects of my life and career, when things are constantly moving and evolving." Solange wears an Awake blazer, Luar belt, Maison Margiela pants and shoes, and Aoko Su earring.

projects, released them when they're done. Even now, I'm thinking about writing songs for my next project, and it feels exactly the time that it's meant to be. I'm just coming into my 30s, and now I'm really ready to listen and willing to be led.

How has the creative process changed for you over the years? Do you feel pressure to quickly release another album?

This cycle of you put out an album, now you go and perform it, and then you go back and you work on another one for however long, and then as soon as that's done, you put one out again... it's the cycle that the music industry has set in place for us. Artists are really whimsical. And I have a 13-year-old son now, so that is a compass of how I have to set up my life and set up my work. It matters to be present with him. I'm relieved when I hear other mothers say, "Yeah, we're going through this, too."

Where are you writing now?

I've been working in Laurel Canyon, Topanga Canyon and Jamaica. I actually have been following Joni Mitchell. It has been really wild. The house that I was just recording in [in] Jamaica, I stayed there for four days. And then the last day, the owner was like, "You know that mural that's downstairs in the spare bedroom that the engineer booth is in? Joni Mitchell painted that."

What is it about the category of pop artist that appealed to you in the past?

Through the [2012] *True* EP, I actually wrote down the dissertation of me wanting to create a pop record that was still nuanced and still had intricacies and still explored space and time and identity. That was during a time, especially in indie music, where pop music was sort of this icky forbidden term that you

didn't want to be associated with. But I always [associated] pop music with popularity, and, you know, D'Angelo sold mad records. Lauryn Hill sold millions and millions of records. Beyoncé sold records. Those were my pop stars growing up, and I didn't internalize pop, and still don't internalize pop, as this dismissive and reductive term. I want to be able to just look at the trajectory of my work at this present time and say, "Hey, I had a singular vision. This is the way that I saw the world and wanted to see the world, and I feel proud of that."

Which musicians excite you now?

Tierra Whack. She sent me a shirt that says, "Tierra Whack is my mom," and I wear it proudly. I love Cardi B. I can't wait to hear what her album sounds like. Moses [Sumney] and Kelela put out incredible projects last year. Azealia Banks is putting out new music. I think she's phenomenal. I saw Missy [Elliott] and Busta [Rhymes] and Kelly [Rowland] are putting out a record ["Get It"] today, which I'm going home to listen to. Missy is... well, she's my mom.

Did you watch the Grammys?

I did not. I was in the studio. But I watched some of the performances online.

What's your opinion on the controversy over the lack of representation for women and lack of recognition for people of color at this year's awards?

I would like to see more diversity in all institutions, and I don't just mean in music and art and fashion. I would like to see more people who look like me making decisions. But I certainly don't subscribe to [awards] as the only way, best way or most important way to celebrate work. Through Saint Heron [a brand, founded by Solange, that encompasses a record label, online publisher, management

"I CERTAINLY DON'T SUBSCRIBE TO AWARDS AS THE ONLY WAY, BEST WAY OR MOST IMPORTANT WAY TO CELEBRATE WORK."



Solange wears a Commes des Garçons from New York Vintage top, Ioannes jacket, Maison Margiela pants, Helmut Lang Seen by Shayne Oliver shoes and Jennifer Fisher earrings.

Solange wears a
Wolford bodysuit and
Helmut Lang Seen by
Shayne Oliver shoes.



company and more], we hope to uplift and empower and tell our story and celebrate each other every day. I am certainly not going to wait for anyone else to tell us that we're worthy of that. I watched my mother creating the space that she wanted to be in, whether that was a hair salon or small business or an idea she started in our garage.

Have you learned anything about your mother's family that you didn't know before?

Our family actually owns a graveyard in New Iberia, to this day. I would visit. Just being on the land told me way more than any kind of background research could have. I felt that energy, and I felt that guidance, creating and writing there.

was really not present. Saint Heron actually built the first release of our compilations modeled off of Cash Money's sales of CDs out of trunks.

Wayne is an old friend of mine. He is a monster when it comes to how quickly he's able to articulate his feelings. There were actually three rounds of verses, and he was so receptive and so wonderful and

would quiver and shake for probably the first three months of singing that song: "I tried to drink it away... I sexed it away..." All of this, every night, in a festival environment.

There's a dissonance between the lyrics, which are so inward, and the public consumption of the song.

"I'M NOT INTERESTED IN ENTERING THESE SPACES UNLESS I AM WHOLEHEARTEDLY OCCUPYING THE SPACE."

I remember first learning, in 2012, that you had moved from Brooklyn to New Orleans. I wondered if it was a reverse migration.

I almost felt like I was coming home because I really missed the South. I think there are certain qualities of living in the South that I really, really resonate and connect with. The sort of slowness. I feel like, rhythmically, I move at a much slower pace. I create at a much slower pace. I really like to take my time with things.

You grew up in Houston, but your mother's line is from Louisiana. Did that have an effect on your move?

I really wanted to connect with my mother's lineage. Her family is from New Iberia, which is about two hours away from here. My dad's family is from Alabama. I was really curious about what having my ancestors in that type of proximity would do for me spiritually and artistically and, also, as a mother. I also wanted to live in a black city. Houston and Brooklyn and Los Angeles are very diverse cities, but they are not where the majority of the population is black. I think it has been phenomenal just seeing black women occupy every realm of space here in New Orleans. I wrote most of *A Seat at the Table* in New Iberia. I was there, off and on, for about three months. I would go up on Monday through Friday, come home on the weekends, or vice versa, depending on my son's school schedule.

What was it like recording your mother and your father for the skits on *A Seat at the Table*?

I knew I wanted to interview my parents when the album was done because I knew that if I interviewed them earlier in the process, it would shape and mold the way I personally related to my experience in New Iberia. Obviously, my parents are divorced, and getting the two of them in a room together was a powerful moment in time. They really led the conversation. I felt that because of my yearning to know, they were honest with me. I understood my father so much more. To sort out my adolescent and young adult years, there was still so much I needed to know because our relationship was not always very good. It's still very much a work in progress. But I think I have a much clearer idea of the trauma that he experienced and how it felt like it was then generationally passed on to me. Both kind of existing in the white spaces as an "only," and how much that can really shape and mold your experience of the world, race and identity. My mother, on the other hand, I knew how she felt. Heard it my whole life!

You also had Master P and Lil Wayne, NOLA legends, speaking on the album.

I immediately knew that I wanted [Master P] to come in and speak about his journey as a black entrepreneur during the time where black ownership in the music business

so giving. The second round, he was like, "OK, if that's what you want, you're going to get it." I cannot put into words how much I appreciated his willingness to project his truth in that verse and share something that was so vulnerable and so very real.

What have you been reading lately?

On my last trip, I read Grace Coddington's autobiography, *Grace*. A chapter she wrote about being married to Michael Chow and resisting the principles of minimalism for so long resonated. I have a hard time getting rid of things. It's just so much consumerism, so many clothes, bags, books. I've started to shed. And the poet Sherman Alexie, who wrote a book about his mother, *You Don't Have to Say You Love Me*. He is Native American, grew up on a reservation. His mother died. What really struck me the most, after I read the book and books about him and looked up interviews, is that he said he had to end the book tour because reading these excerpts was like throwing salt into wounds.

Is that what performing is like for you? Does it exhaust you?

I very much related to that at the beginning of performing this record. I felt like singing "Cranes" every night in front of everyone was like throwing salt on the wounds all over again. There were things that I was trying to get away from. It was very different recording it in a room in a safe space. And I remember my voice

Once I identified what my show was and what I wanted people to experience, I was able to control those emotions a lot more. I really related to Alexie's idea that you do the work by writing the thing. Then the notion of then going out and releasing it to the world and revisiting and revisiting it is difficult, but it's so rewarding.

Your performances at sites like the Chinati Foundation in Marfa, Texas, and the Guggenheim Museum in New York connect your work to institutional spaces that have excluded black artists and their cultural production. Do you feel anxiety making your entrance into the art world?

On one hand, I feel really, really grateful and just really lucky that my mom introduced us to black art at a very young age. But I don't think that I ever saw this idea of existing as a performance artist or a multifaceted artist as a possibility as a black woman. Over the last 10 years, we've become more understanding and supportive of multidimensional artists, but there's still such a long way to go. I have made myself pretty clear that I'm not interested in entering these spaces unless I am wholeheartedly occupying the space. I can't even tell you what going down that rotunda [at the Guggenheim] felt like, seeing all of those black and brown faces. I am constantly trying to keep [connected] to my 13-, 14-, 15-year-old self. Imagine what it would have meant to see that at that age. ●

ROXANNE THE RULER

BY Natalie Weiner

PHOTOGRAPHED BY Heather Hazzan

DECADES BEFORE CARDI OR NICKI, THERE WAS **ROXANNE SHANTÉ**, A 14-YEAR-OLD WHO MADE HISTORY WITH A BLAZINGLY MALE-SHAMING DISS TRACK THAT HELPED TAKE HIP-HOP INTO THE BIG TIME. ON THE EVE OF A NEW NETFLIX BIOPIC, SHE LOOKS BACK ON A YEAR THAT CHANGED RAP FOREVER

AT JUST BEFORE 2 A.M. ONE December night in 1984, the voice of a young but tenacious-sounding girl broke across the New York airwaves on Mr. Magic's *Rap Attack*, one of just two radio shows devoted to rap in the city. There was nothing slick about it: no hook or melody over the crunchy boom-bap beat — just four straight minutes of rhyming from an MC who called herself Roxanne. "I hope you got that on tape," said host Mr. Magic, "because you might never hear it again."

He couldn't have been more wrong. "Roxanne Speaks Out," the debut single from 14-year-old Lolita Shanté Gooden — soon to become known as Roxanne Shanté — would ignite both the career of rap's first female star and hip-hop's first recorded beef: the Roxanne Wars, a yearlong saga that would follow Shanté and her rivals from 12-inch records traded around New York to opening slots on arena tours. A new biopic, *Roxanne, Roxanne*, co-produced by Pharrell Williams and debuting March 23 on Netflix, explores the now-48-year-old MC's improbable story, including the abuses she had to overcome as a precocious teenager growing up in Queensbridge, the largest housing project in America, and as a child in a ruthless industry.

What's only implied in the film, though, is how Shanté's overnight success marked a turning point in the early days of hip-hop — the first time a woman forced the male-dominated genre to listen up and pay respect. Before Nicki Minaj and Cardi B,

Eve and Lil' Kim, MC Lyte and Queen Latifah and Salt-N-Pepa, Shanté battled her way to the top of the game by fearlessly going toe to toe with men onstage and on wax, all while moving hip-hop further toward the mainstream.

"It was the inciting incident for popular attention [to focus] on a female MC not as some decorated add-on chick, but as the main attraction," says Dan Charnas, author of *The Big Payback: The History of the Business of Hip-Hop*. But despite their impact, the Roxanne Wars — and Shanté's pivotal role — began underground and have since receded from all but the most dedicated hip-hop fans' memories, partially because the genre itself was so young when she emerged.

On a recent afternoon, Shanté is seated inside New York's genteel London hotel, ready to go deep on her personal chapter of rap history. "Even before they decided to call it 'hip-hop,' I think I've always been a rapper," she says, halfheartedly stirring Splenda into a cup of green tea before confessing that she prefers the real thing. Her hair is in a polished pouf echoing her formerly

signature ponytail, and she wears a pink floral sweater and black leather leggings — a sophisticated look punctuated with one hint at her heyday: a gold chain with a pendant of a man performing cunnilingus.

Growing up in Queensbridge — the Long Island City home to later hip-hop legends like Nas and Mobb Deep — was about "being able to rhyme all the time about anything," she says. "Hearing other people battling from the window and thinking, 'Just wait until my turn comes.'"

It didn't take long: Shanté's natural flair for freestyling and competitive edge quickly became apparent in battles on the block, and family and friends started taking her around the city to compete for money at other housing projects, community centers and clubs. These supporters would front the entry fee, and her mother would give them a commission after she inevitably won. "I'd almost become this prizefighter," says Shanté. She was still in middle school, and regularly winning against older boys — and men.

"The fact that she was a woman was great and exciting. No one had done that on record before," says author and filmmaker Nelson George, who was then *Billboard*'s R&B columnist. Some even insist that no beef — on wax or off — has since matched the Roxanne Wars. "Nobody could touch Shanté," says Tyrone "Fly Ty" Williams, Mr. Magic's producer at the time. "As excellent a performer as [pioneering Brooklyn rapper] Big Daddy Kane was and is, he's not Shanté."

But as far as Shanté was concerned, resting on her laurels was never an option. "Even after I started making records, I still had such a battle mentality," says Shanté — who now lives in New Jersey, co-running an education nonprofit, and occasionally performs. "I didn't want to be second best, I didn't want to be the best girl — I wanted to be the *best*."



Shanté in 1986, the year after the Roxanne Wars.



WHILE SHANTÉ WAS BECOMING ONE OF New York's most feared freestylers, her lifelong neighbor from across the way, Marlon Williams, aka DJ Marley Marl, was learning to mix records, scratch and make

Shanté
photographed
Feb. 9 at the
Queensbridge
Houses in Long
Island City, where
she grew up.





beats on his Roland TR-808 drum machine, DJ'ing for *Rap Attack* on WHBI.

Though “you had to put a hanger on top of the antenna and make sure that it pointed the right way” to hear the show, according to producer Tyrone Williams (no relation), Mr. Magic’s pay-to-play show was a must-listen. “They talk about Kool Herc and [Afrika Bambaataa],” says Williams, referencing the Bronx DJs most often associated with hip-hop’s genesis. “Yeah, they gave parties. But Magic took it to the airwaves and put it where everybody could hear it. Suddenly, it wasn’t just a block or neighborhood thing anymore.”

As such, Mr. Magic, Williams and Marley Marl wielded remarkable influence. When the fledgling Brooklyn rap group UTFO came with its first single, “Hangin’ Out,” just before Thanksgiving in 1984, the *Rap Attack* crew decided they would rather play the B-side — a song called “Roxanne,

“Females were always the plus-one to whatever kind of crew,” says Shanté, photographed by the Queensborough Bridge in Queensbridge Park. “From a very early age, I was like, ‘When I come, it’s going to be Shanté plus whoever the fuck she brings.’”

Roxanne,” about a fictional woman who had somehow resisted all four members’ advances, and which Mr. Magic thought had hit potential.

“It blew up,” says UTFO’s Kangol Kid, aka Shaun Shiller Fequiere. “While everyone else was talking about how much money they had and how many cars they owned, we said that no matter how hard we tried, we couldn’t get this young lady. That was keeping it real — everyone had a Roxanne in their world.”

UTFO offered to do a Harlem concert promoted by Mr. Magic, which, given the song’s success, promised to be a much-needed financial boon to Magic, Williams and Marley Marl, who were still barely making ends meet. But when the city’s other on-air destination for rap, Kool DJ Red Alert’s show on the former WRKS (Kiss-FM), added “Roxanne, Roxanne,” UTFO backed out — the point at which the story becomes legend.

“We were expecting this Christmas money, and now we ain’t got it,” says Williams. “We’re discussing this problem in front of Marley’s building, and some little girl says, ‘Why don’t you let me make a tape dissing them?’ I say, ‘Go away, little girl, we got bigger problems.’” The girl, of course, was Shanté. The next day, Marley Marl recorded her freestyling over the “Roxanne, Roxanne” beat in his apartment, in exchange for jeans from his then-employer Sergio Valente.

“Since it wasn’t a battle, I didn’t think that anything was going to come of it,” Shanté says now. “In battles, I was rhyming for 30 to 40 minutes, so four minutes was nothing for me. I stuck with the storyline, and the next morning I was ‘Roxanne.’” She never needed the jeans: After Mr. Magic’s crew played “Roxanne Speaks Out” — soon officially renamed “Roxanne’s Revenge” — on their show, all four of them instantly became local celebrities.



another guy, it would not have had the same effect — but nobody had ever heard a girl rap like that before.”

ROXANNE SHANTÉ PERFORMED HER first show under her new name that December, at a grungy Brooklyn club called Bee’s Castle. She was on enemy turf: This was UTFO’s borough. “There were so many people who I felt didn’t like me,” Shanté recalls now. “But somebody was like, ‘Oh, she’s pretty,’ and I was like, ‘OK, that’s one person.’ I opened up my mouth, and after that I never looked back.”

By January 1985, Shanté was getting booked alongside UTFO. “We’re saying to ourselves, ‘You’re not even the girl we’re talking about — she doesn’t exist!’” says Fequiere, laughing. “But she called us out by name on the record, and we do exist. We took that personally.” The group plotted its own answer record, finding another female MC, Adelaida Martinez, to cosign as “The Real Roxanne.” Meanwhile, Brooklyn rapper Doreen “Sparky D” Broadnaux decided to come to bat for her friends in UTFO with a song called “Sparky’s Turn (Roxanne You’re Through)”: “It’s good you stood them up, or they’d be in jail/Cause you sound like you’re fresh out of junior high school.” But even Broadnaux was a Shanté fan. “We just heard this little squeaky, crackly voice, and we were like, ‘What in the world?’” she recalls of hearing “Roxanne’s Revenge” for the first time. “But it was very catchy.”

At a moment when it was next to impossible to even get rap on the radio — and when the industry still lumped it in the category of “black” music — UTFO’s “Roxanne, Roxanne” managed to break through to the Billboard Hot 100 at No. 79 in March 1985. That same month, “Roxanne’s Revenge” peaked at No. 22 on the Hot R&B/Hip-Hop Songs chart (then called Hot Black Singles). At around the same time, the sales-driven Hot Dance/Disco 12-inch chart debuted, with “Roxanne’s Revenge,” “Roxanne, Roxanne” and “The Real Roxanne” all in the top 10. The feud was a sensation, and new answer records flooded in from around the country: “The Parents of Roxanne,” “Yo, My Little Sister (Roxanne’s Brothers),” “Roxy (Roxanne’s Sister)” and “The Final Word — No More Roxanne (Please).”

“It became a hip-hop soap opera — everyone had an episode,” says Fequiere. Of the responses, which some estimates put at nearly 100, Shanté has a soft spot for “Do It Ricardo (Roxanne’s Man)” by Ricardo & Chocolate Boogie. “It was one of the first records that defended me,” she says. (To Sparky D, Ricardo rapped: “Compared to Roxanne, you’re a dragon queen.”) “So what

that the other 85 were against me? There was one that was for me.”

During the course of the year, the hit led to national tours featuring Shanté, first in skating rinks, and then, within months, in arenas: Mr. Magic’s *Rap Attack* meets New Edition, and Fresh Fest, one of hip-hop’s first major festivals. Shanté, UTFO, The Real Roxanne and Sparky D were often a package deal, and soon, Biz Markie, Big Daddy Kane and MC Shan would join what became known as The Juice Crew. The Roxanne feud, though, remained the initial draw, one that both Shanté and Fequiere compare to wrestling. “Like the

WWE: That’s all fake, but it’s entertainment,” says Fequiere, though he clarifies that during the Roxanne Wars, much of the off-stage tension was real. “There was no conversation, nothing between us. Just a lot of glares and snarls.”

Whether because of her proclivity for dissing anyone and everyone or her status as the lone girl among a crew of older men, Shanté emerged as the heel of the tour, but she embraced the role. “For some reason, the bad guy’s entrance is always better,” she says. “If I’m the villain in this, then yeah, I’m the motherfucking

villain! That was the only way to overcome that feeling of being a little girl, of feeling like it was me against the world.” And it was, often literally: An LP called *The Complete Story of Roxanne...The Album* included a “Rap Your Own Roxanne” track, fodder for citywide contests to find the local Roxanne. The winner was awarded the unpleasant task of battling Shanté onstage. “Shanté would tear them apart,” recalls Williams.

Shanté returned to what was then known as the Hot Black Singles chart in 1988 with a guest verse on Rick James’ “Loosey’s Rap,” and she released two studio albums on Warner Music. But by the mid-’90s, her star had faded. Mainstream hip-hop expanded beyond interborough scrapping, and Shanté’s style — coming out swinging every single time, dissing just about everyone in the business — isolated her, while outside the studio, the pressures of being a young mother in an abusive relationship (as detailed in the movie) weighed heavily. “Considering how good she was, I’m sad she didn’t have a bigger career,” says George.

But today, as hip-hop’s canonical recordings and trailblazers get the academic and pop-culture treatment, Shanté is finally receiving some long-overdue recognition. At a time when rap was just getting started, her imagination, spontaneity and seemingly unbreakable confidence made her the ideal MC — and the blueprint for any woman who would come after. For Shanté, the ultimate prize was never chart position, but pride. “I wanted to be able to rhyme about anything, at any time,” she says. “To be the perfect hip-hop soldier.” ●



Shanté (left) with Martinez, aka The Real Roxanne, in 1989.

As Shanté systematically dissed each UTFO member in turn, raunchy lines like “All he want to do is just-a bust a cherry” helped camouflage her youth. Within weeks, the scratchy tape that still had Mr. Magic’s signature on-air tags was pressed into a 12-inch by Philadelphia’s Pop Art Records — one that eventually had to be rerecorded with a new beat after UTFO’s label, Select, sent a cease-and-desist letter. But there wasn’t time to get clearances: The combination of “Roxanne, Roxanne” and “Roxanne’s Revenge” proved irresistible.

“Male rappers felt like I was throwing things off,” says Shanté. “If the best in the game is a little girl, then rap is no longer going to be seen as this masculine thing.” She wasn’t just subverting the hierarchy of hip-hop, but the genre’s gender norms as well. Men felt threatened; fans loved the novelty of hearing a girl take such an aggressive stance. “That’s what made it,” adds Williams. “If it was some guy dissing



Stoute photographed Feb. 20 at the future offices of UnitedMasters and Translation in downtown Brooklyn. "Technology is supposed to redistribute value to those who add the most value," he says.

Back In The Game

Former Interscope and Sony Music president-turned-advertising guru Steve Stoute is returning to music with a digital distribution business that will cater to indie acts: “The music business has notoriously taken from the artist. That shouldn’t be the narrative”

By **Hannah Karp** • Photographed by **Meredith Jenks**

THREE NIGHTS BEFORE the 2018 Grammy Awards, as music-industry executives huddled at familiar corporate functions around Manhattan, Steve Stoute hosted an intimate dinner party in a private room above the posh Gramercy Park restaurant Eleven Madison Park. Stoute, the founder of ad agency Translation and former president of urban music at Interscope and Sony Music, declared that the gathering was “about culture, storytellers coming together in a room, celebrating greatness” — a grandiose statement that actually seemed fitting when one surveyed the guests: Nas, Naomi Campbell, Colin Kaepernick, Darren Aronofsky, Quavo and Migos manager Coach K, art dealer Gavin Brown, Gucci CEO Marco Bizzarri, artist Hope Atherton and Thelma Golden, director/chief curator of The Studio Museum in Harlem.

“They’ve all got something to gain,” says Stoute two weeks later in his art-filled Soho apartment, recalling the evening. It’s another broad statement that makes more sense when you look, for example, at the deal he brokered through Translation in 2017 for Gucci and hip-hop style legend Dapper Dan to create a joint fashion line and open a new Harlem atelier. In Stoute’s most recent act, he has been determined to deliver the recognition and compensation he believes are overdue to culture-shifting creators.

Nearly two decades after leaving Interscope at the peak of the music business to help artists like JAY-Z, Pharrell Williams and 50 Cent sell more lucrative products like sneakers through Translation, Stoute, 47, is now mounting a music comeback. He surprised the industry last November when he announced he had secretly raised \$70 million from investors in a round led by Alphabet, Andreessen Horowitz and 20th Century Fox for the startup UnitedMasters.

Soon to be housed in a new downtown Brooklyn headquarters for his ventures (including an in-house sneaker store, STASHED),

UnitedMasters is intended to be an alternative to the major-label system, providing digital distribution along with tools to help artists identify their superfans and market higher-margin products to them. It will cater to independent acts that, like trailblazers Chance the Rapper and J. Cole, are willing to forgo hefty label advances in exchange for retaining ownership of their music. (In an early test of the tools UnitedMasters will offer, 2 Chainz reported a 60 percent jump in his merch sales within two weeks, says Stoute, earning about \$500,000.)

It’s not an entirely new concept, but as streaming revenue balloons and major labels see their old-school contracts with big artists expire, the model is riper than ever for success,



From left: Kaepernick, Dapper Dan, Campbell, Nas and Stoute at the relaunch party for Dapper Dan at Eleven Madison Park in New York on Jan. 25.

especially with a marketing guru like Stoute, who signed Enrique Iglesias to Interscope, conceived of and partnered on JAY-Z’s Made in America festival and updated the McDonald’s brand with the Justin Timberlake jingle “I’m Lovin’ It.” Starting out as the road manager for Kid ’N Play, Stoute later signed the *Men in Black* soundtrack at Sony Music, clocking “how many glasses Ray-Ban sold as a result of the music’s success — and [how] we didn’t share in those profits.”

“Nobody in this culture doesn’t know who Steve is — there are no other Steves,” says Dapper Dan. Whenever Naomi Campbell brings

Stoute an idea, she says, “He’ll make it happen.”

In his 2011 book, *The Tanning of America: How Hip-Hop Created a Culture That Rewrote the Rules of the New Economy*, Stoute quoted a General Motors marketing executive who predicted — accurately, it now seems — that “digital culture is going to be the next phase of urban culture,” particularly through social media. UnitedMasters will be geared to exploit that evolutionary phase. Artists will share a cut of their revenue that will be based on the services they want. Playlisting, PR, radio promotion and consultation with Stoute will be part of a basic package, but he says these services will cost less than anything comparable on

the market. Currently, about 10,000 artists have access to a beta version of UnitedMasters that offers advice on maximizing social media engagement with fans. A new iteration will roll out around September, but Stoute says the company isn’t yet at full scale.

Finance-world and Etsy veteran Kristina Salen is overseeing both Translation and the 58-person UnitedMasters team as CFO/COO while Stoute looks for a president of his startup. The diverse staff contrasts with an old-school music business still largely controlled by white men, even as hip-hop dominates the streaming services that are driving the industry’s growth.

(Motown Records president Ethiopia Habtemariam and Epic Records president Sylvia Rhone are rare black female executives at the top of major labels — and Rhone doesn’t have the CEO title of Antonio “L.A.” Reid, who left in 2017.)

“The idea is really good — if he executes, he’ll have something extraordinary,” says Apple Music’s Jimmy Iovine.

Stoute is one of many innovators circling the music biz as streaming drives the industry’s first double-digit growth in 18 years. Milana Rabkin, who left her job as a WME agent several years ago to co-found and run Stem, a digital distributor and revenue-collection startup for artists and managers, says, “For a long time, music was blacklisted by venture capital, but that has started to change.”

Still, investors played it relatively safe last year: Out of the nearly \$2 billion in music-tech funding during 2017, 68 percent went to Kobalt, Pandora and SoundCloud, according to publicly available information, the latter two of which have deals with the major labels.

“Once you end up in business with the labels, it’s very hard to disrupt the labels,” says Stoute. “You have to do it from the outside.”

“You have to be willing to leave — that’s what I recommend to these young kids in the record business who want to move the needle,” says Iovine.

Ultimately, Stoute believes the problem runs deeper than the lack of label entrepreneurship: “Artists and the traditional record company model are at odds,” he says. “The music business has notoriously taken from the artist. That shouldn’t be the narrative.”

Nas, who’s signed to Def Jam, says that he hopes to join forces with Stoute when he can. “It’s a long story many artists tell about experiences with record companies. I know he wants to make that different for artists and for the fans,” says the rapper, who is Stoute’s former management client. “He wants to bring us together in a way that no record company has ever done. It’s 2018 — he’s right on time.” ●

Felicidades

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"I'd like to think that I'm someone who has been able to open doors for many people," says Garza.



'He's The Rainmaker Of Regional Mexican Music'

In the most popular genre for Latin audiences in the United States, Pepe Garza has conquered radio, TV and now social media

BY JUSTINO ÁGUILA

PEPE GARZA, 52, IS THINKING LIKE A TEENAGER THESE DAYS. As a radio personality, TV talent-show judge and awards show producer, Garza has long been a tastemaker in the world of regional Mexican music. Now he's focused on content shareable on social media to draw younger fans. His YouTube program, *Pepe's Office*, has gained nearly 679,000 subscribers since Garza began featuring interviews with the rising young stars of the genre. He's aiming for 1 million subscribers by June, when the show will mark its second anniversary.

Garza already is a multimedia star in the regional Mexican music world, which is the most popular radio format in the United States among Latino listeners, according to Nielsen. He's the program director of FM station KBUE (Que Buena) Los Angeles and oversees *Don Cheto Al Aire*, the outlet's popular morning show. He's a judge on *Tengo Talento, Mucho Talento* on the national Estrella TV network. And he's the creator of the Premios de la Radio awards show, which celebrates the achievements of the regional Mexican industry.

"Pepe is the rainmaker of regional Mexican music," says Manny Prado, senior director of West Coast operations for Sony Music Entertainment. "He's got a golden ear. He has consistently identified hits and entire musical trends within regional Mexican music. Pepe understands culture, and tries to understand street culture as well. He's the one that moves the needle."

And now *Pepe's Office* has extended Garza's influence even further. "The young crowd that follows me in Mexico have no idea who I am beyond the online show," says Garza. "They just see me as this YouTuber who talks to music acts in his office."

Located in the Burbank, Calif., headquarters of KBUE and Estrella TV's parent company, Liberman Broadcasting, Garza's office overlooks the sprawl of the media-focused city northwest of Los Angeles. Its walls are adorned with awards, and a few precisely placed tchotchkes line his desk and shelves, including a *Pepe's Office* cap. By a corner near his desk: a photo of the late regional Mexican star Jenni Rivera, along with dried flowers she sent him years before she died, in 2012.

In the most recent Nielsen ratings, KBUE's share of its core audience, Hispanic men ages 25-54, rose 16 percent over the previous year in Los Angeles, the nation's second-largest media market. Last September, Garza began the 17th season of *Tengo Talento, Mucho Talento*. His success has helped fuel the rise of Liberman, the largest privately held, minority-owned Spanish-language broadcaster in the United States.

"It has been great to see Pepe grow," says national Spanish-radio consultant Eddie Leon, who is also executive vp programming at Liberman. "He's credible because he knows his music, the business, and is very influential, on top of being a highly recognized personality with great insights. He has this great competitive spirit and is always very aware of what the audience wants."

Garza, who was born in Monterrey, Mexico, came to the States in 1998 with a decade of broadcasting experience in Mexico behind him, in locations including his hometown, Mexico City and Guadalajara. The father of two daughters, ages 10 and 12, with his wife, TV personality Elisa Beristain, Garza marks 20 years with Liberman in 2018.

On a recent afternoon in his office-turned-studio, Garza reflected on his rise in media, the changes in regional Mexican music and the crucial education about the music business that he received from his mother.

How did *Pepe's Office* start?

Artists would come to my office, and one day I thought, "Why not record what happens during these visits?" We had no idea we were going to find an audience. I'd interview celebrities, and people picked up on that and started following



The judges panel on the set of *Tengo Talento*, *Mucho Talento*, from left: Don Cheto, Joss Favela, Ana Bárbara and Garza.

us. The show really resonates with very young people.

As you showcase younger artists, what changes have you seen in regional Mexican music?

It used to be that artists were more about the music and the craft, and today the music business is more personality-driven. You had great performers and singers like Vicente Fernández that older generations today still regard as important. In contrast, many of the new generation of artists are focused on the look more than the music. The new generation of fans do not necessarily want to know anything about the past.

Will Pepe's Office turn into something even bigger?

Pepe's Office would be great to have at a place like Netflix, or possibly part of an app program tied to a variety of shows. Oprah [Winfrey] has her OWN apps, and I don't see why we can't have something like that.

This isn't your first successful idea for a show. *Tengo Talento*, *Mucho Talento* began 17 seasons ago. How did it come about?

It was born in the vein of *American Idol*. Having young judges like Gerardo Ortiz and Luis Coronel was a way for younger viewers to tune in. But things are changing. These days, so much is now about watching online or on the

phone. The television screen is suddenly an option, or people just turn it off and watch on their own time. It's all about on-demand now.

One subgenre of regional Mexican music comprises narcocorridos, or songs of the Mexican drug trade. What are your thoughts about that?

There are songs that speak about drugs and Mexico's violence, and they are very

successful in the underground [scene]. I've helped these songs go mainstream. We have the freedom of expression, and people have the right to tell these stories involving violence — and those stories should be told.

However, I have an idea that's pending. I want to create content for young people because I have some very young fans, and I feel that it's my obligation to inform them about drugs. I don't want to tell them not to do drugs. But I do want to tell young people that drugs affect different people in different ways. I want to inform these young people about this topic, to educate them about what can happen when they do drugs.

But that doesn't mean I will stop supporting or listening to narcocorridos.

What do you think about regional Mexican star Espinoza Paz speaking publicly to Univision about performing at private parties in Mexico hosted by those allegedly in the drug trade?

There are artists who will speak on that topic on their own, but I don't engage too much on that theme [of their connections]. I'm not sure that it's a conversation that needs to take place.

How important has it been to talk with your own children about drugs?

My dad at one point told me that he drank plenty earlier in his life, but he never told me until I was much older. I do speak to my daughters openly about drugs. In fact, I want to create a campaign that will reach young people, but I don't want to scold them.

It's important to inform. I don't smoke marijuana because I smoked pot when I was younger, and it's not for me. Pot causes me anxiety, and I panic. People need to know the facts because now people can go and buy pot much easier than ever.



From left: Garza with El Fantasma in 2017 and Rivera in 2008.



GARZA (3); COURTESY OF PEPE GARZA



Felicita a **Pepe Garza** por sus
20 AÑOS de éxitos en
Estados Unidos.

Gracias por elevar el **género regional mexicano**
a lo más alto, por ponerle **VOZ y letra** a nuestras
historias y nuestras vidas.



Garza (seated) in the studio at one of his first radio jobs in Guadalajara, Mexico, in the 1990s with (from left) engineer Sergio Olaes, radio personality Javier Gonzalez and programmer Arturo Buenrosto.

You've moved from radio to TV to live events with the Premios de la Radio awards, and now to social media. Do you have a favorite medium?

At some point there were opportunities to venture away from radio. But I could never leave. Radio was the right fit for me, and it always has been more immediate in terms of getting projects

done than the layers you have in television.

After 20 years at Liberman, what is your relationship with the company?

They have a lot of faith in me. I'm at this company because I've had opportunities to have my ideas taken seriously. [In Mexico], my dad worked 28 years at a

"Pepe Garza is a visionary, one of the best at A&R that I've known throughout my career. Thanks to his dedication, vision and love of regional Mexican music, our genre is respected and has an important place in the industry."

—Gerardo Ortiz



company. I like working at a company and getting a paycheck.

Where did you get your passion for music and celebrating compositions and the craft itself?

My mother, Alicia, knew songwriters [in Mexico] such as Pepe Guizar, who wrote "Guadalajara," among other songs. He was a friend. When I was a child, she spoke to me about composers, and she knew what songs were written by all these songwriters. That stayed with me all these years. In some ways I continued to follow in my mom's steps, which is something she could not do because she got married.

What do you think your legacy will be?

I hope that people remember me as someone who discovered things and could help people reach their potential. I'd like to think that I'm someone who is dedicated to music and has been able to open doors for many people. It's not about money. I know people who needed to find a way into this business, and I'm proud that I was able to help them. ●

GARZA: COURTESY OF PEPE GARZA; ORTIZ: ALEXANDER TAMARGO/GETTY IMAGES.

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Pepe Garza

de parte de la Familia **Afinarte Music**

AFINARTE Y SUS ARTISTAS SE UNEN A LA CELEBRACIÓN DEL ANIVERSARIO DE PEPE GARZA, UNO DE LOS MÁXIMOS REPRESENTANTES Y PIONEROS DE LA RADIO DENTRO DEL GÉNERO REGIONAL MEXICANO.

SUS APORTES A LA INDUSTRIA DE LA MÚSICA SON INNUMERABLES Y SU PASIÓN POR EL GÉNERO HA POSICIONADO A LA MÚSICA REGIONAL MEXICANA EN UN LUGAR IMPORTANTE DENTRO DEL MERCADO LATINO EN ESTADOS UNIDOS.



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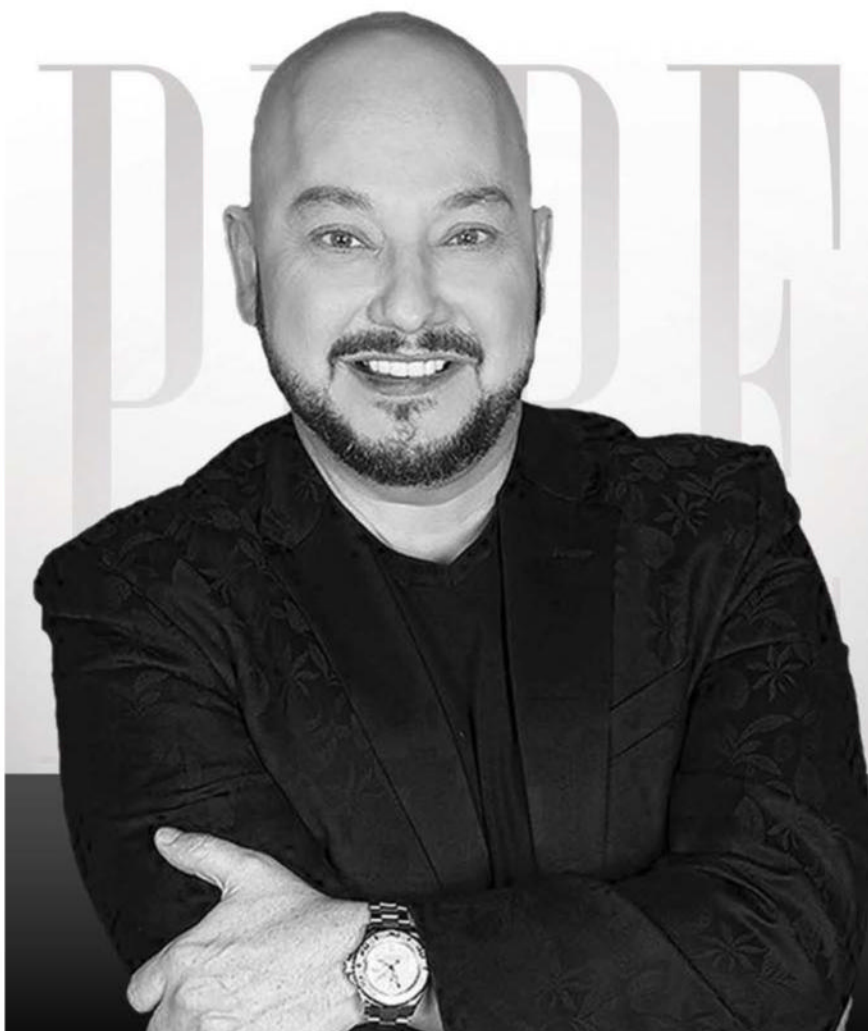
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Felicidades Pepe y que sigan muchos años mas!

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EL APOYO QUE NOS
HAS BRINDADO A LO
LARGO DE NUESTRA
CARRERA.
ESTAMOS INFINITAMENTE
AGRADECIDOS POR LO
MUCHO QUE HAS
APORTADO AL GÉNERO
REGIONAL MEXICANO EN
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Billboard Artist 100

March 3
2018
billboard



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
4	3	1	#1 26 WKS DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	191
2	1	2	ED SHEERAN	ATLANTIC/AG	1	185
6	4	3	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	162
8	6	4	IMAGINE DRAGONS	KIDINA KORNBER/INTERSCOPE/IGA	1	159
3	5	5	BRUNO MARS	ATLANTIC/AG	1	179
1	2	6	JUSTIN TIMBERLAKE	RCA	1	140
5	7	7	MIGOS	QUALITY CONTROL/300/AG	1	72
7	8	8	CARDI B	THE KSR GROUP/ATLANTIC/AG	3	32
10	10	9	POST MALONE	REPUBLIC	3	87
11	11	10	CAMILA CABELLO	SYCO/EPIC	1	63
9	9	11	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	122
		12	RE-ENTRY BRANDI CARLILE	LOW COUNTRY SOUND/ELEKTRA/AG	12	2
		13	NEW NIPSEY HUSSLE	ALL MONEY IN NO MONEY OUT/ATLANTIC/AG	13	1
12	12	14	HALSEY	ASTRALWERKS	1	115
14	14	15	BTS	BIGHIT ENTERTAINMENT	5	72
26	21	16	KHALID	RIGHT HAND/RCA	11	51
15	16	17	CHARLIE PUTH	OTTO/ATLANTIC/AG	8	143
13	13	18	P!NK	RCA	1	94
22	17	19	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	1	191
17	15	20	DUA LIPA	WARNER BROS.	15	26
24	22	21	SZA	TOP DAWG/RCA	16	37
21	19	22	MAROON 5	222/INTERSCOPE/IGA	1	191
18	18	23	NF	NF REAL MUSIC/CAPITOL/CAROLINE	8	20
19	25	24	THE WEEKND	XO/REPUBLIC	1	176
23	23	25	THOMAS RHETT	VALORY/BMLG	1	160
20	24	26	DEMI LOVATO	SAFEHOUSE/ISLAND/HOLLYWOOD	3	116
16	20	27	TAYLOR SWIFT	BIG MACHINE/BMLG	1	187
25	28	28	SAM SMITH	CAPITOL	1	116
27	26	29	G-EAZY	G-EAZY/RVG/BPG/RCA	6	75

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
31	29	30	FLORIDA GEORGIA LINE	BMLG	1	191
32	30	31	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	5	36
37	40	32	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	117
29	27	33	SHAWN MENDES	ISLAND	1	159
42	33	34	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	190
34	39	35	RIHANNA	WESTBURY ROAD/ROC NATION	2	187
28	31	36	21 SAVAGE	SLAUGHTER GANG/EPIC	8	47
33	32	37	PORTUGAL. THE MAN	ATLANTIC/AG	16	34
44	37	38	MARSHMELLO	JOYTIME COLLECTIVE	33	19
36	35	39	MICHAEL JACKSON	MJJ/EPIC	20	156
30	34	40	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	2	86
39	38	41	JASON ALDEAN	MACON/BROKEN BOW/BBMG	1	169
45	43	42	BEBE REXHA	WARNER BROS.	35	53
40	36	43	ADELE	XL/COLUMBIA	1	160
46	45	44	YOUNGBOY NEVER BROKE AGAIN	NEVER BROKE AGAIN/AG	44	8
41	41	45	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	10	51
64	44	46	METALLICA	BLACKENED	2	141
49	49	47	OZUNA	VP ENTERTAINMENT/SONY MUSIC LATIN	44	15
60	64	48	EXO	S.M.	48	5
48	46	49	KODAK BLACK	DOLLAZ N DEALZ	6	60
76	53	50	BAZZI	ZZZ/AG	50	4



NO. 3 Kendrick Lamar

As Drake leads the Artist 100 for the first time since April 15, 2017, Kendrick Lamar rises 4-3, powered in part by his songs on *Black Panther: The Album*. The soundtrack, which he curated, spends a second week atop the Billboard 200 (see page 52). Lamar boasts five entries on the Billboard Hot 100, led by "All the Stars" (with SZA) at No. 7, and "Pray for Me" (with The Weeknd) at No. 9.

LAMAR: KEVIN MAZUR/GETTY IMAGES; BAZZI: SAM DANSEMEK; KID: NEILSON; BANNARD/GETTY IMAGES; BUFFET: BRUCE CLIKAS/FILMMAGIC. The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, and streaming activity data from online music sources tracked by Nielsen Music, and fan interaction on social networking sites as compiled by Next Big Sound. See Charts Legend on billboard.com/hit for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

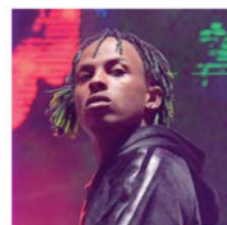
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2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
69	58	51	MAX	DCD2/CRUSH MUSIC/RED ASSOCIATED LABELS	51	8
50	50	52	BRETT YOUNG	BMLG	28	64
56	51	53	DADDY YANKEE	EL CARTEL/UMLE	19	32
65	57	54	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	1	149
-	42	55	BLOCBOY JB	OVO SOUND/WARNER BROS.	42	2
66	70	56	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	190
38	52	57	KESHA	KEMOSABE/RCA	1	33
53	54	58	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	180
43	48	59	TRAVIS SCOTT	GRAND HUSTLE/EPIC	5	102
62	66	60	6IX9INE	SCUMGANG	41	11
75	67	61	SCOTTY MCCREERY	TRIPLE TIGERS	61	6
55	56	62	OLD DOMINION	RCA NASHVILLE/SMN	10	86
NEW	63	BAD BUNNY	RIMAS/HEAR THIS MUSIC		63	1
71	97	64	PRINCE	NPG	1	45
59	55	65	CHRIS BROWN	RCA	1	185
57	61	66	YOUNG THUG	300/ATLANTIC/AG	11	74
RE-ENTRY	67	KENNY CHESNEY	BLUE CHAIR/WARNER BROS. NASHVILLE/WMN		1	132
72	69	68	MACKLEMORE	BENDO	10	21
68	59	69	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	8	152
83	73	70	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	15	61
67	68	71	NIALL HORAN	NEON HAZE/CAPITOL	1	71
77	72	72	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	187
78	78	73	FUTURE	A-1/FREEBANDZ/EPIC	1	134
88	77	74	ZEDD	INTERSCOPE/IIGA	17	60
74	47	75	SELENA GOMEZ	INTERSCOPE/IIGA	2	166
-	65	76	RICH THE KID	RICH FOREVER/INTERSCOPE/IIGA	65	2
-	74	77	COLDPLAY	PARLOPHONE/ATLANTIC/AG	4	127
70	82	78	GUCCI MANE	GUWOP/ATLANTIC/AG	5	72
58	63	79	WALK THE MOON	RCA	8	70
91	90	80	KATY PERRY	CAPITOL	1	176
NEW	81	SENSES FAIL	PURE NOISE		81	1
RE-ENTRY	82	POP EVIL	G&G/EONE		78	2
85	85	83	WALKER HAYES	MONUMENT/SMN	63	9
81	87	84	ALESSIA CARA	EP/DEF JAM	12	126
79	79	85	LANCO	ARISTA NASHVILLE/SMN	33	22
80	80	86	KIDZ BOP KIDS	KIDZ BOP/RAZOR & TIE/CONCORD	9	61
92	98	87	DEVIN DAWSON	ATLANTIC/WMN	55	5
-	89	88	THE BEATLES	APPLE/CAPITOL/UMLE	5	46
61	60	89	XXXTENTACION	BAD VIBES FOREVER/EMPIRE RECORDINGS	4	28
RE-ENTRY	90	LYNYRD SKYNYRD	BLACKROD PRODUCTION PARTNERS/LOUD & PROUD		72	8
NEW	91	LAUV	LAUV/KOBALT		91	1
NEW	92	I'M WITH HER	ROUNDER/CONCORD		92	1
82	100	93	SAM HUNT	MCA NASHVILLE/UMGN	5	184
RE-ENTRY	94	DJ KHALED	WE THE BEST/EPIC		2	83
94	94	95	SIA	MONKEY PUZZLE/ATLANTIC/AG	5	181
87	83	96	LIAM PAYNE	HAMPTON/REPUBLIC	25	37
RE-ENTRY	97	JOURNEY	NOMOTA		81	8
RE-ENTRY	98	JON PARDI	CAPITOL NASHVILLE/UMGN		28	63
100	88	99	KELSEA BALLERINI	BLACK RIVER	18	64
84	93	100	MIGUEL	BYSTORM/RCA	14	16

Emerging Artists

March 3
2018
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
15	2	1	#1 RICH THE KID	RICH FOREVER/INTERSCOPE/IIGA	1	13
3	3	2	WALKER HAYES	MONUMENT/SMN	2	28
5	4	3	DEVIN DAWSON	ATLANTIC/WMN	1	24
16	16	4	LAUV	LAUV/KOBALT	4	24
NEW	5	5	I'M WITH HER	ROUNDER/CONCORD	5	1
4	5	6	RUSSELL DICKERSON	TRIPLE TIGERS	1	27
6	13	7	ZENDAYA	HOLLYWOOD/REPUBLIC	6	20
9	8	8	JORDAN DAVIS	MCA NASHVILLE/UMGN	8	19
10	6	9	ZACARI	TOP DAWG	5	22
NEW	10	10	CAR SEAT HEADREST	MATADOR	10	1
NEW	11	11	SLAVES	SBG	11	1
NEW	12	12	NORMANI	SYCO/EPIC	12	1
12	12	13	LIL XAN	COLUMBIA	5	19
NEW	14	14	THE PLOT IN YOU	FEARLESS/CONCORD	14	1
18	9	15	ALICE MERTON	PAPER PLANE/MOM + POP	9	17
17	18	16	YBN NAHMIR	YBN/MMMG/ATLANTIC/AG	7	16
11	11	17	TRIPPIE REDD	EG	5	26
8	10	18	LIL BABY	QUALITY CONTROL	7	14
NEW	19	19	SUPERCHUNK	MERGE	19	1
7	14	20	GRETA VAN FLEET	LAVA/REPUBLIC	3	28
38	15	21	SWAE LEE	EAR DRUMMER/INTERSCOPE/IIGA	4	28
24	22	22	HIGH VALLEY	ATLANTIC/WMN	14	17
39	28	23	CORY ASBURY	BETHEL	3	5
25	24	24	DEREZ DE'SHON	DEREZ DE'SHON/COMMISSION/BMG	24	7
-	17	25	SOB X RBE	SOB X RBE	17	2
34	19	26	RITA ORA	ATLANTIC/AG	8	12
22	21	27	FAMOUS DEX	RICH FOREVER/300	21	16
23	20	28	TEE GRIZZLEY	300/AG	3	28
31	27	29	BLAC YOUNGSTA	COCAINE MUZIK/EPIC	27	6
13	25	30	KEALA SETTLE	FOX/20TH CENTURY FOX/ATLANTIC/AG	7	9
28	23	31	JACQUEES	CASH MONEY/REPUBLIC	8	28
29	34	32	ANITTA	WARNER LATINA	18	14
RE-ENTRY	33	33	6LACK	LVRN/INTERSCOPE/IIGA	21	18
-	46	34	ANNE-MARIE	MAJOR TOM'S/ASYLUM/ATLANTIC/AG	34	2
NEW	35	35	AMERICAN NIGHTMARE	RISE/BMG	35	1
21	26	36	GOLDLINK	SQUAASH CLUB/RCA	4	28
36	33	37	MORGAN WALLEN	BIG LOUD	33	8
32	30	38	TAY-K	TAY-K	9	28
NEW	39	39	PIANOS BECOME THE TEETH	EPITAPH	39	1
14	29	40	LOREN ALLRED	FOX/20TH CENTURY FOX/ATLANTIC/AG	10	9
NEW	41	41	JOHN CORABI	RAT PAK	41	1
-	37	42	DJ KASS	DJ KASS	37	2
44	39	43	DEJ LOAF	IBGM/COLUMBIA	20	18
41	45	44	ALAN WALKER	MER MUSIKK/RCA	19	28
RE-ENTRY	45	45	YFN LUCCI	THINK IT'S A GAME/WARNER BROS.	10	18
NEW	46	46	AGUST D	BIGHT ENTERTAINMENT/LOEN ENTERTAINMENT	46	1
RE-ENTRY	47	47	BAD WOLVES	ELEVEN SEVEN/E7LG	38	3
45	41	48	H.E.R.	RCA	34	6
-	50	49	WANNA ONE	YMC ENTERTAINMENT/STONE MUSIC ENTERTAINMENT/CJ E&M	25	8
42	44	50	AJR	AJR/BMG	22	15



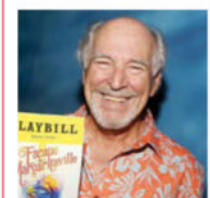
Rich Rises To No. 1

Queens-based rapper **Rich the Kid** (above) tops the Emerging Artists chart for the first time on the strength of his singles "New Freezer" (featuring **Kendrick Lamar**), which jumps 53-46 on the Billboard Hot 100, and "Plug Walk," which ranks at No. 69. On Hot R&B/Hip-Hop Songs, the tracks place at Nos. 22 and 32, respectively. "Freezer" drew 15 million airplay audience impressions (up 28 percent), 12.7 million U.S. streams (up 4 percent) and 5,000 downloads sold (up 11 percent) in the tracking week, according to Nielsen Music.

Meanwhile, **I'm With Her** debuts at No. 5 on Emerging Artists as *See You Around*, the first collaborative set from singer-songwriters **Sara Watkins, Sarah Jarosz and Aoife O'Donovan**, arrives at No. 5 on Americana/Folk Albums and No. 8 on Top Rock Albums with 8,000 equivalent album units.

—Xander Zellner

CHART BEAT



'MARGARITAVILLE' MEETS BROADWAY
The original Broadway cast recording of *Escape to Margaritaville: The Musical* launches at No. 3 on *Billboard's* Cast Albums chart. The set includes versions of beloved classics by **Jimmy Buffett** (above), including "Margaritaville," "Cheeseburger in Paradise" and "Fins." The musical, which began Broadway previews at New York's Marquis Theatre on Feb. 16, is a romantic comedy starring **Paul Alexander Nolan**, as a bar-band crooner, and **Alison Luff**. As he marveled at beach balls bouncing on the stage, Buffett recently told *The Hollywood Reporter*, "Who ever knew there was going to be a real Margaritaville?"

—Gary Trust

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Billboard 200

March 3
2018
billboard

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
1	1	#1 2 WKS SOUNDTRACK Black Panther: The Album, Music From And Inspired By TOP DAWG/AFTERMATH/INTERSCOPE/IGA		1	2
	4	MIGOS QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	4
	3	SOUNDTRACK ● FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	11
HOT SHOT DEBUT	4	NIPSEY HUSSLE ALL MONEY IN NO MONEY OUT/ATLANTIC/AG	Victory Lap	4	1
NEW	5	BRANDI CARLILE LOW COUNTRY SOUND/ELEKTRA/AG	By The Way, I Forgive You	5	1
	6	JUSTIN TIMBERLAKE RCA	Man Of The Woods	1	3
	7	ED SHEERAN ▲ ATLANTIC/AG	Divide	1	51
	8	KENDRICK LAMAR ▲ TOP DAWG/AFTERMATH/INTERSCOPE/IGA	DAMN.	1	45
	9	POST MALONE ▲ REPUBLIC	Stoney	4	63
	10	SOUNDTRACK UNIVERSAL STUDIOS/REPUBLIC	Fifty Shades Freed	5	2
	11	BRUNO MARS ▲ ATLANTIC/AG	24K Magic	2	66
	12	CAMILA CABELLO ● SYCO/EPIC	Camila	1	6
	13	IMAGINE DRAGONS ● KIDINAKORNER/INTERSCOPE/IGA	Evolve	2	35
	14	KHALID ● RIGHT HAND/RCA	American Teen	4	51
	15	LIL UZI VERT ▲ GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	26
31	16	GG MONEYBAGG YO N-LESS/INTERSCOPE/IGA	2 Heartless	16	2
	17	G-EAZY G-EAZY/RVG/BPG/RCA	The Beautiful & Damned	3	10
	18	LIL SKIES ALL WE GOT/AG	Life Of A Dark Rose	10	7
	19	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Revival	1	10
	20	SAM SMITH CAPITOL	The Thrill Of It All	1	16
	21	SZA ● TOP DAWG/RCA	Ctrl	3	37
20	22	ORIGINAL BROADWAY CAST ▲ HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	126
	23	TAYLOR SWIFT ▲ BIG MACHINE/BMLG	Reputation	1	15
	24	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	49
48	25	PS KODAK BLACK DOLLAZ N DEALZ/ATLANTIC/AG	Heart Break Kodak	25	2
	26	NF NF REAL MUSIC/CAPITOL/CAROLINE	Perception	1	20
	27	KANE BROWN ● ZONE 4/RCA NASHVILLE/SMN	Kane Brown	5	64
	28	CHRIS BROWN ▲ RCA	Heartbreak On A Full Moon	3	17
	29	DEMI LOVATO HOLLYWOOD/SAFEHOUSE/ISLAND	Tell Me You Love Me	3	21
	30	DUA LIPA WARNER BROS.	Dua Lipa	27	34
	31	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	95
	32	ZI SAVAGE, OFFSET & METRO BOOMIN BOOMINATI/QUALITY CONTROL/MOTOWN/SLAUGHTER GANG/REPUBLIC/CAPITOL/EPIC	Without Warning	4	17
	33	CHRIS STAPLETON ▲ MERCURY NASHVILLE/UMGN	Traveller	1	128
36	34	MAROON 5 ● 222/INTERSCOPE/IGA	Red Pill Blues	2	16
	35	XXXTENTACION BAD VIBES FOREVER/EMPIRE RECORDINGS	17	2	26
	36	THOMAS RHETT VALORY/BMLG	Life Changes	1	24
	37	THE WEEKND ▲ XO/REPUBLIC	Starboy	1	65
	38	CHRIS STAPLETON ● MERCURY NASHVILLE/UMGN	From A Room: Volume 1	2	42
	39	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/LEGACY	NOW 65	10	3
	40	KODAK BLACK DOLLAZ N DEALZ/ATLANTIC/AG	Project Baby Two	2	27
	41	SOUNDTRACK ▲ WALT DISNEY	Moana	2	66
	42	OZUNA VP ENTERTAINMENT/SONY MUSIC LATIN	Odisea	22	26
	43	CHRIS STAPLETON MERCURY NASHVILLE/UMGN	From A Room: Volume 2	2	12
	44	HALSEY ● ASTRALWERKS	hopeless fountain kingdom	1	38
50	45	BEBE REXHA WARNER BROS.	All Your Fault, Pt. 2 (EP)	45	23
	46	HUNCHO JACK GRAND HUSTLE/CACTUS JACK/QUALITY CONTROL/MOTOWN/EPIC/CAPITOL	Huncho Jack, Jack Huncho	3	9
	47	PINK RCA	Beautiful Trauma	1	19
	48	MIGOS QUALITY CONTROL/300/AG	Culture	1	56
45	49	LUKE BRYAN CAPITOL NASHVILLE/UMGN	What Makes You Country	1	11
44	50	ED SHEERAN ▲ ATLANTIC/AG	X	1	192

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	51	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	260
	52	VARIOUS ARTISTS QUALITY CONTROL/MOTOWN/CAPITOL	Quality Control: Control The Streets, Vol. 1	5	11
	53	LUKE COMBS ● RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	5	38
92	54	EMINEM ▲ SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	1	381
NEW	55	SOUNDTRACK WALT DISNEY	ZOMBIES	55	1
	56	A BOOGIE WIT DA HOODIE HIGHBRIDGE THE LABEL/ATLANTIC/AG	The Bigger Artist	4	21
NEW	57	SENSES FAIL PURE NOISE	If There Is Light, It Will Find You	57	1
	58	FIVE FINGER DEATH PUNCH PROSPECT PARK	A Decade Of Destruction	29	12
NEW	59	YOUNG DOLPH PAPER ROUTE EMPIRE	N****s Get Shot Everyday (EP)	59	1
	60	MIGUEL BYSTORM/RCA	War & Leisure	9	12
	61	SOUNDTRACK ▲ VILLA 40/DREAMWORKS/RCA	Trolls	3	74
	62	TRAVIS SCOTT ▲ GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	1	77
NEW	63	POP EVIL G&G/EONE	Pop Evil	63	1
NEW	64	SOUNDTRACK Black Panther: Original Motion Picture Score MARVEL/HOLLYWOOD		64	1
	65	ELTON JOHN ROCKET/ISLAND/UMI	Diamonds	23	15
	66	KENDRICK LAMAR ▲ TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	2	278
	67	A\$AP FERG A\$AP WORLDWIDE/POLO GROUNDS/RCA	Still Striving	12	27
	68	LIL PUMP LYFETIME/THA LIGHTS GLOBAL/WARNER BROS.	Lil Pump	3	20
RE	69	PRINCE ▲ NPG/WARNER BROS./RHINO	The Very Best Of Prince	1	65
	70	RUSS ● DIEMON/RUSS MY WAY/COLUMBIA	There's Really A Wolf	7	42
	71	THE WEEKND ▲ XO/REPUBLIC	Beauty Behind The Madness	1	130
	72	IMAGINE DRAGONS ▲ KIDINAKORNER/INTERSCOPE/IGA	Night Visions	2	282
75	73	H.E.R. RCA	H.E.R.	73	18
	74	ZI SAVAGE ● SLAUGHTER GANG/EPIC	Issa Album	2	33
	75	RIHANNA ▲ WESTBURY ROAD/ROC NATION	ANTI	1	109
	76	TRIPPIE REDD EG	A Love Letter To You	64	27
	77	BRETT YOUNG ● BMLG	Brett Young	18	54
NEW	78	I'M WITH HER ROUNDER/CONCORD	See You Around	78	1
	79	GUCCI MANE GUWOP/ATLANTIC/AG	Mr. Davis	2	19
	80	BTS BIGHIT ENTERTAINMENT/LOEN ENTERTAINMENT	Love Yourself: Her	7	20
	81	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/AG	AI YoungBoy	24	29
	82	TWENTY ONE PILOTS ▲ FUELED BY RAMEN/AG	Blurryface	1	145
	83	J. COLE ▲ DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	168
	84	SOUNDTRACK The Fate Of The Furious: The Album UNIVERSAL STUDIOS/ARTIST PARTNERS GROUP/ATLANTIC/AG		10	45
	85	SAM SMITH ▲ CAPITOL	In The Lonely Hour	2	193
RE	86	QUEEN ▲ HOLLYWOOD	Greatest Hits	11	279
	87	MACKLEMORE BENDO	GEMINI	2	22
	88	LOGIC ● VISIONARY/DEF JAM	Everybody	1	42
	89	THE CHAINSMOKERS ▲ DISRUPTOR/COLUMBIA	Memories...Do Not Open	1	46
	90	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	225
	91	KIDZ BOP KIDS KIDZ BOP/RAZOR & TIE/CONCORD	Kidz Bop 37	16	5
NEW	92	CAR SEAT HEADREST MATADOR	Twin Fantasy	92	1
	93	PORTUGAL. THE MAN ATLANTIC/AG	Woodstock	32	36
	94	CHANCE THE RAPPER CHANCE THE RAPPER	Coloring Book	8	93
	95	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	1	157
100	96	DANIEL CAESAR GOLDEN CHILD	Freudian	25	24
	97	TOM PETTY AND THE HEARTBREAKERS ◆ MCA/GEFFEN/UMI	Greatest Hits	2	255
	98	JON PARDI ● CAPITOL NASHVILLE/UMGN	California Sunrise	11	86
RE	99	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Live In No Shoes Nation	1	15
113	100	KANYE WEST ▲ G.O.O.D./DEF JAM	The Life Of Pablo	1	96

Panther Doubles Up

Black Panther: The Album spends a second week at No. 1 on the Billboard 200, as the set earned 131,000 equivalent album units in the week ending Feb. 22 (down 15 percent), according to Nielsen Music. Of that sum, 40,000 were in traditional album sales (down 23 percent). The album debuted at No. 1 with 154,000 units (52,000 in album sales). The set, featuring music from and inspired by the Marvel Studios film *Black Panther*, benefits from the movie's opening on Feb. 16, the first day of the latest tracking week.

With *Black Panther: The Album's* slight decline — down 15 percent to 131,000 units — it earns the biggest second week for a soundtrack since 2015. That year, on the chart dated March 7, the *Fifty Shades of Grey* album tallied 165,000 units in its second week, after debuting with 258,000 units a week earlier.

Additionally, the new *Black Panther* score soundtrack, composed by **Ludwig Göransson**, arrives at No. 64 on the Billboard 200 (9,000 units) and No. 1 on World Albums (6,000 in sales). It's only the 10th soundtrack to hit No. 1 in the chart's 27-year history. The tally lists the top-selling world music albums of the week, generally defined as the native music of foreign countries. The chart often includes titles featuring Hawaiian, Cuban, Celtic, African, South American and Korean music. For the *Black Panther* score, Göransson traveled to Africa to research and record the music, working with African percussionists, a 40-person choir and a 132-piece western classical orchestra on the project.

—Keith Caulfield



LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
108	101	JOURNEY 15 COLUMBIA/LEGACY	Journey's Greatest Hits	10	500
112	102	BOB MARLEY AND THE WAILERS 15 TUFF GONG/ISLAND/UMG	Legend: The Best Of...	5	510
89	103	TYLER, THE CREATOR ODD FUTURE/COLUMBIA	Flower Boy	2	31
105	104	TAYLOR SWIFT ▲ BIG MACHINE/BMG	1989	1	167
NEW	105	SLAVES SBG	Beautiful Death	105	1
RE	106	G HERBO 150 DREAM TEAM/MACHINE ENTERTAINMENT GROUP	Humble Beast	21	5
86	107	KESHA ● KEMOSABE/RCA	Rainbow	1	28
71	108	FALL OUT BOY ISLAND	M A N I A	1	5
120	109	METALLICA 16 BLACKENED/RHINO	Metallica	1	471
102	110	BRYSON TILLER ▲ TRAPSOUL/RCA	TRAPSOUL	8	126
107	111	BRUNO MARS ▲ ELEKTRA/AG	Doo-Wops & Hooligans	3	363
106	112	JHENE AIKO ARTCLUB/ARTIUM/DEF JAM	Trip	5	22
122	113	2PAC 10 DEATH ROW	All Eyez On Me	1	112
111	114	2 CHAINZ ● THE REAL UNIVERSITY/DEF JAM	Pretty Girls Like Trap Music	2	36
124	115	FLORIDA GEORGIA LINE ▲ BMLG	Dig Your Roots	2	77
119	116	SAM HUNT ▲ MCA NASHVILLE/UMGN	Montevallo	3	174
109	117	FLEETWOOD MAC 50 WARNER BROS./RHINO	Rumours	1	258
141	118	FRANK OCEAN BOYS DON'T CRY	Blonde	1	73
197	119	LED ZEPPELIN ▲ SWAN SONG/ATLANTIC/RHINO	Mothership	7	240
126	120	SHAWN MENDES ▲ ISLAND	Illuminate	1	73
130	121	6LACK LVRN/INTERSCOPE/IGA	FREE 6LACK	34	60
125	122	CREEDENCE CLEARWATER REVIVAL 10 FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	355
121	123	DJ KHALED ▲ WE THE BEST/EPIC	Grateful	1	35
128	124	FUTURE ● A-1/FREEBANDZ/EPIC	FUTURE	1	53
116	125	BIG SEAN & METRO BOOMIN BOOMINATI/G.O.O.D./REPUBLIC/DEF JAM	Double Or Nothing	6	11
118	126	ADELE 14 XL/COLUMBIA	25	1	118
RE	127	GUNS N' ROSES ▲ GEFFEN/UMG	Greatest Hits	3	432
94	128	GUNNA YSL	Drip Season 3	55	3
139	129	OLD DOMINION RCA NASHVILLE/SMN	Happy Endings	7	22
133	130	NIALL HORAN NEON HAZE/CAPITOL	Flicker	1	18
127	131	MICHAEL JACKSON 10 EPIC/LEGACY	Thriller	1	322
131	132	PLAYBOI CARTI ● AWGE/INTERSCOPE/IGA	Playboi Carti	12	45
NEW	133	THE PLOT IN YOU FEARLESS/CONCORD	Dispose	133	1
103	134	CHILDISH GAMBINO ● MCDI/GLASSNOTE	Awaken, My Love!	5	62
134	135	PANIC! AT THE DISCO ▲ DCD2/FUELED BY RAMEN/AG	Death Of A Bachelor	1	110
115	136	SOUNDTRACK ● UNIVERSAL STUDIOS/REPUBLIC	Fifty Shades Darker	1	28
136	137	BIG SEAN ▲ G.O.O.D./DEF JAM	I Decided.	1	53
148	138	JUSTIN BIEBER ▲ SCHOLDBOY/RAYMOND BRAUN/DEF JAM	Purpose	1	118
149	139	BLACKBEAR BEARTRAP/ALAMO/INTERSCOPE/IGA	digital druglord	14	44
155	140	LINKIN PARK 11 WARNER BROS.	[Hybrid Theory]	2	197
169	141	N*E*R*D N.E.R.D/I AM OTHER/COLUMBIA	No One Ever Really Dies	31	10
150	142	KODAK BLACK ● DOLLAZ N DEALZ/ATLANTIC/AG	Painting Pictures	3	46
146	143	LIL PEEP Come Over When You're Sober (EP) LIL PEEP/KOBALT		38	15
123	144	LANCO ARISTA NASHVILLE/SMN	Hallelujah Nights	20	5
140	145	THE BEATLES 16 APPLE/CAPITOL/UMG	Abbey Road	1	254
72	146	THE NOTORIOUS B.I.G. BAD BOY/RHINO	Greatest Hits	1	116
154	147	HALSEY ▲ ASTRALWERKS	Badlands	2	130
137	148	FRENCH MONTANA ● COKE BOYS/BAD BOY/EPIC	Jungle Rules	3	30
153	149	THE BEATLES 16 APPLE/CAPITOL/UMG	1	1	305
156	150	THE LUMINEERS ● DUALTONE	Cleopatra	1	98

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
159	151	CALVIN HARRIS COLUMBIA	Funk Wav Bounces Vol. 1	2	34
145	152	ED SHEERAN ▲ ELEKTRA/AG	+	5	238
144	153	ADELE 16 XL/COLUMBIA	21	1	365
NEW	154	MAX DCD2/CRUSH MUSIC/RED	Hell's Kitchen Angel	154	1
147	155	LIL BABY QUALITY CONTROL	Too Hard	80	10
151	156	LANA DEL REY ▲ POLYDOR/INTERSCOPE/IGA	Born To Die	2	306
35	157	MGMT COLUMBIA	Little Dark Age	35	2
158	158	BRUNO MARS ▲ ATLANTIC/AG	Unorthodox Jukebox	1	200
143	159	PNB ROCK EMPIRE RECORDINGS/ATLANTIC/AG	Catch These Vibes	17	14
135	160	JADEN SMITH MSFTSMUSIC/ROC NATION	SYRE	24	14
184	161	MICHAEL JACKSON 10 MJJ/EPIC/LEGACY	Bad	1	171
181	162	NIRVANA 10 SUB POP/DG/GEFFEN/UMG	Nevermind	1	388
160	163	KEITH URBAN ▲ HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	4	94
95	164	RICH BRIAN 88RISING/EMPIRE RECORDINGS	Amen	18	3
129	165	GRETA VAN FLEET LAVA/REPUBLIC	From The Fires	36	13
165	166	LIL UZI VERT ● GENERATION NOW/ATLANTIC/AG	Lil Uzi Vert Vs. The World	37	86
NEW	167	YFN LUCCI THINK IT'S A GAME/WARNER BROS.	Freda's Son (EP)	167	1
RE	168	EARTH, WIND & FIRE COLUMBIA/LEGACY	Greatest Hits	40	17
188	169	ZAC BROWN BAND Greatest Hits So Far... ROAR/SOUTHERN GROUND/ATLANTIC/AG		20	152
152	170	MEEK MILL MAYBACH/ATLANTIC/AG	Wins And Losses	3	30
182	171	AJR AJR/BMG	The Click	61	11
185	172	2PAC 10 AMARU/DEATH ROW/INTERSCOPE/UMG	Greatest Hits	3	230
NEW	173	DAVID COOK ANALOG HEART	Chromance (EP)	173	1
183	174	THOMAS RHETT ▲ VALORY/BMLG	Tangled Up	6	120
170	175	RED HOT CHILI PEPPERS ▲ WARNER BROS.	Greatest Hits	18	158
195	176	BOB SEGER & THE SILVER BULLET BAND 10 HIDEOUT/CAPITOL/UMG	Icon: Greatest Hits	8	214
176	177	NAV AND METRO BOOMIN XO/BOOMINATI/REPUBLIC	Perfect Timing	13	29
178	178	J. COLE ▲ DREAMVILLE/ROC NATION	4 Your Eyez Only	1	61
180	179	TAY-K 88 CLASSIC	#SANTANAWORLD (+)	128	8
RE	180	THE CHAINSMOKERS ▲ DISRUPTOR/COLUMBIA	Collage (EP)	6	60
173	181	BEYONCE ▲ MUSIC WORLD/COLUMBIA	I Am...Sasha Fierce	1	164
NEW	182	SUPERCHUNK MERGE	What A Time To Be Alive	182	1
191	183	ARIANA GRANDE ▲ REPUBLIC	Dangerous Woman	2	87
RE	184	LIONEL RICHIE ▲ MOTOWN/UTV/UMG	The Definitive Collection	19	68
RE	185	SOUNDTRACK PIXAR/WALT DISNEY	Coco	55	9
RE	186	FRANK OCEAN ● DEF JAM	Channel Orange	2	57
179	187	HOZIER ▲ RUBYWORKS/COLUMBIA	Hozier	2	155
RE	188	SOUNDTRACK ▲ DC/ATLAS/WATERTOWER/ATLANTIC/AG	Suicide Squad: The Album	1	70
167	189	LORDE LAVA/REPUBLIC	Melodrama	1	34
172	190	FUTURE & YOUNG THUG 300/ATLANTIC/A-1/FREEBANDZ/AG/EPIC	Super Slimey	2	18
200	191	BILLIE EILISH DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	126	9
171	192	NF CAPITOL CMG	Therapy Session	12	8
189	193	KEVIN GATES ▲ BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	Islah	2	101
199	194	FUTURE ▲ A-1/FREEBANDZ/EPIC	DS2	1	131
101	195	VARIOUS ARTISTS GRAMMY/RCA	2018 Grammy Nominees	20	6
192	196	THE WEEKND ▲ XO/REPUBLIC	Trilogy	4	194
187	197	KANYE WEST ▲ ROC-A-FELLA/DEF JAM	My Beautiful Dark Twisted Fantasy	1	104
163	198	KANYE WEST ▲ ROC-A-FELLA/DEF JAM	Graduation	1	136
RE	199	P!NK ▲ LAFACE/JIVE/RCA	Greatest Hits... So Far!!!	5	123
174	200	SOUNDTRACK ▲ MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	1	123


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MONEYBAGG YO
2 Heartless

On the Billboard 200, **Moneybagg Yo's 2 Heartless** (31-16) and **Kodak Black's Heart Break Kodak** (48-25) rise after bowing a week earlier from two days of activity (the albums arrived Feb. 14). With their first full chart week (ending Feb. 22), the sets earn 22,000 units (up 53 percent) and 17,000 units (up 48 percent), respectively, according to Nielsen Music. The rappers both debuted on the list within the past 18 months, and in that time, they have notched a total of nine entries. —K.C.

55



SOUNDTRACK
Zombies

The soundtrack to the Disney Channel TV movie *Zombies* debuts with 10,000 units (7,000 in album sales). It also bows at No. 1 on Kid Albums — the list's 30th No. 1 soundtrack from Walt Disney Records.

185



SOUNDTRACK
Coco

Coco returns to the list (5,000 units; up 38 percent) following the digital home video release of its parent film on Feb. 13. The set also jumps 15-10 on Soundtracks and vaults 96-57 on Top Album Sales.

MAX Makes It

Nearly two years after **MAX** released *Hell's Kitchen Angel*, the set finally makes the Billboard 200, arriving at No. 154. The set, powered by his hit single "Lights Down Low," earned 5,000 equivalent album units (up 25 percent) in the week ending Feb. 22, according to Nielsen Music.

Hell's Kitchen Angel was released April 8, 2016, and debuted and peaked at No. 7 on the Heatseekers Albums chart dated April 30 of that year. Its single "Lights Down Low" (featuring **gnash**) reached its first airplay list on Aug. 12, 2017, when the song arrived on the Mainstream Top 40 tally. Now in its 31st week on the chart, it climbs to a new high, rising 9-8. Meanwhile, on the Billboard Hot 100, "Lights" hits the top 20 for the first time, ascending 27-20.

Hell's Kitchen Angel has earned 166,000 equivalent album units in total, of which just 5,000 are traditional album sales. Most notably powered by streams, the title has garnered 158.6 million on-demand audio streams for its tracks.

Elsewhere on the Billboard 200, an iTunes Store sale promotion on R&B titles yields gains for **Prince** and **Lionel Richie**, among others. Following a markdown to \$4.99, *Prince's The Very Best of Prince* re-enters at No. 69 (8,000 units, up 179 percent; 5,000 copies sold, up 345 percent), while *Richie's The Definitive Collection* returns at No. 184 (5,000 units, up 58 percent; 3,000 in album sales, up 148 percent).

On Heatseekers Albums, rock band **The Plot in You** notches its third consecutive No. 1 with *Dispose*, while electronic duo **Fischerspooner** returns with its first album since 2009, as *Sir* bows at No. 23. —Keith Caulfield



Album Sales

March 3
2018
billboard

TOP ALBUM SALES™					
Last Week	This Week	Artist	Certification	Title	Wks. on Chart
	#1	BRANDI CARLILE	LOW COUNTRY SOUND/ELEKTRA/AG	<i>By The Way, I Forgive You</i>	1
2	2	SOUNDTRACK	Black Panther: The Album, Music From And Inspired By		2
3	3	SOUNDTRACK	The Greatest Showman		11
NEW	4	NIPSEY HUSLLE	ALL MONEY IN NO MONEY OUT/ATLANTIC/AG	Victory Lap	1
1	5	JUSTIN TIMBERLAKE	RCA	Man Of The Woods	3
6	6	ED SHEERAN	ATLANTIC/AG	Divide	51
5	7	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW 65	3
4	8	SOUNDTRACK	FIFTY SHADES FREED		2
21	9	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	DAMN.	45
7	10	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	From A Room: Volume 2	12
8	11	BRUNO MARS	ATLANTIC/AG	24K Magic	65
NEW	12	SENSES FAIL	PURE NOISE	If There Is Light, It Will Find You	1
33	13	SAM SMITH	CAPITOL	The Thrill Of It All	16
NEW	14	POP EVIL	G&G/EONE	Pop Evil	1
10	15	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	From A Room: Volume 1	42
25	16	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Revival	10
NEW	17	I'M WITH HER	ROUNDER/CONCORD	See You Around	1
NEW	18	SOUNDTRACK	ZOMBIES		1
50	19	MIGOS	QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	4
20	20	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	Evolve	35
NEW	21	SOUNDTRACK	Black Panther: Original Motion Picture Score		1
RE	22	KENNY CHESNEY	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Live In No Shoes Nation	16
16	23	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	What Makes You Country	11
24	24	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	125
NEW	25	CAR SEAT HEADREST	MATADOR	Twin Fantasy	1
NEW	26	SLAVES	SBG	Beautiful Death	1
14	27	P!NK	RCA	Beautiful Trauma	19
17	28	TAYLOR SWIFT	BIG MACHINE/BMG	Reputation	15
23	29	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	Traveller	128
NEW	30	THE PLOT IN YOU	FEARLESS/CONCORD	Dispose	1
RE	31	PRINCE	NPG/WARNER BROS./RHINO	The Very Best Of Prince	68
15	32	KIDZ BOP KIDS	KIDZ BOP/RAZOR & TIE/CONCORD	Kidz Bop 37	5
NEW	33	DAVID COOK	ANALOG HEART	Chromance (EP)	1
19	34	VARIOUS ARTISTS	GRAMMY/RCA	2018 Grammy Nominees	6
NEW	35	SUPERCHUNK	MERGE	What A Time To Be Alive	1
30	36	SOUNDTRACK	Guardians Of The Galaxy: Awesome Mix Vol. 1		172
36	37	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	Kane Brown	56
35	38	VARIOUS ARTISTS	SONY MUSIC/UNIVERSAL/UME	NOW 64	16
39	39	FIVE FINGER DEATH PUNCH	PROSPECT PARK	A Decade Of Destruction	12
27	40	SOUNDTRACK	Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2		44
42	41	METALLICA	BLACKENED/RHINO	Metallica	440
NEW	42	MICHAEL W. SMITH	ROCKETTOWN/THE FUEL	A Million Lights	1
28	43	MONEYBAGG YO	N-LESS/INTERSCOPE/IGA	2 Heartless	2
32	44	GRETA VAN FLEET	LAVA/REPUBLIC	From The Fires	15
41	45	SOUNDTRACK	MOANA		65
38	46	CAMILA CABELLO	SYCO/EPIC	Camila	6
37	47	ALAN JACKSON	ARC/EMI NASHVILLE/UMGN	Precious Memories Collection	24
RE	48	BTS	BIGHIT ENTERTAINMENT/LOEN ENTERTAINMENT	Love Yourself: Her	7
44	49	SZA	TOP DAWG/RCA	Ctrl	28
NEW	50	YOUNG DOLPH	PAPER ROUTE EMPIRE	N****s Get Shot Everyday (EP)	1

HEATSEEKERS ALBUMS™					
Last Week	This Week	Artist	Certification	Title	Wks. on Chart
NEW	#1	THE PLOT IN YOU	FEARLESS/CONCORD	Dispose	1
NEW	2	AMERICAN NIGHTMARE	RISE/BMG	American Nightmare	1
NEW	3	PIANOS BECOME THE TEETH	EPITAPH	Wait For Love	1
NEW	4	JOHN CORABI	RAT PAK	Live '94: One Night In Nashville	1
NEW	5	AGUST D	BIGHIT ENTERTAINMENT/LOEN ENTERTAINMENT	Agust D	1
NEW	6	LARS	MAJIK NINJA	Last American Rock Stars	1
NEW	7	SHANNON & THE CLAMS	EASY E SOUND/NONESUCH/WARNER BROS.	Onion	1
NEW	8	ERICK THE ARCHITECT	GLORIOUS DEAD	Arctrumentals, Vol. 2	1
NEW	9	UGHT	MERGE	Room Inside The World	1
4	10	ARIELLE	ARIELLE	Mind Lion (EP)	2
NEW	11	WINDHAND/SATAN'S SATYRS	RELAPSE	Split (EP)	1
NEW	12	LOMA	SUB POP	Loma	1
19	13	GG ZO	80'S BABY/BIG BAILER	Born 2 Ball	2
16	14	CLAY MELTON	WATCHTOWER/SPECULA	Burn The Ships	3
15	15	MOGLI	MOGLI	Wanderer	2
NEW	16	CVLTVRE	STANDBY	All Life Is // Act 1: An Act of Letting Go (EP)	1
17	17	ARMIK	BOLERO	Pacifica	3
1	18	KATHLEEN MADIGAN	800 POUND GORILLA	Bothering Jesus	2
NEW	19	U.S. GIRLS	4AD	In A Poem Unlimited	1
NEW	20	THE WRECKS	ANOTHER CENTURY/CENTURY MEDIA/RED	Panic Vertigo (EP)	1
NEW	21	RIDE	WICHTA	Tomorrow's Shore (EP)	1
NEW	22	EYES SET TO KILL	CENTURY MEDIA/RED	Eyes Set To Kill	1
NEW	23	FISCHERSPOONER	ULTRA	Sir	1
NEW	24	COURTNEY PATTON	COURTNEY PATTON	What It's Like To Fly Alone	1
NEW	25	SONGS: OHIA	TEMPORARY RESIDENCE	Travels In Constants (EP)	1

VINYL ALBUMS™					
Last Week	This Week	Artist	Certification	Title	Wks. on Chart
NEW	#1	BRANDI CARLILE	LOW COUNTRY SOUND/ELEKTRA/AG	<i>By The Way, I Forgive You</i>	1
15	2	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	DAMN.	29
NEW	3	CAR SEAT HEADREST	MATADOR	Twin Fantasy	1
NEW	4	AMERICAN NIGHTMARE	RISE/BMG	American Nightmare	1
RE	5	BON IVER	JAGJAGUWAR	For Emma, Forever Ago	100
NEW	6	SUPERCHUNK	MERGE	What A Time To Be Alive	1
NEW	7	SENSES FAIL	PURE NOISE	If There Is Light, It Will Find You	1
NEW	8	PIANOS BECOME THE TEETH	EPITAPH	Wait For Love	1
1	9	JUSTIN TIMBERLAKE	RCA	Man Of The Woods	3
RE	10	AMY WINEHOUSE	REPUBLIC	Back To Black	152
NEW	11	SUN KIL MOON	ROUGH TRADE	Ghosts Of The Great Highway	1
5	12	MICHAEL JACKSON	EPIC/LEGACY	Thriller	68
7	13	SZA	TOP DAWG/RCA	Ctrl	7
8	14	FLEETWOOD MAC	WARNER BROS./RHINO	Rumours	82
9	15	SOUNDTRACK	Guardians Of The Galaxy: Awesome Mix Vol. 1		117
NEW	16	RADIOHEAD	XL	The Bends	1
6	17	ED SHEERAN	ATLANTIC/AG	Divide	40
13	18	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	56
RE	19	QUEEN	HOLLYWOOD	Greatest Hits	3
10	20	PRINCE AND THE REVOLUTION	NPG/WARNER BROS./RHINO	Purple Rain (Soundtrack)	67
2	21	MGMT	COLUMBIA	Little Dark Age	2
RE	22	MICHAEL JACKSON	MJ/EPIC/LEGACY	Bad	3
17	23	KHALID	RIGHT HAND/RCA	American Teen	13
14	24	THE BEATLES	APPLE/CAPITOL/UME	Sgt. Pepper's Lonely Hearts Club Band	87
12	25	THE BEATLES	APPLE/CAPITOL/UME	Abbey Road	272



Journey's Greatest Hits 500 Weeks

Journey's Greatest Hits becomes just the third album to spend 500 weeks on the Billboard 200, joining **Bob Marley & The Wailers' Legend: The Best Of (510) and the all-time longevity champ, **Pink Floyd's The Dark Side of the Moon** (937).**

Journey's Greatest Hits — which rises 108-101 — debuted on the list dated Dec. 3, 1988, and peaked at No. 10 on Feb. 11, 1989. The album was a fairly consistent fixture on the chart until it departed the list after Oct. 27, 1990.

The set, boasting classics like "Open Arms" and "Don't Stop Believin'," returned to the list on Dec. 5, 2009. That was the same week the tally changed its rules regarding the eligibility of catalog titles (like the *Journey* set). From May 25, 1991, until Nov. 28, 2009, catalog albums (18-month-old titles that had fallen below No. 100) were generally barred from the Billboard 200. Since Dec. 5, 2009, catalog sets can chart on the Billboard 200 and rack up lengthy runs on the list, unlike earlier albums that were removed from the tally once they became catalog titles.

Relatively recent albums that have notched lengthy chart stays thanks to the revised rules on catalog sets include **Lana Del Rey's Born To Die** (306 weeks, released in 2012), **Imagine Dragons' Night Visions** (282 weeks, 2012) and **Bruno Mars' 2013** release, *Unorthodox Jukebox*, which celebrates its 200th week on the March 3 tally. —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, Christian Albums or Gospel Albums. If a title reaches any 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. COMPILATION ALBUMS: The week's top-selling various artist compilation albums, ranked by sales data as compiled by Nielsen Music. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



Bad Bunny Hops Up Social 50

Bad Bunny (below) continues to make waves on the Social 50, as he zooms 32-6. The Latin artist does so with an increase in most social metrics in the week ending Feb. 22, according to Next Big Sound, including a 646 percent boost in YouTube subscribers and 1.7 million reactions on the platform. The rise follows the Feb. 14 release of his new music video for "Amorfoda." The track garnered 5.9 million U.S. streams in the tracking frame, enough to help it to a No. 11 debut on the Hot Latin Songs chart.

Meanwhile, **Snoop Dogg** returns to the top 10 on the Social 50 for the first time in over three years by moving 13-10. The rapper, who peaked at No. 5 in November 2014 and last reached the top 10 the following month, scored 14.7 million Instagram reactions, a 22 percent boost. He's a prolific poster on the service, but among his greatest hits: the announcement of his own brand of emoji (Snoopmoji, naturally) and promo for his latest music video for "Doggytails," released Feb. 20.

2017 was a quiet year for **5 Seconds of Summer**, charting on the tally for just two weeks last year. But the Australian quartet is back at No. 24 — its highest rank since December 2016 — following the release of new single "Want You Back" on Feb. 22. The band jumped by four-digit percentages in both Twitter mentions and reactions (1,350 percent and 1,228 percent, respectively) as it premiered "Back" after days of teasing its release. A tour, which begins March 20 in Sweden, was also announced.

—Kevin Rutherford



Social/Streaming

March 3
2018
billboard

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 BTS BIGHIT ENTERTAINMENT	72
2	2	EXO S.M.	31
3	3	CARDI B THE KSR GROUP/ATLANTIC/AG	35
35	4	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	343
11	5	ZENDAYA HOLLYWOOD/REPUBLIC	175
32	6	BAD BUNNY RIMAS/HEAR THIS MUSIC	12
6	7	DUA LIPA WARNER BROS.	33
17	8	CAMILA CABELLO SYCO/EPIC	94
14	9	DEMI LOVATO SAFEHOUSE/ISLAND/HOLLYWOOD	368
13	10	SNOOP DOGG DOGGYSTYLE/EMPIRE RECORDINGS	339
9	11	SEVENTEEN PLEDIS/LOEN ENTERTAINMENT	37
38	12	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	378
23	13	ANITTA WARNER LATINA	53
5	14	SHAWN MENDES ISLAND	166
16	15	WANNA ONE YMC ENTERTAINMENT/STONE MUSIC ENTERTAINMENT/CJ E&M	17
8	16	CHRIS BROWN RCA	349
10	17	ZAYN RCA	92
24	18	MALUMA SONY MUSIC LATIN	71
21	19	ED SHEERAN ATLANTIC/AG	162
15	20	DADDY YANKEE EL CARTEL/UMLE	53
26	21	BLACKPINK YG	29
47	22	RIHANNA WESTBURY ROAD/ROC NATION	367
30	23	J BALVIN CAPITOL LATIN/UMLE	65
RE	24	5 SECONDS OF SUMMER HI OR HEY/CAPITOL	139
7	25	MILEY CYRUS RCA	297
RE	26	RITA ORA ATLANTIC/AG	60
12	27	BRUNO MARS ATLANTIC/AG	307
29	28	NIALL HORAN NEON HAZE/CAPITOL	72
19	29	HALSEY ASTRALWERKS	77
39	30	MARSHMELLO JOYTIME COLLECTIVE	48
RE	31	MONSTA X STARSHIP ENTERTAINMENT/LOEN ENTERTAINMENT	14
RE	32	DJ KHALED WE THE BEST/EPIC	35
RE	33	QUAVO QUALITY CONTROL/MOTOWN/CAPITOL	2
40	34	LIAM PAYNE HAMPTON/REPUBLIC	55
RE	35	G-EAZY G-EAZY/RVG/BPG/RCA	42
36	36	LIL PUMP LYFETIME/THA LIGHTS GLOBAL/WARNER BROS.	17
RE	37	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	285
RE	38	WIZ KHALIFA TAYLOR GANG/ATLANTIC/AG	351
37	39	LIL XAN COLUMBIA	5
27	40	IVETE SANGALO UNIVERSAL BRAZIL	8
43	41	LANA DEL REY POLYDOR/INTERSCOPE/IGA	126
18	42	MC KEVINHO KONZILLA	6
RE	43	PUFF DADDY BAD BOY/EPIC	11
34	44	LADY GAGA STREAMLINE/INTERSCOPE/IGA	362
25	45	PABLO VITTAR SONY MUSIC BRAZIL	11
RE	46	JACOB SARTORIUS T3/RCA	55
42	47	GUCCI MANE GUWOP/ATLANTIC/AG	31
22	48	SHAKIRA SONY MUSIC LATIN/RCA	370
49	49	P!NK RCA	159
RE	50	RED VELVET S.M.	4

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 GOD'S PLAN YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	5
2	2	LOOK ALIVE OVO SOUND/WARNER BROS.	BlocBoy JB Feat. Drake	2
3	3	FINESSE ATLANTIC	Bruno Mars & Cardi B	7
5	4	STIR FRY QUALITY CONTROL/MOTOWN/CAPITOL	Migos	5
8	5	ALL THE STARS TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar & SZA	5
4	6	HAVANA SYCO/EPIC	Camila Cabello Feat. Young Thug	22
7	7	ROCKSTAR REPUBLIC	Post Malone Feat. 21 Savage	23
6	8	PERFECT ATLANTIC	Ed Sheeran	22
9	9	GUMMO SCUMGANG/TENTHOUSAND PROJECTS	6ix9ine	15
10	10	MINE ZZZ/ATLANTIC	Bazzi	5
19	11	KING'S DEAD TOP DAWG/AFTERMATH/INTERSCOPE	Jay Rock, Kendrick Lamar, Future & James Blake	2
11	12	I FALL APART REPUBLIC	Post Malone	22
14	13	PRAY FOR ME TOP DAWG/AFTERMATH/REPUBLIC/INTERSCOPE	The Weeknd & Kendrick Lamar	3
13	14	OUTSIDE TODAY NEVER BROKE AGAIN/ATLANTIC	YoungBoy Never Broke Again	5
16	15	MEANT TO BE WARNER BROS.	Bebe Rexha & Florida Georgia Line	13
12	16	MOTORSPORT QUALITY CONTROL/MOTOWN/CAPITOL	Migos, Nicki Minaj & Cardi B	17
15	17	BODAK YELLOW (MONEY MOVES) THE KSR GROUP/ATLANTIC	Cardi B	32
18	18	LOVE. TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Zacari	22
17	19	BARTIER CARDI THE KSR GROUP/ATLANTIC	Cardi B Feat. 21 Savage	9
25	20	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	4
24	21	YOUNG DUMB & BROKE RIGHT HAND/RCA	Khalid	30
22	22	LET YOU DOWN NF REAL MUSIC/CAROLINE/CAPITOL	NF	16
21	23	GUCCI GANG LYFETIME/THA LIGHTS GLOBAL/WARNER BROS.	Lil Pump	23
20	24	NO LIMIT G-EAZY/RVG/BPG/RCA	G-Eazy Feat. A\$AP Rocky & Cardi B	19
36	25	RIVER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Ed Sheeran	8
23	26	RIC FLAIR DRIP BOOMIN/QUALITY CONTROL/MOTOWN/SLAUGHTER GANG/REPUBLIC/CAPITOL/EPIC	Offset & Metro Boomin	16
33	27	EL FARSANTE VP ENTERTAINMENT/SONY MUSIC LATIN	Ozuna & Romeo Santos	3
29	28	X TOP DAWG/AFTERMATH/INTERSCOPE	SChoolboy Q, 2 Chainz & Saudi	2
32	29	THUNDER KIDINAKORNER/INTERSCOPE	Imagine Dragons	22
30	30	DESPACITO UNIVERSAL MUSIC LATIN/RAYMOND BRAUN/SCHOOLBOY/DEF JAM/UMLE/REPUBLIC	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	53
27	31	HIM & I G-EAZY/RVG/BPG/RCA	G-Eazy & Halsey	12
28	32	WALK IT TALK IT QUALITY CONTROL/MOTOWN/CAPITOL	Migos Feat. Drake	4
31	33	PLAIN JANE A\$AP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Ferg Feat. Nicki Minaj	18
39	34	SHAPE OF YOU ATLANTIC	Ed Sheeran	59
38	35	NEW RULES WARNER BROS.	Dua Lipa	25
41	36	NEW FREEZER RICH FOREVER/INTERSCOPE	Rich The Kid Feat. Kendrick Lamar	2
26	37	ROLL IN PEACE DOLLAZ N DEALZ/ATLANTIC	Kodak Black Feat. XXXTENTACION	27
34	38	I GET THE BAG GUWOP/ATLANTIC	Gucci Mane Feat. Migos	27
40	39	NEVER BE THE SAME SYCO/EPIC	Camila Cabello	6
NEW	40	LOVE LIES RCA	Khalid & Normani	1
43	41	BELIEVER KIDINAKORNER/INTERSCOPE	Imagine Dragons	41
NEW	42	FRIENDS JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.	Marshmello & Anne-Marie	1
37	43	1-800-273-8255 VISIONARY/DEF JAM	Logic Feat. Alessia Cara & Khalid	32
RE	44	THE WAY LIFE GOES GENERATION NOW/ATLANTIC	Lil Uzi Vert Feat. Nicki Minaj	25
42	45	BAD AT LOVE ASTRALWERKS/CAPITOL	Halsey	20
45	46	SKY WALKER BYSTORM/RCA	Miguel Feat. Travis Scott	11
35	47	NARCOS QUALITY CONTROL/MOTOWN/CAPITOL	Migos	4
44	48	BANK ACCOUNT SLAUGHTER GANG/EPIC	21 Savage	33
50	49	HUMBLE. TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	47
RE	50	CONGRATULATIONS REPUBLIC	Post Malone Feat. Quavo	55



Khalid & Normani's 'Love' Launches

The **Khalid** and **Normani** (above, from right) collaboration "Love Lies" from the *Love, Simon* soundtrack launches on the Streaming Songs chart at No. 40 with 11.7 million streams in its first full week of release (the frame ending Feb. 22), according to Nielsen Music. The track's debut marks the best for Khalid as a lead artist, beating the No. 44 start of "Young Dumb & Broke" (Aug. 19, 2017), and marks Normani's first solo appearance after six entries as part of **Fifth Harmony**.

Normani becomes the second member of Fifth Harmony past or present to reach Streaming Songs as a soloist, following former bandmate **Camila Cabello**, who has landed four appearances since January 2016 (including leader "Havana" in January). With the No. 43 debut of "Lies" on the Billboard Hot 100, Normani is also the third 5H member to reach the ranking; in addition to Cabello's seven hits (including No. 1 "Havana"), **Lauren Jauregui** peaked at No. 100 last June as featured on **Halsey's** "Strangers."

Also on Streaming Songs, **marshmello** and **Anne-Marie's** "Friends" starts at No. 42 with 11.7 million streams. It is marshmello's fourth charting title, but Anne-Marie's first with lead billing, following her No. 23 peak in 2017 as a featured artist on **Clean Bandit's** "Rockabye." The new track debuts with a 55 percent boost in streams owed to the release of its music video on Feb. 16, the beginning of the tracking week.

—K.R.

RADIO SONGS™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
	1	#1 8 WKS PERFECT ATLANTIC	Ed Sheeran	21	
3	2	FINESSE ATLANTIC	Bruno Mars & Cardi B	8	
2	3	HAVANA SYCO/EPIC	Camila Cabello Feat. Young Thug	20	
4	4	NEW RULES WARNER BROS.	Dua Lipa	17	
5	5	HOW LONG OTTO/ATLANTIC	Charlie Puth	17	
8	6	HIM & I G-EAZY/RVG/BPG/RCA	G-Eazy & Halsey	10	
7	7	LIGHTS DOWN LOW DCD2/CRUSH MUSIC/RED	MAX Feat. gnash	15	
13	8	GOD'S PLAN YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	4	
6	9	BAD AT LOVE ASTRALWERKS/CAPITOL	Halsey	20	
10	10	LET YOU DOWN NF REAL MUSIC/CAROLINE/CAPITOL	NF	13	
15	11	MEANT TO BE WARNER BROS./BMLG	Bebe Rexha & Florida Georgia Line	8	
14	12	WOLVES INTERSCOPE	Selena Gomez X Marshmello	14	
9	13	ROCKSTAR REPUBLIC	Post Malone Feat. 21 Savage	20	
11	14	THUNDER KIDINAKORNER/INTERSCOPE	Imagine Dragons	23	
12	15	LOVE. TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Zacari	15	
16	16	FEEL IT STILL ATLANTIC	Portugal. The Man	32	
18	17	PRAY FOR ME TOP DAWG/AFTERMATH/REPUBLIC/INTERSCOPE	The Weeknd & Kendrick Lamar	4	
17	18	SHAPE OF YOU ATLANTIC	Ed Sheeran	60	
25	19	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	3	
22	20	FIVE MORE MINUTES TRIPLE TIGERS	Scotty McCreery	7	
21	21	GOOD OLD DAYS BENDO/ADA/WARNER BROS.	Macklemore Feat. Kesha	12	
26	22	MARRY ME VALORY	Thomas Rhett	6	
28	23	BROKEN HALOS MERCURY NASHVILLE	Chris Stapleton	5	
23	24	NO LIMIT G-EAZY/RVG/BPG/RCA	G-Eazy Feat. A\$AP Rocky & Cardi B	18	
31	25	NEVER BE THE SAME SYCO/EPIC	Camila Cabello	4	

DIGITAL SONG SALES™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
1	1	#1 4 WKS GOD'S PLAN YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	5	
2	2	PERFECT ATLANTIC/AG	Ed Sheeran	25	
3	3	MEANT TO BE WARNER BROS.	Bebe Rexha & Florida Georgia Line	19	
9	4	PRAY FOR ME TOP DAWG/AFTERMATH/INTERSCOPE/IGA	The Weeknd & Kendrick Lamar	3	
5	5	THE MIDDLE INTERSCOPE/IGA	Zedd, Maren Morris & Grey	4	
28	6	ALL THE STARS TOP DAWG/AFTERMATH/INTERSCOPE/IGA	Kendrick Lamar & SZA	4	
4	7	FINESSE ATLANTIC/AG	Bruno Mars & Cardi B	8	
7	8	HAVANA SYCO/EPIC	Camila Cabello Feat. Young Thug	24	
8	9	YOU MAKE IT EASY MACON/BROKEN BOW/BMG	Jason Aldean	4	
10	10	SAY SOMETHING RCA	Justin Timberlake Feat. Chris Stapleton	5	
12	11	RIVER WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Eminem Feat. Ed Sheeran	10	
13	12	LET YOU DOWN NF REAL MUSIC/CAPITOL/CAROLINE	NF	16	
NEW	13	LOVE LIES RCA	Khalid & Normani	1	
11	14	THUNDER KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	36	
24	15	LIGHTS DOWN LOW DCD2/CRUSH MUSIC/RED	MAX Feat. gnash	7	
16	16	NEVER BE THE SAME SYCO/EPIC	Camila Cabello	7	
21	17	WHATEVER IT TAKES KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	6	
14	18	ROCKSTAR REPUBLIC	Post Malone Feat. 21 Savage	23	
23	19	WAIT 222/INTERSCOPE/IGA	Maroon 5	5	
34	20	STIR FRY QUALITY CONTROL/MOTOWN/CAPITOL	Migos	4	
19	21	MARRY ME VALORY/BMLG	Thomas Rhett	14	
22	22	MINE ZZZ/AG	Bazzi	4	
27	23	HEAVEN ZONE 4/RCA NASHVILLE/SMN	Kane Brown	9	
26	24	I FALL APART REPUBLIC	Post Malone	22	
25	25	HIM & I G-EAZY/RVG/BPG/RCA	G-Eazy & Halsey	12	

Pop/Rhythmic/Adult

March 3
2018
billboard

MAINSTREAM TOP 40™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
2	1	#1 3 WKS PERFECT ATLANTIC	Ed Sheeran	22	
4	2	LET YOU DOWN NF REAL MUSIC/CAROLINE/CAPITOL	NF	18	
1	3	NEW RULES WARNER BROS.	Dua Lipa	26	
5	4	GG HIM & I G-EAZY/RVG/BPG/RCA	G-Eazy & Halsey	12	
3	5	HOW LONG OTTO/ATLANTIC	Charlie Puth	20	
6	6	FINESSE ATLANTIC	Bruno Mars & Cardi B	8	
7	7	WOLVES INTERSCOPE	Selena Gomez X Marshmello	17	
9	8	LIGHTS DOWN LOW DCD2/CRUSH MUSIC/RED	MAX Feat. gnash	31	
8	9	HAVANA SYCO/EPIC	Camila Cabello Feat. Young Thug	24	
10	10	BAD AT LOVE ASTRALWERKS/CAPITOL	Halsey	27	
14	11	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	5	
13	12	MEANT TO BE WARNER BROS.	Bebe Rexha & Florida Georgia Line	16	
11	13	GOOD OLD DAYS BENDO/ADA/WARNER BROS.	Macklemore Feat. Kesha	20	
15	14	NEVER BE THE SAME SYCO/EPIC	Camila Cabello	10	
12	15	ROCKSTAR REPUBLIC	Post Malone Feat. 21 Savage	22	
16	16	PRAY FOR ME TOP DAWG/AFTERMATH/REPUBLIC/INTERSCOPE	The Weeknd & Kendrick Lamar	4	
20	17	SAY SOMETHING RCA	Justin Timberlake Feat. Chris Stapleton	3	
17	18	YOUNG DUMB & BROKE RIGHT HAND/RCA	Khalid	21	
19	19	WAIT 222/INTERSCOPE	Maroon 5	6	
18	20	LOVE. TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Zacari	12	
23	21	GOD'S PLAN YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	4	
22	22	TELL ME YOU LOVE ME HOLLYWOOD/SAFEHOUSE/ISLAND/REPUBLIC	Demi Lovato	11	
21	23	I LIKE ME BETTER LAUV/KOBALT	Lauv	19	
24	24	MY MY MY! CAPITOL	Troye Sivan	5	
29	25	WHATEVER IT TAKES KIDINAKORNER/INTERSCOPE	Imagine Dragons	3	

ADULT CONTEMPORARY™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
1	1	#1 2 WKS PERFECT ATLANTIC	Ed Sheeran	22	
2	2	WHAT ABOUT US RCA	P!nk	28	
3	3	THERE'S NOTHING HOLDIN' ME BACK ISLAND/REPUBLIC	Shawn Mendes	40	
4	4	SOMETHING JUST LIKE THIS DISRUPTOR/COLUMBIA	The Chainsmokers & Coldplay	46	
5	5	SHAPE OF YOU ATLANTIC	Ed Sheeran	59	
7	6	FEEL IT STILL ATLANTIC	Portugal. The Man	27	
6	7	ATTENTION OTTO/ATLANTIC	Charlie Puth	35	
8	8	STAY DEF JAM/INTERSCOPE	Zedd & Alessia Cara	35	
10	9	HAVANA SYCO/EPIC	Camila Cabello Feat. Young Thug	7	
9	10	TOO GOOD AT GOODBYES CAPITOL	Sam Smith	25	
11	11	WHAT LOVERS DO 222/INTERSCOPE	Maroon 5 Feat. SZA	24	
13	12	BELIEVER KIDINAKORNER/INTERSCOPE	Imagine Dragons	33	
12	13	SLOW HANDS NEON HAZE/CAPITOL	Niall Horan	31	
14	14	GG LIGHTS DOWN LOW DCD2/CRUSH MUSIC/RED	MAX Feat. gnash	8	
15	15	THUNDER KIDINAKORNER/INTERSCOPE	Imagine Dragons	18	
16	16	HOW LONG OTTO/ATLANTIC	Charlie Puth	12	
17	17	BEAUTIFUL TRAUMA RCA	P!nk	7	
18	18	SAY SOMETHING RCA	Justin Timberlake Feat. Chris Stapleton	5	
19	19	NEW RULES WARNER BROS.	Dua Lipa	3	
20	20	FINESSE ATLANTIC	Bruno Mars & Cardi B	2	
21	21	BAD AT LOVE ASTRALWERKS/CAPITOL	Halsey	7	
23	22	MEANT TO BE WARNER BROS.	Bebe Rexha & Florida Georgia Line	3	
22	23	YOU ARE THE REASON CAPITOL	Calum Scott	3	
26	24	NAKED COLUMBIA	James Arthur	3	
RE	25	SORRY NOT SORRY HOLLYWOOD/SAFEHOUSE/ISLAND/REPUBLIC	Demi Lovato	9	

RHYTHMIC™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
2	1	#1 1 WK GG GOD'S PLAN YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	5	
1	2	FINESSE ATLANTIC	Bruno Mars & Cardi B	8	
3	3	HIM & I G-EAZY/RVG/BPG/RCA	G-Eazy & Halsey	12	
6	4	NEW RULES WARNER BROS.	Dua Lipa	10	
11	5	ALL THE STARS TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar & SZA	7	
4	6	LEMON N.E.R.D/I AM OTHER/COLUMBIA	N*E*R*D & Rihanna	16	
12	7	PRAY FOR ME TOP DAWG/AFTERMATH/REPUBLIC/INTERSCOPE	The Weeknd & Kendrick Lamar	4	
7	8	LOVE. TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Zacari	22	
10	9	LET YOU DOWN NF REAL MUSIC/CAROLINE/CAPITOL	NF	19	
9	10	ROCKSTAR REPUBLIC	Post Malone Feat. 21 Savage	23	
8	11	SKY WALKER BYSTORM/RCA	Miguel Feat. Travis Scott	24	
5	12	I FALL APART REPUBLIC	Post Malone	18	
15	13	PLAIN JANE A\$AP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Ferg Feat. Nicki Minaj	14	
18	14	STIR FRY QUALITY CONTROL/MOTOWN/CAPITOL	Migos	6	
17	15	BARTIER CARDI THE KSR GROUP/ATLANTIC	Cardi B Feat. 21 Savage	8	
13	16	HAVANA SYCO/EPIC	Camila Cabello Feat. Young Thug	20	
16	17	MOTORSPORT QUALITY CONTROL/MOTOWN/CAPITOL	Migos, Nicki Minaj & Cardi B	17	
19	18	SUPPLIES RCA	Justin Timberlake	5	
21	19	HURTIN' ME 54 LONDON/POLYDOR/QUALITY CONTROL/MOTOWN/CAPITOL	Stefflon Don Feat. French Montana	7	
27	20	MINE ZZZ/ATLANTIC	Bazzi	3	
20	21	AT THE CLUB CASH MONEY/REPUBLIC	Jacques X Dej Loaf	11	
24	22	NEVER BE THE SAME SYCO/EPIC	Camila Cabello	5	
22	23	SAVED RIGHT HAND/RCA	Khalid	10	
31	24	RIC FLAIR DRIP BOONINATI/QUALITY CONTROL/MOTOWN/SLAUGHTER GANG/REPUBLIC/CAPITOL/EPIC	Offset & Metro Boomin	3	
26	25	HOW LONG OTTO/ATLANTIC	Charlie Puth	6	

ADULT TOP 40™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
2	1	#1 1 WK HAVANA SYCO/EPIC	Camila Cabello Feat. Young Thug	20	
1	2	PERFECT ATLANTIC	Ed Sheeran	25	
4	3	BAD AT LOVE ASTRALWERKS/CAPITOL	Halsey	22	
3	4	THUNDER KIDINAKORNER/INTERSCOPE	Imagine Dragons	28	
5	5	HOW LONG OTTO/ATLANTIC	Charlie Puth	20	
7	6	LIGHTS DOWN LOW DCD2/CRUSH MUSIC/RED	MAX Feat. gnash	22	
8	7	BEAUTIFUL TRAUMA RCA	P!nk	14	
9	8	NEW RULES WARNER BROS.	Dua Lipa	23	
6	9	FEEL IT STILL ATLANTIC	Portugal. The Man	33	
10	10	FINESSE ATLANTIC	Bruno Mars & Cardi B	8	
13	11	MEANT TO BE WARNER BROS.	Bebe Rexha & Florida Georgia Line	16	
12	12	ONE FOOT RCA	WALK THE MOON	15	
14	13	SAY SOMETHING RCA	Justin Timberlake Feat. Chris Stapleton	5	
11	14	WHAT LOVERS DO 222/INTERSCOPE	Maroon 5 Feat. SZA	26	
15	15	WAIT 222/INTERSCOPE	Maroon 5	8	
17	16	GG WHATEVER IT TAKES KIDINAKORNER/INTERSCOPE	Imagine Dragons	9	
18	17	NO ROOTS PAPER PLANE/MOM + POP	Alice Merton	14	
19	18	GOOD OLD DAYS BENDO/ADA/WARNER BROS.	Macklemore Feat. Kesha	15	
22	19	WILD LOVE REPUBLIC	James Bay	2	
23	20	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	3	
20	21	SIT NEXT TO ME COLUMBIA	Foster The People	9	
21	22	HEARTS ON FIRE CAPITOL	Gavin James	6	
26	23	I DON'T THINK ABOUT YOU ATLANTIC/RRP	Kelly Clarkson	3	
16	24	END GAME BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran & Future	14	
24	25	AHEAD OF MYSELF KIDINAKORNER/INTERSCOPE	X Ambassadors	6	

RADIO SONGS: The week's most popular songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. DIGITAL SONG SALES: The week's top-downloaded songs, ranked by sales data as compiled by Nielsen Music. Popularity measured by album and single sales (including digital downloads, physical sales and streaming) as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. CHARTS: Legend on billboard.com/chart for complete rules and explanation. All charts © 2018. Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

Country

March 3
2018
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	#1 13 WKS AG SG MEANT TO BE Bebe Rexha & Florida Georgia Line WILSHIRE (B.REXHA,T.HUBBARD,J.MILLER,D.A.GARCIA)	WARNER BROS./BMLG	1	13
2	2	2	MARRY ME D.HUFF,J.FRASURE,THOMAS RHETT (THOMAS RHETT,J.FRASURE,A.GORLEYS,MCANALLY)	VALORY	2	22
4	3	3	YOU MAKE IT EASY N.KNOX (T.HUBBARD,B.KELLEY,M.WALLEN,J.M.SCHMIDT)	MACON/BROKEN BOW	2	4
5	4	4	FIVE MORE MINUTES F.ROGERS (S.MCCREERY,F.ROGERS,M.CRISWELL)	TRIPLE TIGERS	4	40
7	7	5	BROKEN HALOS D.COBB,C.STAPLETON (C.STAPLETON,M.HENDERSON)	MERCURY	5	45
8	6	6	HEAVEN D.HUFF (S.CARTER,M.MCGINN,L.RIMES)	ZONE 4/RCA NASHVILLE	6	20
3	5	7	WRITTEN IN THE SAND S.MCANALLY (M.RAMSEY,T.ROSEN,B.TURSI,S.MCANALLY)	OLD DOMINION RCA NASHVILLE	3	33
12	12	8	DG MOST PEOPLE ARE GOOD J.STEVENS,J.STEVENS (D.FRASIER,E.M.HILL,J.KEAR)	LUKE BRYAN CAPITOL NASHVILLE	8	9
9	9	9	YOU BROKE UP WITH ME S.MCANALLY (W.HAYES,K.SACKLEY,T.ARCHER)	WALKER HAYES MONUMENT/ARISTA NASHVILLE	9	39
6	8	10	YOURS C.BROWN (P.WELLING,C.BROWN,R.DICKERSON)	RUSSELL DICKERSON TRIPLE TIGERS	3	37
10	11	11	ALL ON ME J.JOYCE (D.DAWSON,J.DURRETT,A.SMITH)	DEVIN DAWSON ATLANTIC/WEA	10	34
14	13	12	SINGLES YOU UP P.DIGIOVANNI (J.DAVIS,S.D.JONES,J.EBACH)	JORDAN DAVIS MCA NASHVILLE	12	32
13	14	13	THE LONG WAY R.COOPERMAN,B.ELDRIDGE (B.ELDRIDGE,M.ROGERS)	BRETT ELDRIDGE ATLANTIC/WMN	13	27
16	15	14	FEMALE K.URBAN,R.COOPERMAN,D.HUFF (R.COOPERMAN,N.GALYON,S.MCANALLY)	KEITH URBAN HIT RED/CAPITOL NASHVILLE	11	16
18	17	15	SHE'S WITH ME S.MOSLEY,M.O'CONNOR (B.REMPEL,S.MOSLEY,B.M.STENNIS)	HIGH VALLEY ATLANTIC/WEA	15	28
19	16	16	BOY L.BRICE,J.STONE,K.JACOBS,D.FRIZSELL (J.M.NITE,N.GALYON)	LEE BRICE CURB	16	36
20	19	17	UP DOWN Morgan Wallen Featuring Florida Georgia Line J.MOI (B.CLAWSON,M.HARDY,C.J.SOLAR)	BMLG/BIG LOUD	17	19
22	21	18	ONE NUMBER AWAY S.MITCHELL,JACKIE BOYZ (L.COMBS,S.A.BATTEYS,MITCHELL,R.WILLIFORD)	LUKE COMBS RIVER HOUSE/COLUMBIA NASHVILLE	18	8
25	22	19	FOR THE FIRST TIME R.COOPERMAN (D.RUCKER,D.GEORGE,SCOOTER CARUSOE)	DARIUS RUCKER CAPITOL NASHVILLE	19	18
21	20	20	HAPPENS LIKE THAT G.SMITH,F.ROGERS,D.WELLS (G.SMITH,J.M.SCHMIDT,A.ALBERT,T.HUBBARD,J.WILSON)	GRANGER SMITH WHEELHOUSE	20	25
17	18	21	I'LL NAME THE DOGS S.HENDRICKS (M.DRAGSTREM,B.HAYSLIP,J.THOMPSON)	BLAKE SHELTON WARNER BROS./WMN	6	25
28	23	22	ONES THAT LIKE ME D.HUFF (B.GILBERT,B.CHAFFIN,B.PINSON)	BRANTLEY GILBERT VALORY	22	25
24	26	23	TAKE BACK HOME GIRL J.MOI (D.A.GARCIA,H.LINDSEY,J.MILLER)	CHRIS LANE FEATURING TORI KELLY BIG LOUD	23	21
27	25	24	WOMAN, AMEN R.COOPERMAN (R.COOPERMAN,J.KEAR,D.BENTLEY)	DIERKS BENTLEY CAPITOL NASHVILLE	23	5
30	27	25	EVERYTHING'S GONNA BE ALRIGHT K.CHESENEY,B.CANNON (D.L.MURPHY,C.STEVENS,J.YEARLY)	DAVID LEE MURPHY & KENNY CHESNEY BLUE CHAIR/REVIVER	25	13
23	24	26	MAKE A LITTLE D.HUFF,S.MCANALLY,J.OSBORNE (J.CARSON,C.DUDDY,M.WYSTRACH,S.MCANALLY,J.OSBORNE)	MIDLAND BIG MACHINE	23	20
26	30	27	TEQUILA D.SMYERS,S.HENDRICKS (D.SMYERS,J.REYNOLDS,N.GALYON)	DAN + SHAY WARNER BROS./WAR	15	6
34	31	28	I LIVED IT S.HENDRICKS (A.GORLEY,B.HAYSLIP,R.AKINS,R.COOPERMAN)	BLAKE SHELTON WARNER BROS./WMN	28	5
29	28	29	THE REST OF OUR LIFE B.GALLIMORE,J.MCGRAW,J.HILL (E.C.SHEERAN,A.WADGE,J.MCANDID,S.MCCUTCHEN)	TIM MCGRAW & FAITH HILL MCGRAW/ARISTA NASHVILLE	18	20
32	33	30	SHE AIN'T IN IT B.BUTLER,J.PARDI (C.DANIELS,W.VARBLE)	JON PARDI CAPITOL NASHVILLE	30	12
31	32	31	GET TO YOU S.HENDRICKS (A.STOKLASA,P.DOVGALYUK)	MICHAEL RAY ATLANTIC/WEA	31	22
33	34	32	HOOKED M.ALDERMAN,C.GIBBS,J.E.NORMAN (L.RIMES,S.ENNIS,M.EVANS)	DYLAN SCOTT CURB	32	17
-	40	33	KISS SOMEBODY C.DESTEFANO (M.EVANS,C.DESTEFANO,J.OSBORNE)	MORGAN EVANS WARNER BROS./WEA	33	2
35	35	34	PARALLEL LINE BENNY BLANCO,SHEERAN,J.MCANDID,KURBAN (E.C.SHEERAN,B.LEVIN,J.MCANDID,J.MICHAELS,A.WADGE)	KEITH URBAN HIT RED/CAPITOL NASHVILLE	25	5
39	39	35	I'D BE JEALOUS TOO R.COOPERMAN (D.LYNCH,R.COOPERMAN,J.M.NITE)	DUSTIN LYNCH BROKEN BOW	35	10
37	37	36	DRUNK GIRL S.HENDRICKS (C.JANSON,SCOOTER CARUSOE,T.DOUGLAS)	CHRIS JANSON WARNER BROS./WAR	36	7
38	36	37	HEART BREAK BUSBEE (D.HAYWOOD,C.KELLEY,H.SCOTT,J.FRASURE,N.GALYON)	LADY ANTEBELLUM CAPITOL NASHVILLE	36	11
40	38	38	CRIMINAL K.BUSH (L.ELL,C.STEVENS,F.WILHELM)	LINDSAY ELL STONE CREEK	38	6
42	41	39	THREE CHORDS & THE TRUTH R.COOPERMAN (C.RICE,R.COOPERMAN,J.M.NITE)	CHASE RICE DACK JANIELS/BROKEN BOW	39	10
41	42	40	BORN TO LOVE YOU J.JOYCE (B.LANCASTER,R.COOPERMAN,A.GORLEY,J.OSBORNE)	LANCO ARISTA NASHVILLE	39	5
49	47	41	MERCY D.HUFF (B.YOUNG,S.MCCONNELL)	BRETT YOUNG BMLG	41	6
HOT SHOT DEBUT		42	SOMETHING 'BOUT YOU TIMBALAND,A.LOPEZ,G.FLORES (Z.BROWN,N.MOON,B.SMONETT,D.V.MOSLEY,J.A.VELAZQUEZ,G.FLORES)	SIR ROSEVELT SOUTHERN GROUND/ELEKTRA/WAR	42	1
45	43	43	WHAT'S MINE IS YOURS D.HUFF (K.BROWN,S.ELLIS,J.HOGE)	KANE BROWN ZONE 4/RCA NASHVILLE	34	12
44	44	44	KINDA DON'T CARE S.BORCHETTA,J.S.STOVER (R.AKINS,R.COOPERMAN,B.HAYSLIP)	JUSTIN MOORE VALORY	44	5
47	46	45	DOIN' FINE BUSBEE (LAUREN ALAINE,E.SHACKELTON,BUSBEE)	LAUREN ALAINE 19/INTERSCOPE/MERCURY	45	4
48	48	46	SHOOT ME STRAIGHT J.JOYCE (J.OSBORNE,T.J.OSBORNE,L.T.MILLER)	BROTHERS OSBORNE EMI NASHVILLE	35	4
43	45	47	MILLIONAIRE D.COBB,C.STAPLETON (K.WELCH)	CHRIS STAPLETON MERCURY	26	13
-	50	48	STUPID C.DESTEFANO (L.HUMMON,SCOOTER CARUSOE,C.DESTEFANO)	LEVI HUMMON ICONIC ENTERTAINMENT	48	2
NEW		49	SPEAKERS, BLEACHERS AND PREACHERS P.DIGIOVANNI,B.LAY (B.LAY,L.LAIRD,S.MCANALLY)	BRANDON LAY EMI NASHVILLE	49	1
NEW		50	A LITTLE DIVE BAR IN DAHLONEGA J.JOYCE (A.MCIBRYDE,N.HAYFORD,J.RICE)	ASHLEY MCBRYDE ATLANTIC/WAR	50	1

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
2	1	#1 6 WKS KANE BROWN ZONE 4/RCA NASHVILLE/SMN	Kane Brown	64		
3	2	CHRIS STAPLETON MERCURY/UMGN	Traveller	147		
5	3	THOMAS RHETT VALORY/BMLG	Life Changes	24		
4	4	CHRIS STAPLETON MERCURY/UMGN	From A Room: Volume 1	42		
1	5	CHRIS STAPLETON MERCURY/UMGN	From A Room: Volume 2	12		
6	6	LUKE BRYAN CAPITOL NASHVILLE/UMGN	What Makes You Country	11		
7	7	LUKE COMBS RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	38		
8	8	BRETT YOUNG BMLG	Brett Young	54		
10	9	JON PARDI CAPITOL NASHVILLE/UMGN	California Sunrise	88		
RE	10	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Live In No Shoes Nation	16		
13	11	FLORIDA GEORGIA LINE BMLG	Dig Your Roots	78		
11	12	SAM HUNT MCA NASHVILLE/UMGN	Montevallo	158		
14	13	OLD DOMINION RCA NASHVILLE/SMN	Happy Endings	26		
12	14	LANCO ARISTA NASHVILLE/SMN	Hallelujah Nights	5		
15	15	KEITH URBAN HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	94		
21	16	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	135		
20	17	THOMAS RHETT VALORY/BMLG	Tangled Up	126		
22	18	WALKER HAYES MONUMENT/SMN	boom.	11		
24	19	DUSTIN LYNCH BROKEN BOW/BBMG	Current Mood	24		
37	20	GG LUKE BRYAN CAPITOL NASHVILLE/UMGN	Crash My Party	164		
31	21	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	156		
23	22	ERIC CHURCH EMI NASHVILLE/UMGN	Mr. Misunderstood	121		
19	23	BLAKE SHELTON WARNER BROS./WMN	Texoma Shore	16		
26	24	CHRIS YOUNG RCA NASHVILLE/SMN	Losing Sleep	18		
28	25	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Greatest Hits: Decade #1	133		

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
3	1	#1 1 WK FIVE MORE MINUTES TRIPLE TIGERS	Scotty McCreery	40		
4	2	MARRY ME VALORY	Thomas Rhett	15		
5	3	BROKEN HALOS MERCURY	Chris Stapleton	32		
2	4	WRITTEN IN THE SAND RCA NASHVILLE	Old Dominion	24		
7	5	ALL ON ME ATLANTIC/WEA	Devin Dawson	39		
6	6	YOURS TRIPLE TIGERS	Russell Dickerson	44		
8	7	MOST PEOPLE ARE GOOD CAPITOL NASHVILLE	Luke Bryan	10		
9	8	THE LONG WAY ATLANTIC/WMN	Brett Eldredge	27		
1	9	LEGENDS BLACK RIVER	Kelsea Ballerini	38		
10	10	SINGLES YOU UP MCA NASHVILLE	Jordan Davis	36		
11	11	SHE'S WITH ME ATLANTIC/WEA	High Valley	43		
12	12	FEMALE HIT RED/CAPITOL NASHVILLE	Keith Urban	16		
14	13	YOU MAKE IT EASY MACON/BROKEN BOW	Jason Aldean	5		
13	14	FOR THE FIRST TIME CAPITOL NASHVILLE	Darius Rucker	29		
16	15	MEANT TO BE WARNER BROS./BMLG	Bebe Rexha & Florida Georgia Line	14		
15	16	HAPPENS LIKE THAT WHEELHOUSE	Granger Smith	36		
20	17	HEAVEN ZONE 4/RCA NASHVILLE	Kane Brown	17		
17	18	BOY CURB	Lee Brice	37		
19	19	I LIVED IT WARNER BROS./WMN	Blake Shelton	7		
18	20	EVERYTHING'S GONNA BE ALRIGHT BLUE CHAIR/REVIVER	David Lee Murphy & Kenny Chesney	16		
22	21	WOMAN, AMEN CAPITOL NASHVILLE	Dierks Bentley	6		
21	22	ONES THAT LIKE ME VALORY	Brantley Gilbert	32		
23	23	UP DOWN BMLG/BIG LOUD	Morgan Wallen Feat. Florida Georgia Line	15		
24	24	GET TO YOU ATLANTIC/WEA	Michael Ray	31		
28	25	ONE NUMBER AWAY RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	10		



McCreery's First No. 1 Song

Scotty McCreery (above) notches his first No. 1 on Country Airplay as "Five More Minutes" ascends 3-1, increasing 10 percent to 40.2 million audience impressions in the week ending Feb. 25, according to Nielsen Music. "I'd just lost my granddaddy Bill," McCreery tells *Billboard* of the song, which he co-wrote with Frank Rogers and Monty Criswell. "He was my guy, a cool cat, 85 years old, doing cannonballs in the backyard pool. He was awesome, I loved him. Monty was the one who said, 'It's just like you wanted five more minutes with the guy.' I was like, 'That's the song I'm going to write today.'"

McCreery won the 10th season of *American Idol* in 2011. (Notably, the runner-up that year was Lauren Alaina, who achieved her first Country Airplay No. 1 last April with "Road Less Traveled.") "Minutes" is the lead single from McCreery's third studio LP, *Seasons Change*, due March 16.

Meanwhile, **Bebe Rexha** and **Florida Georgia Line's** "Meant To Be" leads Hot Country Songs for a 13th week. When it logged its 11th week at No. 1, the track passed **Taylor Swift's** chart-topper "We Are Never Ever Getting Back Together" from 2012 and 2013 for the most weeks atop the chart for a title by a solo female in the tally's 59-year history. Now, "Meant" matches **Little Big Town's** "Girl Crush" (2015) for the most weeks at No. 1 for a song featuring lead female vocals. —*Jim Asker*

Rock

March 3
2018
billboard

HOT ROCK SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
			CERTIFICATION	IMPRINT/PROMOTION LABEL		
			PRODUCER (SONGWRITER)			
1	1	1	#1 17 WKS THUNDER	Imagine Dragons	1	44
2	2	2	FEEL IT STILL ▲	Portugal. The Man	1	51
3	3	3	BELIEVER	Imagine Dragons	1	56
5	4	4	DG AG SG WHATEVER IT TAKES	Imagine Dragons	4	34
4	5	5	ONE FOOT	WALK THE MOON	4	22
6	7	6	NO ROOTS	Alice Merton	6	23
7	8	7	SIT NEXT TO ME	Foster The People	7	23
8	9	8	WALK ON WATER	Thirty Seconds To Mars	5	27
9	10	9	RX (MEDICATE)	Theory Of A Deadman	4	30
			HOT SHOT DEBUT			
		10	THOUGHT CONTAGION	Muse	10	1
19	15	11	ZOMBIE	Bad Wolves	11	5
12	12	12	LIVE IN THE MOMENT	Portugal. The Man	12	15
15	14	13	GONE AWAY	Five Finger Death Punch	10	12
10	13	14	HOLD ME TIGHT OR DON'T	Fall Out Boy	7	14
-	17	15	PARADISE ▲	Coldplay	3	35
20	19	16	BROKEN	lovelythband	16	9
14	16	17	UP ALL NIGHT	Beck	10	24
-	20	18	FIX YOU ●	Coldplay	14	4
-	11	19	WILD LOVE	James Bay	11	2
23	24	20	RED COLD RIVER	Breaking Benjamin	5	7
25	27	21	RUN FOR COVER	The Killers	21	14
24	22	22	BORN FOR GREATNESS	Papa Roach	22	13
29	32	23	THE MOUNTAIN	Three Days Grace	23	4
34	36	24	WAKING LIONS	Pop Evil	24	10
-	25	25	ALL THESE THINGS THAT I'VE DONE ▲	The Killers	25	2
26	28	26	HAPPY HOUR	Weezer	20	16
33	33	27	I FEEL LIKE I'M DROWNING	Two Feet	27	5
32	31	28	SAFARI SONG	Greta Van Fleet	28	11
28	38	29	THUNDER/YOUNG DUMB & BROKE (MEDLEY)	Imagine Dragons & Khalid	4	9
31	34	30	DANGEROUS NIGHT	Thirty Seconds To Mars	8	4
35	40	31	YOU WORRY ME	Nathaniel Rateliff & The Night Sweats	31	6
			NEW			
		32	NEXT TO ME	Imagine Dragons	32	1
17	35	33	GET OUT	CHVRCHES	17	3
22	26	34	WORLD GONE MAD	Bastille	11	15
27	46	35	SATURDAY SUN	Vance Joy	27	3
30	39	36	I ONLY LIE WHEN I LOVE YOU	Royal Blood	19	15
37	41	37	WHERE'S MY LOVE	SYML	35	8
21	18	38	NEVER TEAR US APART	Bishop Briggs	18	3
-	30	39	THE WOLF	The Spencer Lee Band	30	2
39	45	40	THE GOLD	Manchester Orchestra	29	16
49	48	41	COME TOGETHER	Gary Clark Jr.	7	16
46	47	42	SCARY LOVE	The Neighbourhood	19	11
			NEW			
		43	THE JOKE	Brandi Carlile	43	1
			NEW			
		44	JUST LIKE PARADISE	O.A.R.	44	1
			NEW			
		45	VOID	The Neighbourhood	45	1
			NEW			
		46	&RUN	Sir Sly	46	1
			NEW			
		47	I AM AN OUTSIDER	Three Days Grace	47	1
44	49	48	INTO THE FIRE	Asking Alexandria	18	18
42	37	49	WE FIGHT	Dashboard Confessional	36	7
40	50	50	DREAM	Bishop Briggs	30	14

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	1	#1 1 WK BRANDI CARLILE	By The Way I Forgive You	1		
1	2	IMAGINE DRAGONS	Evolve	35		
	3	SENSES FAIL	If There Is Light, It Will Find You	1		
7	4	FIVE FINGER DEATH PUNCH	A Decade Of Destruction	12		
	5	POP EVIL	Pop Evil	1		
6	6	ELTON JOHN	Diamonds	15		
12	7	PS IMAGINE DRAGONS ▲	Night Visions	170		
	8	I'M WITH HER	See You Around	1		
11	9	TWENTY ONE PILOTS ▲	Blurryface	145		
	10	QUEEN ▲	Greatest Hits	16		
	11	CAR SEAT HEADREST	Twin Fantasy	1		
15	12	PORTUGAL. THE MAN	Woodstock	36		
13	13	TOM PETTY AND THE HEARTBREAKERS ◆	Greatest Hits	39		
16	14	JOURNEY ◆	Journey's Greatest Hits	57		
	15	SLAVES	Beautiful Death	1		
8	16	FALL OUT BOY	M A N I A	5		
19	17	METALLICA ◆	Metallica	57		
17	18	FLEETWOOD MAC ◆	Rumours	52		
41	19	GG LED ZEPPELIN ▲	Mothership	51		
20	20	CREEDENCE CLEARWATER REVIVAL ◆	Chronicle	57		
	21	GUNS N' ROSES ▲	Greatest Hits	73		
	22	THE PLOT IN YOU	Dispose	1		
23	23	PANIC AT THE DISCO ▲	Death Of A Bachelor	110		
28	24	LINKIN PARK ◆	[Hybrid Theory]	46		
24	25	THE BEATLES ◆	Abbey Road	55		

ALTERNATIVE AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
3	1	#1 1 WK SOBER UP	AJR Feat. Rivers Cuomo	21		
1	2	NO ROOTS	Alice Merton	27		
6	3	WHATEVER IT TAKES	Imagine Dragons	13		
4	4	LIVE IN THE MOMENT	Portugal. The Man	16		
2	5	ONE FOOT	WALK THE MOON	22		
5	6	SIT NEXT TO ME	Foster The People	25		
8	7	RUN FOR COVER	The Killers	15		
11	8	BROKEN	lovelythband	14		
9	9	FEEL IT STILL	Portugal. The Man	51		
7	10	UP ALL NIGHT	Beck	25		
12	11	THUNDER	Imagine Dragons	36		
10	12	HAPPY HOUR	Weezer	17		
30	13	GG THOUGHT CONTAGION	Muse	2		
16	14	TWO HIGH	Moon Taxi	19		
21	15	DANGEROUS NIGHT	Thirty Seconds To Mars	4		
14	16	WE FIGHT	Dashboard Confessional	13		
20	17	THE GOLD	Manchester Orchestra	21		
17	18	I ONLY LIE WHEN I LOVE YOU	Royal Blood	20		
19	19	CONNECTED BY LOVE	Jack White	7		
23	20	&RUN	Sir Sly	12		
22	21	HANDYMAN	AWOLNATION	4		
18	22	BEST FRIEND	Sofi Tukker Feat. NERVO, The Knocks & Alisa Uleno	14		
13	23	WORLD GONE MAD	Bastille	15		
24	24	CELEBRATE	Dirty Heads Feat. The Unlikely Candidates	7		
25	25	HOUSE ON FIRE	Rise Against	6		



Carlile Makes 'Way' To No. 1

Brandi Carlile (above) notches her second No. 1 on Top Rock Albums as *By the Way, I Forgive You* starts with 43,000 equivalent album units, according to Nielsen Music. Of that sum, 41,000 are traditional album sales, marking Carlile's second-best sales frame, narrowly trailing only *The Firewatcher's Daughter* (42,000) in 2015. The new set also debuts atop Americana/Folk Albums, where it's her fourth No. 1. Its lead single, "The Joke," enters Hot Rock Songs at No. 43, which is Carlile's first appearance since 2012.

After tallying a pair of No. 27-peaking singles on the Mainstream Top 40 airplay chart since 2014, brother trio **AJR** rules Alternative Songs in its first visit to the latter survey as "Sober Up" (featuring **Rivers Cuomo**) rises 3-1. The band is the second act in as many weeks to lead the list in its first appearance, following **Alice Merton** with "No Roots." Cuomo earns his first solo Alternative Songs No. 1, following three between 2005 and 2008 as frontman of **Weezer**; the band has banked 14 top 10s since 1994, with its latest, "Happy Hour," at No. 12 after reaching No. 9. Meanwhile, "Whatever It Takes," the third single from **Imagine Dragons'** third studio LP, *Evolve*, becomes the set's second to lead Rock Airplay, jumping 3-1 with 10.4 million audience impressions (up 10 percent). *Evolve* lead single "Believer" ruled for 17 weeks in 2017. The band adds its third No. 1 — it first led with "Radioactive" for a record 24 weeks in 2013.

—Kevin Rutherford

ROBBY KLEIN/GETTY IMAGES

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC. HOT ROCK SONGS: The week's most popular current rock songs, ranked by radio airplay audience impressions as measured by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP ROCK ALBUMS: The week's most popular rock albums, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). ALTERNATIVE AIRPLAY: The week's most popular alternative rock songs, ranked by radio airplay electrons as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

Christian/Gospel

March 3
2018
billboard

HOT CHRISTIAN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
5	2	1	#1 RECKLESS LOVE J.INGRAM,P.MABURY (C.ASBURY,C.LUVER,R.JACKSON)	Cory Asbury BETHEL	1	17
1	1	2	WHAT A BEAUTIFUL NAME M.G.CHISLETT,J.HOUSTON,B.LIGERTWOOD (B.FIELDING,B.LIGERTWOOD)	Hillsong Worship HILLSONG/SPARROW/CAPITOL CMG	1	74
2	3	3	O COME TO THE ALTAR S.FURTICK,M.BROCK (C.BROWN,M.BROCK,S.FURTICK,W.JOYE)	Elevation Worship ELEVATION CHURCH	2	73
3	4	4	I JUST NEED U. B.FOWLER,TOBYMAC (T.MCKEEHAN,B.FOWLER,B.NEESMITH)	tobyMac FOREFRONT/CAPITOL CMG	1	7
4	5	5	ALL MY HOPE E.CASH (D.CROWDER,E.CASH)	Crowder Featuring Tauren Wells SIXSTEPS/SPARROW/CAPITOL CMG	4	27
6	6	6	O' LORD P.MABURY (P.MABURY,J.WILLIAMS)	Lauren Daigle CENTRICITY	3	34
8	8	7	SO WILL I (100 BILLION X) M.G.CHISLETT,J.HOUSTON (J.HOUSTON,B.HASTINGS,M.FATKIN)	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	7	32
7	7	8	CONTROL (SOMEHOW YOU WANT ME) J.INGRAM,P.MABURY (M.DONEHEV,J.INGRAM,M.BRONLEEWEE)	Tenth Avenue North REMADE/REUNION/PLG	7	27
13	12	9	FEAR IS A LIAR J.L.SMITH (Z.WILLIAMS,J.L.SMITH,J.INGRAM)	Zach Williams ESSENTIAL/PLG	9	6
9	9	10	OLD CHURCH CHOIR C.WEDGEWORTH (Z.WILLIAMS,E.HULSE,C.WEDGEWORTH)	Zach Williams ESSENTIAL/PLG	1	44
10	10	11	BLEED THE SAME C.STEVENS,B.FOWLER (C.STEVENS,B.FOWLER,T.MCKEEHAN,MANDISA)	Mandisa Featuring tobyMac SPARROW/CAPITOL CMG	10	27
12	11	12	WHEN WE PRAY C.WEDGEWORTH,J.SAPP (T.WELLS,C.WEDGEWORTH,E.HULSE)	Tauren Wells REUNION/PLG	11	22
11	13	13	DIFFERENT C.WEDGEWORTH (M.TYLER,K.WLEE)	Micah Tyler FAIR TRADE	7	32
15	15	14	JESUS I BELIEVE J.REDMON (M.WEAVER,J.INGRAM)	Big Daddy Weave FERVENT/WORD-CURB	14	26
16	16	15	COME TO THE TABLE S.MOSLEY,M.O'CONNOR (B.MCDONALD,D.FREY,B.GLOVER)	Sidewalk Prophets FERVENT/WORD-CURB	15	25
14	14	16	WITNESS C.WEDGEWORTH (J.FELIZ,P.DUNCAN,C.WEDGEWORTH)	Jordan Feliz CENTRICITY	14	18
17	17	17	GOD OF ALL MY DAYS M.A.MILLER (M.HALL,J.INGRAM)	Casting Crowns BEACH STREET/REUNION/PLG	17	8
20	20	18	RESURRECTION POWER E.CASH (R.ELLIS,E.CASH,T.BROWN)	Chris Tomlin RIVERMUSIC/SPARROW/CAPITOL CMG	18	6
18	18	19	MIRACLE TEDD (J.WALKER (C.MATSON,J.LOWRY,T.JORNHOM,J.WALKER)	Unspoken CENTRICITY	18	17
21	21	20	GRACEFULLY BROKEN J.LEWIS,J.S.GRIFFITH (M.REDMAN,L.MYRIN,N.COBBES,LEONARD,B.JTORWALT,KTORWALT)	Matt Redman Feat. Tasha Cobbs Leonard SIXSTEPS/SPARROW/CAPITOL CMG	18	26
22	22	21	TREMBLE M.MANUS,J.L.SMITH,C.BROWN (H.BENTLEY,M.L.FELDES,A.FIGUEROA,M.MANUS)	Mosaic MSC MOSAIC MSC/ESSENTIAL/PLG	21	28
19	19	22	BROKEN PRAYERS B.GLOVER,TEDD (T.R.CLEMMONS,E.L.WEISBAND,J.KERR,B.GLOVER,T.JORNHOM)	Riley Clemons SPARROW/CAPITOL CMG	19	8
28	25	23	WARRIOR J.KERR (T.HINESH,A.BONAGURA)	Hannah Kerr BLACK RIVER CHRISTIAN	23	20
24	24	24	MORE THAN ANYTHING B.HERMS (B.MIZELL,S.MIZELL)	Natalie Grant CURB	24	7
25	26	25	DEATH WAS ARRESTED S.FEE,S.MARCIA (B.COKER,A.KERSH,P.T.SMITH,H.BALLTZGLIER)	North Point InsideOut Feat. Seth Condrey NORTH POINT/CENTRICITY	12	21

HOT GOSPEL SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
3	3	1	#1 WON'T HE DO IT M.R.RIDDICK-WOODS (M.R.RIDDICK-WOODS,R.SHELTON,L.HILL)	Koryn Hawthorne RCA INSPIRATION/PLG	1	24
1	1	2	CHANGE ME M.BUTLER (T.CLAY)	Tamela Mann TILLYMANN	1	49
2	2	3	TRUST IN YOU A.J.BROWN,J.S.SAVAGE (A.J.BROWN)	Anthony Brown & group therAPy KEY OF A/FAIR TRADE/TYSCOT	2	46
5	5	4	I'M BLESSED E.GHANTOUS,K.HERTRICKS,DALY,WILSON (C.WILSON,E.GHANTOUS,K.HERTRICKS,DALY,C.BATEY,V.WILSON,M.PARAN,C.J.HARRIS, JR.)	Charlie Wilson P.MUSIC/RCA	1	39
4	4	5	YOU WAITED T.GREENE (T.GREENE)	Travis Greene RCA INSPIRATION/PLG	2	41
7	7	6	YOU WILL WIN A.CARR (J.CARR)	Jekalyn Carr LUNJEAL	6	25
6	6	7	EVERLASTING GOD A.W.LINDSEY (W.H.MURPHY III)	William Murphy Feat. Bishop James Morton RCA INSPIRATION/PLG	5	44
8	8	8	YOUR GREAT NAME D.J.KIMBROUGH,T.DULANEY (T.DULANEY,D.J.KIMBROUGH)	Todd Dulaney EONE	8	14
11	10	9	NO REASON TO FEAR J.J.HAIRSTON (W.WAYTT)	J.J. Hairston & Youthful Praise JAMESTOWN/EONE	9	12
12	11	10	HE PROMISED ME B.WINANS (B.WINANS,D.WEATHERSPOON)	BeBe Winans Feat. Tobbi & Tommi Introducing Kiandra REGIMEN	10	13
14	15	11	I'M GETTING READY K.LEONARD, JR. (N.COBBES,LEONARD,T.GALBERTH,O.T.MARAJ)	Tasha Cobbs Leonard Featuring Nicki Minaj MOTOWN GOSPEL	1	26
10	13	12	IF YOU DON'T MIND K.FRANKLIN,M.MARTIN (K.FRANKLIN)	Ledisi & Kirk Franklin VERVE	10	17
13	12	13	STAND IN AWE J.GILBERT,A.PARRISH,T.WINN (T.WINN,D.CONNERS)	Ted Winn Featuring Balance TEDDY'SJAMZ/SHANACHIE	12	17
15	21	14	KINGDOM A.J.BROWN,J.S.SAVAGE (A.J.BROWN)	Ruth La'Ont'ra ALR/TYSCOT	13	27
17	18	15	YOU KNOW MY NAME K.LEONARD, JR. (N.COBBES,LEONARD,B.BROWN)	Tasha Cobbs Leonard Featuring Jimi Cravity MOTOWN GOSPEL	15	12
16	17	16	TOO HARD NOT TO W.CAMPBELL (T.CAMPBELL,W.S.CAMPBELL II)	Tina Campbell GEE TREE CREATIVE	16	18
19	16	17	SERVE J.DOLLY (J.DOLLY)	Jermaine Dolly DARKCHILD GOSPEL/BY ANY MEANS NECESSARY	16	4
22	20	18	EVEN ME J.E.DALTON (D.MCCOY)	Darlene McCoy ARAXIE	18	4
-	14	19	DO IT AGAIN S.FURTICK (S.FURTICK,M.REDMAN,M.BROCK,C.BROWN)	Elevation Collective Feat. Travis Green & Kierra Sheard ELEVATION CHURCH/PLG	14	3
RE-ENTRY	-	20	LISTEN R.KELLY (R.S.KELLY)	Marvin Sapp RCA INSPIRATION/PLG	19	7
RE-ENTRY	-	21	I GOT THAT A.J.BROWN,W.CAMPBELL (A.J.BROWN)	Anthony Brown & group therAPy KEY OF A/FAIR TRADE/TYSCOT	21	3
-	24	22	HERE AS IN HEAVEN L.HOUGHTON,M.EDWARDS (C.BROWN,S.FURTICK,W.JOYE,M.NTELE,M.BROCK)	Elevation Collective Featuring Tasha Cobbs Leonard ELEVATION CHURCH	22	2
21	19	23	CYCLES J.MCREYNOLDS,LIL' MAN (W.REGAN,J.MCREYNOLDS)	Jonathan McReynolds Featuring DOE EONE	19	3
-	23	24	THROUGH IT ALL NOT LISTED (NOT LISTED)	Tamela Mann Featuring Timaland TILLYMANN	23	2
NEW	-	25	HEAVEN SIR THE BAPTIST FEAT. DONALD LAWRENCE & CO, KEKE WYATT & CHURCHPPL	Sir The Baptist Feat. Donald Lawrence & Co, Keke Wyatt & ChurchPpl ATLANTIC	25	1

TOP CHRISTIAN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 NF CAPITOL CMG	Therapy Session	96	
HOT SHOT DEBUT	2	MICHAEL W. SMITH ROCKETOWN/THE FUEL	A Million Lights	1	
6	3	ZACH WILLIAMS ESSENTIAL/PLG	Chain Breaker	61	
2	4	ALAN JACKSON ARC/EMI NASHVILLE/CAPITOL CMG	Precious Memories Collection	36	
3	5	LAUREN DAIGLE CENTRICITY/CAPITOL CMG	How Can It Be	151	
7	6	CORY ASBURY BETHEL	Reckless Love	4	
NEW	7	MERCYME FAIR TRADE/PLG	I Can Only Imagine: The Very Best Of MercyMe	1	
8	8	SKILLET HEAR IT LOUD/ATLANTIC/WORD-CURB	Unleashed	81	
9	9	HILLSONG UNITED HILLSONG/SPARROW/CAPITOL CMG	Wonder	37	
4	10	NF CAPITOL CMG	Mansion	135	
19	11	GG MERCYME FAIR TRADE/PLG	Lifer	47	
10	12	ELEVATION WORSHIP ELEVATION CHURCH/ESSENTIAL WORSHIP/PLG	Here As In Heaven	107	
11	13	TOBYMAC FOREFRONT/CAPITOL CMG	This Is Not A Test	133	
12	14	SKILLET ARDENT/FAIR TRADE/ATLANTIC/PLG	Awake	197	
14	15	CROWDER SIXSTEPS/SPARROW/CAPITOL CMG	American Prodigal	74	
13	16	VARIOUS ARTISTS PLG/WORD-CURB/SPARROW/CAPITOL CMG	WOW Hits 2018	20	
15	17	LECRAE REACH/COLUMBIA	All Things Work Together	22	
16	18	HILLSONG WORSHIP HILLSONG/SPARROW/CAPITOL CMG	Let There Be Light	71	
18	19	ELEVATION WORSHIP ELEVATION CHURCH/ESSENTIAL WORSHIP/PLG	There Is A Cloud	49	
21	20	FOR KING & COUNTRY FERVENT/WORD-CURB	Run Wild. Live Free. Love Strong.	180	
22	21	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	How Great Is Our God: The Essential Collection	128	
23	22	CASTING CROWNS BEACH STREET/REUNION/PLG	The Very Next Thing	75	
31	23	ELVIS PRESLEY RCA/SONY STRATEGIC MARKETING GROUP/LEGACY	Elvis: Ultimate Gospel	139	
25	24	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	Never Lose Sight	70	
46	25	TENTH AVENUE NORTH REUNION/PLG	Followers	30	

TOP GOSPEL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
2	1	#1 VARIOUS ARTISTS MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/PLG	WOW Gospel 2018	4	
7	2	TRAVIS GREENE RCA INSPIRATION/PLG	Crossover: Live From Music City	27	
1	3	ELEVATION COLLECTIVE ELEVATION CHURCH/PLG	Evidence	2	
3	4	TASHA COBBES LEONARD MOTOWN GOSPEL/CAPITOL CMG	Heart. Passion. Pursuit	26	
6	5	TAMELA MANN TILLYMANN	One Way	76	
4	6	TODD DULANEY EONE	Your Great Name	5	
5	7	TRAVIS GREENE RCA INSPIRATION/PLG	The Hill	121	
8	8	MARVIN SAPP VERITY/LEGACY	Playlist: The Very Best Of Marvin Sapp	136	
10	9	MARVIN SAPP RCA INSPIRATION/PLG	Close	21	
12	10	TASHA COBBES MOTOWN GOSPEL/CAPITOL CMG	One Place: Live	130	
13	11	KIRK FRANKLIN FO YO SOUL/RCA/RCA INSPIRATION/PLG	Losing My Religion	119	
14	12	TASHA COBBES MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)	206	
15	13	TAMELA MANN TILLYMANN	Best Days	208	
9	14	KIRK FRANKLIN FO YO SOUL/VERITY/LEGACY	The Essential Kirk Franklin	122	
17	15	ANTHONY BROWN & GROUP THERAPY KEY OF A/TYSCOT/FAIR TRADE/PLG	A Long Way From Sunday	30	
23	16	J.J. HAIRSTON & YOUTHFUL PRAISE JAMESTOWN/EONE	You Deserve It	49	
18	17	THE WALLS GROUP FO YO SOUL/RCA/RCA INSPIRATION/PLG	The Other Side	16	
19	18	KIRK FRANKLIN GOSPO CENTRIC/RCA/RCA INSPIRATION/PLG	The Nu Nation Project	121	
16	19	TYE TRIBBETT MOTOWN GOSPEL/CAPITOL CMG	The Bloody Win	19	
20	20	WILLIAM MURPHY RCA INSPIRATION/PLG	Demonstrate	73	
22	21	DONNIE MCCLURKIN RCA INSPIRATION/PLG	The Journey (Live)	63	
24	22	VARIOUS ARTISTS MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/PLG	WOW Gospel 2017	55	
25	23	TODD DULANEY EONE WORSHIP/EONE	A Worshipers Heart	91	
24	24	ANTHONY BROWN & GROUP THERAPY KEY OF A/V.MAN/TYSCOT/GODIGIPATH	Everyday Jesus	118	
25	25	KIRK FRANKLIN FO YO SOUL/VERITY/RCA INSPIRATION/PLG	Hello Fear	98	



Asbury, Hawthorne Hit No. 1

Cory Asbury (above), of **Bethel Music**, the musical arm of Bethel Church, scores his first No. 1 on Hot Christian Songs as "Reckless Love" lifts 2-1. The track dominates Christian Digital Song Sales for a third week, hiking 20 percent to 7,000 downloads sold, according to Nielsen Music. "Reckless" is the title-track lead single from Asbury's LP, which launched at No. 1 on Top Christian Albums (Feb. 10).
Prior to "Reckless," a male artist last led Hot Christian Songs with a first entry when **Sundance Head**, the winner of season 11 of NBC's *The Voice*, debuted atop the list dated Dec. 17, 2016, with "Me and Jesus." That coronation followed **Zach Williams'** maiden hit, "Chain Breaker," which reached No. 1 on Nov. 19, 2016.

Speaking of *The Voice*, **Koryn Hawthorne**, a finalist from season eight in 2015, notches her second Hot Gospel Songs leader as "Won't He Do It" rises 3-1. It climbs 2-1 on Gospel Digital Song Sales and 3-2 on Gospel Airplay. Hawthorne first ruled Hot Christian Songs with her version of the classic hymn "How Great Thou Art," which arrived at No. 1 (April 25, 2015).
Plus, **Michael W. Smith** banks his 30th top 10 on Top Christian Albums — breaking a tie with **Amy Grant** for the most among soloists since his first week in the region in 1984 — as *A Million Lights* bounds in at No. 2 with 4,000 equivalent album units. The new LP is the first of two in as many weeks from Smith, whose worship set *Surrounded* arrived Feb. 23.

—Jim Asker

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC
HOT CHRISTIAN SONGS: The week's most popular current Christian songs, ranked by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent album sales, and streaming equivalent album sales).
HOT GOSPEL SONGS: The week's most popular current gospel songs, ranked by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent album sales, and streaming equivalent album sales).
TOP CHRISTIAN ALBUMS: The week's most popular current Christian albums, ranked by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent album sales, and streaming equivalent album sales).
TOP GOSPEL ALBUMS: The week's most popular current gospel albums, ranked by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent album sales, and streaming equivalent album sales).
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Dance/Electronic

March 3
2018
billboard

HOT DANCE/ELECTRONIC SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS. / WKS. ON CHART
1	1	1	#1 4 WKS	DG AG SG	THE MIDDLE Zedd, Maren Morris & Grey ZEDD,GREY (A.ZASLAVSKI,K.TREWARTHA...) INTERSCOPE	1 5
	2	2	WOLVES		Selena Gomez X Marshmello MARSHMELLO,ANDREW WATT (S.GOMEZ,MARSHMELLO,A.TAMPOSIB,D.LEE,L.BELL,C.A.ROSEN) INTERSCOPE	1 18
	4	3	SOMETHING JUST LIKE THIS		The Chainsmokers & Coldplay THE CHAINSMOKERS (A.TAGGART,C.A.J.MARTIN,G.R.BERRYMAN,J.M.BUCKLAND,W.CHAMPION) DISRUPTOR/COLUMBIA	1 53
	3	4	LET ME GO		Hailee Steinfeld & Alessa Feat. Florida Georgia Line & Watt ALESSA,ANDREW WATT (A.WOTMAN,A.TAMPOSIB,L.E.E.J.,LIDELL,A.LINDBLAD) REPUBLIC	2 24
	5	5	SILENCE		Marshmello Featuring Khalid MARSHMELLO (MARSHMELLO,K.ROBINSON) JOYTIME COLLECTIVE/RCA	1 28
	8	6	I MISS YOU		Clean Bandit Featuring Julia Michaels J.PATTERSON,M.RALPH,G.CHATTO (J.PATTERSON,J.MICHAELS,G.CHATTO) BIG BEAT/ATLANTIC/RRP	6 17
	10	7	NO PROMISES		Cheat Codes Featuring Demi Lovato T.E.DAHL,LAUV,J.FOOTE (A.LEFFT.E.DAHL,J.FOOTE,E.BLOCK,D.LOVATO) 300	2 47
	7	8	BEST FRIEND		Sofi Tukker Feat. NERVO, The Knocks & Alisa Ueno SOFI TUKKER (S.WAWLEY-WELD,T.HALPERN,D.M.NERVO,M.NERVO,J.PATTERSON,A.UENO,H.KAWANABE) ULTRA	5 19
	HOT SHOT DEBUT	9	MAD LOVE		Sean Paul + David Guetta Featuring Becky G NOT LISTED (NOT LISTED) SP/ISLAND/REPUBLIC	9 1
	11	10	MISS YOU		Cashmere Cat, Major Lazer & Tory Lanez CASHMERE CAT,BOWEN BLOOM,JOYRIDE,KEATING,R. BLONDER NA,A.NORBERG,B.LIDVIN,JOHN PANTOJA,PETERSON,B.L.KATWING,C.SHEERAN,PRECOSPER MAD LOVE/INTERSCOPE	10 5
	15	13	ALL FALLS DOWN		Alan Walker, Noah Cyrus & Digital Farm Animals A.WALKER,M.OOD MELLO,THE SIX DIGITAL FARM ANIMALS,S.GROVE (A.WALKER,A.FRODO,JALES R.BORARDMAN,BOWMAN,S.BLANCHARD,BOWLE) MER MISC/RCA	11 17
	14	14	SO FAR AWAY		Martin Garrix & David Guetta Feat. Jamie Scott & Romy Dya MARTIN GARRIX,G.HTUINFORT (MARTIN GARRIX,D.GUETTA,G.HTUINFORT,J.SCOTT,J.BOYD) STMPD RCDS/RCA	11 12
	25	24	STRANGER THINGS		Kygo Featuring OneRepublic KYGO (KYGO,R.B.TEDDER,C.SMITH) KYGO AS/ULTRA	13 16
	13	15	FEELS GREAT		Cheat Codes Featuring Fetty Wap & CVBZ T.BIRD (T.E.DAHL,K.PEDERSON,M.R.ELFRITZ,W.J.MAXWELL,I.S.JACOBS,P.HANNA,E.ROBERTS,C.SCHULTZ) 300	9 19
	-	11	NUH READY NUH READY		Calvin Harris Feat. PARTYNEXTDOOR CALVIN HARRIS (CALVIN HARRIS,J.A.BRATHWAITE) COLUMBIA	11 2
	12	16	GET IT RIGHT		Diplo Featuring MO DIPLO,KING HENRY,JR. BLENDER,BOOMBOP CARTEL (T.M.PENTZ,K.M.OSTED,H.ALLEN,P.MECKSEPER,A.GARCIA,S.J.MOORE) MAD DECENT	12 14
	17	17	DREAMER		Axwell & Ingrosso Featuring Trevor Guthrie AXWELL,S.INGROSSO (AXWELL,S.INGROSSO,V.PONTARE,S.A.FAKIR,E.LOELV) AXWELL/REFUNE/DEF JAM	16 11
	-	12	HIGH		Whethan & Dua Lipa NOT LISTED (NOT LISTED) UNIVERSAL STUDIOS/REPUBLIC	12 2
	22	18	BREATHE		Jax Jones Featuring Ina Wroldsen JAX JONES (T.F.KWONG WAH LAM,I.WROLDSN,W.LARKE,F.GIBSON,J.I.E.MENIKE) POLYDOR/INTERSCOPE	18 12
	16	20	AZUKITA		Steve Aoki, Daddy Yankee, Play-N-Skillz & Elvis Crespo S.AOKI,PLAY-N-SKILLZ (S.HIROUKI AOKI,R.LAVILA RODRIGUEZ,J.SALINAS, JR.D.SALINAS,D.A.MACIAS,MVEGA,E.CRESPO DIAZ) ULTRA	16 3
	20	19	A DIFFERENT WAY		DJ Snake Featuring Lauv DJ SNAKE (W.S.E.GRIGAHINE,E.C.SHEERAN,J.JUBER,S.MCCUTCHEON,L.ROBBINS,J.MCDAID) DJ SNAKE/GEFFEN/INTERSCOPE	11 22
	26	22	BODY		Loud Luxury Featuring Brando A.FEDYK,J.D.E.PACE (C.LOPES,M.MCCAIN,A.FEDYK,J.D.E.PACE) ARMADA	22 13
	21	22	STARGAZING		Kygo Featuring Justin Jesso KYGO (KYGO,J.STEIN,J.HARTMAN,S.J.CRICHTON) KYGO AS/ULTRA	11 22
	NEW	24	TOUCH		3LAU Featuring Carly Paige J.BLAU (C.PAIGE,M.SCHNEIDER,S.GIERSCH,R.WALTER,J.BLAU,J.MASON) BLUME	24 1
	19	21	BOOM		Tiesto, Gucci Mane & Sevnenn TIESTO,SEVENNN,GUCCI MANE (T.MOVERWEST,S.BRAUER,K.BRAUER,R.D.DAVIS) MUSICAL FREEDOM/PMA/CASABLANCA/REPUBLIC	19 5
	23	26	DIRTY SEXY MONEY		David Guetta & Afrojack Feat. Charli XCX And French Montana NOT LISTED (NOT LISTED) WHAT A MUSIC/PARLOPHONE/ATLANTIC/RRP	13 16
	34	30	17		MK M.KINCHEN (M.KINCHEN,D.WHELAN,M.DI SCALA,C.MONROE) AREA 10/BIG ON BLUE/ULTRA	27 9
	31	27	LULLABY		R3hab & Mike Williams F.E.L.GHOUL,MIKE WILLIAMS (F.E.L.GHOUL,M.WILLEMSSEN,S.BOWE,V.THELL,M.SMITH) R3HAB	27 4
	29	28	NOBODY COMPARES TO YOU		Gryffin Featuring Katie Pearlman GRYFFIN,THE FUTURISTIKS (GRYFFIN,L.K.HAJADOURIAN,A.SCHWARTZ,K.PEARLMAN,S.JACOBS) DARKROOM/GEFFEN/INTERSCOPE	20 20
	32	32	FIRST LOVE		Lost Kings Featuring Sabrina Carpenter LOST KINGS (N.SHANHOLTZ,R.ABISI,R.YACOUB,K.FOGLER,MARK.A.NEDLER,B.AMARADIO) DISRUPTOR/RCA	26 19
	RE-ENTRY	31	KIDS IN LOVE		Kygo Featuring The Night Game KYGO (KYGO,M.JOHNSON,L.KARLSSON,S.GUSTAFSSON,P.TOWNSHEND,K.PUCCIA) KYGO AS/ULTRA	10 8
	50	38	COLD		Ralphie Rosario Featuring Donna Blakely R.A.ROSARIO (J.J.CAPPO,R.A.ROSARIO) CARRILLO	32 3
	43	34	LIE		Shallou Featuring RIAH NOT LISTED (NOT LISTED) SLEEPY TALKER/ALLPOINTS	33 3
	-	36	COOL		Felix Jaehn Featuring Marc E. Bassy & Gucci Mane NOT LISTED (NOT LISTED) L'AGENTUR/VIRGIN/CASABLANCA/REPUBLIC	34 2
	NEW	35	JEWEL		Cash Cash Featuring Nikki Vianna NOT LISTED (NOT LISTED) BIG BEAT/RRP	35 1
	-	40	THE WAVE		R3hab x Lia Marie Johnson F.E.L.GHOUL (F.E.L.GHOUL,L.M.JOHNSON,L.HUGHES,N.AUDINO,K.ROHAIM,S.BLACK) R3HAB	36 2
	RE-ENTRY	37	808		Jane Zhang NOT LISTED (NOT LISTED) BEIJING SHAOXING TIMES CULTURE	23 5
	35	31	THERE X2		Slushii Featuring Marshmello SLUSHII,MARSHMELLO (J.SCANLAN,MARSHMELLO) SLUSHII	31 3
	38	33	TAKE HER PLACE		Don Diablo Featuring A R I Z O N A NOT LISTED (NOT LISTED) PARAMETRIC	23 16
	NEW	40	CRAZY ENOUGH		Joe Bermudez Featuring Louise Carver J.BERMUDEZ (J.BERMUDEZ,V.PREZIOSO,J.BOYNTON) 617	40 1
	NEW	41	YOU'RE GOOD FOR ME		Tony Moran Featuring Kimberly Davis NOT LISTED (NOT LISTED) MR. TANMAN	41 1
	NEW	42	WALK AWAY		3LAU Featuring Luna Aura J.BLAU (J.BLAU,J.GAMMELLA,A.A.FLORES) BLUME	42 1
	36	39	COPING		Toni Braxton S.J.CRICHTON (T.BRAXTON,S.J.CRICHTON,D.GIBSON,J.J.NEWMAN) DEF JAM	25 10
	NEW	44	GO BANG		PNAU NOT LISTED (NOT LISTED) ETC/ETC/AFTERCLUV DANCLAB/AFTERCLUV	44 1
	RE-ENTRY	45	NEVER LET YOU GO		Kygo Featuring John Newman NOT LISTED (NOT LISTED) KYGO AS/ULTRA	19 8
	33	29	I DON'T KNOW		E.J. CHICO (R.M.DICICCO JR.,E.J.WRIGHT) RMG	29 5
	45	43	BLOCKS		Marshmello MARSHMELLO (MARSHMELLO) JOYTIME COLLECTIVE	25 14
	37	37	SLOW		Matoma Featuring Noah Cyrus NOT LISTED (NOT LISTED) FFR/PARLOPHONE/WARNER BROS.	31 9
	-	45	WE CAN FEEL IT		DaDa NaDa NOT LISTED (NOT LISTED) DADA NADA	45 2
	27	41	MEET IN THE MIDDLE		StoneBridge Featuring Haley Joelle STONEBRIDGE (STONEBRIDGE,A.HALLSTROM,H.J.INTILE-EPSTEIN,R.HARRIS) STONEY BOY	27 9

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
1	1	#1 25 WKS	THE CHAINSMOKERS	Memories...Do Not Open	46	
2	2	CALVIN HARRIS	Funk Wav Bounces Vol. 1	34		
3	3	THE CHAINSMOKERS	Collage (EP)	68		
4	4	LADY GAGA	The Fame	206		
6	5	KYGO	Stargazing (EP)	22		
5	6	ODESZA	A Moment Apart	24		
NEW	7	3LAU	Ultraviolet	1		
7	8	DJ SNAKE	Encore	81		
21	9	KYGO	Kids In Love	16		
11	10	ODESZA	In Return	135		
10	11	ILLENIUUM	Awake	23		
12	12	MAJOR LAZER	Peace Is The Mission	128		
13	13	GORILLAZ	Demon Days	161		
14	14	DAVID GUETTA	Nothing But The Beat	163		
8	15	ABOVE & BEYOND	Common Ground	4		
15	16	ALINA BARAZ & GALIMATIAS	Urban Flora	135		
19	17	KYGO	Cloud Nine	90		
16	18	AXWELL & INGROSSO	More Than You Know	5		
17	19	FLUME	Skin	91		
18	20	AVICII	AVICII (01) (EP)	29		
20	21	DAFT PUNK	Random Access Memories	136		
22	22	DAFT PUNK	Discovery	92		
23	23	LADY GAGA	Born This Way	133		
24	24	MARSHMELLO	Joytime	61		
RE	25	THE CHAINSMOKERS	Bouquet (EP)	105		

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
3	1	#1 1 WK	THE MIDDLE Zedd, Maren Morris & Grey	4		
1	2	NEW RULES WARNER BROS.	Dua Lipa	23		
2	3	WOLVES INTERSCOPE	Selena Gomez X Marshmello	15		
11	4	HIM & I G-EAZY/RVG/BPG/RCA	G-Eazy & Halsey	9		
12	5	LET YOU DOWN NF REAL MUSIC/CAROLINE/CAPITOL	NF	10		
5	6	HOW LONG OTTO/ATLANTIC	Charlie Puth	15		
10	7	PERFECT ATLANTIC	Ed Sheeran	15		
4	8	FINESSE ATLANTIC	Bruno Mars & Cardi B	7		
14	9	LOVELY TOGETHER GEFFEN/INTERSCOPE	Avicii Feat. Rita Ora	12		
13	10	HOLD ON TO ME CHAMPIONSHIP/ARMADA	Zack Martino	4		
15	11	INSANITY REVEALED	Rooverb, Alan Crown & Alicia Madison	11		
6	12	17 AREA 10/BIG ON BLUE/ULTRA	MK	8		
9	13	BAD AT LOVE ASTRALWERKS/CAPITOL	Halsey	22		
8	14	BODY ARMADA	Loud Luxury Feat. Brando	7		
7	15	HAVANA SYCO/EPIC	Camila Cabello Feat. Young Thug	21		
18	16	DREAMER AXWELL/REFUNE/DEF JAM	Axwell & Ingrosso Feat. Trevor Guthrie	11		
20	17	CLOSE MONSTERCAT	Conro	15		
17	18	NORTHERN SOUL ANJUNBEATS	Above & Beyond Feat. Richard Bedford	12		
19	19	GET IT RIGHT MAD DECENT	Diplo Feat. MO	12		
16	20	LIGHTS DOWN LOW DCDZ/CRUSH MUSIC/RED	MAX Feat. gnash	12		
21	21	REASONS TO RUN ASYLUM	Crankdat	4		
29	22	COCO PUFFS CASABLANCA/REPUBLIC	Black Caviar Feat. U.N.I.	3		
25	23	PRAY FOR ME TOP DAWG/AFTERMATH/REPUBLIC/INTERSCOPE	The Weeknd & Kendrick Lamar	3		
22	24	I MISS YOU BIG BEAT/ATLANTIC/RRP	Clean Bandit Feat. Julia Michaels	8		
30	25	CRAZY FOUND FREQUENCIES/ARMADA	Lost Frequencies & Zonderling	7		



'Mad Love' Bows In Top 10

Sean Paul (above) and David Guetta's "Mad Love" (featuring Becky G) launches at No. 9 on Hot Dance/Electronic Songs. The reggae-influenced dance track earned 1.4 million U.S. streams and sold 13,000 downloads in the tracking week ending Feb. 22, according to Nielsen Music. The tune marks Paul's first top 10 as a lead artist (and second total) and Guetta's ninth, tying the DJ with **The Chainsmokers** and **Zedd** for the second-most in the chart's five-year history, after **Calvin Harris** (14). Rising Latin music artist Becky G makes her inaugural appearance.

Zedd, **Maren Morris** and **Grey** crown Dance/Mix Show Airplay with "The Middle" (3-1). Zedd scores his fifth No. 1, while Morris and Grey each lead for the first time. Notably, Morris is the first core country act to lead the list since its 2003 inception. Additionally, reaching No. 1 in only four weeks, "Middle" is the fastest-rising chart-topper since **The Chainsmokers**' "Closer" (featuring **Halsey**), which also flew to the summit in its fourth week (Sept. 10, 2016). "Middle" tops the multimetric Hot Dance/Electronic Songs chart for a fourth frame. Further on a busy Dance/Mix Show Airplay chart, four tracks enter the top 10: **G-Eazy** and **Halsey**'s "Him & I" (11-4), **NF**'s "Let You Down" (12-5), **Avicii**'s "Lonely Together" (featuring **Rita Ora**; 14-9) and **Zack Martino**'s "Hold On to Me" (13-10).

Atop Dance Club Songs, **Alan Walker**, **Noah Cyrus** and **Digital Farm Animals** ascend 2-1 with "All Falls Down." The first leader for all three acts was remixed by **Steve Aoki**, **Mark Villa** and **Mio**, among others. —Gordon Murray

HOT DANCE/ELECTRONIC SONGS: THE WEEK'S MOST POPULAR CURRENT DANCE/ELECTRONIC SONGS, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS, AS MEASURED BY NIELSEN MUSIC, STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC AND REPORTS FROM A NATIONAL SAMPLE OF CLUB DJ'S. SONGS ARE RATED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. TOP DANCE/ELECTRONIC ALBUMS: THE WEEK'S MOST POPULAR DANCE/ELECTRONIC ALBUMS, AS COMPILATED BY NIELSEN MUSIC, BASED ON MULTIMETRIC CONSUMPTION (BLENDING TRADITIONAL ALBUM SALES, TRACK-EQUIVALENT ALBUMS, AND STREAMING EQUIVALENT ALBUMS). DANCE/MIX SHOW AIRPLAY: THE WEEK'S MOST POPULAR CURRENT DANCE SONGS RANKED BY TOTAL WEEKLY PLAYS ON DANCE-FORMATTED STATIONS AND MIX SHOW PLAYS ON MAINSTREAM TOP 40 AND SELECT RHYTHMIC STATIONS THAT HAVE SUBMITTED THEIR HOURS OF MIX SHOW PROGRAMMING, AS MONITORED BY NIELSEN MUSIC. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2018, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

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HOT DANCE/ELECTRONIC SONGS: THE WEEK'S MOST POPULAR CURRENT DANCE/ELECTRONIC SONGS, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS, AS MEASURED BY NIELSEN MUSIC, STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC AND REPORTS FROM A NATIONAL SAMPLE OF CLUB DJ'S. SONGS ARE RATED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. TOP DANCE/ELECTRONIC ALBUMS: THE WEEK'S MOST POPULAR DANCE/ELECTRONIC ALBUMS, AS COMPILATED BY NIELSEN MUSIC, BASED ON MULTIMETRIC CONSUMPTION (BLENDING TRADITIONAL ALBUM SALES, TRACK-EQUIVALENT ALBUMS, AND STREAMING EQUIVALENT ALBUMS). DANCE/MIX SHOW AIRPLAY: THE WEEK'S MOST POPULAR CURRENT DANCE SONGS RANKED BY TOTAL WEEKLY PLAYS ON DANCE-FORMATTED STATIONS AND MIX SHOW PLAYS ON MAINSTREAM TOP 40 AND SELECT RHYTHMIC STATIONS THAT HAVE SUBMITTED THEIR HOURS OF MIX SHOW PROGRAMMING, AS MONITORED BY NIELSEN MUSIC. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2018, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

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DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 ALL FALLS DOWN MER MUSIC/RCA	Alan Walker, Noah Cyrus & Digital Farm Animals	12
3	2	GG FINESSE ATLANTIC	Bruno Mars & Cardi B	6
5	3	GENEROUS HOLLYWOOD	Olivia Holt	8
7	4	BLAME CHERRYTREE/ADA	Skylar Stecker	8
1	5	CONSIDERATION WESTBURY ROAD/ROC NATION	Rihanna Feat. SZA	10
9	6	BEAUTIFUL TRAUMA RCA	P!nk	5
10	7	COLD Ralphi Rosario Feat. Donna Blakely CARRILLO		6
8	8	WHAT WE REMEMBER UNIVERSAL	Anggun	9
6	9	DREAMER Axwell & Ingrosso Feat. Trevor Guthrie AXWELL/REFUNE/DEF JAM		10
16	10	TELL ME YOU LOVE ME HOLLYWOOD/SAFEHOUSE/ISLAND/REPUBLIC	Demi Lovato	5
20	11	YOU'RE GOOD FOR ME MR. TANMAN	Tony Moran Feat. Kimberly Davis	4
18	12	CRAZY ENOUGH 617	Joe Bermudez Feat. Louise Carver	6
11	13	COPING DEF JAM	Toni Braxton	14
4	14	I DON'T KNOW RMG	E.J.	10
15	15	WE CAN FEEL IT DADA NADA	DaDa NaDa	8
13	16	MEET IN THE MIDDLE StoneBridge Feat. Haley Joelle STONEY BOY		15
14	17	BLAZE THE DANCE FLOOR TWIN ANGEL	JoAnna Michelle	8
17	18	TOO LATE 2220	Azure	8
23	19	REMEDY GMG/DAUMAN	Gerina Feat. Nomad	5
25	20	ANYWHERE ATLANTIC	Rita Ora	3
28	21	THIS IS ME Keala Settle & The Greatest Showman Ensemble FOX/20TH CENTURY FOX/ATLANTIC		3
26	22	PERFECT TO ME Dave Aude Feat. King Brown AUDACIOUS		4
30	23	UP ALL NIGHT FONOGRAF RECORDS/CAPITOL	Beck	3
22	24	BEST FRIENDS Sofi Tukker Feat. NERVO, The Knocks & Alisa Ueno ULTRA		9
32	25	I AM HOUSE Sted-E & Hybrid Heights Feat. Crystal Waters DOPE WAX/KAY-DEE		2
21	26	TO THE DANCEFLOOR Dirty Disco Feat. Celeda DIRTY DISCO		12
19	27	SWEET LOVE ROSE	Jena Rose	9
36	28	RUNNIN' 2018 Basstoy Feat. Dana Divine BLUEPLATE		3
50	29	17 AREA 10/BIG ON BLUE/ULTRA	MK	2
27	30	FILTHY RCA	Justin Timberlake	5
24	31	LOVE DEALER 3 Q	Ryan Brahm	8
38	32	SUBLIME DAUMAN	Kendra Erika	3
NOT SURE DEBUT	33	LOST VASSY & Afrojack Feat. Oliver Rosa WALL/ARMADA		1
29	34	LEMON N*E*R*D & Rihanna N.E.R.D/I AM OTHER/COLUMBIA		11
37	35	KARATE Dominique Young Unique And Mandy Jiroux HANA ROAD		5
34	36	HAVANA Camila Cabello Feat. Young Thug SYCO/EPIC		18
49	37	CHASING UNIVERSAL	JVMIE + Shaun Warner	2
NEW	38	THE MIDDLE Zedd, Maren Morris & Grey INTERSCOPE		1
33	39	WOLVES Selena Gomez X Marshmello INTERSCOPE		14
31	40	OOH LA LA LA Nadel Paris SOUND PLUS		6
NEW	41	RUN THIS TOWN Niiko x Swae Feat. Celine Farach NXS		1
41	42	COLA CamelPhat & Elderbrook DEFECTED/ADA		25
35	43	PERFECT ATLANTIC	Ed Sheeran	7
12	44	TOO MUCH TO ASK Niall Horan NEON HAZE/CAPITOL		15
NEW	45	SO FAR AWAY Martin Garrix & David Guetta Feat. Jamie Scott & Romy Dya STMPD RCRDS/RCA		1
NEW	46	PERSONAL WesT DIRTYFREDS		1
47	47	DON'T GIVE UP ON LOVE Jay Roecker Feat. Jeddiah Breeze ROECKER		6
42	48	BLOOD ON THE DANCE FLOOR X DANGEROUS Michael Jackson MJJ/EPIC/LEGACY		4
NEW	49	BREATHE Jax Jones Feat. Ina Wroldsen POLYDOR/INTERSCOPE		1
48	50	HOW LONG Charlie Puth OTTO/ATLANTIC		11

BOXSCORE

March 3
2018
billboard

LEGEND

• Bullets indicate titles with greatest weekly gains.

Album Charts

- Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
- ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.
- ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral 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). Numeral noted with Platino symbol indicates album's multiplatinum level.

Digital Songs Charts

- RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).
- ▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numeral 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.

Visit Billboard.com/biz for complete rules and explanations.

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$4,786,907 \$294/\$170/\$94/\$39	BACKSTREET BOYS THE AXIS AT PLANET HOLLYWOOD, LAS VEGAS JAN. 31, FEB. 2-3, 7, 9-10, 14, 16-17	30,945 37,132 NINE SHOWS	CAESARS ENTERTAINMENT, LIVE NATION
2	\$3,435,070 \$200/\$50	GEORGE STRAIT, LYLE LOVETT, ROBERT EARL KEEN T-MOBILE ARENA, LAS VEGAS FEB. 2-3	30,108 33,639 TWO SHOWS	MGM RESORTS
3	\$3,284,010 (\$2,375,780) \$131.32/\$69.11	KENDRICK LAMAR, JAMES BLAKE O2 ARENA, LONDON FEB. 12-13	34,877 TWO SELLOUTS	LIVE NATION
4	\$3,268,489 \$550/\$99.50	BRUNO MARS THE PARK THEATER AT MONTE CARLO RESORT & CASINO, LAS VEGAS FEB. 14, 16-17	15,450 THREE SELLOUTS	LIVE NATION
5	\$2,203,060 \$155/\$140/\$100/\$80	KROQ ALMOST ACOUSTIC CHRISTMAS: RISE AGAINST, THE KILLERS & OTHERS THE FORUM, INGLEWOOD, CALIF. DEC. 9-10	24,090 TWO SELLOUTS	CBS RADIO
6	\$2,145,500 (\$2,672,717 AUSTRALIAN) \$231.23/\$62.53	ROGER WATERS QUODS BANK ARENA, SYDNEY FEB. 2-3	16,608 16,716 TWO SHOWS	LIVE NATION
7	\$2,104,720 (\$1,482,678) \$134.86/\$35.49	CHRIS ROCK O2 ARENA, LONDON JAN. 27-28	30,239 32,148 TWO SHOWS	LIVE NATION
8	\$2,012,730 \$305/\$199.50/ \$99.50/\$39.50	JAY-Z, VIC MENSA THE FORUM, INGLEWOOD, CALIF. DEC. 21	16,084 SELLOUT	LIVE NATION
9	\$1,938,764 \$275/\$169.50/ \$99.50/\$49.50	DAVE CHAPPELLE & JOHN MAYER THE FORUM, INGLEWOOD, CALIF. DEC. 31	14,461 SELLOUT	LIVE NATION
10	\$1,689,417 \$412/\$214/\$164/\$54	JENNIFER LOPEZ THE AXIS AT PLANET HOLLYWOOD, LAS VEGAS FEB. 21, 23	8,574 9,007 TWO SHOWS	CAESARS ENTERTAINMENT, LIVE NATION
11	\$1,599,664 \$235/\$160/ \$99.75/\$39.75	THE ORIGINAL MISFITS, ALKALINE TRIO, DISCHARGE THE FORUM, INGLEWOOD, CALIF. DEC. 30	14,717 SELLOUT	LIVE NATION
12	\$1,546,760 (\$1,953,801 AUSTRALIAN) \$244.03/\$82.77	ROGER WATERS PERTH ARENA, PERTH, AUSTRALIA FEB. 20	12,624 12,707	LIVE NATION
13	\$1,396,141 \$254.50/\$69.50	VAN MORRISON JAMES L. KNIGHT CENTER, MIAMI FEB. 7-8	8,689 TWO SELLOUTS	AEG PRESENTS, IN-HOUSE
14	\$1,071,815 \$125/\$55	BLAKE SHELTON, TRACE ADKINS, BRETT ELDRIDGE, CARLY PEARCE SCOTTRADE CENTER, ST. LOUIS FEB. 24	13,473 SELLOUT	MESSINA TOURING GROUP
15	\$1,024,809 \$125/\$45	BLAKE SHELTON, TRACE ADKINS, BRETT ELDRIDGE, CARLY PEARCE BOK CENTER, TULSA, OKLA. FEB. 15	13,578 SELLOUT	MESSINA TOURING GROUP
16	\$954,327 \$94/\$45	BLAKE SHELTON, TRACE ADKINS, BRETT ELDRIDGE, CARLY PEARCE UNITED SUPERMARKETS ARENA, LUBBOCK, TEXAS FEB. 16	12,680 SELLOUT	MESSINA TOURING GROUP
17	\$940,820 \$181/\$131/\$91/\$41	IHEARTRADIO ALTER EGO: MUMFORD & SONS, BECK & OTHERS THE FORUM, INGLEWOOD, CALIF. JAN. 19	13,806 SELLOUT	IHEARTMEDIA
18	\$916,236 \$127.50/\$24.50	BLAKE SHELTON, TRACE ADKINS, BRETT ELDRIDGE, CARLY PEARCE PAN AMERICAN CENTER, LAS CRUCES, N.M. FEB. 17	11,183 SELLOUT	MESSINA TOURING GROUP
19	\$904,742 \$95/\$35	THE KILLERS MGM GRAND GARDEN, LAS VEGAS FEB. 3	12,791 SELLOUT	LIVE NATION
20	\$878,044 \$124.50/\$4.50	BLAKE SHELTON, TRACE ADKINS, BRETT ELDRIDGE, CARLY PEARCE VAN ANDEL ARENA, GRAND RAPIDS, MICH. FEB. 22	10,833 SELLOUT	MESSINA TOURING GROUP
21	\$835,095 \$125/\$55	BLAKE SHELTON, TRACE ADKINS, BRETT ELDRIDGE, CARLY PEARCE TAXSLAYER CENTER, MOLINE, ILL. FEB. 23	10,580 SELLOUT	MESSINA TOURING GROUP
22	\$794,687 \$125/\$39.50	LANA DEL REY, KALI UCHIS MANDALAY BAY EVENTS CENTER, LAS VEGAS FEB. 16	8,880 9,210	LIVE NATION
23	\$756,521 (\$545,370) \$117.91/\$48.55	A-HA O2 ARENA, LONDON FEB. 14	9,482 15,613	SJM CONCERTS
24	\$750,870 \$85/\$15	RICARDO ARJONA COLISEO DE PUERTO RICO, SAN JUAN FEB. 14	13,708 SELLOUT	NO LIMIT ENTERTAINMENT
25	\$674,851 \$283/\$136/\$119/\$104	DONNY & MARIE THE SHOWROOM AT THE FLAMINGO, LAS VEGAS JAN. 31, FEB. 1-3, 13-17, 20-24	7,680 9,986 14 SHOWS	CAESARS ENTERTAINMENT
26	\$657,594 \$175/\$125/\$85/\$25	POWER 106 CALI CHRISTMAS: TRAVIS SCOTT, JOEY BADA\$\$ & OTHERS THE FORUM, INGLEWOOD, CALIF. DEC. 16	11,447 12,621	LIVE NATION
27	\$653,387 \$225/\$25	TOMMY TORRES COLISEO DE PUERTO RICO, SAN JUAN, PUERTO RICO FEB. 16	11,194 11,623	VALLEJO ENTERTAINMENT
28	\$635,214 \$59.50/\$34.50	QUEENS OF THE STONE AGE, ROYAL BLOOD THE FORUM, INGLEWOOD, CALIF. FEB. 17	12,756 SELLOUT	LIVE NATION
29	\$626,881 \$79.75/\$59.75/ \$39.75/\$29.75	MIRANDA LAMBERT, JON PARDI, LUCIE SILVAS THE FORUM, INGLEWOOD, CALIF. FEB. 10	11,760 12,549	LIVE NATION
30	\$593,737 \$179/\$139/\$110/\$69	GERARDO ORTIZ, ULICES CHAIDEZ, REGULO CARO, LENIN RAMIREZ THE FORUM, INGLEWOOD, CALIF. FEB. 3	6,037 6,859	LIVE NATION
31	\$576,542 \$155/\$105/\$85/\$55	LOS TEMERARIOS, BARUCH ORIGINAL THE FORUM, INGLEWOOD, CALIF. FEB. 11	6,993 8,628	LIVE NATION
32	\$544,448 \$95/\$25	GILBERTO SANTA ROSA COLISEO DE PUERTO RICO, SAN JUAN FEB. 17	8,630 11,522	RAFAEL E. MUÑIZ GARCIA
33	\$467,316 \$57/\$37	CHRIS YOUNG, KANE BROWN, LANCO TARGET CENTER, MINNEAPOLIS FEB. 23	10,311 SELLOUT	CONCERTS WEST/AEG PRESENTS
34	\$442,972 \$499.75/\$249.75/ \$129.75/\$39.75	BARRY MANILOW THE FORUM, INGLEWOOD, CALIF. DEC. 20	5,857 6,670	LIVE NATION
35	\$411,530 \$115/\$55	SEBASTIAN MANISCALCO, PAT MCGANN THE THEATER AT MGM NATIONAL HARBOR, OXON HILL, MD. FEB. 10	5,338 TWO SELLOUTS	LIVE NATION



Shelton Flies His 'Freaks' Flag

Blake Shelton (above) makes his 2018 Boxscore debut with the first box-office counts reported from his Country Music Freaks Tour, set to play 14 cities stateside during a four-week stretch. The opener, a Feb. 15 performance at BOK Center in Tulsa, Okla., is one of the country star's six sold-out concerts earning a spot on the chart. It is his second-highest grosser (at No. 15 with sales topping \$1 million), but the top earner is his show at Scottrade Center in St. Louis — ranked just one slot higher at No. 14. Shelton played the arena on Feb. 24, racking up \$1,071,815 in sales from a packed house of 13,473 fans.

The tour supports Shelton's 11th studio album, *Texoma Shore*, released by Warner Bros. Records last November. Opens for the run are **Brett Eldredge** and **Carly Pearce** along with veteran **Trace Adkins**. Produced by AEG's Messina Touring Group, the trek continues through March 17, and will wrap at Philadelphia's Wells Fargo Center.

In 2017, Shelton's winter run — dubbed the Doing It to Country Songs Tour — played 13 American arenas primarily on the West Coast with sales topping \$9.3 million. Over 151,000 fans attended the four-week jaunt, which MTG also produced.

Later in 2018, Shelton will appear at a string of festivals during the summer, including the Milwaukee Summerfest that celebrated its 50th anniversary in 2017 and the Country Jam Festival in Eau Claire, Wis., now in its 29th year. —Bob Allen

35 Years Ago

THE KING OF POP TOPPED FOUR CHARTS AT ONCE

Michael Jackson's signature smash, "Billie Jean," made *Billboard* history, and its video cracked MTV's rock-centric format

MICHAEL JACKSON WAS 24 WHEN HE made *Billboard* chart history with what is arguably his most iconic song.

When "Billie Jean" ascended to No. 1 on the *Billboard* Hot 100 dated March 5, 1983, Jackson became the first artist to top four pop and R&B charts simultaneously: The song marked its fourth week atop the then-named Black Singles chart (now Hot R&B/Hip-Hop Songs), while the album from which it was released, *Thriller*, had crowned the Black LPs (since renamed Top R&B/Hip-Hop Albums) and Top LPs & Tapes (now the *Billboard* 200)

charts for, respectively, six and two weeks.

The track's explosive popularity also convinced MTV programmers to add the song's music video — in which Jackson demonstrates his Midas touch and cutting-edge footwork — to its rotation, a significant departure from its largely white, rock format.

Jackson remained atop the four charts for six consecutive weeks, which still stands as a record among male acts. Only Whitney Houston has logged a longer fourfold reign at No. 1: eight straight weeks with the soundtrack to

The Bodyguard and its megahit single, "I Will Always Love You," in 1992 and 1993.

"Billie Jean" is also remembered as the song Jackson was performing when he debuted his iconic Moonwalk dance on the NBC TV special *Motown 25: Yesterday, Today, Forever* in 1983. That year would remain one of the pinnacles of Jackson's long, storied career, which ended tragically in June 2009, when, at the age of 50, he died of a drug overdose.

In February, "Billie Jean" made news again when its co-producer Quincy Jones told *Vulture* that Jackson "stole" the song from Donna Summer's 1982 single, "State of Independence" (which Jones solely produced, with Jackson on backing vocals). "The notes don't lie, man," said Jones, 84. He has since tweeted an apology. "Word vomit and bad-mouthing [are] inexcusable," he wrote, adding, "I'm especially sorry to my friends who are still here with me and to those who aren't." —GARY TRUST



Jones (left) and Jackson at a party for Liza Minnelli in Los Angeles in 1983.

REWINDING THE CHARTS

WEEKS AT NO. 1	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	WEEKS AT NO. 1
★ 4	7	7	BILLIE JEAN —Michael Jackson (Quincy Jones), W. Jackson, Epic 34-82509	WBM
★ 2	12	12	SHAME ON THE MOON —Bob Seger & The Silver Bullet Band (Jimmy Iovine), R. Cowell, Capitol 5187	CRIT./JG
★ 3	11	11	STRAY CAT STRUT —Stray Cats (Steve Edwards), R. Sater, EMI-America 8122	HL
★ 5	14	14	DO YOU REALLY WANT TO HURT ME —Culture Club (Steve Levine), R. Hay, J. Moss, M. Gray, G. O'Dowd, Virgin/Epic 34-81368	CHA/HL
★ 6	11	11	HUNGRY LIKE THE WOLF —Duran Duran (Gavin Thurston), Duran Duran, Capitol 5195	CHA/HL

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A close-up portrait of Maluma, a Latin music artist, looking slightly to the left. He has dark hair, a beard, and is wearing a white jacket with a floral pattern on the sleeve. The background is a solid blue color.

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LATIN
MUSIC
WEEK

STAR Q&A

MALUMA: THE NEW LATIN SUPERSTAR

After playing 105 shows worldwide and selling upward of 1 million tickets in 2017, Maluma will sit down for a one-on-one to discuss his first major U.S. tour, his upcoming album and the new world of global collaboration.

REGISTER NOW April 23 - 26 | The Venetian Las Vegas

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