

Billboard

# TWENTY ONE PILOTS' TRUE BROMANCE

MIXING RAP, REGGAE AND ROCK, TWO MIDWESTERN MISFITS WHO DESPISE THE WORDS 'MILLENNIAL' AND 'ANTHEM' HAVE CORNERED THE MARKET ON BOTH WITH THEIR SURPRISE NO. 1 SMASH — ALL WHILE STAYING GROUNDED: 'WE'RE TWO UGLY GUYS MAKING GRUNGE MUSIC'

From left:  
Josh Dun and  
Tyler Joseph

1937-2016  
**MERLE HAGGARD**  
REMEMBERED BY  
GARTH BROOKS

REUNITED, AND IT  
FEELS SO... LUCRATIVE  
LCD SOUNDSYSTEM,  
GUNS N' ROSES AND THE BIG  
BUSINESS OF RE-FORMING

**#1 WORLDWIDE SMASH ALBUM**

# ZAYN

## MIND OF MINE



US



UK



CANADA



AUSTRALIA



NEW ZEALAND



SWEDEN



NORWAY



FRANCE



PORTUGAL

**THE CRITICS CALL IT:**

**"SWEATY, SMOOTH ... SENSUAL"**  
- THE NEW YORK TIMES

**"STRAIGHT FIRE."**  
- SEVENTEEN

**"SMOOTH, SEDUCTIVE CROONER ON  
SEXY, ELECTRO-FUNK COME-ONS"**  
- PEOPLE

**"LUSH...DREAMY...FALSETTO SEDUCTION"**  
- ENTERTAINMENT WEEKLY

**"FREAKY R&B...HYPNOTIC"**  
- ROLLING STONE

**"STEAMY...SHADOWY, AFTER-HOURS R&B VIBE..."**  
- TIME

**"THAT SUBLIME VOICE... CATCHY, SEXY AND FULLY  
MODERN TAKE ON CONTEMPORARY R&B."**  
- USA TODAY

**"A MOODY, DEEPLY TEXTURED ALBUM"**  
- LOS ANGELES TIMES

**THE FIRST MALE UK  
SOLO ARTIST TO DEBUT AT #1  
WITH THEIR FIRST ALBUM IN  
THE US AND THE UK!**



# billboard HOT 100



From left: Fifth Harmony's Hansen, Lauren Jauregui, Camila Cabello, Normani Hamilton and Ally Brooke.

## The Hit Factor: Fifth Harmony Lands First Top 10

**A**MERICAN IDOL IS BASKING in one last spotlight with its April 7 series finale. But on the charts, the product of another, already-defunct Fox music show is stealing headlines.

More than two years after the last episode of *The X Factor*'s American spinoff (which ran from September 2011 to December 2013), **Fifth Harmony**, a former contestant on the series, earns its first top 10 on the Billboard Hot 100: "Work From Home," featuring **Ty Dolla Sign** (who also achieves his first top 10 on the chart), rises 12-10. The single also jumps 6-4 on Digital Songs (89,000 downloads sold, up 34 percent, in the week ending March 31, according to Nielsen Music), 8-5 on Streaming

Songs (14.4 million domestic streams, up 20 percent) and 22-17 on Radio Songs (49 million in audience, up 22 percent). "Work" marks a girl-group resurgence of sorts: It's the first Hot 100 top 10 by such an act since **The Pussycat Dolls**' "When I Grow Up," which hit No. 9 in 2008.

The song previews Fifth Harmony's sophomore LP, *7/27*, a nod to the date in 2012 on which the group formed. Fifth Harmony is the only former finalist from *The X Factor*'s U.S. edition to reach the Hot 100's top 10. "We've been working so hard — to have our first top 10 feels so surreal," the group's **Dinah Jane Hansen** tells *Billboard*. "It's definitely a good hint of what's to come for us, too." —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	<b>#1</b> <b>Work</b>	BOH-DA (J.A. BRATHWAITE, EM. SAMUELS, A. RITTER, R. THOMAS, JR., J. GRAY, VAN. KURT, T. MUMFORD)	Rihanna Feat. Drake	WESTBURY ROAD/ROC NATION	1	10
3	2	2	<b>DG AG</b> <b>7 Years</b>	FUTURE, ANIMALS, PLO (L. G. FORCH-HAMMER, S. FORREST, M. RISTORP, M. P. L. EGGAARD)	Lukas Graham	WARNER BROS.	2	11
12	6	3	<b>No</b>	R. REED (E. FREDERIC, M. TRAINOR, J. K. HINDUN)	Meghan Trainor	EPIC	3	4
6	8	4	<b>Pillowtalk</b>	L. LENNOX (Z. MAUK, K. LENNOX, M. HANNIDES, A. HANNIDES, J. GARRETT)	Zayn	RCA	1	9
2	3	5	<b>Love Yourself</b> ▲	BENNY BLANCO (E. C. SHEERAN, B. LEVIN, J. BIEBER)	Justin Bieber	SCHOLBOUY/RAYMOND BRAUN/DEF JAM	1	20
5	4	6	<b>My House</b>	J. CARLSSON (T. DILLARD, J. CARLSSON, R. GOLAN, M. D. BORRERO, R. HAMMOND)	Flo Rida	POE BOY/ATLANTIC	4	21
4	5	7	<b>Stressed Out</b> ▲	MELIZONDO (J. JOSEPI I.)	twenty one pilots	FUELED BY RAMEN/RRP	2	28
7	7	8	<b>Me, Myself &amp; I</b> ▲	M. KEENAN, C. ANDERSSON (C. GILLUM, M. KEENAN, C. R. ANDERSSON, LAUREN CHRISTY, BARNES, B. KOHN, P. KELLEY, H. B. REXHA)	G-Eazy x Bebe Rexha	G-EAZY/RVNG/BPG/RCA	7	22
11	10	9	<b>I Took A Pill In Ibiza</b>	M. POSNER, M. TEREFE (M. POSNER)	Mike Posner	ISLAND/REPUBLIC	9	11
13	12	10	<b>Work From Home</b>	AMMO, DALLASK (J. COLEMAN, J. DEMORESTI, GRIFFIN, J. RAJ, ZOUERDO, D. KOFI, H. LEE)	Fifth Harmony Feat. Ty Dolla Sign	SYCO/EPIC	10	5

# Billboard Hot 100

14

DESIGNER  
Panda



"Panda," the debut single from the 18-year-old rapper (center), was sampled on Kanye West's *The Life of Pablo*.

In your debut hit, you repeatedly compare a car — the white BMW X6 — to a panda. How did you come up with that?

The way my mind works is crazy, man. I don't mean crazy in a psycho way, I mean crazy in, like, a great artist way. I have my own way of seeing things. When I looked at the X6, I just said, "That's a panda." I like the animal.

You're a Brooklynite, but you speak with a Southern accent and shout out Atlanta frequently on the song. Why?

My family's from everywhere — I got a big family. It's just my style; it comes with me. We got pretty damn girls in New York, but

we got some pretty girls in Atlanta too. I got two broads in Atlanta.

Your given name is Sidney Selby III. Are you related to Isley Brothers and Drifters sideman Sidney Selby?

That's my grandfather! He's a big influence. Every time I speak to him, he motivates me.

Kanye West signed you and used parts of "Panda" on his last album. Are you going to be on his upcoming LP, *Turbografx*?

I can't give up info on that. I can tell you it's going to be amazing. We're doing a lot of things right now.

—JONATHAN PELTZ



1  
RIHANNA  
FEATURING  
DRAKE  
Work

With 58 cumulative weeks at No. 1 on the Hot 100 via 14 career leaders, Rihanna is a week away from tying *The Beatles* (59) for the second-most frames on top. Mariah Carey leads with 79.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
9	9	11	<b>Cake By The Ocean</b> ▲	M.LARSSON/R.FREDRIKSSON/R.FREDRIKSSON/M.LARSSON/L.TRANIER/L.JONAS	<b>DNCE</b>	REPUBLIC	9	24
10	13	12	<b>Dangerous Woman</b>	MAX.MARTIN/J.CARLSSON/J.CARLSSON/R.GOLAN	<b>Ariana Grande</b>	REPUBLIC	10	3
8	11	13	<b>Sorry</b> ▲	BLOOD.SUKILEX/L.BEER/L.M.CHALS./I.TRANIER/M.TUCKER/S.MOORE	<b>Justin Bieber</b>	SCHOOLBOY/RAYMOND.ERLIN/DEF.JAM	1	23
33	21	14	<b>SG Panda</b>	MENACE (S SELBY.A.KHAN)	<b>Designer</b>	GOOD./DEF.JAM	14	6
19	17	15	<b>Never Forget You</b>	M.KASTRIONOV/M.J.C.S.S.C.MALM/K.E.A.DAVEZ/LARSSON	<b>Zara Larsson &amp; MNEK</b>	RECORD.COMPANY/EPIC	15	7
14	14	16	<b>One Call Away</b> ●	D.FRANK/S.MURPHY (J.FRANK/S.S.CARTER/M.A.MCDONALD/B.SIS/ACC./P.U.T.H.M.PRIME)	<b>Charlie Puth</b>	ARTIST PARTNERS GROUP/AI/ATLANTIC	12	18
15	15	17	<b>Hands To Myself</b>	MATT.MAN/R.ROBIN/I.TRANIER/L.MICH.AELS/R.FREDRIKSSON/M.LARSSON/MAX.MARTIN	<b>Selena Gomez</b>	INTERSCOPE	7	17
18	18	18	<b>2 Phones</b>	MAD.MAX/J.CAYARD/R.HAZZARD/R.WITH-ESPINOZA	<b>Kevin Gates</b>	BREAD.WINNERS.ASSOCIATION/AI/ATLANTIC	18	13
16	19	19	<b>Hello</b> ▲	G.KURSTIN (A.ADKINS/G.KURSTIN)	<b>Adele</b>	XL/COLUMBIA	1	23
17	16	20	<b>Roses</b> ▲	THE.CHAINSMOKERS (A.TAGGART.E.MENCEL)	<b>The Chainsmokers</b> Feat. Rozes	DISRUPTOR/COLUMBIA	6	24

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
27	24	21	<b>Oui</b>	NEEZ.Z.DONUI (J.PFEJON/K.CA/N.BELLE.C.MARTIN)	<b>Jeremih</b>	MOX.SCHULI.Z/DEF.JAM	21	13
26	20	22	<b>Middle</b>	D.SNAKE/A.LIAS (W.S.E.GRICH/K.HENRIK/L.MARINO/HANTALU/BLIN/STUIE)	<b>DI Snake</b> Feat. Bipolar Sunshine	D.SNAKE/INTERSCOPE	20	11
20	22	23	<b>Stitches</b> ▲	DAYLIGHT/LUGHC/RID/PARKER (D.PARKER/LUGHC/R.RID/TRAVIDES)	<b>Shawn Mendes</b>	ISLAND/REPUBLIC	4	45
21	23	24	<b>Don't</b>	DOPEBO (BILLY.B.STEWART/H.OJINS/RUM.CAREL/DUPR.B.COX/AUSIM)	<b>Bryson Tiller</b>	TRAPSOUL/RCA	13	27
54	31	25	<b>Don't Let Me Down</b>	THE.CHAINSMOKERS (A.TAGGART.E.WARREN/S.HARRIS)	<b>The Chainsmokers</b> Feat. Daya	DISRUPTOR/COLUMBIA	25	7
22	25	26	<b>Down In The DM</b> ●	BEN.BILLION/S.SCHIFF (M.MIMS/K.KARU/HALF.B.DEHLU/LEWIS)	<b>Yo Gotti</b> Feat. Nicki Minaj	COCAINE/MUZIK/EPIC	13	18
		27	<b>Close</b>	MATT.MAN/R.ROBIN/R.FREDRIKSSON/L.MICH.AELS/TRANIER/JOVILLO	<b>Nick Jonas</b> Feat. Tove Lo	SIRE/OB/S/AND.PUBLIC	27	1
35	29	28	<b>Low Life</b>	BEN.BILLION/S.DAHEAL/AJHE.WEED/METRO.BOOMY (J.D.WILBUR/ALTSFAY/B.D.LO/MCINNE/QUEEN/VELLA)	<b>Future</b> Feat. The Weeknd	A1/REBANDZ/EPIC	28	8
30	26	29	<b>Exchange</b>	THE.MEXICANS (B.TILLER/M.J.HERRANDEZ/M.JOHNSON/LIN.HALL)	<b>Bryson Tiller</b>	TRAPSOUL/RCA	26	23
38	35	30	<b>Let It Go</b> ●	LKING (J.BAY/P.BARRY)	<b>James Bay</b>	REPUBLIC	30	15
32	32	31	<b>You Should Be Here</b>	M.CARTER (C.SWINDELL/A.GORLEY)	<b>Cole Swindell</b>	WARNER.BROS.NASHVILLE/W.MVIN	31	16
24	27	32	<b>Jumpman</b> ▲	METRO.BOOMY (J.D.WILBUR/L.WARREN/GRAHAM)	<b>Drake &amp; Future</b>	A1/REBANDZ/YOUNG.MONEY/CASH.MONEY/REPUBLIC	12	28
25	28	33	<b>The Hills</b> ▲	MAN.OULIAN/G.O (A.JESTER/A.BALSH/EE.NICKERSON/JUAN.GEO)	<b>The Weeknd</b>	XO/REPUBLIC	1	45
23	36	34	<b>Youth</b>	BINGCO/RS.LIUM/S.ALLI/HW (T.S.MELLET/INS.CORE/B.MC.AUGH/LINA/HUGHES/A/HOK)	<b>Troye Sivan</b>	CAPitol	23	9
44	40	35	<b>Drunk On Your Love</b>	R.COPPERMAN/B.ELDRIDGE (B.ELDRIDGE/A.COPPERMAN)	<b>Brett Eldredge</b>	ATLANTIC/W.MVIN	35	12
31	33	36	<b>Summer Sixteen</b>	N.S.H.B.B (M.SAMUELS/NU.S.H.B.B/R.GODWIN/R.GRAHAM)	<b>Drake</b>	YOUNG.MONEY/CASH.MONEY/REPUBLIC	6	9
29	30	37	<b>Back To Sleep</b>	VINYL.Z/ITTRUBONDA (C.M.BROWN/A.HERRANDEZ/AJITTRUBONDA/S.AVILLO)	<b>Chris Brown</b>	RCA	20	16
28	34	38	<b>Hotline Bling</b> ▲	NINTENBS (A.C.RAHAMAT/B.FRESITHOMAS)	<b>Drake</b>	YOUNG.MONEY/CASH.MONEY/REPUBLIC	2	35
87	71	39	<b>Cheap Thrills</b>	G.KURSTIN (S.K.J.KURBER/G.KURSTIN/S.PHENRIQUE)	<b>Sia</b> Feat. Sean Paul	MONKEY.PUZZLE/RCA	39	7
40	39	40	<b>679</b>	PEOPLES (WJ.MAXWELLA.COSME/JR.J.POPLE/B.GARCIA)	<b>Fetty Wap</b> Feat. Remy Boyz	RGF/300	4	40
36	37	41	<b>What Do You Mean?</b> ▲	M.D.L.B.EER (L.B.EER/BLBYD/MLEVY)	<b>Justin Bieber</b>	SCHOOLBOY/RAYMOND.ERLIN/DEF.JAM	1	31
37	38	42	<b>Say It</b>	PORTI/O (D.FETERSON/A.WANSEL/A.WHITFIELD/D.HALL/N.GILBERT/G.C.HAMBERS)	<b>Tory Lanez</b>	MAD.LOVE/INTERSCOPE	23	24
59	54	43	<b>Somewhere On A Beach</b>	R.COPPERMAN (M.TYLER/BOYER/A.FALMER/DUNCOLM/RENDA)	<b>Dierks Bentley</b>	CAPitol/NASHVILLE	43	9
58	51	44	<b>Humble And Kind</b>	B.GALLIMORE/T.MCGRAW (L.MCKENNA)	<b>Tim McGraw</b>	MCGRAW/BIG.MACHINE	44	8
43	44	45	<b>Die A Happy Man</b> ▲	D.HUBBARD/RUSBY (T.HOMAS/R.HETTES/M.DOUGLAS/DIENONDM)	<b>Thomas Rhett</b>	VALORY/REPUBLIC	21	28
46	41	46	<b>Like I'm Gonna Lose You</b> ▲	C.GELBUDA/M.TRAINOR (M.TRAINOR/L.WEAVER/C.SMITH)	<b>Meghan Trainor</b> Feat. John Legend	EPIC	8	39
79	67	47	<b>Lost Boy</b>	RUTH.B (R.BE.RHE)	<b>Ruth B</b>	COLUMBIA	47	6
42	61	48	<b>Came Here To Forget</b>	S.HENDRICKS (C.WISEMAN/D.RUTIAN)	<b>Blake Shelton</b>	WARNER.BROS.NASHVILLE/W.MVIN	42	4
49	45	49	<b>White Iverson</b> ▲	POST.MALONE (A.POSTI/M.ROBERTS.JR.)	<b>Post Malone</b>	REPUBLIC	14	30
53	53	50	<b>My Church</b>	BUSBEE/M.MORRIS (BUSBEE/M.MORRIS)	<b>Maren Morris</b>	COLUMBIA.NASHVILLE	50	10

DESIGNER: PHILIP WHELAN; PHOTOS: GUY CARROLL/GETTY IMAGES; JOHNS: STEPHAN KEYSER/GETTY IMAGES; GRAY: GLEN ROCK/GETTY IMAGES; ADRIE: VIBE; MARSHALL: WIREIMAGE

The week's most popular current songs across all formats, ranked by Nielsen Music and streaming activity, as measured by Nielsen Music. Sales, streams and streaming activity, as measured by Nielsen Music. © 2016. Promotional Global Music, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC





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FROM LA TO B.***

*The most nonstop flights from LA.*



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Volume 128 / No. 10

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Twenty One Pilots' Josh Dun (left) and Tyler Joseph photographed by Meredith Jenks on March 22 at Newport Music Hall in Columbus, Ohio.

For an exclusive interview and behind-the-scenes video of the duo sharing its Ohio origins and the surprising influence of "Stressed Out," go to [Billboard.com](http://Billboard.com) or [Billboard.com/ipad](http://Billboard.com/ipad).



# FONSECA

## TOUR CONEXIÓN

### ESTADOS UNIDOS Y CANADA

4/8/16  
SAN DIEGO, CA  
HOUSE OF BLUES

5/06/2016  
NEW ORLEANS, LA  
HOUSE OF BLUES

5/15/2016  
ORLANDO, FL  
HOUSE OF BLUES

4/21/2016  
NUEVA YORK, NY  
PLAYSTATION THEATRE

5/07/2016  
HOUSTON, TX  
HOUSE OF BLUES

5/20/16  
TORONTO, ON  
QUEEN ELIZABETH THEATRE

4/22/2016  
SILVER SPRING, MD  
THE FILLMORE

5/08/2016  
DALLAS, TX  
HOUSE OF BLUES

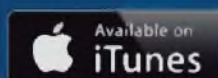
5/21/16  
CALGARY, AB  
FLAMES CENTRAL

4/24/2016  
BOSTON, MA  
HOUSE OF BLUES

5/14/16  
MIAMI, FL  
FILLMORE MIAMI BEACH



## NEW SINGLE AVAILABLE



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# billboard

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FOR THREE  
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## ‘WE ALL HAVE TO STOP LOOKING AWAY’

ON THE HEELS OF AVICII’S SHOCKING MARCH 29 RETIREMENT ANNOUNCEMENT, A DJ-PRODUCER SOUNDS THE ALARM FOR HIS OLD FRIEND — AND FOR DANCE-MUSIC CULTURE

BY LAIDBACK LUKE

After lingering health issues reportedly related to alcohol and exhaustion forced Avicii, one of the world’s top DJs, to cancel gigs for the second straight year, the Swede surprised the dance music world by announcing his retirement from live performance on March 29. Realizing he “needed to make the change that [he had] been struggling with for a while,” Avicii, 26, who earned \$19 million in 2015, according to Forbes, wrote that he will continue to speak to fans through his music. He recently told The Hollywood Reporter, “It was something I needed to do for my health.” His friend, DJ-producer Laidback Luke (real name: Lucas Cornelis van Scheppingen), writes about wider (and sometimes darker) issues in the dance music touring industry that can contribute to health problems for DJs.

I WANT TO TELL A STORY that may sound all too familiar — the story of another teenage kid making music in his bedroom. There are many guys he looks up to, but only a few are willing to help him improve and get ahead.

The kid’s undeniable talent shines through, and after a few years of hard work and constructive criticism, things start to happen. He releases a few records, and one catches fire.

Soon, there is a demand



Laidback Luke

(and pressure) for him to start performing. This kid, who thrived in the safe environment of his bedroom, is torn from his comfort zone, and airplanes and hotels are his new home. He seldom sees his family or friends, and when he is back in his bedroom, it feels strange.

By now, it’s probably obvious that this story is about **Tim Bergling — Avicii** — and it may come off like a disaster tourist showing a quick cellphone recap.

But I have a long and vested relationship with him. Tim was one of the kids on my website forum back in the day, with whom I would run through demos and give production tips.

His first big hit as Avicii was “Ryu” on my label, Mixmash Records,

### THE OVER UNDER



RCA chiefs **Tom Corson** (right) and **Peter Edge** shepherd Zayn to a No. 1 debut on the Billboard 200 with *Mind of Mine*.



**Azealia Banks** attacks Sarah Palin in graphic terms on Twitter over a fake news report, leading Palin to threaten a lawsuit.



Beggars Group chairman **Martin Mills** brings Radiohead’s pre-2004 Warner Bros. catalog to XL Recordings.



Publicity photos of Avicii that were issued in January alarmed fans. "Get help," one wrote.

and his first-ever gig was an opening spot at my Super You&Me party during Miami Music Week in 2009.

The Avicii I know is the kid in the bedroom. And even though this story could be about anyone going through the trials and tribulations of fast-track success, the one I know is about Tim.

The pressure on these kids to perform is intense. But they're producers — their songs can become known all over the world before they even think about performing. And every week their managers and agents present them with lucrative opportunities, which inevitably involve constant travel and pressure

**"The first few years of heavy touring can have a major impact on a person's life, health and sanity."**

that make it very difficult to get back to producing music.

The first few years of heavy touring can have a major impact on a person's life, health and sanity. DJs on tour average about four hours of sleep per night, and with drinking, afterparties, adulation and everything that comes with it, it's easy to lose oneself. They make many new friends — at least for the moment — and some find another new friend: alcohol or whichever vice helps them deal with feeling displaced all the time. The pressures of being on the road as a DJ are constant and relentless. Unlike pop, rock or rap, they don't tour in cycles — they're always on tour, virtually every week, sometimes every day.

Tim and his team have been kind enough to book me at his Ushuaia Hotel parties in Ibiza, most recently in August 2015. He looked terrible. He gave me a very sincere but oh-so-tired smile when he saw me. Soon after, he was onstage playing his amazing

music — and that's when it dawned on me. This wonderful and talented kid might not overcome his struggles.

At that moment, I envisioned my friend, now 26, joining the infamous "27 club" of music and film stars who died at that age. It sounds horrible but it's the truth, and I can't take back the overwhelming sense of frustration I felt. It was like watching *Amy*, the recent **Amy Winehouse** documentary, and suddenly realizing that you too were laughingly belting out her lyrics — "They tried to make me go to rehab/I said no no no" — while we all watched the spectacle, seeing tragedy unfold and not doing a damn thing.

A few months ago, Avicii posted new press photos. "Bro you ages [sic] 15 years in like a year," one commenter wrote. "Get help." The public vitriol and ridicule that ensued made it seem like people wanted to push him over the edge. He responded with a lighthearted series of Photoshopped images that took the edge off — but to me it felt like a near-miss.

Thus, I was very relieved by his announcement on March 29 that he's retiring from touring. Not only was it a brave decision — to walk away from the light, in both figurative and literal

senses — but it also shows how much he has grown up. He has decided to focus on producing: That's where he started, and it's what makes him happy.

There are countless DJs who think they would kill for a career like Tim's — and to a lot of them it's unthinkable he would throw away so much opportunity. In recent months, several artists — **Benga**, **Mat Zo** — have discussed the toll that touring has taken on them, while others — **Deorro**, **Feed Me** — have given it up altogether. But Tim is the first of his stature to do it so abruptly and so publicly.

Hopefully this will start a conversation about more reasonable expectations and will encourage all of us to be more responsible. We, the generation of seasoned artists, need to recognize our role in guiding the next generation by pointing out the pitfalls, offering an ear, a shoulder and sometimes a kick in the ass too. We all have to stop looking away. It's often said that the brightest light casts the darkest shadow — so be brave, and don't be afraid to walk away from that light. ●



## 'The Greatest Country Artist Of All Time'

The genre's top seller (38 No. 1s) on the first — and final — time he saw Haggard

BY GARTH BROOKS

The first song of Merle Haggard's I remember hearing was "Tonight the Bottle Let Me Down." From before I could walk, Haggard was playing in the house.



I was at the Crazy Horse [Steak House & Saloon, in Santa Ana, Calif.] in the early '90s. It was the first time I'd seen him play live. I'm standing in the back shadows. He says, "I hear Garth Brooks is in the audience tonight." And my whole throat just tightened up. I was like, "Please, I'll never make it. I'll just bawl like a

AVICII: SEAN THORSON; HAGGARD: MICHAEL OOKS/ARND BRONKHORST/GETTY IMAGES; BROOKS: TAYLOR HILLY/GETTY IMAGES; HAGGARD: ETHAN WALKER/GETTY IMAGES; OSBELL: DAVID McCLELLER



1937 - 2016

# Merle Haggard

Remembering the country music legend who, in his own words, was "many Merles"

BY DAVID RITZ

Last summer Merle Haggard invited me to his ranch outside Redding, Calif., to discuss collaborating on an autobiography that was never realized.

"Might start off with a story about Bob Eubanks," said Haggard, "the host of *The Newlyweds*. I've known ol' Bob forever. We're about the same age, pushing 80. Bumped into Bob long ago and the first thing he said was, 'Merle, you need a face-lift.'

"Well, I looked him square in the eye before saying, 'Bob, your face looks like it caught on fire and somebody beat out the flames with a track shoe. If that's what a face-lift looks like, I don't want no part of it.'"

Haggard wanted to be seen the way he was. "Wrote a tune not long ago called 'I Am What I Am,'" he said, "that sums me up pretty damn good. Song says, 'I believe Jesus is God and a pig is just ham/I'm a seeker, I'm a sinner, and I am what I am.'"

Seated in an easy chair in the living room of his modest home, he discussed a recent operation that removed a cancer from his lung, the cancer that ultimately returned and took his life on April 6 at age 79.

"All this near-death stuff has me thinking that it's time to reconcile all the many Merles. There's Merle the daddy's boy, the son of a railroad man. Then there's the juvenile delinquent Merle who tore up

more than one reform school, the Merle who spent a decade of hard time in prison, the Merle who had the guts to stand up in those Bakersfield [Calif.] barrooms imitating his idol Lefty Frizzell, the Merle who finally found his own voice and muddled his way through show business. And most devilishly complicated of all, the Merle of four marriages."

As we talked for hours, afternoon turned to evening. Haggard glanced out the window and reflected on the drought punishing his land.

"Sure as I'm sitting here, we're burning up this planet," he said. "Man, I can see confusion in the eyes of all the animals that share our property. All their predictable patterns are gone. They're frightened by the unnatural changes coming on. Like me, they're thirsty for the old ways."

Darkness fell. Haggard grew quiet. He slipped in a DVD of his favorite preacher, Dr. Gene Scott, who spoke of eternal life. When the sermon ended, I asked him whether he feared death.

"Sometimes I fear it," he said, "and other times it calls to me like a forgotten dream or an old song. I'm not saying I welcome it, but I recognize it as part of a holy process. Born of nature, return to nature. Maybe that's the name of my last song." ●

David Ritz is the co-author of Willie Nelson's autobiography, *It's a Long Story: My Life*.

Haggard in the early 1970s.



baby." He said, "I'd love for him to come up here and sing, but the truth is I got enough of my own songs to sing tonight." And the place laughed and I started laughing through my tears. It was so perfect.

I met him that night. It was surreal. I told him how much he meant to my dad (Chokes up.) He got my dad through a lot of hard times.

The last time I talked to Haggard was about [2014's *Working Man's Poet: A Tribute to Merle Haggard*]. He heard I had cut "Tonight the Bottle Let Me Down" [for Brooks' 2013 *Blame It All on My Roots: Five Decades of Influences* box set]. He said, "Can I have that record [for the tribute album]?" I reminded him, "I know every song you've ever done. Anything you want done on this, please let me know." He said, "Nope. That way I don't trouble you and I get what I need." That was Haggard.

Haggard is the greatest country artist of all time. —AS TOLD TO MELINDA NEWMAN



Brooks (left) presented Haggard with an Academy of Country Music Award in 2014.

## 'He Lived Inside His Songs'

An acclaimed singer-songwriter shares the secrets of Haggard's greatness: empathy

BY JASON ISBELL

Merle Haggard was the best country songwriter there ever was. You always felt like he had experienced the things that he was writing about, and he used the kind of language that country people use in conversations, even if he didn't necessarily always agree with that point of view. When I was in The Drive-By Truckers, we used to talk a lot about "Okie From Muskogee." From what I understand, the perspective in that song was really Merle's father's more

than it was his own, but still he was able to write it in a really natural way. That's when I realized really how great Merle was.

My dad listened to Merle religiously when I was growing up. He would come home from work — he had been doing construction all day — and he would put on his headphones, plug them into the record player and sit on the couch for an hour before he did anything else. That was the time I knew not to bother him. When I started listening to those records on my own, I remember thinking about how a lot of Merle's songs were really about a way to escape that life, from working that hard and not having

a lot to show for it. He wasn't giving you a way out in the sense of "you should make your life better," he was giving you a way of imagining that you're somewhere different, that you have a life out fishing and hunting in the woods, or roaming free somewhere in the West, rather than having to get up and go to work. Merle was always able to live inside his songs, whether it was his own story or somebody else's. —AS TOLD TO RAY WADDELL



Q&A

# The Veep And Lady Gaga Hit The Road

In an exclusive interview, Vice President **Joe Biden** discusses women's rights, teaming up with the superstar for the It's On Us initiative (his "proudest legacy") and why Donald Trump makes him sad

BY ISABEL GONZÁLEZ-WHITAKER

**A**S THE VICE president of the United States, **Joe Biden** can likely introduce whomever he wants at the Academy Awards. This year, his first time presenting, he welcomed **Lady Gaga**. For the 34 million people watching it might have yielded minor head-scratching, but thousands of college students understood the link between politician and global superstar. Gaga's Oscar-nominated song "Till It Happens to You" is the track she co-wrote and recorded for *The Hunting Ground*, a 2015 documentary about sexual assault on campuses. In

2014, with President **Barack Obama**, Biden launched the It's On Us initiative to bring awareness and collective responsibility to the epidemic of campus assaults. (According to

NotAlone.gov, a resource site launched in 2014 as part of a White House task force to protect students against sexual assault, one in five women and one in 16 men are sexually assaulted in college.) Lady

Gaga joins Biden on April 7 at the University of Nevada, Las Vegas stop of his national college tour promoting It's On Us, which to date has had 250,000 students from more than 530 schools sign a pledge of solidarity and activation. Before Biden leaves office following the 2016 election, he shares why this cause is the one of which he's most proud — and why it won't be his only legacy.

**What has been the proudest moment during your work with It's On Us?**

Hearing from survivors who have been helped by It's On Us. Last April, we held an It's On Us event at the University of Illinois. Twelve days later, a woman who attended the event — a recent graduate of the university — came forward to report sexual assault by a former boyfriend. She said she was compelled to act after attending the rally. After she reported the assault at the UI Women's Resource Center, her case was reported to state and local police departments. Turns out her ex-boyfriend was alleged to have assaulted two other former girlfriends. After she came forward, he was charged with two counts of criminal sexual assault.



Above: Biden with (from left) daughter Ashley, Lady Gaga's sister Natali Germanotta, Lady Gaga and wife Jill backstage at the 2016 Academy Awards. Right: Biden spoke at an It's On Us event at Atlanta's Morehouse College in November 2015.



**You grew up at a time when women's rights weren't at the forefront of cultural dialogue. How has your advocacy been shaped by the women in your life?**

I grew up in a household where women's rights were always at the forefront of cultural dialogue. My mother, my grandmother, my sister, my wife, my daughters — women's rights have never been a question.

It's a view shared by my father and brothers. This was never a question. They were always at the forefront.

**Why is Lady Gaga a good ambassador for this cause?**

Lady Gaga is brave and sincere. She's a survivor who has the courage to speak out, and I know how difficult that can be. We've talked at length and I admire her courage — everyone





to take this into the White House, that it will get overwhelming support from [former] Secretary Clinton or Sen. **Bernie Sanders**.

**What are you going to miss most about working alongside the president?**

I'm going to miss everything about working alongside him. He's one of the most decent, honorable men I've ever worked with. He shares my passion for ending violence against women, and I'm grateful he let me lead this effort. When I accepted his offer to be vice president, he asked if there was anything I wanted, and I said I wanted to bring the Violence Against Women Office inside the White House. [Editor's note: As a senator, Biden drafted the Violence Against Women Act of 1994, which was signed into law by President Bill Clinton.] He said yes. He didn't hesitate. We both thank Attorneys General **Eric Holder** and **Loretta Lynch** for both supporting that move.



continue that fight. My son **Hunter** is chairman of the World Food Program USA, dealing with displaced persons and the millions of people who are underfed. These are all causes I plan on staying involved in.

And, as I've made clear, the president has given me the great opportunity in the new effort to end cancer as we know it, and I will continue to be deeply involved in pursuit of cancer prevention and a cure. I believe we can make enormous progress in the next four or five years.

**For many people, music is the soundtrack to the best and worst moments of their lives. Which songs or artists stand out?**

**Chris Martin** from **Coldplay** stands out. I appreciated when he sang my son's favorite song, "Til Kingdom Come," at his funeral. **Neil Diamond's** "Cracklin' Rosie" is a favorite of mine. I remember riding along with my two boys back when that song was at the top of the charts [Editor's note: The song topped the Billboard Hot 100 the week of Oct. 10, 1970] and they would sing at the top of their lungs in the back of the car.

**What songs are you listening to on your commute between Washington, D.C., and your home in Delaware?**

I listen to a whole list of songs, from **Tina Turner's** "What's Love Got to Do With It" and **Ray Charles's** "Can't Stop Loving You" to **Van Morrison** and **k.d. lang**.



**Which musician would make the best president?**

The middle class would have the best chance with **Bruce Springsteen**. He understands issues facing working Americans. ●

**If it turns out that this cause is your last legacy, would you be content with that? What causes will you and your wife, Dr. Jill Biden, champion after the White House?**

It won't be my last legacy, but it will be my proudest legacy. My father always said the worst sin is the abuse of power, and the cardinal sin is for a man to abuse a woman or a child. I hope my efforts have made a difference.

Jill and I will be deeply involved in a range of things. Jill, in providing affordable education and expanding access to community colleges.

I'm going to continue to be deeply involved, along with Jill and my daughter [**Ashley**], in violence-against-women issues. My son, **Beau** [Joseph Robinette

"Beau" Biden III, who died in 2015 of brain cancer at the age of 46], was an attorney general, and a champion of fighting abuse of children and women. His friends set up a foundation so we'll



can see it because it's on display. She encourages so many other women to step forward.

**You have made many strides in bringing awareness to violence against women and campus assaults. Is it disconcerting to see one of the candidates in this election cycle promoting aggression among his supporters? Do you feel it undermines the work you and the president have done?**

It not only undermines the work that President Obama and I have done, it undermines the work a majority of Republicans and Democrats have done. It is the antithesis of everything this country is about.

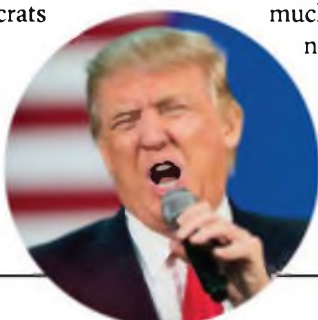
**Do you ever hear Donald Trump speak and think,**

**"Boy, I would love to debate that guy"?**

When I listen to some of the stuff Donald Trump says, it just makes me sad. It has never, never been wise to try and appeal to the darker side of human nature. **Abraham Lincoln** was right — it's about appealing to our better angels. That's who Americans are, and that's what they want.

**How much easier will it be to move It's On Us along as a cause if Hillary Clinton is elected president?**

Well, I don't know how it can be much easier than it is right now with President Obama's absolute and total support, but I'm confident that whoever the next vice president is, and if he or she decides



CALIA: DAVID LEE/REUTERS; THE HOUSE: BUREAU OF NEWS; CHINA: BEN FEATURING IMAGES; CLINTON: ALEXANDER; TRUMP: GETTY IMAGES; DONALD TRUMP: SCOTT SPRINGSTEEN; SCOTT SPRINGSTEEN: SCOTT SPRINGSTEEN; TRUMP: SCOTT SPRINGSTEEN IMAGES.



"I'll stand up the craziness of my office against anybody's," says Davis, photographed March 7 at Festival Productions in New Orleans. "It's kind of like a scrapbook — I've always been good at bringing stuff back from tours. My chair is a Ganayon king's throne, given to me in a ceremony, and you can play the back like a drum."

FROM THE DESK OF

CEO, FESTIVAL PRODUCTIONS INC. NEW ORLEANS;  
PRODUCER-DIRECTOR, NEW ORLEANS JAZZ & HERITAGE FESTIVAL

# Quint Davis

With Jazz Fest's 47th edition kicking off April 22, the event's longtime producer talks about surviving Katrina, "the economics of creativity" and how he makes the famously eclectic lineup work

BY RAY WADDELL  
PHOTOGRAPHED BY RUSH JAGOE

**D**ECADES BEFORE THE FIRST chord was struck at Coachella or Bonnaroo, the New Orleans Jazz & Heritage Festival was packing them in down South. Launched in 1970 and steeped in the rich musical legacy of its home city, Jazz Fest has weathered hurricanes, economic troubles and ever-changing musical trends, due in no small part to **Quint Davis**, CEO of Festival

Productions Inc. (FPI) New Orleans, who was brought in as a 19-year-old by founder **George Wein**. And while Davis' résumé also includes the Essence Music Festival and, with FPI partner AEG Live, successful country music festivals, his first love remains Jazz Fest. The seven-day event has drawn more than 400,000 people in each of the past eight years. Its 47th edition runs from April 22 to May 1 with a

typically eclectic lineup that unites **Stevie Wonder, Pearl Jam, Julio Iglesias, Snoop Dogg and Nick Jonas** with such New Orleans greats as **Dr. John, Irma Thomas and Terence Blanchard**.

**What are some lessons you learned from George Wein?**

The only time he ever gave me a description of my job: "Anything that f—s up is your fault." Or "If you want to do anything important, importance only comes from longevity, and in order to have longevity, you have to master the economics of creativity." Otherwise, you'll do something real big, lose money and it will go away.

**How did the AEG deal affect Jazz Fest?**

We became co-producers the year before Katrina, and that year Jazz Fest had lost money for the first and only time in what's now 47 years. [AEG] propped it up so we could go on, and the next year the city was destroyed by a flood! We had to make a decision whether or not to put the festival on, and we decided we couldn't afford *not* to do it. Shell Oil stepped in — their offshore exploration arm had always been based in New Orleans — and between them, us and AEG, we put on the post-Katrina festival.

**Jazz Fest's lineup is unlike any other festival. What's the philosophy?**

People who don't understand what Jazz Fest is say, "I'm not really a jazz person." But it's Pearl Jam and **Van Morrison** and **Paul Simon** and **J. Cole** and **Boz Scaggs** and local talent. The festival started from a roots of American music [perspective]: gospel, contemporary and traditional jazz, R&B, blues and some Afro-Caribbean. It's local talent first of all, but in order to have a successful, large-scale event, you can't just have local acts.

**Who puts this puzzle together?**

I program it and book pretty much all the guests with our five bookers. You've got to do two things: First, get every one of those acts to route their tour to be in New Orleans the same weekend, and I have to make each [lineup] on each stage work [together]. So if your headliner changes because of routing or whatever — say you've got Stevie Wonder on one weekend and Pearl Jam on the other — oh, my God, everybody else on the stage is wrong. Then you've got to start moving all those people around.

**That is quite a logistical feat.**

One of the great miracles is we get 300 New Orleans bands to start — and stop — on time. That just doesn't happen outside of the fairgrounds! ●



**1** Commemorative buttons of Festival Productions family members who have died through the years. **2** An assemblage including (from top) Mexican folk art; photos of Quint's father, Arthur, including one with former New Orleans Mayor Marc Morial; and photo and box art of late New Orleans pianist-singer Professor Longhair, whom Davis managed in the 1970s. **3** A piece made by New Orleans folk artist Charles Gillam.

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## CAA'S NEW MIAMI OFFICES

The agency's just-opened South Beach digs reflect the city's Latin beat and all that Florida sunshine

BY LEILA COBO • PHOTOGRAPHED BY ROLANDO DIAZ

When **Bruno del Granado** was hired to run Creative Artists Agency's new Miami branch in 2013, he was given a small office but a big mandate: Grow the agency's Hispanic business in the United States and Latin America. Now, del Granado — who spent 10 years managing **Ricky Martin** through their jointly created RM Entertainment Group — and his staff have a home to suit their ambitions, courtesy of Miami-based design firm MKDA.



Del Granado

Officially opened March 31, CAA's South Beach space is located on the fifth floor of 1691 Michigan Ave., steps away from the Latin operations of Sony/ATV Publishing, Viacom and ASCAP (competitor The Agency Group/UTA also has a Miami presence; William Morris Endeavor moved most of its music operation to Los Angeles). "There's nothing like having proximity," says del Granado, whose music roster includes **Nicky Jam**, **Laura Pausini** and **Pablo Alboran**; he also handles the Latin American business of such artists as **Gloria Estefan** and **Il Volo** (who are mostly repped from CAA's New York and L.A. offices). And light! The former Morgan Stanley office was outfitted with high ceilings, panoramic windows, and white walls and floors to capture Miami's sunshine. ●



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A red dial phone and pillows — a nod to CAA's colors — adorn the reception area (top), along with a series of wing sculptures on the walls. The motif repeats inside (bottom right), with red bird sculptures at the end of the hall. The single-floor office houses six agents covering music, TV, lifestyle and sports (Dwyane Wade and Chris Bosh are among its athlete clients). While established artists remain a key part of CAA's music focus, del Granado says he's "looking for the next generation of Latin acts."

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NOTED

Def Jam named **Sonya Askew** senior director of commerce.

04-01  
→



Stella Friedman

Rocket Pop Management founder **Seth Friedman** welcomed a baby girl, Stella, with wife Sybil Dessau.

**Michael Cerda**, formerly of Facebook, joined Ticketmaster as senior vp consumer products.

Telemundo elevated **Mario Ruiz** to senior vp music and entertainment projects.

04-02  
→

Vector Management's **Nick Stern** married Creative Artists Agency brand marketing executive **Erin Heyns** at the Cradle of Humankind site near Johannesburg.

04-04  
→



**Ed Sheeran** inked a deal with Creative Artists Agency for global representation outside the United States and Canada, where he continues to be represented by Paradigm.

After 13 years at Columbia Records, **Andrew Keller** joined Capitol Music Group as its new vp A&R.

Primary Wave announced that it partnered with **Steve Cropper** (co-writer of "In the Midnight Hour" and "[Sittin' On] The Dock of a Bay") in the ownership of his publishing catalog.

BIRTHDAYS

- April 8**  
Biz Markie (52)  
Izzy Stradlin (54)
- April 9**  
Gerard Way (39)
- April 10**  
Mandy Moore (32)  
Q-Tip (46)  
Kenneth "Babyface" Edmonds (57)
- April 12**  
Vince Gill (59)  
Herbie Hancock (76)
- April 13**  
Ty Dolla Sign (31)  
Al Green (70)  
Jack Casady (72)
- April 14**  
Win Butler (36)  
Loretta Lynn (84)

03-27  
→

Island Records senior vp **Lauren Schneider** tied the knot with Vevo director of music programming and content **Justin Prager**.

03-28  
→

Def Jam promoted **Tab Nkhereanye (Alessia Cara, Jahlkoy)** to senior vp A&R.



Nkhereanye

Jamaican reggae artist **Jimmy Riley** died in New York after a long battle with cancer.

03-29  
→

Academy Award-winning actress and Billboard Hot 100-charting singer **Patty Duke** died at age 69.

03-30  
→

Genius hired former Vice Media and Pandora sales veteran **Ronen Shapiro** as its first-ever chief revenue officer to oversee its new advertising department.

03-31  
→

Former Hakkasan Group executive vp marketing **Alex Cordova** took the reins at Wynn Las Vegas to oversee its nightlife operations.



Cordova

Longtime manager **Sherwin Bash (The Carpenters, Don Knotts)** died of congestive heart failure at the age of 86.

03-31  
→

**Big Sean** signed with William Morris Endeavor for representation in all areas.



Big Sean

**Dennis Ashley and Robert Gibbs**, previously co-heads of

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**7**  
**DAYS**  
*on the*  
**SCENE**

Martin Doherty (background) and Lauren Mayberry (foreground) of Chvrches during the electro-pop trio's sold-out show at London's Royal Albert Hall on March 31.



1 Kelly Rowland (left) posed backstage with Dionne Warwick at the annual Black Girls Rock! event, which took place April 1 in Newark, N.J. 2 While onstage at New York's Madison Square Garden on March 28 with Steven Van Zandt (left) and Patti Scialfa (right), Bruce Springsteen brought out his 90-year-old mother, Adele. After dancing in front of the crowd, he declared: "She's still got the moves!" 3 The Weeknd ruled the Juno Awards, held April 3 in Calgary, Alberta, taking home five awards including album of the year. 4 Zendaya in a Rani Zakhem ensemble at the Confirmation premiere at the Paramount Theater in Hollywood on March 31. 5 From left: Karen Elson, Michael Stipe and Debbie Harry backstage at "The Music of David Bowie," a tribute concert held at Carnegie Hall in New York on March 31. 6 Def Jam Recordings CEO Steve Bartels and Alissa Pollack, executive vp global music marketing for iHeartMedia, Premiere Networks and Mediabase, attended the City of Hope's 10th annual Taste of Hope on March 24. Proceeds went toward fighting cancer, AIDS and diabetes, as well as to the Jason Pollack Bedside Performance Program. 7 From left: Ole Music Publishing vp corporate affairs and development Gilles Godard, ASCAP president/chairman Paul Williams, honoree Timbaland and ASCAP executive vp membership John Titta at the ASCAP Screen Music Awards held March 24 at The Beverly Hilton hotel in Beverly Hills.



# Academy Of Country Music Awards

LAS VEGAS. APRIL 3

IT WAS GOODBYE “BLUKE” AND HELLO “LURKS” AS LUKE BRYAN welcomed new co-host **Dierks Bentley** to the 51st ACM Awards, held at the MGM Grand Garden Arena. Yet that didn’t keep former co-host **Blake Shelton** from hijacking Bentley’s mic and joining Bryan for the show’s opening number, which included a humorous monologue about **Chris Stapleton**’s huge success during the past year. The joke was ultimately on them, though, as Stapleton took home six awards including new male vocalist, male vocalist, song and album of the year during the three-hour telecast. But it was the new girl in the room, **Katy Perry**, who sparkled the most. Clad in rhinestone-embellished cowgirl boots and plenty of fringe, Perry presented the Tex Ritter Award to self-proclaimed “bosom buddy” **Dolly Parton** before dueting with the legend on “Coat of Many Colors,” “Jolene” and “Nine to Five.” “My prayers have been answered,” tweeted Perry ahead of the performance. “I shall remember though that I am but one sequin on this living legend’s costume!”

—DEBORAH EVANS PRICE



# GLAAD Media Awards

BEVERLY HILLS. APRIL 2

1 Queen Latifah won the outstanding TV movie award for her work on *Bessie* at the 27th annual GLAAD Media Awards, which honor those who help shed light on the stories of the LGBT community. 2 Lea Michele (left) and Keke Palmer. 3 Paula Abdul. 4 Honoree Demi Lovato, who received the Vanguard Award, with Nick Jonas.



ACM: 1, 2: KEVIN WHITE/ACM/GETTY IMAGES; 3, 4: STAN WILSON/GETTY IMAGES; 5: COURTESY OF UMG HAS-ROVE; 1: KEVIN MAZUR/GETTY IMAGES; 2: JASON MERRITT/GETTY IMAGES; 3: KEVIN MAZUR/GETTY IMAGES; G. AARON LEE/JASON MERRITT/GETTY IMAGES; 3: VA. ERIK WADZWA/GETTY IMAGES; 4: FRAZER HATHISON/GETTY IMAGES.



# iHeartRadio Music Awards

LOS ANGELES, APRIL 3

JUSTIN TIMBERLAKE COULDN'T HELP BUT POKE FUN AT PAL TAYLOR SWIFT and her mounting trophy collection at the iHeartRadio Music Awards. "Word on the street is she's in the pole vault at the Olympics in Rio and she's favored to win," he joked before handing her the best tour statuette in front of a crowd of 17,000 at The Forum. Swift, who also received the female artist and album of the year trophies, used the podium to acknowledge beau **Calvin Harris** (born **Adam Wiles**), who was in attendance and himself won dance artist of the year. "For the first time I had the most amazing person to come home to when the spotlight went out and when the crowds were all gone, so I want to thank my boyfriend Adam for that." Hosted by **Jason Derulo**, who opened with a dance medley of hits including "Jumpman," "Bad Blood" and "Trap Queen," the ceremony also feted **Justin Bieber**, who nabbed male artist of the year, and best new artist **Fetty Wap**, who entered the venue for his performance of "Again" on a dirt bike.

—ADRIENNE GAFFNEY

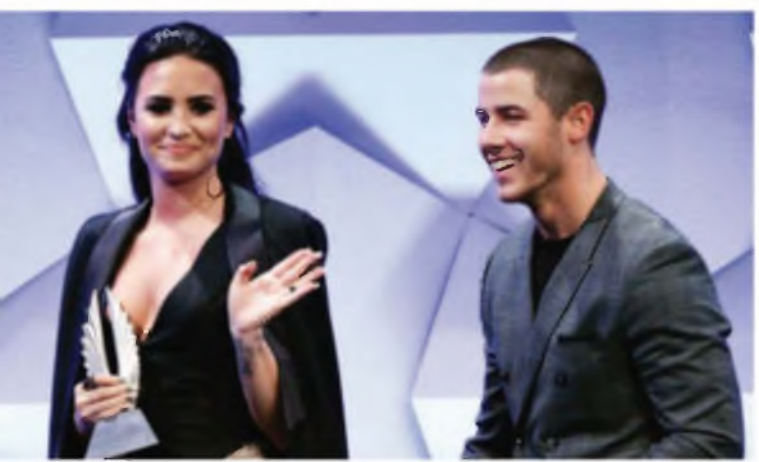


Universal Music Group Nashville chairman/CEO Mike Dungan posed with Kacey Musgraves, who was both an ACM Awards presenter and a nominee for female vocalist and video of the year.

1 Stapleton had the entire room on its feet as he accepted his male vocalist of the year trophy. 2 Parton (left) and Perry. 3 From left: Bryan, Shelton and Bentley. 4 Little Big Town's Kimberly Schlapman with Trombone Shorty.



1 Timberlake (left) with Swift. 2 Zayn performed solo for the first time at an awards show, singing "Like I Would." 3 Jhené Aiko hit the carpet in a Mora Hoffman jumpsuit. 4 Iggy Azalea's performance of "Team" marked the first official offering from her forthcoming album. 5 Pharrell Williams (center) presented U2's Bono (left) and The Edge with the Innovator Award.



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# POP'S BRASH NEW PRINCE

Lukas Forchhammer, frontman of Danish band Lukas Graham, has a global smash in "7 Years," a crazy backstory (jailbreaking gangsters, a hippie commune) and blunt opinions on Taylor Swift, Adele and everything else

BY NICK DUERDEN  
PHOTOGRAPHED BY PIP

# The Heart

THE PULSE  
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ONE OF THE HARDEST LESSONS FOR ANY new pop star is learning when to say "no." Luckily for **Lukas Graham**, the Danish quartet behind "7 Years," one of 2016's biggest global hits, its frontman has no problem putting his foot down. Singer-songwriter **Lukas Forchhammer**, 27, and his band — drummer **Mark Falgren** (28), bassist **Magnus Larsson** (26) and keyboardist **Kasper Daugaard** (33) — look happy serenading staffers at a piano on a typically cloudy March afternoon at Warner Brothers HQ in London. But Forchhammer's smile turns to a scowl when it's suggested he wear something more stylish than a plain white T-shirt for a photo shoot afterward.

From left: Falgren, Larsson, Forchhammer and Daugaard of Lukas Graham photographed March 11 at Warner Music U.K. in London. For an exclusive behind-the-scenes video of Forchhammer discussing the band's hit "7 Years," go to [Billboard.com](http://Billboard.com) or [Billboard.com/ipad](http://Billboard.com/ipad).



"If I am going to have my picture taken," he says later, "then I'm going to wear my own f—ing clothes, not a biker leather jacket with a bunch of **Michael Jackson** zips. Too many people don't have big enough balls or ovaries to be themselves. I do."

Nonetheless, Lukas Graham's debut smash, "7 Years," which is No. 2 on the Billboard Hot 100 and still growing, is undeniably the work of a man who knows how to connect with an audience. The pop ballad features Forchhammer sounding like a self-help guru walking listeners through the stages of life: "Once I was 7 years old," he sings, "my mama told me go make yourself some friends or you'll be lonely." By the song's end, he has come full

he did, the f—er," he answers vaguely. "He got rehabilitated in prison; I visited him a few times, then he busted out and fled to Iran. Now I Skype with him once in a while. A lot of my friends aren't God's best children, you could say. They grew up selling drugs, carrying guns, having bulletproof vests but they are quite endearing, really."

Forchhammer was born to a Danish mother and an Irish father and raised in Christiania, a self-governed district in the middle of Copenhagen. Comprising a former army base abandoned in 1971, it's essentially a neighborhood-size squat and is now seen as a modern hippie utopia. "It's a social experiment that worked," Forchhammer

because "I write the songs. No matter how much I've tried, the other lads just aren't lyricists.") They signed to a local Universal subsidiary, Copenhagen Records, which suggested they film some "noncorporate-looking material" to put online in order to create a faux underground buzz. "The media made up this nice story about us being an unsigned group that put a video on YouTube, but that's not how it happened," says Forchhammer. "Everyone needs a f—ing story, right?"

Either way, the plan worked: The band's homemade-looking performance videos blew up online, and the group is now signed to Warner Bros. worldwide. The label, which has had trouble breaking new acts recently, sees the band as a top priority, but Forchhammer has his own singular vision and won't be easily influenced. According to label chairman/CEO **Cameron Strang**, that's what makes him such a promising talent. "He wants to do things in an authentic way that's true to his life," says Strang. "And to be a great, successful artist, it takes a strong point of view."

Take Forchhammer's response to "people who said I shouldn't sing songs like 'Drunk in the Morning' or 'Better Than Yourself (Criminal Mind Pt. 2)'" and instead stick to touching ballads — several album tracks are inspired by his father's sudden death in 2013 from a heart attack at age 61 — and love songs. "I was like: F— off. Ask **Taylor Swift** to write f—ing love songs. That's why I can't listen to a whole record of **Adele's**. She has the most amazing voice, but people must have convinced her they just want to hear love songs."

Perhaps he has street cred to maintain. A guy has to be able to hold his head up high in his hometown, right? "I was walking down the road late at night recently, and these big gangsters came up to me," he says. "At first I was like, 'Uh-oh.' But they just wanted to pay me a compliment for 'Criminal Mind Pt. 2.' 'Beautiful song you wrote for our friend,' they said. And I was like, 'Thank you, gentlemen. Thank you.'" ●

## "TOO MANY PEOPLE DON'T HAVE BIG ENOUGH BALLS OR OVARIES TO BE THEMSELVES. I DO."

circle to his own future kids, a la **Harry Chapin's** "Cat's in the Hat." "Soon I'll be 60 years old ... Will I have a lot of children who can warm me?" In the week ending March 31, "7 Years" was the best-selling song in the United States and had the largest increase in radio audience, according to Nielsen Music. It already has hit No. 1 in Australia, Belgium, New Zealand, Ireland and the United Kingdom.

On record Forchhammer can often sound like a perpetually smiling **Bruno Mars** mixed with a bit of **Ed Sheeran**, but in person he has an unmistakable wrong-side-of-the-tracks swagger. Some songs on the band's self-titled debut album, released April 1, amplify the poppy appeal of "7 Years," but then there are tracks like "Better Than Yourself (Criminal Mind Pt. 2)," a ruminative ballad set to, of all things, **Beethoven's** "Moonlight Sonata" that concerns the hitherto little-known problem of Denmark's gangland culture.

"That song is about a friend of mine," says Forchhammer. "On April 24, 2012, he got riddled with bullets in his car." Why? "Well, by doing what

says proudly. "The people renovated the area themselves, putting in a sewage system, phone system, everything." But it was also infamous for its unpoliced drug quarter, to which the city's gangs flocked. "Our neighborhood was ground zero, where all the scores were settled. But it was home."

Forchhammer's overall appearance is average, but his talents — and his confidence in them — are not. He started singing at age 3 and began classical training at 8. "I was still young when I realized my voice could make people shut the f— up," he says with a grin. He found school boring and occasionally got into trouble with the police — he was first frisked when he was 10. "But I've only been arrested once, for a tiny bit of weed," he says. "The cop was very understanding. A lot of people don't function when they smoke, but I do quite well on it."

He began writing pop songs in his teens and by 2010 had taken on the moniker Lukas Graham — Graham was his father's middle name — and enlisted his bandmates, all childhood friends. (The group trades under his name alone, he explains,

## OVERHEARD

BY SELMA FONSECA

ACM AWARDS EDITION

### Crying For A Cause

The Academy of Country Music Awards, held at Las Vegas' MGM Arena on April 3, were a celebration — but they were preceded by a whole lot of crying. On April 1, at the first day of the Party for a Cause Festival at the Las Vegas Festival Grounds, **Carrie Underwood** broke down when ACM CEO **Bob Romeo** presented her with the Lifting Lives Gary Haber Award, named after her late business manager, which honors



Underwood

artists committed to helping others. "I am very happy to be accepting this not only on my behalf but also **Gary's** — he was a great guy," said a weeping Underwood, before remembering she was slated to sing "Jesus, Take the Wheel." "Holy crap — now I got to sing!" On April 2, day two of Party for a Cause, it was **Lee Brice's** turn. The country star dedicated his performance of his single "I Drive Your Truck" to the military and first responders, and by the end of the song, tears were streaming down his face.

### FGL's Party Plane

**Florida Georgia Line's Brian Kelley** and **Tyler Hubbard** pregame for the ACMs in a very different way. The pair started the party long before they won vocal duo of the year at the awards. "We celebrated hard last night," Kelley told Overheard during rehearsals at the MGM Arena on April 2. "We didn't know we were winning, but we decided to fly out some songwriters that we've worked with, our buddies and our whole team on a private plane we rented. We had our party when we landed — and now we're going to keep it going!"



Kelley

Got gossip? Send to tips@billboard.com



"I'm good at keeping secrets," says Aiko of her new album with Big Sean.

Q&A

# SEAN AND JHENÉ GET COMMITTED

The real-life friends play pretend paramours on a relationship-themed collaboration

BY CHRIS LEE

**B**est friends and frequent duet partners **Big Sean** and **Jhené Aiko** describe their new act **Twenty88** and its self-titled album (released April 1 on Def Jam) as a "passion project" — in more ways than one. Recorded in secret, their eight-song debut as a duo features the Grammy-nominated R&B singer and chart-topping Detroit rapper (who previously linked up on such singles as "Beware" and "I Know") playing boyfriend and girlfriend, chronicling the rapture and rancor of modern-day romance. In real life, Aiko is reportedly married to producer **Dot Da Genius**, but has yet to publicly confirm their status. Sitting with *Billboard* on a March afternoon at Beverly Hills' Polo Lounge, she and Sean, both 28, were similarly coy about the meaning of **Twenty88** — but they were open about their platonic love and how it inspired their new music.

## Why did you decide to form **Twenty88**?

**Jhené Aiko** Whenever I come out for one of Sean's shows or vice versa, people come up and say, "You guys should do a whole project together!" So it was like, "OK!"

**Big Sean** A lot of people don't get along when it comes to collabs. A lot of things have been forced by the powers. But this is the furthest thing from that. Jhené is more than just a friend. I don't know how else to describe

of my songs are dark and sad. So this was fun, to put myself into another character.

**Sean** The things we learned in our past relationships, the ups and downs, we were able to channel all that.

**People may try to guess who the songs are about. "Hey, he's talking about Ariana Grande!" Or, "She's talking about her new husband!" Or they may think you're dating. How do you feel about that?**

**Aiko** I don't care.

**Sean** I want people to talk about it and feel that we're talking about certain people or each other — whatever they think is fine. As long as they like the music.

**Was it difficult keeping this project under wraps?**

**Sean** We just told everyone around us to shut up. I really wanted to surprise the people who got love for our music. I didn't want to ruin that.

**Aiko** I'm good at keeping secrets.

**You kept your marriage to **Dot Da Genius** secret.**

**Aiko** "I'm married?" (*Laughs.*) Sean, I saw you "liked" a tweet the other day that said, "Sean and Jhené should do an album together." I was like, "Why did he do that? Now everybody's going to know!"

**What does **Twenty88** mean? Is it about your ages?**

**Sean** Should we tell people? Or be like, "You guys figure it out"? It makes sense if you know us — but we weren't talking about our birthdays.

**Aiko** Sean doesn't know this, but I kind of feel like I'm going to die in 2088. In English class, we had to write our eulogy. I wrote mine like I was super famous and I won the Nobel Peace Prize. And I died in 2088.

**Sean** That is way too deep.

**Will you guys tour together?**

**Aiko** If we're still friends. (*Laughs.*) You know how people get in groups... ●

it — me and her are just cool like that. I love her and I know she loves me. I was down to make that commitment — something that will last and be different from the rest. **Aiko** He made sure I committed to it. Because I have a lot going on with my daughter and just... being crazy! (*Laughs.*) It's so rare to find someone you work so well with and that you're actually close to.

**Sean, you take your singing to a new level on the album.**

**Sean** That was one of the things I loved most: I got to try new things. I intend to sing more in my career.

**Aiko** Sean did a reference for a song for me — he sang so beautifully.

**You play lovers on the album. As friends, was that hard?**

**Aiko** I don't really make love songs or sexual songs — I don't usually deal with those emotions. A lot

## BUYER'S GUIDE



# RECORD STORE DAY'S HOTTEST WAX

Vinyl and cassettes are experiencing an unlikely renaissance, but the brick-and-mortar mom-and-pop stores built to sell them are closing in droves. Enter Record Store Day (RSD), an annual celebration of independent music shops across the globe, now in its ninth year. More than 350 special releases — think limited runs, unreleased rarities and new artwork — will be pressed exclusively for the 2016 edition on April 16, including these five must-grabs. (See page 37 for a look at the best new turntables and other tips for vinyl lovers.)



**David Bowie, *The Man Who Sold The World* (Rhino)**

This beautiful picture disc, featuring rare album art for the classic 1970 LP's German release in lieu of the standard black vinyl, is one of a trio of exclusives showcasing the late legend: a 7-inch picture disc of "TVC15" and the 12-inch *I Dig Everything* — a 50th-anniversary selection of six singles from 1966 — round out the tribute.



**Johnny Cash, *All Aboard the Blue Train* (ORG Music)**

The 1962 record, which features classics like "Folsom Prison Blues" and "Hey Porter" from *The Man in Black*, returns to print with 3,000 copies available on blue vinyl.



**Madonna, *Like a Virgin and Other Hits* (Rhino/Warner Bros.)**

First released as an EP in Japan in 1984, this compilation makes a comeback on pink vinyl. The original artwork featuring Japanese lettering remains, but "Holiday" producer John "Jellybean" Benitez gives the songs a modern twist.



**Outkast, "Elevators (Me & You)" (Legacy)**

To celebrate the 20th anniversary of **André 3000** and **Big Boi**'s seminal 1996 sophomore album *ATLiens*, its lead single is being rereleased as appropriately glow-in-the-dark 10-inch vinyl.



**Metallica, *Liberté Egalité Fraternité Metallica!* (Blackened)**

The metal legends (and RSD 2016 ambassadors) are releasing the audio of their 2003 performance at Paris' Le Bataclan — the theater where 89 people were killed during the November 2015 terror attacks — as a benefit for Fondation de France's Give for France. On April 15, a deluxe box set and remastered versions of *Kill 'Em All* and *Ride the Lightning* will hit shelves as well.

—ASHLEY ZLATOPOLSKY



MUSIC THAT MADE ME

Nielsen (left) and Cheap Trick singer/rhythm guitarist Robin Zander.

# CHEAP TRICK'S HIT LIST

Rick Nielsen recounts the musical moments that launched the band's road to the Rock and Roll Hall of Fame

BY RICHARD BIENSTOCK

**C**HEAP TRICK'S 17TH STUDIO ALBUM, *Bang, Zoom, Crazy... Hello* (Big Machine), arrived April 1 — a date that, thanks to a resolution passed nine years ago by the Illinois General Assembly, is recognized in the band's home state as Cheap Trick Day. "It's not like we get an award or anything," says guitarist/co-founder **Rick Nielsen**, "but it's definitely an honor." Seven days later, another institution will immortalize the long-running power-pop group: the Rock and Roll Hall of Fame. "It's a big deal," says Nielsen, though he also admits he still hasn't written his acceptance speech. "We've been together for 40 years — try putting that into a minute-and-a-half! So maybe it'll just be, 'Hi, I'm Rick Nielsen. Any questions?'" Until then, the 67-year-old guitarist answers a few about his musical milestones.

**First autographed album** *Frank Arsenault, The 26 Standard American Drum Rudiments*

"I started out as a drummer, and when I was 9, my drum teacher had an album out. He was the rudiment king! He signed it for me, 'Rudimentally yours, Frank Arsenault.' How cool is that?"



**First record that blew his mind** *The Jimi Hendrix Experience, Are You Experienced*

"Hendrix was a different kind of guitar player. It was like, 'Holy cow, this guy can sing, he can play all this weird stuff ... what is this?' It was a new kind of music."

**Cheap Trick song he's proudest of** "Dream Police"

"I get to sing — that's the most exciting part!"



**Best show he ever saw** *The Who at Majestic Hills in Lake Geneva, Wis., 1968*

"They were pure excitement. Pure wild. My band at the time opened. We were called **The Grim Reapers**. It was the coolest thing. I got to meet **Keith Moon!**"

**Song Cheap Trick will definitely play at the hall of fame ceremony** "I Want You to Want Me"

"The version on [1979 live album] *Cheap Trick at Budokan* was our breakthrough. Live, it was heavy, but I always pictured it as a '40s dance-band song. So we rerecorded it [for the 1998 *In Color* reissue] and added clarinet. We called it 'Cheap Trick with a Licorice Stick' or something like that."



**First Cheap Trick song the band heard on the radio** "Southern Girls"

"We played New Year's Eve in Los Angeles, maybe 1978, opening for **Kansas** or somebody. Driving to the hotel after the gig, we came on KLOS. It was like, 'All right! We're in L.A., we just played a big gig, and we're on the radio!' That was the start of something big." ●



The songwriter behind Rihanna's "Bitch Better Have My Money" is preparing her own EP.

**BRAND-NEW FACE**

## 'I'M GOING TO PISS PEOPLE OFF'

**NAME** Bibi Bourelly **AGE** 21 **FROM** Berlin

**BACKSTORY** One of 2016's most promising rookies started as just another restless teen looking for escape. At 16, Bourelly left her parents in Berlin to live with her aunt and uncle in Maryland. "I'm not defiant — I just can't live my life around people who don't get me," says the singer-songwriter. Music soon took priority over high school. "I'd take every opportunity to skip. I'd go to the studio, smoke and write."

**BIG BREAK** After linking with producer **Paperboy Fabé (Ledisi, Jay Rock)**, Bourelly met **Kanye West** at a Los Angeles studio. "He was a lot nicer than I thought he was going to be!" she recalls. His co-sign helped lead

to writing for **Rihanna** (whose "Bitch Better Have My Money" was Bourelly's breakout) and **Selena Gomez**.

**SPOTLIGHT** Signing with Def Jam in 2015, Bourelly is now busy with her own pop/R&B hits. "I want to sing my own songs, because that's my f—ing diary," she says. "Wouldn't it be weird if someone read your diary?" Her raw lyrics and nicotine-stained vocals sent singles "Sally" and "Ego" to the Twitter Emerging Artists chart.

**UP NEXT** After nailing her March 30 TV debut on *The Tonight Show Starring Jimmy Fallon*, Bourelly is prepping an EP. "I'm worried it'll be misunderstood," she says. "I'm going to piss people off — but that won't stop me."

—STEVEN J. HOROWITZ



Tranter (right) and Michaels celebrated "Sorry" at the Warner/Chappell office on March 14. "She's the best thing that ever happened to me," he says of his co-writer.

INSIDER

# 'I Was Told Once A Week To Be Less Gay'

Chart-topping songwriter Justin Tranter on why his music, not sexuality, matters most

BY SHIRLEY HALPERIN

In an unpredictable business, **Justin Tranter** is becoming the closest thing to a sure bet. The on-fire songwriter scored his first Billboard Hot 100 No. 1 (**Justin Bieber's "Sorry,"** co-written with **Julia Michaels**) in January after a top five hit by **Selena Gomez** ("Good for You") and a breakout for **Hailee Steinfeld** ("Love Myself"). The 35-year-old also is credited on every track of **Gwen Stefani's** *This Is What the Truth Feels Like*, her first No. 1 solo set. Tranter started out as frontman of glam-rock outfit **Semi Precious Weapons**. But after 10 years, four label deals and an opening slot on **Lady Gaga's** Monster Ball Tour, he left the spotlight — and, he says, constant criticism of his homosexuality — for the studio in 2014. Now self-managed, Los Angeles-based Tranter is booked through summer, and it's no wonder.

**How has being in a band helped you transition to pop hitmaker?**  
There's a good history of it — **Max Martin, Shellback**, the list goes on — and it's because a

band is a collaboration. Also, as a singer, you can help coach someone through a vocal. I turned to writing because, as an artist, I was being told at least once a week to be less gay, which is ... such an interesting thing to say to a human being. This is a much better life.

**Fall Out Boy's "Centuries" was the rare pop hit by a rock act. To what do you credit its crossover?**  
Fall Out Boy's openness. Like when I had to have the **Suzanne Vega** sample [of "Tom's Diner"], because I'm a '90s folk lesbian in my heart. People say being a rock band on pop radio isn't cool, but does anyone remember that **The Beatles** and **The Rolling Stones** are the biggest bands of all time — and it's *because* they were on pop radio?

**Speaking of The Beatles, you and Julia have four top 40 hits together. Are you a permanent team, a la Lennon-McCartney?**  
Almost. There are times when we work separately — if it's a

scheduling conflict or not the right vibe for a certain artist — but we spend 80 percent of our time together at this point.

**"Sorry" has been a game-changer for Bieber. How did the song come about?**  
That was just me and Julia in a room doing what we do. The song is very special because it's challenging normal gender roles on radio — where we're allowing one of the biggest, hottest male pop stars in the world to be vulnerable and ask for forgiveness.

**Gwen Stefani's new album also draws on deep introspection, with songs inspired by her divorce. Was it an emotional process for you?**  
I definitely cried a couple of times, especially working on the title track. It was tears of joy, but it also broke my heart [to see] the amount of pain she went through. We wrote about getting to a place of fragile happiness and fear of hope. It was beautifully devastating. ●

## TRANTER'S HOT 100 STREAK A look at the hitmaker's undeniable track record

"Sorry" by Justin Bieber  
PEAK: 1

"Good for You" by Selena Gomez  
PEAK: 5

"Hands to Myself" by Selena Gomez  
PEAK: 7

"Coke by the Ocean" by DNCE  
PEAK: 9

"Centuries" by Fall Out Boy  
PEAK: 10



### ASK THE STARS

## WHAT WOULD YOU CALL YOUR MEMOIR?

In honor of the recent announcement that the one and only **Prince** is writing an autobiography (slated to be published in 2017 by Spiegel & Grau), *Billboard* asked other music stars what they would name their own tell-alls.

**ALABAMA SHAKES' BRITTANY HOWARD**  
*More. Please*

**OF MONSTERS AND MEN'S NANNA BRYNDÍS** ▶  
*I Was Tired All the Time. But It Was Fun*

**ASAP FERG**  
*Ferg Forever*  
"I want everything that I do to be everlasting."

◀ **RACHEL PLATTEN**  
*This Is My Fight Book*

**BIRDY**  
*My Life and Mermaids and Unicorns*  
"Because mermaids and unicorns are beautiful things — they make me happy."

**NOEL GALLAGHER** ▶  
*I Can't Remember Anything*  
"We're doing an **Oasis** documentary now, and I've done hours of interviews. They showed me some photos and I was like, 'Who is that?'"

**JUST BLAZE**  
*Ummm... The Just Blaze Story*  
"Because I would have no idea where to start and where to end."  
—ROB LEDONNE



# HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY NATALIE WEINER

"'Role model' is not the title they like to give me — which is why tonight is so important."

—RIHANNA

The "Work" singer accepting the Rock Star Award at BET's Black Girls Rock! ceremony.

"Thank you, Chris Stapleton, for not being a group!"

—KIMBERLY SCHLAPMAN

The Little Big Town singer joking after the band's win for vocal group of the year at the Academy of Country Music Awards — one of the few trophies Stapleton didn't claim.

"Having the power to make every final decision and being accountable for them is definitely a burden and a blessing."

—BEYONCÉ

The star on being boss of her new activewear line, Ivy Park, in an interview with *Elle*.



"I got offered my freedom if I were to lie... I would rather let the truth ruin my career."

—KESHA

The singer revealing in an Instagram post that she was offered release from an undisclosed contract if she recanted her rape allegations against Dr. Luke.

"I've had some amazing proposals... You know, I've been married a couple times! I'm still trying to get it right."

—JENNIFER LOPEZ

The diva telling James Corden her most romantic moments during his *Carpool Karaoke* primetime special.

"Since YouTube doesn't pay equitable licensing fees, isn't this a nonsensical question? Peace."

—PRINCE

The icon on Twitter responding to critics of his aggressive anti-piracy tactics.

"The melodies was off, all the way. But the attitude was on 10."

—KENDRICK LAMAR

The rapper assessing NBA legend Charles Barkley's performance of the March Madness theme "One Shining Moment" during the Final Four preshow.



Q&A

## RZA'S ONSCREEN 'THERAPY'

Martin Shkreli may be the only person to hear RZA's work on *Once Upon a Time in Shaolin*, the one-of-a-kind, \$2 million Wu-Tang Clan LP. The MC-producer is guaranteed a bigger audience soon, however — just not for his music. RZA, 46, stars as a hitman with a heart of gold in *Mr. Right* (out April 8 from Focus World) with Anna Kendrick and is directing *Coco* (Lionsgate), starring Azealia Banks as a poet turned rapper.

**Mr. Right is a new look for you: It's half action, half rom-com, and you play a good guy. What attracted you to it?**

Every time I choose characters it's therapy, and this one seemed like a different release for me. He's a quirky, awkward guy. The director [Paco Cabezas] told me, "You look

too menacing." They changed all the makeup and cut off my sideburns, but I still had my goatee. He said, "No, you *still* look too menacing." So they shaved my whole face! I haven't had a full shave in forever. It was funny how soft I felt. (Laughs.)

**What's up with a musical collaboration with Anna?**

"Pitch Perfect 3: Tone Deaf!" (Laughs.) She's a sweetheart.

**Have any updates on Coco?**

It's in postproduction; we'll get it out this year. It's a really cool film, and I like the debate it sparks: Is hip-hop poetry? Should we study the lyrics of Nas and Wu-Tang in school?

**After Straight Outta Compton, will there be a Wu film?**

I've been having conversations with people; we'll see if we can tie it together. It won't be easy. It's really an against-the-odds story. When I was growing up they said a black man would be dead or in jail by 25, but we didn't become the statistic. It's important to show that there's a way out.

—ALEX GALE



**The Ray Charles Foundation  
and its President, Valerie Ervin, thank**

**YOLANDA ADAMS  
LEON BRIDGES  
ANDRA DAY  
ANTHONY HAMILTON  
BRITTANY HOWARD  
DEMI LOVATO  
SAM MOORE  
JUSSIE SMOLLETT  
THE BAND PERRY  
USHER  
and  
Music Director, RICKEY MINOR**

**for their outstanding performances honoring  
“The Genius of Ray Charles” in the PBS Special  
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# Style

*The Gear,  
The Looks,  
The Trends*

## A VALENTINE TO VINYL

In honor of National Record Store Day on April 16, the next few pages toast the resurgence of physical albums — starting with this top-dollar turntable

BY SHANNON ADDUCCI  
PHOTOGRAPHED BY LUCAS ZAREBINSKI

### BEHIND THE \$33,000 PRICE TAG

Handmade with slate from the last two functioning quarries in Pennsylvania, Oswalds Mill Audio turntables aren't merely eye candy — they incorporate only idler and direct drives (instead of belt drives) to achieve an incomparable sound quality. At 210 pounds, the player's literal mass insulates the vinyl record from any vibration.

When used in tandem with founder/CEO Jonathan Weiss' speakers, which take inspiration from audio equipment made for cinemas in the 1930s through the '50s, the sound has proved so moving that a cult following of audio engineers and celebrities have placed orders.

OSWALDS MILL AUDIO Tourmaline SP10 turntable system with Pennsylvania slate plinth, \$33,000; [oswaldsmillaudio.com](http://oswaldsmillaudio.com).



# The Turntables That Power The Industry

Audio-obsessed executives dish on the equipment and LPs they can't live without



## TECHNICS

**SAM KLING, SENIOR VP, SESAC**

**LYNN FAINCHEIN, MUSIC PRODUCER/SUPERVISOR**

**The setup** Both Kling and Fainchtein rely on discontinued models by Technics. "I bought my Technics 1200 back in 1985 when I was a teenager, before I had status," says Kling. "It's always a reliable brand," adds Fainchtein, who is known for her work on such films as *Birdman* and *The Revenant*.

**LP he wishes he owned** "Beastie Boys' *Cooky Puss* hand-written white-label 12-inch that disappeared along with a few other rare 12-inch records in the late '80s."

**LP she treasures most** "The Beatles' Decca audition tapes; Pete Best was still in the band, and any time I get a new turntable, it's the first record I play. I also still own complete recordings from Broadway plays like *Macbeth* with Liv Ullmann. My grandmother loved these theater recordings."

**Above model** Direct Drive Turntable System SL-1200GAE, \$4,000; go to [technics.com](http://technics.com) for U.S. dealers



## KUZMA

**STEVE BARTELS, CEO, DEF JAM RECORDINGS**

**The setup** "My Kuzma has a 'Reference Stogi Tonearm' and is powered by an ASR Basis Exclusive Phono equalizer that allows power to come from batteries so it has no noise floor from the current."

**Speakers he swears by** "Legacy Audio Focus. They only project what gets given to them: pure sound."

**Above model** Stabi Ref 2 with Stogi Ref Tonearm, \$14,170; 323-466-9694, ext. 22.



## ORACLE AUDIO

**KIRK SOMMER, PARTNER, WME**

**The setup** "I use the Oracle Audio Delphi MK VI, which was a gift from a client. I was told it was made by people very dedicated to their craft."

**LP he treasures most** "With The Beatles. My father-in-law found it at a flea market, and it complemented a signed Robert Freeman photograph."

**Above model** Delphi MK VI turntable, \$14,000; [oracle-audio.com](http://oracle-audio.com).

## WHAT'S HOT AND HOW TO SPOT IT

Advice from Steven Kay, owner of the famed Vintage Vinyl

Immortalized in the film version of Nick Hornby's *High Fidelity* and frequented by The Smashing Pumpkins' Billy

Corgan, Vintage Vinyl in Evanston, Ill., has been a record collector's mecca ever since Steven Kay

opened its doors in 1979. Beyond the well-stocked racks of the store, Kay has amassed more than 50,000 records of his own.



### How do you know if a record is in mint condition?

Look at the color of the grooves, which might be gray instead of rich black if not cared for properly. Look at warpage on records, especially ones from the mid-'70s manufactured during the oil crisis; hold it up as straight to your eye as possible to look at the flatness. Also check for spindle marks around the label, which can diminish the value.

### What's trending right now?

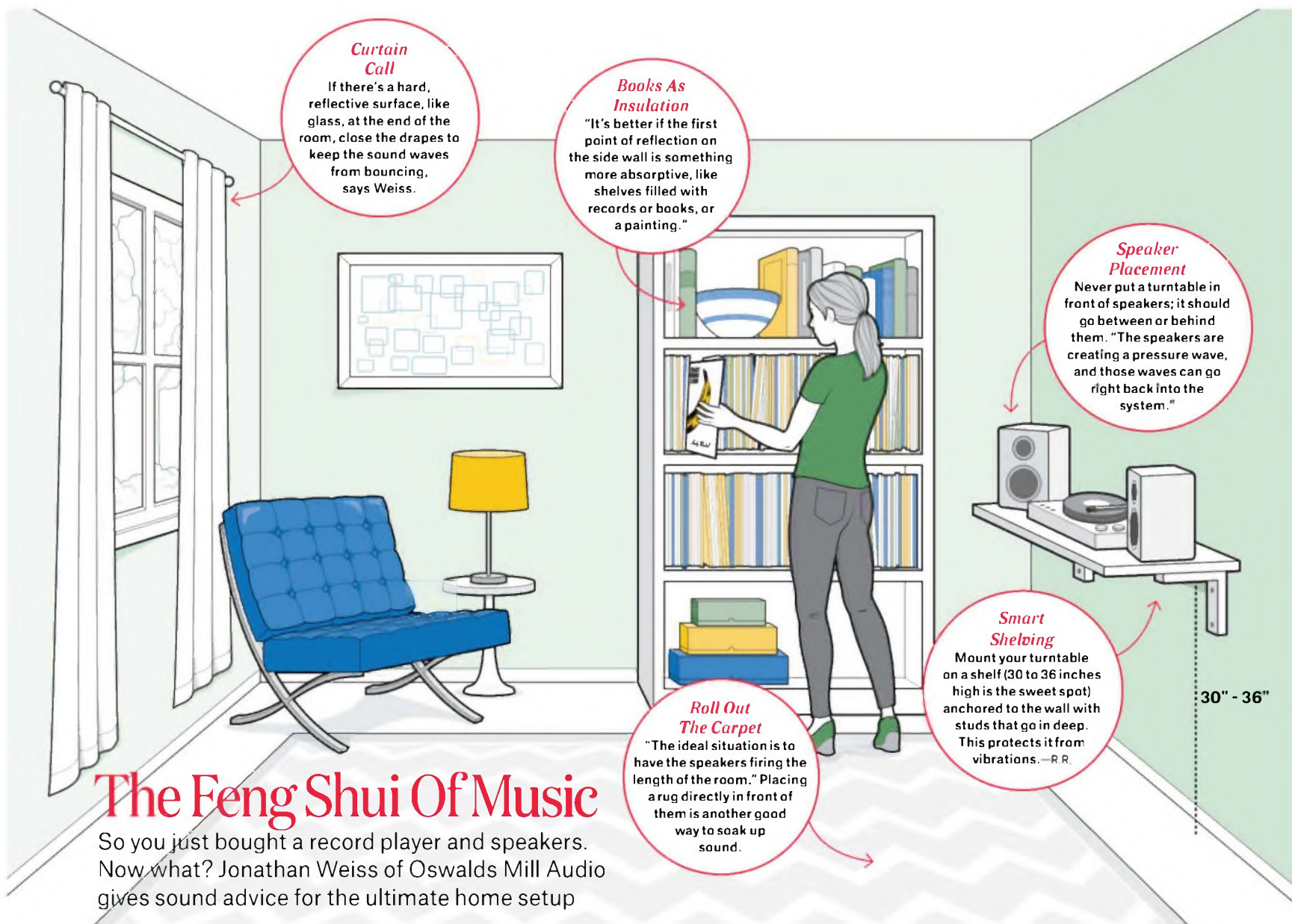
The generation who grew up collecting music of the '60s and '70s are now retiring, downsizing or passing away, so a lot of things that were not on the market even 10 years ago are now coming back.

### What are some of the most valuable records from that era?

The first Led ZeppeIn album, which was pressed in England in 1969, had a different mix and a different color of their name on the cover. And even in not-mint condition, the first pressing of The Beatles' *Please Please Me* goes for about \$3,000.

### Which other eras of music are sound investments right now?

It is a good time for people to start looking at Britpop again — early singles by Oasis or Blur. There's a Blur single, "The Wassailing Song," that goes for about \$300 now; they pressed less than 500 copies and sold them at one of their shows. Oasis' first single, "Columbia," which was only sent out to reviewers, is worth about \$300 to \$400. —RAY ROGERS



## The Feng Shui Of Music

So you just bought a record player and speakers. Now what? Jonathan Weiss of Oswalds Mill Audio gives sound advice for the ultimate home setup

## WHY THE BEATLES ARE THE AUCTION WORLD'S MVPs

Collectors are in a state of Beatlemania, according to Jeff Gold, the leading expert on rare LPs who weighs in on the priciest ones ever auctioned

### The Beatles THE BEATLES \$790,000

When **Ringo Starr** auctioned his personal copy, numbered 0000001, in December 2015, it was a perfect storm, says Gold, a former executive vp/GM at Warner Bros. "It was a first pressing in exceptional condition, had a promotional label, and the fact that it came from one of The Beatles exponentially raised the value," he says. "I helped catalog that record; I held it in my hot little hands."

Starr



### "My Happiness"/"That's When Your Heartaches Begin"

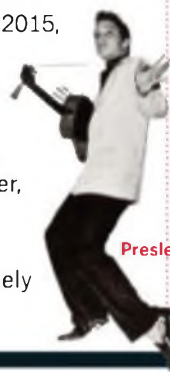
ELVIS PRESLEY \$300,000



After purchasing the 1953 10-inch acetate at an auction in January 2015, **Jack White** rereleased it on his Third Man Records label on Record Store Day in April 2015.

"This was Elvis' first recording ever, and there are no other copies," says Gold. "It's a legendary thing whose whereabouts were not widely known until it went up for sale."

Presley



### Sgt. Pepper's Lonely Hearts Club Band THE BEATLES \$290,500



An autographed copy of The Beatles' first album can fetch \$40,000. So why did this one go for so much more in

2013? By the time it came out, in 1967, almost no one could get near the full band. This one has everyone's signature, including **John Lennon**, who died in 1980. —R.R.

From left: John Lennon, George Harrison and Paul McCartney.



# The Man Who Mixed Adele's 'Hello'

Grammy-winning sound engineer Tom Elmhirst has worked with everyone from Beck to Bowie — and believes big-time in the power of vinyl

BY KEVIN HAYNES • PHOTOGRAPHED BY ERIC RYAN ANDERSON

**L**ONG BEFORE HE MIXED Adele's "Hello" and David Bowie's haunting goodbye, *Blackstar*, Tom Elmhirst developed an obsession with vinyl. "There's a sense of occasion when you drop the needle and it clicks into the groove. That's massive," says the British engineer, who has tweaked and polished Grammy Award-winning records by Adele, Amy Winehouse and Beck. "The crackle, the hiss, even the smell — it's a tactile experience."

Elmhirst, 44, who has been manning the consoles at Electric Lady Studios for the past five years, was 13 when he bought his first LP, *Queen's Greatest Hits*. "It's the closest listening experience you can get to what the artist intended, short of the master tapes," he says.

Now at work on Norah Jones' new album and lining up studio time with Frank Ocean, Elmhirst sees himself as a collaborator, someone who helps artists shape a song out of dozens of instrumental and vocal tracks. "It's their record," he says. "I don't want to have a sound — 'Oh, that's a Tom Elmhirst record.' It's disrespectful to the artist and dates the record. It may work for a bit, but like fashion, it will pass. I hope the records have some longevity." Like vinyl.

## Is the LP's comeback music to your ears?

It's a really good thing. It's an experience that the CD could never replicate. And the MP3? I'm sorry; that's just a poor cousin.

## Why do you say that?

There are digital dirty tricks people use to make records now. I call it the cocaine-izing of music. It's all about making it louder — and it's fake. It's a weird human quirk that we associate volume with quality. Vinyl is the enemy of that. You can't physically do that with vinyl; there's a healthy limit to what the ear can hear.

Elmhirst, who got his start answering the phones at London's Sarm Studios, photographed March 22 at Electric Lady Studios in New York, where he typically works alone from 10 a.m. to 5 p.m.

## NEED NEW SPEAKERS?

Elmhirst, who relies on \$30,000 ATC speakers in the studio, reviews three new (and more affordable) options



### So you're more of an analog guy.

Absolutely! Rock'n'roll was born from distortion. When you put too much signal through a tube in an amplifier or crank it up, that's rock'n'roll. Digital is cold by its very nature. Once you digitize something, it's *Matrix* time, all ones and zeroes.

### What are some of your favorite LPs?

**Fleetwood Mac's** *Rumours* is gorgeous. I especially loved the '70s West Coast era — **Jim Keltner** and all those guys at Sunset Sound studio. They made some really great-sounding records that felt like warm cotton wool around you. Just lovely.

### What do you listen for in a song?

Dimension: vertical, horizontal and depth of field. I like to listen to music as a cinematographer. When I mixed **Arcade Fire**, I was watching *Pulp Fiction*. When I mixed **Jamie xx's** record, I watched *Gravity*. Visual and audio complement each other beautifully.

### Do your ears ever get tired?

They get exhausted. When I'm mixing a song, I listen to it 200 times in a day. So if I can do a lot of work quickly, my ears aren't tired and I can still be creative. There's a real connection between great artists and great ears. Norah, David, Beck: They hear everything.

### What was working with Bowie like?

We got on really well, two Englishmen in New York. It was beautifully collaborative, the whole experience. I mixed the bulk of *Blackstar* around July and got to change a few things in September. Mixing an 11-minute song was quite the adventure; there's a claustrophobia of that record that I adore.

### Did you know how sick he was?

I didn't know completely, but yes. He was limited in the amount of time he could spend in the studio. He helped me quite a lot as a person. I imagine everyone he met came away feeling something. He was a genuinely special human being.

### Which records are you most proud of?

I've been really lucky. The Amy record [*Back to Black*] was a game-changer. Beck's *Morning Phase* was crucial, and my relationship with Adele has been quite special. I've worked with her since 19. She's incredibly in sync with what she likes and doesn't like. When she says, "F—ing hate that," I don't take it personally.

### So she had you long before "Hello."

### What's it like to hear the song now?

Mixing a song is like doing surgery — you never see someone quite the same way if you've seen their insides. 🍌



Dell'Abate's prized home stereo was recently restored. "My wife tried for many years to get me to throw my records out," he says. "But I couldn't let go — sentimentally, they have huge value for me."

## WHERE BABA BOOEY FIRST HEARD BOWIE

Some pay big bucks for midcentury consoles, but *Howard Stern Show* executive producer Gary Dell'Abate never let go of his

Growing up, this cabinet was the focal point of our living room. My mom would put records on and go about her day, so music was always playing. As we got older, my older brother took out the crappy turntable that it came with and upgraded it with a Technics, I think.

The console became where I listened to all of my music: I would take a couch pillow and sit on the floor, open up a piece of vinyl, unwrap it and then sit there listening, looking at the album notes. I remember hearing *Born to Run*, **David Bowie's** *Greatest Hits* and *Wings Over America* that way.

The cabinet eventually went to Florida with my mom. Around 2007, she moved to a nursing home, and I thought it would remind her of home to have it in her room. I took it when she moved again and a buddy of mine recently refurbished it, which was such an awesome surprise.

I have about 2,000 records, and for me, my record player is a destination. If I go up to the attic and put on a vinyl, I have to stay up there and pay attention to it — you're engaged. Listening to a record is a commitment.

—ASTOLD TO LANG WHITAKER



Dell'Abate



#### SONOS PLAY:5

"For the size and price, it's the best-sounding thing out there at the moment. It's full, it's rich, and you don't need an amp," says Elmhirst.

\$499; [sonos.com](http://sonos.com).



#### AUDIENCE CLAIRAUDIENT 1+1V2+

"A great sound for small speakers, this one is ideal for a bookshelf or where space is at a premium. It has got beautiful open high-end."

\$2,345 a pair; 760-599-9611.



#### ELAC DEBUT B6 BOOKSHELF

Hailed as the best-performing speaker at a very reasonable price, the ELAC impressed Elmhirst with its "big sound" and "great low-end response."

\$279.99 a pair; [musicdirect.com](http://musicdirect.com).

STYLING: VICKI LANGRISH; HAIR: JESSICA WAGNER; MAKEUP: JESSICA WAGNER; GROOMING: VICKI LANGRISH; PHOTOGRAPHY: GARY DELL'ABATE; COURTESY OF GARY DELL'ABATE; DELICATE: WILSON BERNARDINI/CITY IMAGES.

# TRUE BRO- MANCE

**Twenty One Pilots** have blown up at top 40 radio, sold out massive arenas and even drawn the ire of millennial-bashing columnists with an unapologetic mashup of suburban angst, rap and reggae. But to Tyler Joseph and Josh Dun, all that matters is their bond — with each other and their (millennial) fans. “It probably seems like two good-looking guys making pop music. But really it’s just the opposite”

BY JONATHAN RINGEN / PHOTOGRAPHED BY MEREDITH JENKS

# W

WHEN YOU'RE THE BIGGEST BAND EVER TO explode out of a music-obsessed college town like Columbus, Ohio, people there tend to give you what you want. For Twenty One Pilots, whose genre-defying smash “Stressed Out” has climbed to the top of every radio format short of country, the request on this chilly early-spring day is a modest one: They just need to briefly commandeer the sound system at the Newport Music Hall, a local rock club where they cut their teeth. Tyler Joseph,

27, the two-man crew's singer-songwriter, has just been Dropboxed a new mix of a tune that's in contention for the soundtrack of a major summer blockbuster, and he's eager to give it a spin. As drummer Josh Dun, 27, goes off in search of his luggage — he mostly lives in Los Angeles these days and is heading there in a couple of hours — Joseph plugs his iPhone into the club's soundboard, positions himself on the empty floor's sonic sweet spot and signals for the tech to let it rip.

When the song — a moody, downtempo banger that could almost be a Rihanna track — explodes from the PA at full concert volume, it's like a switch is flipped in some deep, primitive part of the singer's brain. Mouthing along to his sung-rapped lyrics, he begins beating his fists King Kong-style against his chest as he unselfconsciously struts



Dun (left) and Joseph photographed March 22 at Newport Music Hall in Columbus, Ohio. For exclusive behind-the-scenes video, including the duo reading tweets from its most intense fans, go to [Billboard.com](http://Billboard.com) or [Billboard.com/ipad](http://Billboard.com/ipad).

across the floor, unleashing a small portion of the strange, scaffold-climbing, near-spastic charisma that powers the duo's increasingly huge live shows, which include two sold-out nights at New York's Madison Square Garden in August. "I lived in a house for seven years with other dudes, and every time Josh would come over to load the van, one of my roommates would always be like" — Joseph slips into a doofus-bro voice — "Hey, you got a show at the Garden tonight?" We've been looking forward to that show since it was just a dream."

The pair actually met right here, at the Newport, in 2010, when Dun was in the audience for a show by an earlier incarnation of Twenty One Pilots and got his mind blown by his future bandmate. He and Joseph became close friends, bonding over their similar childhoods — both grew up in religious families and were home-schooled for a time — their eclectic musical taste and ambition. "We hung out maybe four days later and talked about life and music and what we both personally aspire to do," says Dun. "We realized how much our goals and philosophies aligned."

Later, at another, larger venue called Express Live, Joseph breaks down exactly what he was listening for in the mix. "High hats, stuff like that," says the frontman, who executive-produces all of the act's music, including its breakthrough LP, *Blurryface*, which debuted at No. 1 on the Billboard 200 in May 2015 and has sold 753,000 copies since, according to Nielsen Music. "Just the very intricate things that maybe a lot of people couldn't tell the difference between, but will bug me if they aren't sitting right in the mix." He's psyched about the sonic perfection his group can now afford, with access to top-tier studios and help from A-list producers like Dr. Dre protege Mike Elizondo. "It's awesome to feel the kick drum like I've always wanted to feel it," he says. "We call it 'major-label kick drum.'"

At the same time, both Joseph and Dun are wary of having the edges sandblasted off of their sound — which is unique, in that it mashes up such a diversity of styles that it seems like an entire Clive Davis Grammy party (circa 1999 or so) is jamming inside of



"I can be extremely abrasive, and Josh is the most relaxed person ever," says Joseph (right). "It's almost like I couldn't do this with anyone else. They would want to hurt me."

Joseph's head at all times. During the course of *Blurryface*, and sometimes within individual songs, the duo slides between speedy Eminem-ish rapping, soul-rending emo-kid singing, sun-splashed Sublime-esque reggae, pummeling Electric Daisy Carnival-ready EDM and throwback pop-punk hooks, all spiked with high-drama piano chords, lush multitracked harmonies and even ukulele. Dun anchors the chaos with nimble, high-energy drumming and has an even bigger role onstage, where

he controls the elaborate backing tracks that flesh out their sound.

And now, with "Stressed Out," and its loping, Macklemore-y verses about childhood pleasures, Twenty One Pilots have one of 2016's biggest, least likely hits. Even though there's little in the song that reads as "rock," it has vaulted them onto playlists alongside acts like The Black Keys and Foo Fighters — a sign, perhaps, that the long-struggling genre is adapting to the Spotify generation's lane-swerving tastes. But it's not an entirely

comfortable place for a weird, gothy duo that has spent years carefully cultivating a rabid cult fan base. "The way I view a lot of the success that has happened recently is that it's going to go away," says Joseph. "I hope that we've just used this platform to get the attention of the people who will stick around for a while, who will add to the core fan base. That's what we're excited about, instead of believing that we'll be a band on the radio forever. That's not in our DNA."

"Stressed Out" wasn't created

to be a single. It was intended as *Blurryface*'s second song, the tune that introduces the album's concept. "Blurryface is this character that I came up with that represents a certain level of insecurity," says Joseph. "These symbols and having a narrative give people a reason to want to take in the whole album — not just one song. The concept of a single is still pretty foreign to us."

The duo thinks deeply about every part of its process, from the fact that almost its entire team has been with it from the beginning to its reluctance to sign a label deal until it was two albums into its career. (It signed with respected indie Fueled by Ramen, and even then worried its fans might see it as a sellout move.) But Joseph isn't sure it's something non-fans really understand. "From the outside

people ever," he says. "And they're just so advanced stylistically — nobody's going to leave the house wearing sweatpants.") "I figured I spent enough on her ring," says Joseph. "Mine can be five bucks." Dun, who was in a relationship with Disney Channel star Debby Ryan for a couple of years, insists he hasn't "been on a date in forever, unfortunately."

After cruising past their favorite pizza spot and a slew of bars and small clubs the band played at one point or another, they arrive at Express Live, where they booked their first shows for serious crowds. Inside, they're greeted by Scott Stienecker, who owns both venues and is a major promoter in central Ohio. "How important are these guys to the Columbus scene?" he asks. "Huge, huge. I've

actually seeing The Killers play here on this stage," says Joseph. "When Brandon Flowers came out he was wearing this coat with the feathers on the shoulders — the same get-up he wore in all of the music videos and the live videos that I had just eaten up. There was something so special about seeing that coat, right here in Columbus, Ohio."

It's hard not to read "Stressed Out" — with its strong dose of childhood nostalgia in the face of highly relatable angst about grown-up problems — as a distinctly millennial anthem. "Out of student loans and treehouse homes/We all would take the latter," sings Joseph. The song's resonance with a generation of anxiety-wracked young adults has inspired everything from a deep-dive take on *The Atlantic*'s website to a bizarre, sneering rejoinder in the *New York Post* ("Millennials need to put away the juice boxes and grow up"). All of which totally irks Joseph. "The word 'anthem'? The word 'millennial'?" he says with an edge of disgust. "I wasn't thinking about any of that stuff. I was thinking about my brother and our relationship now and our relationship when we were growing up. He was my only friend for a big part of my life. I don't think that's a generational thing — I think my dad relates to that song as much as I do."

It's not just *his* dad. Adult contemporary is merely one of the dozen or so charts, from alternative to pop, that "Stressed Out" has ruled in 2016. On Los Angeles' alternative radio titan KROQ, which helped break "Stressed Out" late in 2015, the response was instantaneous. "When I first heard it on the album I was like, 'Holy shit, this is the one,'" says KROQ music director Lisa Worden. "The social media response, the phone response, Shazam, the streams — it was immediately performing. Total home run. At this point, they're probably the biggest band we're playing."

Nick Petricca, the lead singer of Walk the Moon (the two bands came up playing shows together), has a theory about Twenty One Pilots' special ability to connect with fans from all over. "Ohio is the most average place to grow up in America," he says with a little laugh. "It's in the Midwest,

## Reality TV, But Authentic: TOP's YouTube Strategy

**H**e would be a hell of a director if he wasn't doing music," says Twenty One Pilots creative director

Mark Eshleman of frontman Tyler Joseph, who has had Eshleman taping the band since the two met in 2009. Where other artists use Twitter or Instagram to connect with their audience, Pilots fans (they call themselves the Skeleton Clique) go behind the scenes with the duo's documentary-style videos. "Tyler knew what he wanted to see from the beginning," says Eshleman, who recalls going through Joseph's favorite music videos with him early on. "They're all about being on camera." The charismatic artists are affable hosts in videos detailing everything from a trip to Disney World to a Twitter poll pitting the two against each other. "They really know the importance of keeping things on-brand," says Eshleman, who at first found himself shooting near-empty venues. "I pulled Tyler aside a few times, like, 'No one showed up to this show — are you sure that you want to capture the whole thing?'" Tyler was, and it paid off — now those humble early clips are part of the rags-to-riches "Ode to Sleep" video, which has amassed almost 6 million views on YouTube. The DIY aesthetic keeps the band accessible, says Eshleman. "I could buy better gear, but when I put my camera on a rig, it just doesn't feel like those early days." —NATALIE WEINER



Tattooing each other (above) and storming Disney World.

looking in, it probably seems like a ramped-up, industry-giant thing — two good-looking guys make pop music or whatever," he says. "But really it's just the opposite."

"Yeah," says Dun, cracking up. "We're two ugly guys making grunge music."

OUTSIDE THE NEWPORT, THE band hops into Dun's rented Nissan, leaving a crew member to drive Joseph's aging silver Pontiac Bonneville, a gift from his father-in-law from when he married his longtime girlfriend, Jenna, in 2015. The singer's wedding ring is a simple black band that he picked up for a few bucks at a street market in, he thinks, Bangkok — unless it was the Philippines. (All of the tour stops tend to blend together, although Dun especially loves Seoul. "They're the nicest


been doing this for 37 years, and this is the biggest act ever out of this town. I would now consider Columbus probably a top 10 music city. Seriously."

At the band's concerts (and in the "Stressed Out" video) the *Blurryface* concept is signaled with eerie, dark makeup covering Joseph's neck and hands. "It's important that we put on our own makeup," he says. "By the end of the show it's wearing away." Masks are another key element, including a skeleton-print hoodie-mask combo Joseph wears at the start of shows. The idea for amping up the theatricality of their gigs came from their years as a local act — they wanted to give their Columbus fans a reason to keep coming back. But now it has an almost mythological effect. "I didn't go to many concerts growing up, but one that stuck out to me was



Twenty One Pilots onstage in Birmingham, England, in February.





**“WE’RE TWO UGLY  
GUYS MAKING  
GRUNGE MUSIC.”  
—DUN**

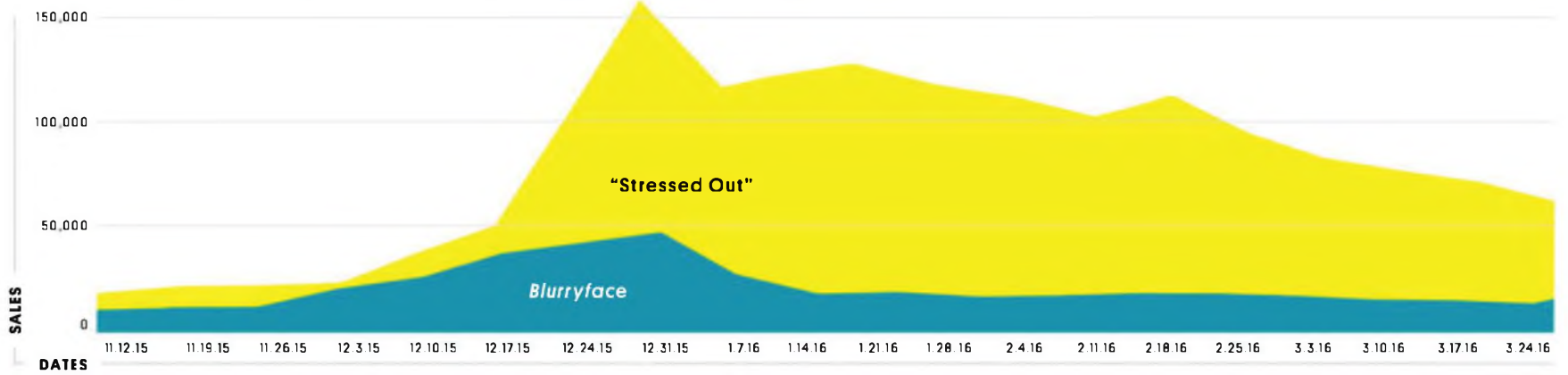


*"I don't really go on dates," says Dun (left). "I think I'm scared of women."*

## ROCK STEADY

Ten months after its album's No. 1 debut, TOP keeps selling

Since the release of their fourth album, *Blurryface*, in May 2015, Twenty One Pilots quietly have accrued remarkable sales: *Blurryface* was the second-biggest-selling rock album of 2015 and is now the third-biggest-selling rock album of 2016. Also in 2016: "Stressed Out" has sold 1.2 million total copies, becoming the top-selling rock song, the year's third-biggest seller overall and just one of four tracks to sell 1 million downloads.



Source: Nielsen Music

and you've got suburbs, big cities and farmland. You've got liberals and conservatives all mashed up — it's this little microcosm for the country."

JOSEPH, WHO STILL LIVES IN Columbus, and Dun, who just bought a house nearby, are back at the Newport today as part of a quick trip down memory lane between tour legs (they just got back from Chile, Argentina and Brazil the night before and are heading to Montreal in a couple of days). They consider the town, which is packed with venues — not to mention more than 60,000 Ohio State University students — as crucial to their success. "We had so many friends who did the band thing, and one of their first moves was to go on tour and they'd just blow all their money," says Joseph. "For a long time, we just played here — Columbus is a perfect place to work your way up and maybe build a fan base."

Until he was 16, Joseph wasn't even a little interested in music. All he wanted to do was play basketball. He still can bust out Globetrotter-y moves, but his vibe these days is distinctly un-jocky. He speaks with an endearingly creaky voice and has hair that's cropped in a way that creates a kind of permanent bedhead. His left arm is tattooed with a series of three jet-black rings. Dun is even more heavily inked, with a technicolor extravaganza sleeving his right arm. His hair is dyed bright red, and both of his ears are studded with pencil-thick gauges.

Joseph stumbled into music almost by accident. He grew up outside Columbus with two brothers and a sister. Their

mom, Kelly, teaches and coaches basketball at a local school, and their dad, Chris, is also a coach and the principal at another high school. When Joseph was about 13, his mom got him a keyboard as a Christmas gift. He promptly stuffed it into a closet. "One day a few years later, it was probably raining, I pulled it out," he says. Certain pieces of music would get stuck in his head — one was Pachelbel's Canon in D.



The duo performed at Lollapalooza in Sao Paulo in March.

"I realized, 'Wait, that song is in the piano somewhere and I can figure this out,'" he recalls. He started writing his own songs not long after. Soon he was hooked enough that he turned down a basketball scholarship and enrolled at Ohio State, where he formed the first Twenty One Pilots lineup. (The name came from an Arthur Miller play, *All My Sons*, that he read in a class.) He dropped out during his second year and got a job at the Newport checking IDs, just to be closer to the music.

Even though they didn't meet until later, Dun grew up just minutes away. He has two sisters and a brother. When it came to

pop culture, his parents — Laura, a hospice social worker, and Bill, a physical therapy assistant — had strict rules, forcing him to hide his Green Day CDs. Surprisingly, the drums, which Dun was obsessed with trying to learn, helped bring the family together. "My parents were like, 'We can use that as leverage,'" recalls Dun. Together they drew up a five-point contract, promising, among other things,

"It was kind of a culture shock," adds Joseph. "It was like, 'Wait, I have to pick?'"

That curiosity has had at least one unanticipated effect, with reggae becoming a major element of Twenty One Pilots' sound. They were playing a show in Amsterdam, and Joseph wandered into a reggae gig in another room at the venue. He doesn't even know who the band was, but it hit him hard and he began to dig into the form, listening to masters like Steel Pulse. He totally understands that some people might see it — and the band's hip-hop elements, to a lesser extent — as appropriation, but he insists it comes from a genuine place. "Right away I knew that reggae was really foreign to me, but I was so attracted to it," he says. "I mean, I'm aware of the ignorance that needs to happen in order to write a reggae song as a [white] kid from Columbus, Ohio, but I am not afraid of that."

Right now, though, they have to run. Dun has a plane to catch. Joseph realizes he still hasn't seen his bandmate's new house in Columbus, but even if he didn't have to get to the airport that couldn't happen today anyway, and for a very un-rock-star reason. "Some random dude is in there now," says Dun with a laugh. "I put it on Airbnb when I'm gone." Joseph has a slew of Easter celebrations to attend, including with both his and Jenna's families. It's important to note that Dun fully approves of Joseph's marriage. "I think she makes him a better person," the drummer says. "That's what you're looking for in a spouse or somebody that you're spending your life with."

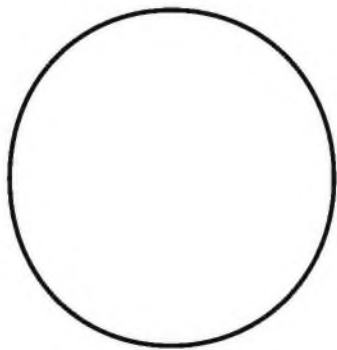
"Not," says Joseph, already beginning to crack up, "that you weren't already completing me." ●



# Straight Outta Retirement

This year, Coachella's two top bands have one thing in common: They didn't exist 12 months ago. But fan nostalgia, a shortage of headliners and seven-figure (!) paychecks lured both Guns N' Roses and LCD Soundsystem to reunite for tours this summer, with one caveat: Can they outrun the backlash? *By Ray Waddell*

Axl Rose at the 1988 Donington Monsters of Rock Festival in Castle Donington, England. Inset, from left: McKagan, Rose and Slash of Guns N' Roses onstage at The Limelight in New York in 1988.



ON EASTER SUNDAY, JAMES Murphy, the 46-year-old frontman of LCD Soundsystem, stepped onstage for the first time in five years. The occasion was the live resurrection of Murphy's dance-punk band at New York's Webster Hall, the first of two hometown warm-up shows before headlining Coachella's two weekends in April. "It has

been a hot minute," said Murphy, before a maze of keyboards and colleagues. "We're still not used to it."

LCD Soundsystem is one of two substantial reunions topping Coachella's 2016 lineup. The other is Guns N' Roses, a second coming of the hard-rock behemoth's essential trinity — singer Axl Rose, guitarist Slash and bassist Duff McKagan — a reconciliation 20 years in the making that not even the band's 2012 Rock and Roll Hall of Fame induction managed to prompt.

The two are very different entities. Guns N' Roses was one of the biggest rock bands of all time, selling out stadiums, arenas and coliseums all over the globe. LCD Soundsystem was a critically lavished electro-rock outfit that sold out ballrooms, theaters and large clubs in North America. GNR has sold 44.5 million albums in the United States, according to the RIAA, while LCD Soundsystem has sold 588,000 albums, according to Nielsen Music. GNR imploded in a long-brewing storm of violence, addiction, litigation and acrimony. LCD Soundsystem disbanded because, well — that's still unclear.

LCD Soundsystem's end came abruptly in February 2011, with the sudden announcement of a farewell concert at Madison Square Garden in New York. "Our last show ever," the band's site declared. "If it's a funeral, let's have the best funeral ever!!!" The reasons behind the split were never exactly explained. ("There's a lot of things I want to do," Murphy said on *The Colbert Report* in 2011, adding, "I like making coffee.") But the arena sendoff was framed in monumental terms, preceded with four lead-up club shows, revisited in a theatrically released concert film (2012's *Shut Up and Play the Hits*) and repackaged as a five-LP live release. The sold-out concert alone grossed \$567,354, according to Billboard Boxscore, and pulled in an attendance of 13,781. (Ticket prices on StubHub topped out at \$1,500 a seat.)

Now, half a decade later, LCD Soundsystem is back, with a forthcoming album — and in a far bigger way. In 2010, Murphy's band was a mid-tier act at Bonnaroo, billed after Tenacious D and Weezer; one agent estimates that back then LCD Soundsystem was paid "\$100,000, tops." Now, it's headlining Bonnaroo,

### 3 QUESTIONS FOR A FESTIVAL SECURITY EXPERT

Frank Keller is founder and president/CEO of Kel Executive Services — a full-service security consulting firm with clients that include Bonnaroo, Coachella and San Francisco's Outside Lands.

**What is your approach to festival security?**  
For each event, I customize a plan that may incorporate closed-circuit television, canine patrols, security guards, vehicles, bicycles, towers, drones, helicopters and other technologies. Plans are tailored for the site, genre and crowd size.

**Has the U.S. festival boom made fans better prepared?**  
They're definitely savvier. In the old days, fans would show up with a toothbrush and, maybe, a rain poncho. Now there's a wide range of gear — and the mobile phone has changed everything.

**How has the Bataclan attack in Paris affected festival security?**  
Sept. 11 ushered in more intense partnerships between private security and public law enforcement. We also encourage the "see something, say something" mantra.

—R.W.



From top: André 3000 (left) and Big Boi of Outkast reunited after a 12-year absence in 2014, at Coachella; many fans were underwhelmed by their performance.



Lollapalooza and the highest-grossing festival in the world, Coachella — for a fee that tops \$1 million per show. Retiring a band early, it seems, can be a power move.

There was little skepticism at Webster Hall, where ticket sales were awarded by lottery and Spike Jonze turned up. "If they just came back for a reunion tour, that would be a little bit cheesier," says Michael Meyerson, a 2015 University of Michigan graduate who discovered LCD Soundsystem in 2011. "This is a more real reunion: There's new music coming."

"It's within a band's rights to hang it up for a while and come back when they want," says Coachella booker-founder Paul Tollett, whose faith in LCD Soundsystem as a major touring act helps make it one. Since the Indio, Calif., festival's earliest days, he has positioned it as an ideal platform to premiere a reunion — and no other talent buyer has been better at getting groups back together. Acts that have previously reunited at Coachella include

Jane's Addiction (2001), The Stooges (2003), The Pixies (2004), Nine Inch Nails (2005), Bauhaus (2005), Daft Punk (2006), Rage Against the Machine (2007), The Jesus and Mary Chain (2007), My Bloody Valentine (2009), Pulp (2012) and Outkast (2013).

Reunions are one of popular music's essential narratives. Only six years after their formal breakup, The Beatles were offered sums up to \$230 million to reunite for a one-off concert in 1976 — in 2016 money, that's nearly \$1 billion — amounts so outrageous that Lorne Michaels lampooned the gestures, offering \$3,000 for John, Paul, George and Ringo to show up on *Saturday Night Live* that same year. The Blues Brothers were built around the conceit. In 2004, VH1 framed the reality series *Bands Reunited* around the prospect of convincing mid-level acts to reform. (A Flock of Seagulls did, Squeeze did not.)

And for all their promises of closure,

## ARTISTS GET INTO THE FESTIVAL BUSINESS



"I'm pretty uninfluenced by current-day festivals," says Bassnectar, who performed at Red Rocks Amphitheatre in Morrison, Colo., in May 2015.

The idea wasn't "Let's go into the mountains, find a babbling brook and a waterfall, and have a camping festival," says dance-music veteran Bassnectar (aka Lorin Ashton), 38, about the debut of his two-day Colorado camping festival, Bass Center 2016, on July 29. "I want to play somewhere that I have full freedom with the sound."

Bassnectar is one of a growing number of artists who has started a boutique festival. In June, Jack Antonoff will throw his second Shadow of the City, a one-day bill in Seaside Heights, N.J., featuring Carly Rae Jepsen and The 1975



Bassnectar

In August, Bon Iver's Justin Vernon and The National's Aaron Dessner will host their second Eau Claire Music & Arts Festival in Eau Claire, Wis. And Animal Collective recently announced its inaugural camping weekend in Big Sur, Calif., come September.

Set on a soccer field, Bass Center will feature a cross-genre bill that includes Wu-Tang Clan, Lupe Fiasco, Flying Lotus and AlunaGeorge. "I hark back to the festivals I attended in the '90s, which were DIY raves and illegal beach parties — hiking into the woods, setting up a small sound system and playing for three days straight," says Bassnectar, who plans to perform for 10 hours in two days. "I'm already looking forward to 2017." —CAMILLE DODERO



## 2016 SUMMER FESTIVAL PREVIEW

From top: Kim Deal of The Pixies at Coachella in 2004; Perry Farrell (left) and Dave Navarro of Jane's Addiction played Coachella in 2001.



### WHO'S EARNING WHAT

A glimpse into what a summer festival's key players make

#### Festival promoter/producer

Paycheck \$5 million to \$25 million

Description Stages the festival, books talent and oversees every aspect of the experience. Also, takes the financial risk.

#### Agent/booker for main-stage headliner

Paycheck \$15,000 to \$200,000

Description Artist reps secure a prominent festival spot for an act and earn either a flat fee or 2 to 10 percent of the talent's income.

#### Main-stage headliner

Paycheck \$1 million to \$4 million

Description Top-tier performers often earn several times more for a festival than they would for a stand-alone show.

#### Small-stage act

Paycheck \$500 to \$1,500

Description Artists booked in early slots on far-off stages don't do it for the money but the value of increased exposure.

#### Security guard

Paycheck \$7.50 to \$15 per hour

Description The T-shirted watchdogs manning the gates and stages typically earn only a little more than minimum wage.

#### VIP experience valet

Paycheck \$250 per day

Description Whether it's shuttling around VIPs or babysitting the beer supply, these hosts are tasked with keeping big-ticket fans happy.

—R.W.

nostalgia trips and mended fences, reunions are, more than anything, lucrative. The biggest Boxscore of 2015 was The Grateful Dead's 50th-anniversary Fare Thee Well concerts, five dates that grossed more than \$52 million. The Police regrouped in 2007, 25 years after the trio's demise, and brought in \$362 million and 3.3 million fans to 144 shows, not including a Bonnaroo gig. "The demand to see them one more time was huge," says Arthur Fogel, chairman of Live Nation's Global Touring division, who produced The Police's reunion tour. After 14 years apart, The Eagles embarked on a post-reunion global touring career that generated an estimated \$1 billion in box office from 10 million tickets sold.

"I get offers every day," says longtime R.E.M. agent Buck Williams. "But I've got no one to offer them to."

But not every act has that ready-made fan base: Reunions can be a risky niche in an inherently risky business. Riot Fest founder Michael Petryshyn was willing to take that leap to secure The Replacements' first shows in 22 years. "We could've lost [money] and it wouldn't have mattered," he says. "To be a small part of The Replacements' history is something I'll take to my grave."

"If, miraculously, Pink Floyd decided to go out under the name of 'Pink Floyd,' or Led Zeppelin under 'Led Zeppelin,' it becomes a no-brainer," says Fogel. "Below that, it becomes more of a challenge to figure out what it's really worth. Do people really care, and to what degree?"

As North American festivals have exploded — Nielsen Music reports that 32 million people attend at least one music festival annually in America — so have their budgets. For niche bands, a major-festival invitation can help offset that risk.

That's the case with Lush, an alt-rock British band bookending a five-date North American tour, its first in 20 years, with two

Coachella appearances. "If we hadn't had Coachella we probably wouldn't be coming to America, because it wouldn't have been financially viable," says singer-guitarist-songwriter Miki Berenyi, 49. Formed in 1988, the London foursome was a formative act in the shoegaze scene, though its records never went higher than No. 189 on the Billboard 200. But curiously, Lush's popularity seems bigger now than when it quit. "It's surprisingly strong," says Windish Agency president Tom Windish, who typically books dozens of acts at Coachella and says he has been discussing Lush with Tollett for years.

That's also what happened with The Pixies, an alt-rock foursome whose first run ended after four albums and seven years. Among the annals of messy divorces, theirs was particularly cold: In 1993, frontman Black Francis broke up the band in a fax. "When we broke up, that was it," says drummer David Lovering, who abandoned music to become a professional magician. "I resigned myself to the fact that we would never reunite."

But then much more popular acts like Radiohead, Weezer and Nirvana frequently cited the college-radio staple as an influence. So when The Pixies re-emerged at Coachella in 2004, they had reached a whole different level of awareness. "The entire audience knew every word to every song," recalls Lovering. "That was new to me. It was, 'Are you kidding? This is crazy.'"

The Pixies remained together for longer than they were initially a band. Then bassist Kim Deal quit in 2013.

"It's like a marriage gone bad," says one executive with experience in reunions. "You can reunite, but the problems usually return."

That's a large part of the appeal of reunions: They're unlikely to happen again. The specter of implosion looms large over Guns N' Roses, even though there's substantial money at stake. Rose,

"IT'S LIKE A MARRIAGE GONE BAD," SAYS ONE EXECUTIVE. "YOU CAN REUNITE, BUT PROBLEMS RETURN."

who owns the GNR brand, has been touring semiregularly with different musicians under the GNR name since 2001, a booking priced to promoters at between \$350,000 and \$500,000, according to industry sources. Slash and McKagan add tremendous currency to the brand, with multiple sources telling *Billboard* the Coachella payday for both weekends soars as high as \$8 million. A Live Nation-promoted stadium tour of roughly 20 dates will follow — and sources say the company will be ponying up \$2.75 million on average for the stadium shows, with production and supporting allowances boosting that figure to \$3 million per concert or more. (GNR agent Ken Fermaglich and Live Nation reps declined to comment.)

The opposite problem can be fatigue — as when Outkast reunited in 2014. Initially, there was internal pressure to bring back Big Boi and André 3000 for an arena tour, but then it was determined the Atlanta rap duo's cultural significance — and its considerable live energy — made Outkast a more ideal festival booking. That turned into a run of about 40 festivals, for paydays that ranged from \$1 million to \$4 million, according to sources. "That can be way better for the legacy than just going out and preaching to the converted," argues one executive. Others felt the ubiquity cheapened the experience. As one Grantland writer lamented: "The specialness of the Outkast pilgrimage was lost."

"Every show has to be better than the best show we've played before," wrote Murphy on LCD Soundsystem's site in January, evidently feeling the pressure. "We know all that." ●

Additional reporting by Frank DiGiacomo and Chris Payne.



James Murphy (center) and LCD Soundsystem played their then-final show at New York's Madison Square Garden in 2011. Below, from left: Bruce Hornsby, Jeff Chimienti, Mickey Hart, Bob Weir, Phil Lesh, Bill Kreutzmann and Trey Anastasio at one of The Grateful Dead's Fare Thee Well shows at Chicago's Soldier Field in 2015.





found the Shore House in early 2015. "A Palm Springs feel is a very unique Southern California feel, and with us being a Los Angeles-based label, we wanted to do something to try to capture the vibe of it," says Dennehy.

Shore commissioned noted architect Donald Wexler to build the mid-century vacation home in 1963 in Palm Springs' Old Las Palmas neighborhood, then a playground for stars like Elizabeth Taylor, Marilyn Monroe and Elvis Presley. Shore died in 1994 and a string of owners followed, including *Frasier* producer David Lee and DiCaprio, who purchased the property for \$5.2 million in 2014.

Agent Latane Hughes (Flume, Cashmere Cat) of The Windish Agency has rented Palm Springs properties during Coachella for several years. This year he and three co-workers booked the Sol Lesser Estate, a sprawling Old Las Palmas

home previously owned by the producer of 1933's *Tarzan the Fearless*. Joe Poulin, CEO of Luxury Retreats, a web platform for renting high-end homes, says that Hollywood history has been a primary draw. "The amount of properties that have something nostalgic about them versus homes that we're booking in Turks and Caicos, [where] you have none of that, has been very interesting."

While the prices for marquee homes, which can top off at \$10,000 per night, are lower than rentals in other event markets, booking one is tough, and the planning begins early. "Right after you're finished [at the festival], people are just looking for next year's," says Poulin. "People are shocked they can't find a good home in January for Coachella." Nonfestivalgoers needn't worry: The homes' steep rates leave them plenty accessible in the off season. ●



### THE BING CROSBY ESTATE

RANCHO MIRAGE

Cost \$24,845 a night

**Past visitors** The highly exclusive home's lore includes rumors that President John F. Kennedy, a guest of Crosby's, enjoyed a tryst

with Marilyn Monroe in one of the five bedrooms.

**What to expect** Hollywood amenities: a movie screening room, putting green, outdoor kitchen and wet bar.

plus an array of framed Crosby film posters. Retractable glass doors allow the living room to open up into the outdoor area. *To rent the Griffin, Sinatra or Crosby estates, go to [luxuryretreats.com](http://luxuryretreats.com).*



### THE MERV GRIFFIN ESTATE

LA QUINTA

Cost \$5,500 a night

**Past visitors** At 39 acres, the size of the iconic TV host's former home makes it perfect for events. Soho Desert House made its home

there in recent years to host events for Spotify, Coach and The Windish Agency that drew Santigold, Zoe Kravitz and Elon Musk.

**What to expect** A fishing

lake, horse stable, 13 bedrooms and Moroccan decor. "We don't recommend it without staff," says Poulin, whose company provides butlers and chefs (at additional cost).



### TWIN PALMS SINATRA ESTATE

PALM SPRINGS

Cost \$2,600 a night

**Past visitors** Adidas used the home for several Coachella bashes celebrating its Jeremy Scott line, drawing Katy Perry, Diplo, A-Trak and

Rita Ora. Eva Mendes and Ryan Gosling also recently rented it out for her birthday.

**What to expect** Lots of Old Blue Eyes' influence. Certain details have been

updated, but the original sound system, which Sinatra recorded on, remains, as does a piano-shaped swimming pool and a crack in the sink left after a violent argument with Ava Gardner.



The home features six bedrooms, floor-to-ceiling windows with views of the San Jacinto Mountains and a living room cocktail bar.



The skylight at the Bob Hope Estate.

## YOURS FOR JUST \$25M BOB HOPE'S LAUTNER MASTERPIECE

One of Palm Springs' most eye-catching properties sits vacant, lingering on the market three years after its listing. The Bob Hope home, a 23,000-square-foot house designed by architect John Lautner for the comedian and his wife, Dolores, in 1973, has seven bedrooms and is listed at \$25 million, down from an official first price of \$34 million. (It was reportedly originally available for \$50 million.)

Lautner spent seven years building the concrete and glass structure, which has a massive curved copper roof, an outdoor boulder that cuts into the first floor and an oculus in the ceiling that gives the home its futuristic feel. But it is the indoor

spa with a pool and terrace space for entertaining up to 300 people (the Hopes hosted Tony Bennett and Glen Campbell) that make it extra luxurious.

"Every year celebrities throw out astronomical numbers to try to lease the property during Coachella," says Patrick Jordan, whose firm Patrick Stewart Properties holds the listing. The Hope family trust that owns the home (Bob Hope died in 2003 at 100) uniformly rejects these requests but did allow for a 2015 Louis Vuitton fashion show to be staged on the six-acre property. "It's going to take the right person to be the next steward," says Jordan. "It truly is a piece of art." —A G



# IT'S OUR BIRTHDAY BUT IT'S YOUR PARTY.

PHOTO BY LINDSEY BEST © 2016 BLUE MAN PRODUCTIONS, LLC.

25 years ago, Blue Man Group was founded by three friends creating “disturbances” with a bald and blue character in NYC’s East Village. Over time, they developed an experience that’s best described as comedy, theatre, rock concert and dance party rolled into one.

Blue Man Group has grown into a global powerhouse that’s constantly evolving. 35 million people have seen the show to date, with performances nightly in Las Vegas, Orlando, Chicago, Boston, New York, Berlin, on the US tour and on a recently launched World Tour in the Far East.

There’s many new creative ventures in this 25th year. As Grammy-nominated recording artists, Blue Man’s releasing a new studio album, *THREE*, on Rhino Records on April 22. And a first-ever book, *Blue Man World* from Black Dog & Leventhal Publishers, will be on sale in October. Look for more news all year long.

Join our celebration! If you’re interested in learning more about collaborating with Blue Man Group, please contact our head of communications, Laura Camien, at [camien@blueman.com](mailto:camien@blueman.com).

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"The drumming, the luminescence, the shamanic, psychedelic component — that was a response to the modern age," says Wink, co-founder of Blue Man Group.

# Behind Blue Paint For 25 years, the neon-lit troupe Blue Man Group has drummed its way into the mainstream, from an Orlando resort to a luxury hotel in Vegas

BY KERRI MASON



ON THE LOWER EAST SIDE OF MANHATTAN, on a one-lane street of tenements fronted by fire escapes, the recording space known as Loho Studios hides behind an unmarked door. Artists as diverse as Willie Nelson, Ryan Adams and Patti Smith have cut tracks there.

But none of the studio's previous clients played the kind of instruments found at Loho these days.

A waist-high, 8-foot-long organ looks like a character from the film *Alien*, made of PVC pipes coiled like white snakes, yielding different pitches. A 5-foot-wide wheel is spiked with Boomwhackers — multicolored, tuned percussion tubes. A customized zither bears 98 strings. A drum sequencer looks like a conveyor belt.

Loho Studios today is a recording laboratory for Blue Man Group, the creative collective and production company that in 2016 celebrates 25 years of musical and theatrical invention. The troupe has transformed its signature character — a hairless, earless, neon-blue man who regards artifacts of the modern world with childlike wonder — into a thriving business.

Back in 1991, the founding trio of Blue Man Group — Chris Wink, 55; Phil Stanton, 56; and Matt Goldman, 54 — discovered a performance home in the Astor Place Theater, on a landmarked block of the East Village. (The three still live nearby.) There, a Blue Man troupe continues to draw audiences, who duck the Day-Glo paint that spatters from the trio's drum skins into the front rows.

In the quarter-century since its debut, Blue Man Group has infiltrated popular culture, on *The Tonight Show With Jay Leno*, *Arrested Development*, *Scrubs* and in a witty series of ads for computer company Intel. New York natives Wink and Goldman, and Georgia-raised Stanton (who no longer regularly perform in the show) have seen Blue Man Group become a steady live attraction, with ensembles based in Boston, Chicago and Berlin. One troupe performs regularly at the

Dave Matthews (second from right) is flanked by (from left) Blue Man Group co-founders Stanton, Goldman and Wink at the troupe's 20th-anniversary show in 2011 at the Astor Place Theater in New York.

Universal Orlando Resort. Another is playing cities across North America through June, reaching smaller

markets from Eugene, Ore., to Reading, Pa. An international tour opened in Singapore in March and proceeds to New Zealand this month. A visit to Manila in the Philippines is planned in the fall. And the Luxor Hotel in Las Vegas is the latest venue to welcome the azure, bald-headed characters in an extended engagement.

Since 1991, the Blue Man Group show has toured 15 countries and reached 35 million fans. The 309 shows reported to Billboard Boxscore since 2003 have grossed \$51.2 million in ticket sales.

While known first as a theatrical troupe, Blue Man Group has plenty of music cred. It has collaborated with Dave Matthews and Tiesto. It has released two studio albums, the Grammy-nominated *Audio* in 1999 and *The Complex* in 2003. It performed with Moby and Jill Scott at the 2006 Grammys. And in April, the group will release its third studio album, *Three*, through Rhino Records. Its 14 instrumental tracks were recorded at Loho Studios with the assistance of Blue Man Group music director Chris Dyas and creative director/music supervisor Jeff Turlik.

Of the three Blue Man Group founders, Goldman now is focused on running the Blue School, a private K-8 school in Lower Manhattan whose stated mission is to "reimagine education for a changing world." Stanton and Wink are co-CEOs of Blue Man Productions, the privately held parent company of the show. They spoke with *Billboard* about how these performance artists have turned their world — and ours — neon blue.



WorldRadioHistory

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**Blue Man Group 25th Anniversary**



Blue Men, unmasked, from left: Stanton, Wink and Goldman.

**Where did the Blue Man concept come from?**

**WINK** We started the show right after we read *Information Anxiety* by Richard Saul Wurman, the guy who started TED [the global conferences focused on technology, entertainment and design]. We wanted to create an experience where there was a collision between technology and modernism, the timeless and the universal. The drumming, the luminescence, the shamanic, psychedelic component — that was a response to the modern age, with a nostalgic yearning for primal connection.

We weren't alone in that artistic impulse. Back

in '88, we were feeling that, and so were people out in San Francisco, who were getting Burning Man going, and the people in Buenos Aires who did De La Guarda [mixing a circus and performance art].

**When Blue Man Group was created, what music were you listening to?**

**WINK** Alternative rock, Pink Floyd, world music. We had an appreciation for Latin drumming, the energy of hip-hop, the rage of punk rock, the meditative quality of new age. We also liked some element of techno back then, Kraftwerk and some of those threads that became infused in EDM.

**Some of the best-known segments of the show involve Blue Man playing with food of dubious nutritional value: cutting Twinkies with a knife and fork, using Cap'n Crunch as a percussion instrument and launching Jell-O at the audience. Why choose those products?**

**STANTON** I think we've always been attracted to the kind of things that seem to sum up something about America, just by presenting them. You don't have to say much when you pull up a Twinkie or spend a lot of time pointing out that it doesn't have any nutrition. We all kind of know it. Just being onstage with a Twinkie puts a frame around it, the way Andy Warhol put a frame around things. And we all kind of laugh at it.

**Have you ever heard from any of those brands?**

**STANTON** No. If I were them, I would see it as sort of a sweet, satirical nod.

**What does it take to be a Blue Man?**

**WINK** We've had females play the role; we've had people of different ethnic backgrounds. It really comes down to being able to drum, to act and to catch stuff in your mouth.

**Has the show stood the test of time as it was originally intended, or is the concept just very nimble?**

**WINK** One thing about this project is that the concept is flexible. We always change the show; we update the details, the pop cultural and technological references.

**With all your various business ventures, why record a new album now?**

**WINK** We try still to be artists, even though we're a company. We approach albums like we approach our show, releasing them because we feel we have to make music. There's not a *Billboard* chart that I'm aware of for interesting, instrumental, Moby-influenced fusion music. We're making it because we think it's a big part of who we are.

**STANTON** This album has been really fun, because

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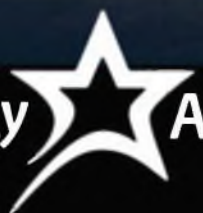
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personally and professionally, we've gotten more interested in electronic music. There was a time when I didn't really pay much attention to it, but I've been following it over the last several years. It has really come into its own; it has such humanity now, and such expressiveness.

**What's next for Blue Man Group?**

**WINK** We have more luminescent toys; we have video clothing we're going to be putting into the show. We want to create some live performances and video around the songs on the new album. There are other places in the world we'd like to take the show.

**STANTON** Other than the big festivals and clubs, no one has really made electronic music very theatrical yet. So stay tuned. There might be some way to try to do that.

**Is there a day that goes by when you don't think about Blue Man?**

**WINK** I have kids, and I've learned that they have a rich world that doesn't include Blue Man every step of the way. What I've learned from Blue Man is that I should be more present wherever I am. So if I go on vacation someplace and there's a sunset, and if I'm thinking about Blue Man, then I hope whomever I'm with would slap me in the face and tell me to f—ing watch the sun. ●

**Blue Man Group's Top Boxscores**

Rank	Venue Dates	Gross (International Currency) Ticket Prices	Attendance Capacity (Number Of Shows)	Promoter(s)
1	Luna Park, Buenos Aires June 7-17, 2007	\$1,354,339 (4,159,646 pesos) \$74.89/\$16.28	40,989 74,250 (15 shows)	CIE
2	Credicard Hall, Sao Paulo Sept. 2-13, 2009	\$1,328,924 (2,491,562 reals) \$138.68/\$32	25,843 43,524 (13)	T4F-TIME FOR FUN
3	Fox Theatre, Atlanta Jan. 18-23, 2011	\$1,261,698 \$6/\$20	24,742 36,112 (eight)	THEATER OF THE STARS
4	Fox Theatre, Atlanta April 7-12, 2015	\$1,206,314 \$90/\$30	2,784 33,933 (eight)	BROADWAY ACROSS AMERICA
5	Orpheum Theatre, Minneapolis June 15-24, 2012	\$1,182,63 \$85/\$31	19,578 32,629 (13)	HENNEPIN THEATRE TRUST
6	Auditorio Nacional, Mexico City May 4-13, 2007	\$1,127,646 (12,404,104 pesos) \$81.60/\$35.76	30,802 71,522 (11)	CIE
7	Orpheum Theatre, Omaha, Neb. Jan. 17-22, 2012	\$1,085,592 \$88/\$55/\$44/\$20	19,896 20,579 (eight)	OMAHA PERFORMING ARTS PRESENTS, BROADWAY ACROSS AMERICA
8	Adrienne Arsht Center for the Performing Arts, Miami May 13-18, 2014	\$1,020,095 \$96/\$26	14,920 18,264 (eight)	IN-HOUSE, BROADWAY ACROSS AMERICA
9	Durham Performing Arts Center, Durham, N.C. March 15-20, 2011	\$1,001,686 \$60/\$20	20,727 21,696 (eight)	PFM/NEDERLANDER
10	Fox Theatre, Atlanta Jan. 15-20, 2013	\$893,697 \$58/\$23	20,194 30,722 (seven)	THEATER OF THE STARS



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FROM YOUR FRIENDS AT 87AM

# 'I Make My Music Where I Live' On *Conexión*, Colombia's Fonseca links with multiple styles — and with countrymen in his war-weary homeland

BY LEILA COBO



COLOMBIAN STAR JUAN FERNANDO FONSECA, 36, has just played a sold-out show in Quito, Ecuador, and is flying back to his home in Key Biscayne, Fla., just across a bridge from downtown Miami. Soon, it's over to Los Angeles, where on April 4 he will play the *Billboard en Vivo* show, and four days later, he'll open his *Conexión* Tour in San Diego, promoting his new album of that name.

One of Colombia's most admired musicians, Fonseca has collaborated with Juanes, Carlos Vives and Willie Colon and has enjoyed a streak of hits on *Billboard's* Tropical Airplay chart.

"He's a chameleon," says Julio Reyes Copello, who produced Fonseca's *Conexión* album and produces Marc Anthony and Jennifer Lopez. "He's one of the most versatile artists I know. He can traverse genres naturally and with credibility, because he's very sensitive to what listeners like."

Fonseca, who performs under his surname, first gained attention playing pop-infused *vallenato*, the accordion-based traditional music from Colombia's Atlantic coast. It was an unlikely style for a preppy, studious kid from Bogotá, which is nestled high up in the Andes Mountains, far from the ocean.

But Fonseca gained fans with his tender voice, his down-to-earth demeanor and a skillful band that even endeared him to *vallenato* purists. He was influenced by Colombia's Vives, who says of his countryman, "Fonseca is a person with a great heart, and that's important to make songs that don't go out of style."

A trim, fit man with short-cropped curly hair and piercing hazel eyes, Fonseca has a boy-next-door casual look that is at odds with his status as a Latin star. Married to his high school sweetheart,



*Conexión* is "an album with many worlds," says Fonseca (above). Inset: The singer onstage at Univision's Premios Juventud Awards in Miami in 2015.

Juliana, he's the father of a 5-year-old girl and an 18-month-old boy.

His 2006 breakthrough song, "Te Mando Flores," reached No. 3 on the Latin Pop Songs chart and was an international hit. In mid-2014, in one display of his musical versatility, Fonseca released an album of his songs arranged for a symphonic orchestra. For *Conexión*, which arrived in October, he stretched creatively again, exploring multiple Latin styles with acts known within those musical circles.

"I wanted to make a genre-less album, and it opened my worlds up," says Fonseca. "There's a *ranchera* here, there's a salsa. There's pure pop. It's an album with many worlds."

Those worlds coexist on the *Conexión* Tour, with shows in 11 North American cities divided into four sections: tropical pop, *vallenato*, straight-ahead pop and *ranchera*.

The new album was recorded in his adopted home city. "I make my music where I live, and the fact that I recorded *Conexión* in Miami has a deep impact on the music," he says. "Having presence here is important. You have at your disposal great musicians from many different countries."

Among those musicians on *Conexión* are Puerto Rican salsa star Victor Manuelle and Fonseca's Colombian superstar pal Juanes. He also wrote

with Panama's Omar Alfanno and the Peruvian

singer-songwriter known as Gianmarco. And, in an overt nod to Colombia's political situation, he co-wrote a track titled "Puede Ser" ("It Could Be"). The song addresses the peace negotiations that have been underway for three years between the Colombian government and rebel group FARC.

"The song includes a line that's very telling to me: 'Forgiving doesn't mean forgetting, it means going forward.' I wrote it with Fernando Osorio, who's Venezuelan, and it speaks to the situation in both our countries," says Fonseca. "There are several countries in Latin America where reconciliation should be more of a topic of conversation."

Fonseca is not overtly political, but he doesn't shy away from the subject, particularly when it hits close to home.


After the decades of conflict that preceded the current peace talks, "Colombia is living a moment where we all have to take action in some way or another," says the singer, who works closely with a government office that aims to reintegrate former guerrilla fighters into mainstream society. "I help as much as I can." ●





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Dante created his own label called V4texx Music Group, (pronounced Vortex / V4MG), and has digitally released his Worldwide Single's "YouDontBelong" featuring CoreyLee. "Abandoned" and "I See You". On March 16th, 2016, Dante will be releasing his debut album "The Rare Album", with a Sold Out Concert at The Rotunda in Philadelphia.

Dante's mission is to be an inspiration to people who need to be inspired. With Dante's unique style & new genre of Music that he has created, he'll be sure to take the world by storm & present to everyone his ability to impact nation's through his sound.

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# CHARTS



**NUMBERS:  
PRICE IS RIGHT**

Despite little airplay or social media pull, **Jack White**-backed singer-songwriter **Margo Price** makes a notable debut on Top Country Albums with her first LP, thanks to critical acclaim and media buzz. Look for her numbers to jump soon: She'll perform on *Saturday Night Live* on April 9.

10

Price's Third Man Records debut, *Midwest Farmer's Daughter*, enters at No. 10 on Top Country Albums — the first time a solo female has debuted in the top 10 with a first album without any history on the Hot Country Songs chart.

224

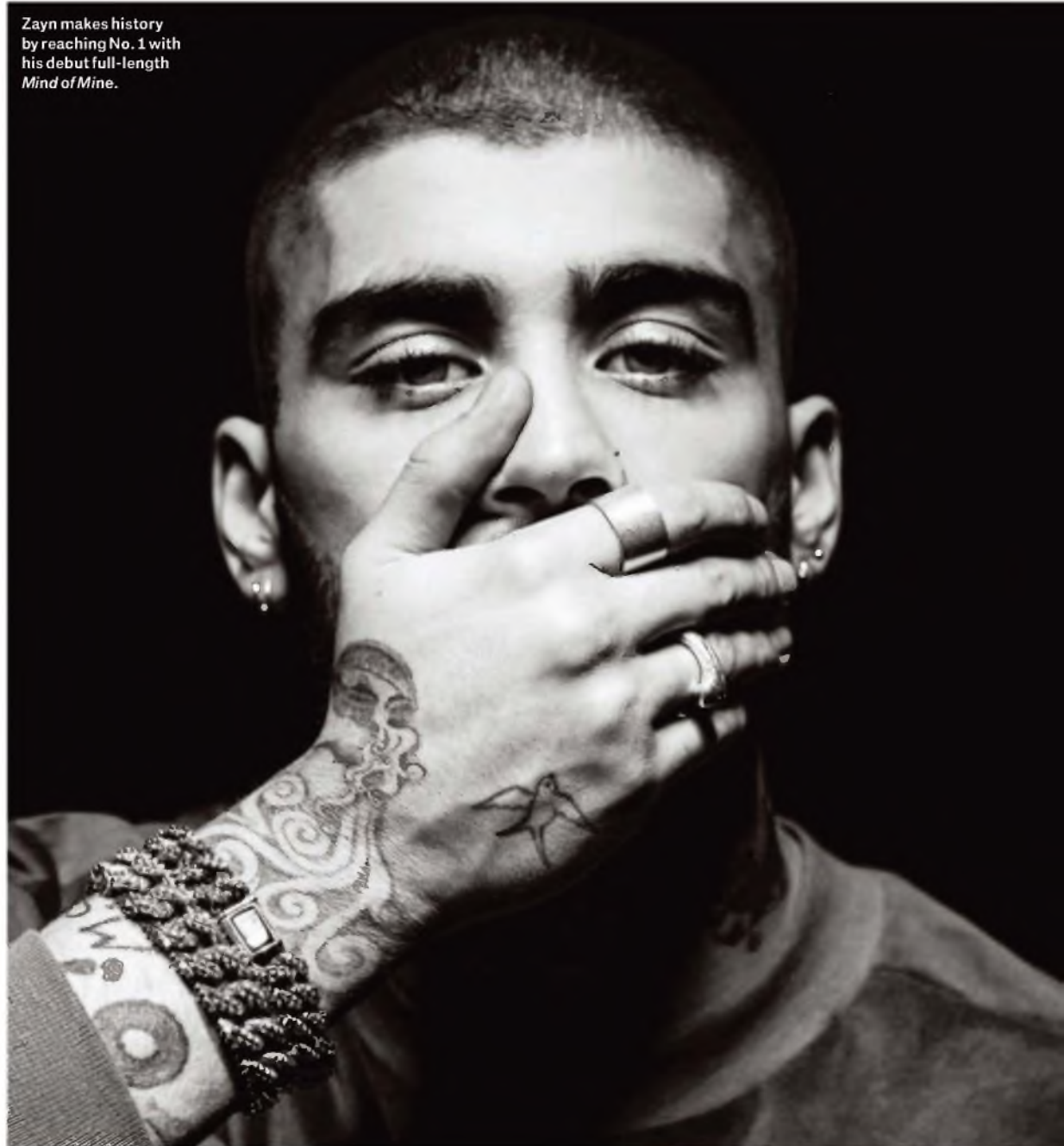
Radio has mostly ignored Price thus far: The album's songs have generated a mere 224 plays across all monitored stations, through April 3. Of those spins, 82 percent are for the lead single, "Hurtin' (On the Bottle)."

3.5<sup>K</sup>

Her plum booking on *SNL* is bound to raise her anemic social media profile: As of April 4, Price had just 3,500 followers on Twitter and 8,000 each on Facebook and Instagram.

—JIM ASKER and KEITH CAULFIELD

Zayn makes history by reaching No. 1 with his debut full-length *Mind of Mine*.



**TOMORROW'S HITS**

**'LONG LIVE' LANCO**

Signed to Arista Nashville in October 2015, **LANco** is fronted by vocalist **Richard Lancaster**; initially the act was called **Lancaster & Company**. LANco's pop-rock "Long Live Tonight," produced by **Jay Joyce** (**Eric Church**, **Little Big Town**) and penned by Lancaster and **Jason Reeves** (**Colbie Caillat**, **High Dive Heart**), is bubbling under Country Airplay ahead of its May 16 radio add date.



**NO LANGUAGE BARRIER**

**DJ Khaled**-backed Florida rapper **Kent Jones** jumps 25-22 on Mainstream R&B/Hip-Hop with "Don't Mind" (We the Best), a cheerful ode to women worldwide whose chorus features a series of multilingual greetings. As of April 4, the track was the 23rd-most-searched on Shazam's Top 100 popular songs list in the United States (373,000 tags) — the highest rank for a song not on the Billboard Hot 100.

**CHART BEAT**

**Graceful Landing** Australian pop singer-songwriter Grace enters the Mainstream Top 40 airplay chart at No. 37 with "You Don't Own Me," featuring rapper G-Eazy. The original version, by Lesley Gore, peaked at No. 2 on the Billboard Hot 100 in 1964. "It's difficult to be a woman in this industry," Grace told *Billboard* in 2015. "But I know who I am and what I want to do. This song speaks to that. Lesley's generation paved the way." Grace isn't the only artist paying tribute to Gore: Melanie Martinez is bubbling under Mainstream Top 40 with "Pity Party," her reinterpretation of Gore's 1963 No. 1, "It's My Party." —GARY TRUST



↑  
**27%**  
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"STONE COLD"  
STREAMS  
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↑  
**8%**  
THIS WEEK  
DJ LUKE NASTY'S  
"MIGHT BE"  
AUDIENCE  
**27.8 MILLION**



↑  
**53%**  
THIS WEEK  
KIARA'S  
"GOLD"  
STREAMS  
**2.6 MILLION**



# Zayn Makes Solo Splash With Historic Debut

The former One Directioner is the first-ever British male solo artist to bow at the top of the Billboard 200 chart with his first LP

BY KEITH CAULFIELD

# Z

ZAYN IS NO STRANGER TO THE NO. 1 SLOT on the Billboard 200 — after all, during his time with **One Direction**, the group landed four chart-toppers. However, Zayn now has the penthouse all to himself: The singer's first solo effort, *Mind of Mine*, debuts at No. 1 on the April 16 Billboard 200. The set, released on March 25 through RCA Records, earned 157,000 equivalent album units (including 112,000 in pure album sales) in the week ending March 31 in the United States, according to Nielsen Music.

Zayn's No. 1 debut makes chart history: The singer, born in Bradford, England, is the only British male solo artist to debut at No. 1 with his first album. Amazingly enough, the last British male solo artist to take his first album to No. 1 at all was way back in 1988 — nearly 30 years before Zayn was born — when **George Michael's** *Faith* climbed to No. 1 in its ninth week on the list (Jan. 16, 1988). Michael, like Zayn, first found fame as part of another act.



Before going solo, he made up half of **Wham!**, which notched three charting albums, including the No. 1 *Make It Big*.

Zayn stands alongside 15 other British solo male artists who have topped the Billboard 200, including **David Bowie, Eric Clapton, Phil Collins, Elton John, Paul McCartney** and **Ed Sheeran**. Very few solo U.K.-born women have led the list in comparison: only **Adele, Susan Boyle, Leona Lewis** and **Olivia Newton-John**. Zayn also is the first U.K. act, solo or otherwise, to debut at No. 1 with his first album since none other than **One Direction** launched atop the list in 2012, with *Up All Night*.

In the past five years, 10 acts (including Zayn) have reached No. 1 with their first full-length. Most recently, **Chris Stapleton, Fetty Wap** and **Meghan Trainor** debuted at the top.

Zayn's album was led by the single "Pillowtalk," which opened at No. 1 on the Billboard Hot 100. That makes him just the third act to debut at No. 1 on both the Hot 100 and Billboard 200 with their first entries on both lists. He shares the achievement with an unlikely duo: **Clay Aiken** ("This Is the Night" and *Measure of a Man*) and **Lauryn Hill** ("Doo Wop [That Thing]" and *The Miseducation of Lauryn Hill*). ●



Courtney

**'FIRE' BURNING**

Six months after moviegoers first heard it in the **Bradley Cooper** film *Burnt*, **Barns Courtney's** "Fire" is igniting on U.S. charts. The singer-songwriter's breakthrough rises 24-21 on Triple A and debuts at No. 43 on Rock Airplay. Having opened for **Ed Sheeran**, the Brit (by way of Seattle) is at work on his first album, on Virgin/Capitol.

—JIM ASKER, AMAYA MENDIZABAL and KEVIN RUTHERFORD



Jones

## MARKET WATCH

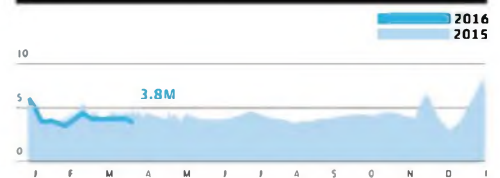
A WEEKLY NATIONAL MUSIC SALES REPORT

**Weekly Unit Sales**

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week*	3,794,000	1,629,000	16,957,000
Last Week	3,711,000	1,501,000	14,552,000
Change	<b>2.2%</b>	<b>8.5%</b>	<b>16.5%</b>
This Week Last Year	4,333,000	1,928,000	19,578,000
Change	<b>-12.4%</b>	<b>-15.5%</b>	<b>-13.4%</b>

\*Digital album sales are also counted within album sales.

**Weekly Album Sales** (Million Units)



**YEAR-TO-DATE**

**Overall Unit Sales**

	2015	2016	CHANGE
Albums	60,622,000	50,572,000	-16.6%
Digital Tracks	277,887,000	207,970,000	-25.2%
Store Singles	959,000	374,000	-61.0%
<b>Total</b>	<b>339,468,000</b>	<b>258,916,000</b>	<b>-23.7%</b>
Album w/TEA*	88,410,700	71,369,000	-19.3%

\*Includes track-equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

**Digital Track Sales**



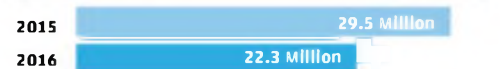
**Sales by Album Format**

	2015	2016	CHANGE
CD	29,083,000	25,531,000	-12.2%
Digital	28,636,000	21,805,000	-23.9%
Vinyl	2,767,000	3,107,000	12.3%
Other	135,000	129,000	-4.4%

**Sales by Album Category**

	2015	2016	CHANGE
Current	29,523,000	22,297,000	-24.5%
Catalog	31,099,000	28,275,000	-9.1%
Deep Catalog	25,827,000	23,868,000	-7.6%

**Current Album Sales**



**Catalog Album Sales**



Nielsen Music counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

For week ending March 31, 2016. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected by Nielsen Music.

# Billboard Artist 100

April 16  
2016  
**billboard**



**NO. 13**  
Selena Gomez

Gomez gains on the Billboard Artist 100, powered in part by a new chart-topping honor for her single "Hands to Myself" (see story, opposite page).


2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS ON CHART
6	10	1	<b>ZAYN</b>	RCA	1	10
1	1	2	JUSTIN BIEBER	SCHOOL BOY/RAYMOND BRAUN/DEF JAM	1	91
2	2	3	RIHANNA	WESTBURY ROAD/ROC NATION	2	88
3	3	4	ADELE	XL/COLUMBIA	1	61
5	7	5	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	2	50
4	5	6	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	92
10	6	7	MEGHAN TRAINOR	EPIC	1	90
7	9	8	THE WEEKND	XO/REPUBLIC	1	77
8	11	9	TAYLOR SWIFT	BIG MACHINE/BMLG	1	88
9	8	10	ARIANA GRANDE	REPUBLIC	1	90
17	14	11	LUKAS GRAHAM	WARNER BROS.	11	9
RE-ENTRY		12	K. MICHELLE	ATLANTIC/AG	12	4
13	13	13	SELENA GOMEZ	INTERSCOPE/IGA	2	79
82	82	14	<b>YOUNG THUG</b>	300/ATLANTIC/AG	14	35
12	15	15	FUTURE	A-1/FREEBANDZ/EPIC	1	37
15	16	16	FLO RIDA	POE BOY/ATLANTIC/AG	11	55
18	18	17	KEVIN GATES	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	5	14
16	17	18	BRYSON TILLER	TRAPSOU/RC	10	27



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS ON CHART
20	19	19	FETTY WAP	RGF/300/AG	3	60
5	33	20	SIA	MONKEY PUZZLE/RCA	5	92
25	22	21	DNCE	REPUBLIC	21	16
70	53	22	FIFTH HARMONY	SYCO/EPIC	12	54
19	20	23	CHARLIE PUTH	ARTIST PARTNERS GROUP/ATLANTIC/AG	10	53
22	25	24	G-EAZY	G-EAZY/RVG/BPG/RCA	8	22
25	24	25	MIKE POSNER	ISLAND	24	9
21	21	26	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	2	23
48	39	27	PANIC! AT THE DISCO	DCDZ/FUELED BY RAMEN/AG	3	23
31	28	28	SHAWN MENDES	ISLAND	2	60
27	29	29	THOMAS RHETT	VALORY/BMLG	7	61
39	47	30	<b>BEYONCE</b>	PARKWOOD/COLUMBIA	6	90
NEW		31	ASKING ALEXANDRIA	SUMERIAN	31	1
40	34	32	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	32	18
44	32	33	JEREMIH	MICK SCHULTZ/DEF JAM	30	87
26	31	34	CHRIS BROWN	RCA	1	92
34	30	35	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	92
49	48	36	DISTURBED	REPRISE/WARNER BROS.	5	18

The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, streaming activity and from other music sources tracked by Nielsen Music and for information on social networking sites as compiled by Mediabase and Billboard. See charts legends for complete rules and explanations. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

AIRPLAY/STREAMING & SALES DATA COMPILED BY  
NIELSEN MUSIC

GOMEZ: RENATA RAKSIA/THUG; © CHARD MARTIN; BE'ONCÉ: EZRA SHAW/CETTY IMAGES; HAVITON: LEANN WILLET/CHESNEY; ALISTER ANN SHARRER/KAT JONES; AVIARTH: METAL BLADE RECORDS.

WKS AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS ON CHART
11	26	37	<b>KENDRICK LAMAR</b>	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	68
14	27	38	<b>JOEY + RORY</b>	VANGUARD/SUGAR HILL/FARMHOUSE/AETHER/CONCORD/CAPITOL CMG	13	8
89	4	39	<b>GWEN STEFANI</b>	INTERSCOPE/IGA	4	11
37	36	40	<b>SAM HUNT</b>	MCA NASHVILLE/UMGN	5	90
RE-ENTRY	41	41	<b>JOE BONAMASSA</b>	J & R ADVENTURES	41	3
30	43	42	<b>BLAKE SHELTON</b>	WARNER BROS NASHVILLE/WMN	1	92
38	35	43	<b>J. COLE</b>	DREAMVILLE/ROC NATION/COLUMBIA	2	69
33	37	44	<b>ELLIE GOULDING</b>	CHERRYTREE/INTERSCOPE/IGA	7	76
		45	<b>DESIIGNER</b>	G.O.O.D./DEF JAM	45	3
<b>NEW</b>		46	<b>ANTHONY HAMILTON</b>	MISTER 5 MUSIC/RCA	46	1
						
46	42	47	<b>ED SHEERAN</b>	ATLANTIC/JAG	1	92
50	56	48	<b>FALL OUT BOY</b>	DCD2/ISLAND	2	82
43	51	49	<b>ONE DIRECTION</b>	SYCO/COLUMBIA	2	92
55	61	50	<b>TY DOLLA \$IGN</b>	ATLANTIC/JAG	36	10
42	41	51	<b>ALESSIA CARA</b>	EP/DEF JAM	15	32
36	58	52	<b>TROYE SIVAN</b>	CAPITOL	11	19
63	60	53	<b>JAMES BAY</b>	REPUBLIC	38	10
45	38	54	<b>MAROON 5</b>	222/INTERSCOPE/IGA	1	92
29	40	55	<b>COLDPLAY</b>	PARLOPHONE/ATLANTIC/JAG	4	56
56	57	56	<b>COLE SWINDELL</b>	WARNER BROS NASHVILLE/WMN	41	78
52	49	57	<b>MICHAEL JACKSON</b>	MJJ/EPIC	25	66
51	50	58	<b>FLORIDA GEORGIA LINE</b>	REPUBLIC NASHVILLE/BMLG	1	92
	67	59	<b>BRETT ELDRIDGE</b>	ATLANTIC/WMN	9	42
<b>NEW</b>		60	<b>AMON AMARTH</b>	METAL BLADE	60	1
57	52	61	<b>BEBE REXHA</b>	WARNER BROS	52	12
59	46	62	<b>EMINEM</b>	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	92
67	55	63	<b>TIM MCGRAW</b>	MCGRAW/BIG MACHINE/BMLG	10	71
65	72	64	<b>ZAC BROWN BAND</b>	JOHN VARVATOS/SOUTHERNGROUND/BMLG/REPUBLIC	1	78
	12	65	<b>JORDAN SMITH</b>	LIGHTWORKS/REPUBLIC	6	9
81	80	66	<b>KANYE WEST</b>	G.O.O.D./ROC-A-FELLA/DEF JAM	12	42
66	44	67	<b>DJ SNAKE</b>	DJ SNAKE/INTERSCOPE/IGA	38	54
47	54	68	<b>RACHEL PLATTEN</b>	COLUMBIA	12	49
61	70	69	<b>YO GOTTI</b>	COCAINE MUZIK/EPIC	10	15
54	59	70	<b>CARRIE UNDERWOOD</b>	19/ARISTA NASHVILLE/SMN	3	79
74	64	71	<b>DAYA</b>	ARTBEATZ	51	20

WKS AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS ON CHART
79	84	72	<b>JASON DERULO</b>	BELUGA HEIGHTS/WARNER BROS	4	90
62	66	73	<b>ELLE KING</b>	RCA	14	36
60	63	74	<b>METALLICA</b>	BLACKENED/WARNER BROS	43	42
85	77	75	<b>ZARA LARSSON</b>	RECORD COMPANY TEN/EPIC	75	5
75	75	76	<b>OLD DOMINION</b>	RCA NASHVILLE/SMN	29	25
RE-ENTRY	77	77	<b>NICK JONAS</b>	SAFEHOUSE/ISLAND	11	62
71	88	78	<b>HALSEY</b>	ASTRALWERKS	4	30
73	74	79	<b>KATY PERRY</b>	CAPITOL	6	92
77	85	80	<b>WIZ KHALIFA</b>	ROSTRUM/ATLANTIC/JAG	2	92
72	76	81	<b>BRUNO MARS</b>	ATLANTIC/JAG	10	90
RE-ENTRY	82	82	<b>KENNY CHESNEY</b>	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	2	73
						
64	78	83	<b>KELLY CLARKSON</b>	19/RCA	5	38
	91	84	<b>LAUREN DAIGLE</b>	CENTRICITY/CAPITOL CMG	78	6
91	89	85	<b>DIERKS BENTLEY</b>	CAPITOL NASHVILLE/UMGN	35	39
-	98	86	<b>RUTH B</b>	COLUMBIA	86	2
78	81	87	<b>MAREN MORRIS</b>	COLUMBIA NASHVILLE/SMN	73	8
-	96	88	<b>MNEK</b>	DIGITAL TEDDY/VIRGIN/INTERSCOPE/IGA	88	2
RE-ENTRY	89	89	<b>2 CHAINZ</b>	DEF JAM	16	3
58	69	90	<b>NICKI MINAJ</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	2	92
90	86	91	<b>CHRIS YOUNG</b>	RCA NASHVILLE/SMN	13	38
94	90	92	<b>TORY LANEZ</b>	MAD LOVE/INTERSCOPE/IGA	45	20
RE-ENTRY	93	93	<b>LEE BRICE</b>	CURB	15	47
87	87	94	<b>X AMBASSADORS</b>	KIDINAKORNER/INTERSCOPE/IGA	21	40
68	73	95	<b>DAVID BOWIE</b>	ISO/COLUMBIA	1	12
RE-ENTRY	96	96	<b>SHAKIRA</b>	SONY MUSIC LATIN/RCA	35	10
						
-	95	97	<b>RASCAL FLATTS</b>	BIG MACHINE/BMLG	95	3
95	100	98	<b>SAM SMITH</b>	CAPITOL	1	92
93	92	99	<b>ERIC CHURCH</b>	EMI NASHVILLE/UMGN	8	91
83	65	100	<b>DEMI LOVATO</b>	SAFEHOUSE/ISLAND/HOLLYWOOD	3	63



## Gomez Goes 3-For-3

As **Selena Gomez** holds with a bullet at No. 13 on the Billboard Artist 100, which measures activity across a host of charts to provide a weekly ranking of artist popularity, the pop star earns a rare achievement on the Mainstream Top 40 airplay chart, where she earns her third No. 1 with "Hands to Myself" (2-1). The single follows her prior leaders "Good for You" (featuring **ASAP Rocky**) and "Same Old Love." With all three songs from her album *Revival*, Gomez is just the sixth woman to score at least a trio of Mainstream Top 40 No. 1s from a single set (dating to the chart's 1992 launch). She joins **Alanis Morissette**, **Avril Lavigne**, **Lady Gaga**, **Taylor Swift** and **Katy Perry**, the record-holder with six toppers from *Teenage Dream* in 2010-12. Atop the Artist 100, **Zayn** blasts 10-1 as his album *Mind of Mine* enters the Billboard 200 at No. 1 (see story, page 65). Zayn bests the No. 2 Artist 100 peak of his former group, **One Direction**, which reached that rank both before and after his March 2015 departure from the act. Making a sharp sonic segue from Gomez and Zayn, Swedish metal band **Amon Amarth** (above) debuts at No. 60 on the Artist 100. The group bows thanks to its best sales week and highest rank on *Top Rock Albums*, as *Jomsviking* begins at No. 4 with 20,000 sold, according to Nielsen Music.

—Gary Trust

# Billboard 200

April 16  
2016  
billboard

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION	Title	PEAK POS	WKS ON CHART
NEW	1	ZAYN RCA	Mind Of Mine	1	1
NEW	2	K. MICHELLE ATLANTIC/AG	More Issues Than Vogue	2	1
	3	RIHANNA WESTBURY ROAD/ROE NATION	ANTI	1	10
	4	JUSTIN BIEBER SCHOLBOY/RAYMOND BRAUN/DEF JAM	Purpose	1	20
	5	ADELE XL/COLUMBIA	25	1	19
NEW	6	TWENTY ONE PILOTS FUELED BY RAMEN/AG	Blurryface	1	46
NEW	7	YOUNG THUG 30X/ATLANTIC/AG	Slime Season 3	7	1
	8	CHRIS STAPLETON MERCURY NASHVILLE/UMGN	Traveller	1	29
NEW	9	ASKING ALEXANDRIA SUMERIAN	The Black	9	1
	10	THE WEEKND XO/REPUBLIC	Beauty Behind The Madness	1	31
	11	KEVIN GATES BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	Islah	2	9
NEW	12	JOE BONAMASSA J.R.A. ADVENTURES	Blues Of Desperation	12	1
	13	BRYSON TILLER TRAPSOUL/RCA	TRAPSOUL	8	27
	14	G-EAZY G-EAZY/RVC/BPG/RCA	When It's Dark Out	5	17
NEW	15	ANTHONY HAMILTON MISTER'S MUSIC/RCA	What 'I'm Feelin'	15	1
	16	GG SIA MONKEY PUZZLE/RCA	This Is Acting	4	9
	17	GWEN STEFANI INTERSCOPE/JGA	This Is What The Truth Feels Like	1	2
	18	JOEY + RORY FARMHOUSE/GATHER/CAPITOL CMG	Hymns	4	7
NEW	19	AMON AMARTH METAL BLADE	Jomsviking	19	1
	20	ORIGINAL BROADWAY CAST HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	12	27
	21	FETTY WAP RCA/300/AG	Fetty Wap	1	27
	22	FUTURE A1/1/FREEBANDZ/EPIC	EVOL	1	8
	23	FLO RIDA RDE BOY/ATLANTIC/AG	My House (EP)	14	52
	24	JORDAN SMITH LIGHTWORKS/REPUBLIC	Something Beautiful	2	2
	25	TAYLOR SWIFT BIG MACHINE/BMLG	1989	1	75
	26	PANIC! AT THE DISCO DCO2/FUELED BY RAMEN/AG	Death Of A Bachelor	1	11
	27	DISTURBED REPRISE/WARNER BROS.	immortalized	1	32
	28	CHARLIE PUTH ARTIST PARTNERS GROUP/ATLANTIC/AG	Nine Track Mind	6	9
	29	SAM HUNT MCA NASHVILLE/UMGN	Montevallo	3	75
	30	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/LEGACY	NOW 57	7	8
	31	THOMAS RHETT VALORY/BMLG	Tangled Up	6	27
	32	FUTURE A1/1/FREEBANDZ/EPIC	DS2	1	37
	33	SELENA GOMEZ INTERSCOPE/JGA	Revival	1	25
	34	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/JGA	untitled unmastered.	1	4
	35	J. COLE DREAMVILLE/ROE NATION/COLUMBIA	2014 Forest Hills Drive	1	69
	36	TWENTY ONE PILOTS FUELED BY RAMEN/AG	Vessel	21	85
	37	DRAKE & FUTURE A1/1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	What A Time To Be Alive	1	28
	38	HALSEY ASTRALWERKS	Badlands	2	31
	39	TROYE SIVAN CAPITOL	Blue Neighbourhood	7	17
	40	MIKE POSNER ISLAND	The Truth (EP)	34	10
	41	MELANIE MARTINEZ ATLANTIC/AG	Cry Baby	6	33
	42	JAMES BAY REPUBLIC	Chaos And The Calm	15	54
	43	LAUREN DAIGLE CENTRICITY/CAPITOL CMG	How Can It Be	30	47
	44	2 CHAINZ DEF JAM	ColleGrove	4	4
	45	SOUNDTRACK DICK CLARK PRODUCTIONS/MIRAGE/CAPITOL	The Passion: New Orleans, Music From The Television Event	8	2
	46	JEREMIH MICK SCHULTZ/DEF JAM	Late Nights: The Album	42	17
	47	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	1	60
	48	YO GOTTI COCAINE MUKIZ/EPIC	The Art Of Hustle	4	6
	49	MEGHAN TRAINOR EPIC	Title	1	64
	50	ONE DIRECTION SYCO/COLUMBIA	Made In The A.M.	2	20

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION	Title	PEAK POS	WKS ON CHART
	51	SHAWN MENDES ISLAND	Handwritten	1	51
	52	SOUNDTRACK DC/WATERTOWER	Batman v Superman: Dawn of Justice	25	2
	53	ADELE XL/COLUMBIA	21	1	267
	54	DNCE REPUBLIC	Swaay (EP)	51	16
	55	ED SHEERAN ATLANTIC/AG	X	1	93
	56	ALESSIA CARA EP/DEF JAM	Know-It-All	9	20
NEW	57	METAL CHURCH RAT PAK	XI	57	1
	58	CHRIS BROWN RCA	Royalty	3	15
	59	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Kill The Lights	1	34
	60	TIM MCGRAW MCGRAW/BIG MACHINE/BMLG	Damn Country Music	5	17
	61	BLAKE SHELTON WARNER BROS. NASHVILLE/WMMN	Reloaded: 20 #1 Hits	5	23
	62	THE 1975 DIRTY HIT/INTERSCOPE/JGA	I Like It When You Sleep For You Are So Beautiful Yet So Unaware Of It	1	5
	63	COLDPLAY PARLOPHONE/ATLANTIC/AG	A Head Full Of Dreams	2	17
	64	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/JGA	To Pimp A Butterfly	1	55
	65	THE CHAINSMOKERS DISRUPTOR/COLUMBIA	Bouquet (EP)	31	22
	66	SIA MONKEY PUZZLE/RCA	1000 Forms Of Fear	1	86
	67	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 31	6	11
NEW	68	BIRDY SIAM/ATLANTIC/AG	Beautiful Lies	68	1
	69	BRETT ELDREDGE ATLANTIC/WMMN	Illinois	3	24
	70	SAM SMITH CAPITOL	In The Lonely Hour	2	94
	71	G-EAZY G-EAZY/RVC/BPG/RCA	These Things Happen	3	90
	72	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	161
	73	FALL OUT BOY DCO2/ISLAND	American Beauty / American Psycho	1	63
	74	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Storyteller	2	23
	75	TY DOLLA \$IGN ATLANTIC/AG	Free TC	14	19
	76	CHRIS YOUNG RCA NASHVILLE/SMN	I'm Comin' Over	5	20
	77	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	129
	78	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/JGA	good kid, m.A.A.d city	2	179
RE	79	KELSEA BALLERINI BLACK RIVER	The First Time	31	37
RE	80	BOB SEGER & THE SILVER BULLET BAND MONDO/1/CAPITOL/UMG	Ultimate Hits	19	104
	81	OLD DOMINION RCA NASHVILLE/SMN	Meat And Candy	16	21
NEW	82	BOB MOULD MERCURY	Patch The Sky	82	1
	83	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Anything Goes	1	77
	84	RUTH B COLUMBIA	The Intro (EP)	84	4
	85	JAHEIM JULIE'S DREAM/PRIMARY WAVE/BMG	Struggle Love	24	2
	86	EMINEM WEB/AFTERMATH/INTERSCOPE/UMG	The Eminem Show	1	261
	87	PS BEYONCE MUSIC WORLD/COLUMBIA	I Am...Sasha Fierce	1	106
	88	ELLIE GOULDING CHERRYTREE/INTERSCOPE/JGA	Delirium	3	21
	89	RACHEL PLATTEN COLUMBIA	Wildfire	5	13
	90	ELLE KING RCA	Love Stuff	26	49
	91	HOZIER RUBYWORKS/COLUMBIA	Hozier	2	78
	92	VARIOUS ARTISTS OWSLA	OWSLA World Wide Broadcast	72	5
	93	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	The Pinkprint	2	68
	94	MAJOR LAZER MAD DECENT	Peace Is The Mission	12	43
	95	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	68
	96	ERIC CHURCH EMI NASHVILLE/UMGN	Mr. Misunderstood	2	22
	97	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UMG	Legend: The Best Of...	5	411
	98	SHINEDOWN ATLANTIC/AG	Threat To Survival	6	28
	99	SIMON & GARFUNKEL COLUMBIA/LEGACY	The Best Of Simon & Garfunkel	43	15
	100	DAVID BOWIE IONES/TINTORETTO/PARLOPHONE/RHINO	Best Of Bowie	4	35



## Hymns Hits New High

As *Hymns* by **Joey & Rory** (above) continues to rule as 2016's best-selling Christian or gospel album, the set garners a new feat: It's now the biggest-selling album for the country duo.


The inspirational LP's sales now stand at 275,000 through the week ending March 31, according to Nielsen Music. (It sold 21,000 copies in the latest tracking week.) Its new total exceeds the pair's previous best-seller, the 2008 debut *The Life of a Song* (255,000).

**Joey Feek** died of cancer on March 4. In the wake of her death, *Hymns* reached No. 1 on the Top Album Sales chart dated April 2. The set has occupied a place within the top 10 of the weekly chart since its release seven weeks ago. On the Billboard 200, the album debuted and peaked at No. 4. It slips 10-18 on the new ranking.

To put the sales of *Hymns* in sharper perspective, it is 2016's sixth-biggest-selling album among all genres and the second-biggest country release (behind **Chris Stapleton's** *Traveller*, with 415,000). *Hymns* is the only Christian or gospel album to sell more than 100,000 copies in 2016 (**Lauren Daigle's** *How Can It Be* is second among the year's biggest Christian/gospel albums, with 91,000.) —Keith Caulfield

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS ON CHART
114	101	JOURNEY	DELTA	Journey's Greatest Hits	10	402
85	102	BEYONCÉ	DELTA	Beyoncé	1	116
92	103	METALLICA	DELTA	Metallica	1	372
102	104	QUEEN	DELTA	Greatest Hits I II & III: The Platinum Collection	48	31
107	105	BIG SEAN	DELTA	Dark Sky Paradise	1	58
97	106	THE BEATLES	DELTA	1	1	218
116	107	ZPAC	DELTA	Greatest Hits	3	136
118	108	RAE SREMMURD	DELTA	SremmLife	5	65
104	109	DAYA	DELTA	Daya (EP)	67	21
NEW	110	DOMO GENESIS	DELTA	Genesis	110	1
9	111	KANE BROWN	DELTA	Chapter 1 (EP)	9	2
112	112	MAROON 5	DELTA	V	1	83
RE	113	LIONEL RICHIE	DELTA	The Definitive Collection	19	66
108	114	ZAC BROWN BAND	DELTA	JEKYLL + HYDE	1	49
133	115	EMINEM	DELTA	Curtain Call: The Hits	1	283
115	116	MAREN MORRIS	DELTA	Maren Morris (EP)	96	10
83	117	TORI KELLY	DELTA	Unbreakable Smile	2	32
120	118	DEMI LOVATO	DELTA	Confident	2	24
62	119	RANDY HOUSER	DELTA	Fired Up	15	3
144	120	ED SHEERAN	DELTA	+	5	184
127	121	NATHANIEL RATTLEFF & THE NIGHT SWEATS	DELTA	Nathaniel Rattleff & The Night Sweats	17	32
61	122	BETHEL MUSIC	DELTA	Have It All: Live At Bethel Church	12	3
90	123	BONNIE RAITT	DELTA	Dig In Deep	11	5
112	124	X AMBASSADORS	DELTA	VHS	7	40
80	125	MACKLEMORE & RYAN LEWIS	DELTA	This Unruly Mess I've Made	4	5
145	126	MICHAEL JACKSON	DELTA	Thriller	1	260
124	127	IMAGINE DRAGONS	DELTA	Night Visions	2	187
124	128	FLORIDA GEORGIA LINE	DELTA	Here's To The Good Times	4	170
3	129	TRAVIS SCOTT	DELTA	Rodeo	3	30
135	130	CARRIE UNDERWOOD	DELTA	Greatest Hits: Decade #1	4	69
131	131	GRANGER SMITH	DELTA	Remington	12	4
132	132	LANA DEL REY	DELTA	Born To Die	2	218
NEW	133	DVSN	DELTA	Sept. 5th	133	1
174	134	AC/DC	DELTA	Back In Black	4	258
RE	135	LEE BRICE	DELTA	I Dont Dance	5	42
132	136	LUKE BRYAN	DELTA	Crash My Party	1	138
RE	137	BILLY JOEL	DELTA	The Essential Billy Joel	15	60
NEW	138	BRI (BRIANA BARINEAUX)	DELTA	Keys To My Heart	138	1
138	139	LOGIC	DELTA	The Incredible True Story	3	20
129	140	FIVE FINGER DEATH PUNCH	DELTA	Got Your Six	2	30
140	141	LIL DICKY	DELTA	Professional Rapper	7	29
131	142	THE WEEKND	DELTA	Trilogy	4	109
154	143	NIRVANA	DELTA	Nevermind	1	315
147	144	BRANTLEY GILBERT	DELTA	Just As I Am	2	96
175	145	SOUNDTRACK	DELTA	Zootopia	121	4
103	146	LORETTA LYNN	DELTA	Full Circle	19	4
160	147	JOHNNY CASH	DELTA	The Legend Of Johnny Cash	5	223
121	148	A TRIBE CALLED QUEST	DELTA	Low End Theory	45	51
149	149	THIRD DAY	DELTA	Lead Us Back: Songs Of Worship	20	18
148	150	FALL OUT BOY	DELTA	Save Rock And Roll	1	148

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS ON CHART
111	151	KELLY CLARKSON	DELTA	Piece By Piece	1	31
141	152	A\$AP ROCKY	DELTA	AT.LONG.LAST.A\$AP	1	44
RE	153	PANIC! AT THE DISCO	DELTA	A Fever! You Can't Sweat Out	13	78
150	154	EMINEM	DELTA	The Marshall Mathers LP 2	1	122
155	155	MICHAEL JACKSON	DELTA	Off The Wall	3	179
17	156	IGGY POP	DELTA	Post Pop Depression	17	2
70	157	KILLSWITCH ENGAGE	DELTA	Incarnate	6	3
137	158	ADELE	DELTA	19	4	211
RE	159	NICKELBACK	DELTA	The Best Of Nickelback: Volume 1	21	28
RE	160	GUNS N' ROSES	DELTA	Appetite For Destruction	1	164
172	161	THE NOTORIOUS B.I.G.	DELTA	Greatest Hits	1	53
136	162	EAGLES	DELTA	The Very Best Of The Eagles	3	161
167	163	FOR KING & COUNTRY	DELTA	RUN WILD LIVE FREE LOVE STRONG	13	28
139	164	EAGLES	DELTA	Their Greatest Hits 1971-1975	1	187
180	165	COLE SWINDELL	DELTA	Cole Swindell	3	94
RE	166	3 DOORS DOWN	DELTA	The Greatest Hits	100	8
189	167	CREEDEnce CLEARWATER REVIVAL	DELTA	Chronicle: The 20 Greatest Hits	22	262
198	168	USHER	DELTA	Confessions	1	112
RE	169	MY CHEMICAL ROMANCE	DELTA	The Black Parade	2	77
154	170	PANIC! AT THE DISCO	DELTA	Too Weird To Live, Too Rare To Die!	2	65
143	171	FLEETWOOD MAC	DELTA	Rumours	1	201
172	172	3 DOORS DOWN	DELTA	Us And The Night	14	3
178	173	KANYE WEST	DELTA	Graduation	1	76
RE	174	A TRIBE CALLED QUEST	DELTA	Midnight Marauders	8	30
157	175	MICHAEL JACKSON	DELTA	Bad	1	154
156	176	J. COLE	DELTA	Born Sinner	1	58
153	177	WIZ KHALIFA	DELTA	Khalifa	6	8
151	178	ARIANA GRANDE	DELTA	My Everything	1	76
150	179	TOBYMAC	DELTA	This Is Not A Test	4	25
155	180	VANCE JOY	DELTA	Dream Your Life Away	17	62
125	181	DAVID BOWIE	DELTA	Blackstar	1	12
182	182	EMINEM	DELTA	Recovery	1	226
158	183	ELTON JOHN	DELTA	Greatest Hits 1970-2002	12	107
1	184	IMAGINE DRAGONS	DELTA	Smoke + Mirrors	1	59
192	185	DR. DRE	DELTA	Dr. Dre - 2001	2	144
173	186	RED HOT CHILI PEPPERS	DELTA	Greatest Hits	18	77
RE	187	BEYONCÉ	DELTA	4	1	72
162	188	J. COLE	DELTA	Cole World: The Sideline Story	1	66
NEW	189	MARGO PRICE	DELTA	Midwest Farmer's Daughter	189	1
166	190	A\$AP ROCKY	DELTA	Long.Live.A\$AP	1	66
185	191	SOUNDTRACK	DELTA	Guardians Of The Galaxy: Awesome Mix Vol. 1	1	81
NEW	192	KIARA	DELTA	Low Kii Savage (EP)	192	1
159	193	ALABAMA SHAKES	DELTA	Sound & Color	1	44
179	194	METALLICA	DELTA	Master Of Puppets	29	128
181	195	FIVE FINGER DEATH PUNCH	DELTA	The Wrong Side Of Heaven... Volume 1	2	95
143	196	CAROLE KING	DELTA	Tapestry	1	318
123	197	FLATBUSH ZOMBIES	DELTA	3001: A Laced Odyssey	10	3
144	198	BRUNO MARS	DELTA	Doo-Wops & Hooligans	3	269
171	199	MICHAEL JACKSON	DELTA	The Essential Michael Jackson	53	163
165	200	GREEN DAY	DELTA	American Idiot	1	134



**16**

**SIA**  
This Is Acting

Sia's *This Is Acting* vaults up the Billboard 200 (36-16) with a 95 percent gain in equivalent-album units earned (rising to 24,000 for the week ending March 31, according to Nielsen Music). Sia appeared on the March 24 episode of *American Idol*, where she served as a mentor and the contestants sang Sia-penned tracks. Meanwhile, a tune not performed on the show, "Cheap Thrills" (featuring Sean Paul), enters the Billboard Hot 100's top 40, roaring 71-39 in its seventh week on the chart.

-K.C.



**17**

**GWEN STEFANI**  
This Is What the Truth Feels Like

With a 16-position descent, Gwen Stefani's album is the second No. 1 to fall from the top straight out of the top 10 to follow *The 1975's 1-26 tumble with I Like It When You Sleep, for You Are So Beautiful Yet So Unaware of It* on the March 26 list



**160**

**GUNS N' ROSES**  
Appetite for Destruction

The GNR classic re-enters (at No. 160) the same week the band played the Troubadour (April 2) for its first show since 1993 with founding members Axl Rose and Slash



# Blues Notes, Vinyl Bits

Joe Bonamassa visits a familiar rank on the Blues Albums chart — No. 1 — as his latest effort, *Blues of Desperation*, bows atop the list. It's the guitarist-singer-songwriter's 16th leader on the chart, stretching back to 2002's *So It's Like That*.

The new album also enters at a career-high No. 5 on Top Album Sales (25,000 copies sold in the week ending March 31, according to Nielsen Music — his second-biggest sales week ever) and at No. 12 on the Billboard 200 (26,000 equivalent album units).

Bonomassa's track record on Blues Albums is remarkable. Of his 27 charted titles, every single one reached the top 10. Bonamassa continues to lead, by far, with the most No. 1s in the 20-year history of the chart (it launched on Sept. 2, 1995). Tied for second place with the most leaders are **B.B. King** and **Stevie Ray Vaughan**, with nine each.

Meanwhile, **Bob Mould** scores his first No. 1 on a Billboard chart in nearly 10 years as *Patch the Sky* starts at No. 1 on Vinyl Albums. The set, which is the alt-rock icon's 12th solo release, sold nearly 2,000 copies on vinyl LP in total, it sold slightly more than 7,000 for the week across all configurations, placing it at No. 30 on the Top Album Sales chart.

The Vinyl Albums chart recently became a regular feature on Billboard.com's menu of charts. Previously, it was available only on Billboard.biz.

Elsewhere on Vinyl Albums, **A Tribe Called Quest's** *Midnight Marauders* debuts at No. 6 (1,000 sold, up 146 percent) and *Low End Theory* bows at No. 20 (1,000, up 238 percent) following the death of the group's **Phife Dawg** (real name: **Malik Taylor**) on March 22.

—Keith Caulfield



# Album Sales

April 16  
2016  
billboard

TOP ALBUM SALES™					
Last Week	This Week	Artist	Certification	Title	Wks. On Chart
		(MPRINT/DISTRIBUTING LABEL)			
	1	<b>ZAYN</b>	RCA	Mind Of Mine	1
	2	<b>K. MICHELLE</b>	ATLANTIC/AG	More Issues Than Vogue	1
3	3	<b>ADELE</b> ▲	XL/COLUMBIA	25	19
	4	<b>ASKING ALEXANDRIA</b>	SUMNERIAN	The Black	1
	5	<b>JOE BONAMASSA</b>	J.S.R. ADVENTURES	Blues Of Desperation	1
6	6	<b>CHRIS STAPLETON</b> ▲	MERCURY NASHVILLE/UMCA	Traveller	30
	7	<b>ANTHONY HAMILTON</b>	MISTERS MUSIC/REPUBLIC	What I'm Feelin'	1
	8	<b>YOUNG THUG</b>	300/ATLANTIC/AG	Slime Season 3	1
5	9	<b>JOEY + RORY</b>	FARMHOUSE/GA/THE R/CAPITOL CMG	Hymns	7
14	10	<b>TWENTY ONE PILOTS</b> ▲	FUELED BY RAMEN/AG	Blurryface	46
	11	<b>AMON AMARTH</b>	METAL BLADE	Jomsviking	1
1	12	<b>GWEN STEFANI</b>	INTERSCOPE/IGA	This Is What The Truth Feels Like	2
2	13	<b>JORDAN SMITH</b>	LIGHTWORKS/REPUBLIC	Something Beautiful	2
11	14	<b>JUSTIN BIEBER</b> ▲	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Purpose	20
10	15	<b>VARIOUS ARTISTS</b>	UNIVERSAL/SONY MUSIC/LEGACY	NOW 57	8
9	16	<b>RIHANNA</b> ▲	WESTBURY ROAD/RCA NATION	ANTI	9
24	17	<b>THE WEEKND</b> ▲	XO/REPUBLIC	Beauty Behind The Madness	31
41	18	<b>SIA</b>	MONEY PUZZLE/RCA	This Is Acting	9
19	19	<b>ORIGINAL BROADWAY CAST</b>	HAMILTON: AN AMERICAN MUSICAL	HAMILTON	27
4	20	<b>SOUNDTRACK</b>	DICK CLARK PRODUCTIONS/MIRAGE/CAPITOL	The Passion	2
	21	<b>METAL CHURCH</b>	RAT PAK	XI	1
	22	<b>DISTURBED</b>	REPRISE/WARNER BROS.	Immortalized	30
	23	<b>LAUREN DAIGLE</b>	CENTRICITY/CAPITOL CMG	How Can It Be	39
11	24	<b>SOUNDTRACK</b>	DC/WATER TOWER	Batman v Superman: Dawn of Justice	2
28	25	<b>PANIC! AT THE DISCO</b>	DECOY/FUELED BY RAMEN/AG	Death Of A Bachelor	11
15	26	<b>KENDRICK LAMAR</b>	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	untitled unmastered.	4
19	27	<b>KEVIN GATES</b>	BREADWINNERS ASSOCIATION/ATLANTIC/AG	Islah	9
21	28	<b>TAYLOR SWIFT</b> ▲	BIG MACHINE/BMG	1989	75
25	29	<b>KIDZ BOP KIDS</b>	RAZOR & TIE	Kidz Bop 31	11
	30	<b>BOB MOULD</b>	MUSIC	Patch The Sky	1
32	31	<b>ADELE</b> ▲	XL/COLUMBIA	25	230
12	32	<b>JAEHEIM</b>	JULIE'S DREAM/PRIMARY WAVE/BMG	Struggle Love	2
34	33	<b>SAM HUNT</b> ▲	MCA NASHVILLE/UMCA	Montevallo	75
72	34	<b>2 CHAINZ</b>	DEF JAM	ColleGrove	4
	35	<b>BIRDY</b>	S.A.M./ATLANTIC/AG	Beautiful Lies	1
	36	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲	HIDEOUT/CAPITOL/UME	Ultimate Hits	91
51	37	<b>TWENTY ONE PILOTS</b> ●	FUELED BY RAMEN/AG	Vessel	67
35	38	<b>BRYSON TILLER</b>	TRAPSOUL/RCA	TRAPSOUL	27
65	39	<b>HALSEY</b> ●	ASTRALWERKS	Badlands	31
33	40	<b>BONNIE RAITT</b>	REDWING	Dig In Deep	5
	41	<b>MELANIE MARTINEZ</b>	ATLANTIC/AG	Cry Baby	21
	42	<b>THOMAS RHETT</b>	VALORY/BMG	Tangled Up	27
	43	<b>BETHEL MUSIC</b>	BETHEL/PLG	Have It All: Live At Bethel Church	3
23	44	<b>SHINEDOWN</b>	ATLANTIC/AG	Threat To Survival	15
	45	<b>FUTURE</b>	A1/FREEMAN/DZ/EPIC	EVOL	6
	46	<b>BRI (BRIANA BABINEAUX)</b>	MARQUIS BOONE/TYSCOT/TASES	Keys To My Heart	1
86	47	<b>JAMES BAY</b>	MOTOWN/UMCA	Chaos And The Calm	11
	48	<b>LIONEL RICHIE</b> ▲	MOTOWN/UMCA	The Definitive Collection	66
37	49	<b>LORETTA LYNN</b>	LEGACY	Full Circle	4
45	50	<b>CARRIE UNDERWOOD</b> ●	19/RISTA NASHVILLE/SMN	Storyteller	23

HEATSEEKERS ALBUMS™					
Last Week	This Week	Artist	Certification	Title	Wks. On Chart
		(MPRINT/DISTRIBUTING LABEL)			
	1	<b>DOMO GENESIS</b>	ODD FUTURE	Genesis	1
	2	<b>DVSN</b>	DVD SOUND/WARNER BROS.	Sept. Sth	1
	3	<b>PARKER MILLSAP</b>	OKLAHOMA/THIRTY TIGERS	The Very Last Day	1
	4	<b>WHITE DENIM</b>	DOWNTOWN	Stiff	1
	5	<b>O'BROTHER</b>	FAVORITE GENTLEMAN/TRIPLE CROWN	Endless Light	1
	6	<b>RADICAL FACE</b>	BEAR MACHINE/NETWERR	The Family Tree Presents: The Leaves	1
	7	<b>ELZHI</b>	GLOW365	Lead Poison	1
	8	<b>AMERICAN HEAD CHARGE</b>	NAPALM	Tango Umbrella	1
5	9	<b>WILLIAM MICHAEL MORGAN</b>	WARNER BROS. NASHVILLE/WMN	William Michael Morgan EP	2
	10	<b>THE THERMALS</b>	SADDLE CREEK	We Disappear	1
19	11	<b>GG SOUL CIRCUS COWBOYS</b>	KISMET/DIAMOND/DISC	Tailgate Country	3
	12	<b>AMALEE</b>	LINK START: A COLLECTION OF SONGS FROM SWORD ART ONLINE (EP)	LEERION CREATIVE	1
	13	<b>KIARA</b>	ATLANTIC/AG	Low Kii Savage (EP)	1
12	14	<b>STARS GO DIM</b>	FERVENT/WORD CURS/WMN	Stars Go Dim	15
17	15	<b>THE WILLIS CLAN</b>	WILLIS CLAN	Heaven	15
6	16	<b>CARDI B</b>	THE KSR GROUP	Gangsta Bitch Music, Vol. 1	4
	17	<b>COBALT</b>	PROFOUND LORE	Slow Forever	1
	18	<b>WALLS OF JERICHO</b>	NAPALM	No One Can Save You From Yourself	1
	19	<b>THE RANGE</b>	DOMINO	Potential	1
	20	<b>MUY RIVER / MADADA LEO SMITH</b>	ECM/UNIVERSAL MUSIC CLASSICS	A Cosmic Rhythm With Each Stroke	1
24	21	<b>THE RECORD COMPANY</b>	CONCORD	Give It Back To You	7
	22	<b>DEAN</b>	130 MOOD/TRBL (EP)	130 Mood: TRBL (EP)	1
	23	<b>SADE SERENA</b>	URBIZE	Jerk Sauce (EP)	1
2	24	<b>GOT7</b>	JYP	Fly (EP)	2
	25	<b>OPEN YOUR EYES</b>	KER	Truth Or Consequence	1

VINYL ALBUMS™					
Last Week	This Week	Artist	Certification	Title	Wks. On Chart
		(MPRINT/DISTRIBUTING LABEL)			
	1	<b>BOB MOULD</b>	MUSIC	Patch The Sky	1
	2	<b>TWENTY ONE PILOTS</b> ▲	FUELED BY RAMEN/AG	Blurryface	28
	3	<b>WHITE DENIM</b>	DOWNTOWN	Stiff	1
6	4	<b>AMY WINEHOUSE</b> ▲	REPUBLIC	Back To Black	61
3	5	<b>DAVID BOWIE</b>	ISO/COLUMBIA	Blackstar	10
	6	<b>A TRIBE CALLED QUEST</b> ▲	IIVE/LEGACY	Midnight Marauders	1
5	7	<b>KENDRICK LAMAR</b> ▲	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	To Pimp A Butterfly	15
4	8	<b>DAVID BOWIE</b>	IONES/TINTORETTO/PARLOPHONE/RHINO	The Rise And Fall Of Ziggy Stardust ...	6
10	9	<b>THE BEATLES</b> ●	APPLE/CAPITOL/UME	Abbey Road	182
	10	<b>DAVID BOWIE</b>	IONES/TINTORETTO/PARLOPHONE/RHINO	Hunky Dory	5
7	11	<b>ADELE</b> ▲	XL/COLUMBIA	25	19
	12	<b>MARGO PRICE</b>	THIRD MAN	Midwest Farmer's Daughter	1
11	13	<b>BOB MARLEY AND THE WAILERS</b> ●	TUFF GONG/ISLAND/UME	Legend ...	77
	14	<b>LANA DEL REY</b> ▲	POLYDOR/INTERSCOPE/IGA	Born To Die	95
13	15	<b>TWENTY ONE PILOTS</b> ●	FUELED BY RAMEN/AG	Vessel	20
	16	<b>ALABAMA SHAKES</b> ●	ATO	Sound & Color	28
17	17	<b>THE 1975</b>	I LIKE IT WHEN YOU SLEEP FOR YOU ARE SO BEAUTIFUL ...	DIRTY HIT/INTERSCOPE/IGA	5
	18	<b>AMON AMARTH</b>	METAL BLADE	Jomsviking	1
12	19	<b>PINK FLOYD</b>	PARLOPHONE/RHINO	The Dark Side Of The Moon	90
	20	<b>A TRIBE CALLED QUEST</b> ▲	IIVE/LEGACY	Low End Theory	1
	21	<b>SOUNDTRACK</b> ▲	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	50
22	22	<b>MELANIE MARTINEZ</b>	ATLANTIC/AG	Cry Baby	6
24	23	<b>FLEETWOOD MAC</b> ●	WARNER BROS./RHINO	Rumours	27
	24	<b>O'BROTHER</b>	FAVORITE GENTLEMAN/TRIPLE CROWN	Endless Light	1
	25	<b>MIIKE SNOW</b>	JACKALOPE/DOWNTOWN/ATLANTIC/AG	iii	1



## Genesis, Kiiara Debut

Genesis, the debut studio album by **Domo Genesis**, enters at No. 1 on Heatseekers Albums, selling 4,000 copies in the week ending March 31, according to Nielsen Music.

The rapper of the **Odd Future** collective, was featured on *The OF Tape Vol. 2*, which debuted and peaked at No. 2 on the Billboard 200 in 2012.

On Rap Albums, Genesis starts at No. 9, giving the Odd Future label its sixth top 10 on the list. It follows **Tyler, The Creator's** *Cherry Bomb* (No. 1 in 2015), **Mellowhigh's** self-titled set (No. 8, 2013), **Tyler, The Creator's** *Wolf* (No. 1, 2013), **Mellowhype's** *Numbers* (No. 7, 2012) and *The OF Tape Vol. 2* (No. 1).

Also on Heatseekers Albums, buzzworthy singer **Kiara** enters at No. 13 with *Low Kii Savage* (EP), selling slightly more than 1,000 copies.

Her single "Gold" (from the EP) has been earning fans since summer 2015, when the artist uploaded the track to SoundCloud. The song debuted on the Billboard + Twitter Emerging Artists chart on Jan. 23 at No. 15 and reached No. 1 on the April 9 list. It collected 2.6 million U.S. on-demand audio and video streams in the week ending March 31 (up 53 percent), and has accumulated 25.8 million in total.

—K.C.

TOP ALBUM SALES: THE WEEK'S TOP-SELLING ALBUMS ACROSS ALL GENRES, RANKED BY SALES, DATA AS COMPILATED BY NIELSEN MUSIC. HEATSEEKERS ALBUMS: THE WEEK'S TOP-SELLING ALBUMS BY NEW OR EMERGING ARTISTS, OFFERS AS THOSE WHO HAVE NEVER APPEARED IN THE TOP 100 OF THE BILLBOARD 200 OR THE 100 OF THE RAP ALBUMS CHART. VINYL ALBUMS: THE WEEK'S TOP-SELLING VINYL ALBUMS, RANKED BY SALES, DATA AS COMPILATED BY NIELSEN MUSIC. CHARTS LEGENDS OR BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2016 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, LLC. ALL RIGHTS RESERVED.



# 'Kiss' Sends Rihanna Back To Top 5

Rihanna (below) roars to a No. 5 re-entry on Billboard + Twitter Top Tracks with "Kiss It Better," which returns to the chart after the release of its music video on March 31. The sultry black-and-white clip collected 12 million U.S. views on its first day, according to Nielsen Music. "Kiss" becomes the singer's sixth top 10 on the chart and is one of two top 10s for Rihanna on the April 16 chart. Earlier hit "Work" slides 5-6 after reigning for a week in March.

A music video debut also fuels Zayn's "It's You," which bolts 39-1 for a second nonconsecutive week in charge. The Billboard 200 chart-topper (see page 68) released the video on March 28; it has earned 3.7 million global views on YouTube through April 5. "You" also benefits from a live performance of the song posted to Zayn's channel.

Meanwhile, Kanye West nets a No. 9 re-entry for "Famous" after the former Tidal exclusive debuted on Spotify and Apple Music on March 28. The track, which generated controversy over a lyric concerning Taylor Swift, was the first song from *The Life of Pablo* offered outside of Tidal. The entire album arrived on all major streaming services on April 1.

West also debuts at No. 14 with "Ultralight Prayer," a modified version of *Pablo* track "Ultralight Beam." The rapper premiered the song on Easter (March 27), tweeting a link to SoundCloud with the comment "Happy Easter!" The audio track has racked up 1.9 million global plays through April 5.

—Trevor Anderson



# Social

April 16  
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billboard

billboard + TOP TRACKS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
39	1	IT'S YOU	Zayn	7
1	2	DANGEROUS WOMAN	Ariana Grande	5
12	3	PILLOWTALK	Zayn	10
6	4	WORK FROM HOME	Fifth Harmony Feat. Ty Dolla \$ign	6
RE	5	KISS IT BETTER	Rihanna	2
5	6	WORK	Rihanna Feat. Drake	10
14	7	LOVE YOURSELF	Justin Bieber	21
NEW	8	CONTROLLA	Drake Feat. Popcaan	1
RE	9	FAMOUS	Kanye West	3
3	10	COMPANY	Justin Bieber	10
10	11	SORRY	Justin Bieber	24
13	12	TEAM	Iggy Azalea	4
17	13	YOUTH	Troye Sivan	14
NEW	14	ULTRALIGHT PRAYER	Kanye West	1
16	15	SECRET LOVE SONG	Little Mix Feat. Jason Derulo	22
9	16	NO	Meghan Trainor	5
7	17	CLOSE	Nick Jonas Feat. Tove Lo	2
4	18	BEFOUR	Zayn	8
8	19	LIKE I WOULD	Zayn	4
25	20	HELLO	Adele	24
2	21	LOW LIFE	Future Feat. The Weeknd	4
21	22	STRESSED OUT	twenty one pilots	15
24	23	7 YEARS	Lukas Graham	8
22	24	FORMATION	Beyonce	9
36	25	ONE CALL AWAY	Charlie Puth	17
NEW	26	RAMBO	Bryson Tiller	1
RE	27	KILL EM WITH KINDNESS	Selena Gomez	2
15	28	THE LIFE	Fifth Harmony	2
28	29	HYMN FOR THE WEEKEND	Coldplay	11
26	30	HANDS TO MYSELF	Selena Gomez	19
27	31	WHAT DO YOU MEAN?	Justin Bieber	36
31	32	STONE COLD	Demi Lovato	17
32	33	WRONG	Zayn	4
29	34	RUN	BTS	7
11	35	CHEAP THRILLS	Sia Feat. Sean Paul	4
NEW	36	COME AND SEE ME	PARTYNEXTDOOR Feat. Drake	1
18	37	DIGITS	Young Thug	2
42	38	I'M THE MAN	50 Cent Feat. Sonny Digital	2
21	39	SHE	Zayn	3
NEW	40	TIO	Zayn	1
RE	41	FOOLS	Troye Sivan	7
42	42	MIDDLE	DJ Snake Feat. Bipolar Sunshine	3
41	43	DON'T LET ME DOWN	The Chainsmokers Feat. Daya	4
35	44	STITCHES	Shawn Mendes	44
RE	45	BROKEN HOME	S Seconds Of Summer	3
30	46	PITY PARTY	Melanie Martinez	2
RE	47	HERE	Alessia Cara	15
19	48	BE ALRIGHT	Ariana Grande	4
33	49	DRUNK	Zayn	2
RE	50	DOPE	BTS	11

billboard + EMERGING ARTISTS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
RE	1	BAD ASS	Troy Ave	3
15	2	1NIGHT	Lil Yachty	6
NEW	3	BLACKMAN IN A WHITE WORLD	Michael Kiwanuka	1
1	4	GOLD	Kiara	13
6	5	BE THE ONE	Dua Lipa	22
7	6	UBER EVERYWHERE	MadeinTYO	5
8	7	ALL MY FRIENDS	Snakehips Feat. Timashe & Chance The Rapper	24
11	8	PERMISSION	Ro James	9
RE	9	LIPSTICK	Isac Elliot Feat. Tyga	13
NEW	10	MONEY ON ME	Snakehips Feat. Anderson .Paak	1
NEW	11	AFTERSHOCK	Cash Cash Feat. Jacquie Lee	1
18	12	BODY	Dreezy Feat. Jeremih	9
13	13	THE GIRL IS MINE	99 Souls Feat. Destiny's Child & Brandy	5
14	14	REALITY	Lost Frequencies Feat. Janieck Devy	12
15	15	CHANGES	Charles Bradley Feat. The Burdos Band	4
2	16	MIRROR	FIESTAR	3
RE	17	FIREFLY	MURA MASA Feat. Nao	3
NEW	18	MOOLAH	Young Greatness	1
29	19	MIGHT NOT	Belly Feat. The Weeknd	16
NEW	20	SWIM	Cape Cub	1
RE	21	ADORE	Savage	7
20	22	HALLUCINATIONS	dvsn	7
12	23	TRAIORA	Gente de Zona Feat. Marc Anthony	5
1	24	LANDCRUISIN'	A.K. Paul	2
1	25	IN BLOOM	Sturgill Simpson	2
26	26	SPIRITS	The Strumbellas	10
16	27	MY CHURCH	Maren Morris	12
RE	28	SALLY	Bibi Bourelly	4
28	29	IN2	WSTRN	13
NEW	30	IT'S ALL ON U	Illenium Feat. Liam O'Donnell	1
18	31	LA GOZADERA	Gente de Zona Feat. Marc Anthony	37
14	32	FEELS	Kiara	9
37	33	SOUND OF YOUR HEART	Shawn Hook	9
23	34	WAY DOWN WE GO	Kaleo	5
43	35	DON'T WORRY	Madcon Feat. Ray Dalton	37
RE	36	GET OUT	Frightened Rabbit	2
41	37	LAST DANCE	Dua Lipa	6
RE	38	FOOL TO LOVE	NAO	3
47	39	SMOKE FILLED ROOM	Mako	5
39	40	RUNAWAY	AURORA	6
30	41	CROSSFIRE	Stephen	17
NEW	42	DOWN	Marian Hill	1
33	43	CONQUEROR	AURORA	10
34	44	LOSE IT	Oh Wonder	17
44	45	WHAT IF I GO?	Mura Masa	3
RE	46	TAN FACIL	CNCO	4
RE	47	MY MISTAKE	Witt Lowry Feat. Trippz Michaud	3
RE	48	THROUGH IT ALL	From Ashes To New	3
45	49	INTENTIONAL	Travis Greene	10
RE	50	TECHNICOLOUR BEAT	Oh Wonder	3



# Spears Surges On The Social 50

The recent flurry of well-received social media posts by Britney Spears (above) sends the pop star back up the Social 50 chart — and to her highest rank in more than two years.

Spears, who zooms 23-15 (up 3 percent in points), shared a glimpse of her Hawaiian vacation on Instagram and Twitter during the tracking week ending April 3.

The singer posted several pictures of herself in a bikini during her family vacation, along with snaps of her kids and sister, Jamie Lynn Spears (The latter shot collected 139,000 likes on Instagram and 2,300 retweets.) Further, on March 31, Spears offered up a throwback shot of herself with Leonardo DiCaprio (likely from the early 2000s) that snared 178,000 likes and 6,000 comments on Instagram.

During the chart's tracking week, Spears received 1.7 million likes and comments on Instagram, according to Next Big Sound. She also added 66,000 Twitter followers during the week.

Also on the chart is the late actress Patty Duke, who debuts at No. 25, following her death on March 29. The Academy Award and Emmy Award winner was a charting singer, placing four songs on the Billboard Hot 100. Those included the 1965 top 10 hit "Don't Just Stand There" (peaking at No. 8). Duke debuts on the Social 50 solely due to Wikipedia views generated during the week, with more than 740,000 views of her page.

—Emily White

SOCIAL 50™				
Last Week	This Week	Artist	Title	Wks. On Chart
1	1	JUSTIN BIEBER	SCHOOL BOY/RAYMOND BRAUN/DEF JAM	280
	2	ARIANA GRANDE	REPUBLIC	176
5	3	SELENA GOMEZ	INTERSCOPE/GCA	278
	4	ZAYN	RCA	10
	5	RIHANNA	WESTBURY ROAD/ROC NATION	269
7	6	KANYE WEST	G.O.D./ROC-A-FELLA/DEF JAM	77
9	7	5 SECONDS OF SUMMER	HI OR MEV/CAPITOL	106
	8	TAYLOR SWIFT	BIG MACHINE/BMG	280
12	9	SHAWN MENDES	ISLAND	67
6	10	MILEY CYRUS	RCA	208
16	11	CHRIS BROWN	RCA	253
19	12	BEYONCÉ	PARKWOOD/COLUMBIA	277
15	13	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	255
	14	WIZ KHALIFA	ROSTRUM/ATLANTIC/AG	267
23	15	BRITNEY SPEARS	RCA	239
17	16	ADELE	XL/COLUMBIA	197
	17	SNOOP DOGG	DOGGYSTYLE/COLUMBIA	245
29	18	JENNIFER LOPEZ	CAPITOL	266
	19	TROYE SIVAN	CAPITOL	45
2	20	GOT7	IYP	6
24	21	LUCY HALE	DMG NASHVILLE	92
RE	22	G-EAZY	G-EAZY/RVC/BCG/RCA	13
70	23	ZENDAYA	HOLLYWOOD	86
	24	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	279
NEW	25	PATTY DUKE	CAPITOL/JUNE	1
13	26	FIFTH HARMONY	SYCO/EPIC	45
21	27	KATY PERRY	CAPITOL	280
RE	28	COLDPLAY	PARLOPHONE/ATLANTIC/AG	156
30	29	ELLIE GOULDING	CHEERYTREE/INTERSCOPE/GCA	134
4	30	ONE DIRECTION	SYCO/COLUMBIA	229
78	31	AVERY WILSON	RCA	5
34	32	JUSTIN TIMBERLAKE	RCA	243
RE	33	TWENTY ONE PILOTS	FUELED BY RAMEN/RFP	6
18	34	CAMILA CABELLO	SYCO/EPIC	10
27	35	NICK JONAS	SAFEHOUSE/ISLAND	17
RE	36	DADDY YANKEE	EL CARTEL/CAPITOL/LATIN/UMLE	41
33	37	HALSEY	ASTRALWERKS	10
36	38	IGGY AZALEA	TURN FIRST/MUSTLE GANG/DEF JAM	66
NEW	39	ROGER CICERO	STARWATCH/SONY MUSIC GERMANY	1
47	40	SHAKIRA	SONY MUSIC/LATIN/RCA	276
22	41	MEGHAN TRAINOR	EPIC	47
RE	42	THE VAMPS	ISLAND	45
45	43	LITTLE MIX	SYCO/COLUMBIA	91
10	44	DEMI LOVATO	SAFEHOUSE/ISLAND/HOLLYWOOD	270
37	45	JACK & JACK	JACK AND JACK	5
RE	46	LADY GAGA	STREAMLINE/INTERSCOPE/GCA	277
RE	47	MARTIN GARRIX	SCHOOL BOY/SPINNIN/SENTIMENTAL/CASABLANCA/REPUBLIC	92
48		CHARLIE PUTH	ARTIST PARTNERS GROUP/ATLANTIC/AG	9
43	49	AUSTIN MAHONE	CHASE/CASH MONEY/REPUBLIC	140
RE	50	DULCE MARIA	UNIVERSAL MUSIC/LATINO/UMLE	10

# Pop/Rhythmic/Adult

April 16  
2016  
billboard

MAINSTREAM TOP 40™				
Last Week	This Week	Title	Artist	Wks. On Chart
2	1	HANDS TO MYSELF	Selena Gomez	13
3	2	LOVE YOURSELF	Justin Bieber	18
1	3	MY HOUSE	Flo Rida	21
5	4	ME, MYSELF & I	G-Eazy x Bebe Rexha	12
6	5	CAKE BY THE OCEAN	DNCE	26
	6	STRESSED OUT	twenty one pilots	20
7	7	PILLOWTALK	Zayn	9
8	8	I TOOK A PILL IN IBIZA	Mike Posner	11
9	9	WORK	Rihanna Feat. Drake	10
10	10	NO	Meghan Trainor	5
12	11	7 YEARS	Lukas Graham	9
16	12	WORK FROM HOME	Fifth Harmony Feat. Ty Dolla \$ign	6
14	13	NEVER FORGET YOU	Zara Larsson & MNEK	8
14	14	ROSES	The Chainsmokers Feat. Rozes	25
17	15	MIDDLE	DJ Snake Feat. Bipolar Sunshine	10
18	16	DANGEROUS WOMAN	Ariana Grande	4
20	17	COMPANY	Justin Bieber	5
19	18	NEW ROMANTICS	Taylor Swift	6
13	19	ONE CALL AWAY	Charlie Puth	20
22	20	YOUTH	Troye Sivan	11
24	21	WILD THINGS	Alessia Cara	9
31	22	CLOSE	Nick Jonas Feat. Tove Lo	2
30	23	DON'T LET ME DOWN	The Chainsmokers Feat. Daya	3
25	24	SOUND OF YOUR HEART	Shawn Hook	11
26	25	MAKE ME LIKE YOU	Gwen Stefani	6

ADULT CONTEMPORARY™				
Last Week	This Week	Title	Artist	Wks. On Chart
1	1	HELLO	Adele	24
2	2	STITCHES	Shawn Mendes	24
3	3	LIKE I'M GONNA LOSE YOU	Meghan Trainor Feat. John Legend	37
4	4	WILDEST DREAMS	Taylor Swift	31
5	5	EX'S & OH'S	Elle King	29
6	6	WHEN WE WERE YOUNG	Adele	15
	7	FIGHT SONG	Rachel Platten	51
9	8	LOVE YOURSELF	Justin Bieber	10
	9	PHOTOGRAPH	Ed Sheeran	45
	10	STAND BY YOU	Rachel Platten	24
11	11	ONE CALL AWAY	Charlie Puth	11
	12	SORRY	Justin Bieber	14
13	13	PIECE BY PIECE	Kelly Clarkson	5
15	14	LET IT GO	James Bay	22
	15	ADVENTURE OF A LIFETIME	Coldplay	19
19	16	7 YEARS	Lukas Graham	7
16	17	CAKE BY THE OCEAN	DNCE	5
22	18	NO	Meghan Trainor	2
17	19	LOOKING UP	Elton John	12
21	20	STRESSED OUT	twenty one pilots	8
20	21	SAME OLD LOVE	Selena Gomez	13
23	22	CAN'T HELP FALLING IN LOVE	Hailey Reinhart	8
27	23	NEW ROMANTICS	Taylor Swift	3
26	24	SOMETHING IN THE WAY YOU MOVE	Ellie Goulding	4
25	25	TIL IT HAPPENS TO YOU	Lady Gaga	9

RHYTHMIC™				
Last Week	This Week	Title	Artist	Wks. On Chart
1	1	WORK	Rihanna Feat. Drake	10
2	2	ME, MYSELF & I	G-Eazy x Bebe Rexha	20
4	3	MIGHT NOT	Belly Feat. The Weeknd	12
6	4	OUI	Jeremih	18
5	5	BACK TO SLEEP	Chris Brown	17
7	6	PROMISE	Kid Ink Feat. Fetty Wap	13
8	7	SAVED	Ty Dolla \$ign Feat. E-40	13
3	8	MY HOUSE	Flo Rida	22
10	9	I TOOK A PILL IN IBIZA	Mike Posner	10
11	10	SOMETHING NEW	Zendaya Feat. Chris Brown	7
15	11	GG WORK FROM HOME	Fifth Harmony Feat. Ty Dolla \$ign	5
13	12	ACQUAINTED	The Weeknd	7
16	13	PILLOWTALK	Zayn	8
18	14	2 PHONES	Kevin Gates	9
19	15	MIDDLE	DJ Snake Feat. Bipolar Sunshine	10
17	16	MIGHT BE	DJ Luke Nasty	10
14	17	LOVE YOURSELF	Justin Bieber	16
9	18	ROSES	The Chainsmokers Feat. Rozes	19
20	19	SUMMER SIXTEEN	Drake	7
	20	DOWN IN THE DM	Yo Gotti Feat. Nicki Minaj	17
21	21	HANDS TO MYSELF	Selena Gomez	10
23	22	COMPANY	Justin Bieber	4
26	23	LOW LIFE	Future Feat. The Weeknd	4
27	24	DANGEROUS WOMAN	Ariana Grande	3
25	25	EXCHANGE	Bryson Tiller	4

ADULT TOP 40™				
Last Week	This Week	Title	Artist	Wks. On Chart
1	1	LOVE YOURSELF	Justin Bieber	13
3	2	GG ONE CALL AWAY	Charlie Puth	21
4	3	7 YEARS	Lukas Graham	12
2	4	STRESSED OUT	twenty one pilots	19
6	5	LET IT GO	James Bay	26
7	6	CAKE BY THE OCEAN	DNCE	18
9	7	NO	Meghan Trainor	5
5	8	WHEN WE WERE YOUNG	Adele	18
8	9	STITCHES	Shawn Mendes	31
11	10	NEW ROMANTICS	Taylor Swift	6
12	11	SOMETHING IN THE WAY YOU MOVE	Ellie Goulding	9
13	12	HELLO	Adele	24
10	13	SORRY	Justin Bieber	20
14	14	SAME OLD LOVE	Selena Gomez	22
16	15	PIECE BY PIECE	Kelly Clarkson	14
15	16	AMERICA'S SWEETHEART	Elle King	8
17	17	MAKE ME LIKE YOU	Gwen Stefani	7
21	18	I TOOK A PILL IN IBIZA	Mike Posner	5
19	19	BRAND NEW	Ben Rector	11
20	20	ELECTRIC LOVE	BORNS	13
22	21	HANDS TO MYSELF	Selena Gomez	6
26	22	MY HOUSE	Flo Rida	5
	23	HIDE AWAY	Daya	16
24	24	LOST BOY	Ruth B	7
23	25	WALKING ON A DREAM	Empire Of The Sun	9

SOCIAL 50: The week's most active artists on social networking sites based on weekly mentions of their names on Twitter, YouTube and Instagram, measured by Next Big Sound. MAINSTREAM TOP 40, RHYTHMIC and ADULT CONTEMPORARY: Based on weekly sales of albums and singles in the United States as reported by Nielsen SoundScan. ADULT TOP 40: Based on weekly sales of albums and singles in the United States as reported by Nielsen SoundScan. All charts are compiled by Billboard.com. For the first time, stations are electronically monitored 24 hours a day, 7 days a week. See chart legends at billboard.com for complete rules and explanations. All charts © 2016, Prometheus Global Media, LLC and related marks, etc. All rights reserved. APPRAISAL DATA COMPILED BY NICKLSON MUSIC

# Country

April 16  
2016  
billboard

HOT COUNTRY SONGS™						
WKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS / WKS ON CHART
			PRODUCER (SONGWRITER)		(MPRINT)/PROMOTING LABEL	
1	1	1	<b>YOU SHOULD BE HERE</b>	▲	Cole Swindell	1 16
		2	<b>DRUNK ON YOUR LOVE</b>		Brett Eldredge	2 20
9	6	3	<b>AG SOMEWHERE ON A BEACH</b>	▲	Dierks Bentley	3 11
8	4	4	<b>HUMBLE AND KIND</b>		Tim McGraw	4 11
	3	5	<b>DIE A HAPPY MAN</b>	▲	Thomas Rhett	1 28
2	11	6	<b>CAME HERE TO FORGET</b>		Blake Shelton	2 4
	5	7	<b>MY CHURCH</b>		Maren Morris	5 12
	8	8	<b>I LIKE THE SOUND OF THAT</b>		Rascal Flatts	8 28
	9	9	<b>THINK OF YOU</b>		Chris Young Duet With Cassadee Pope	9 14
	10	10	<b>SNAPBACK</b>		Old Dominion	10 20
	7	11	<b>CONFESSION</b>		Florida Georgia Line	7 22
	12	12	<b>T-SHIRT</b>		Thomas Rhett	12 16
	17	13	<b>THAT DON'T SOUND LIKE YOU</b>		Lee Brice	13 40
33		14	<b>DG SG NOISE</b>	▲	Kenny Chesney	14 2
17	15	15	<b>MIND READER</b>		Dustin Lynch	15 21
18	16	16	<b>LITTLE BIT OF YOU</b>		Chase Bryant	16 32
	3	17	<b>HEARTBEAT</b>		Carrie Underwood	2 23
	14	18	<b>NOBODY TO BLAME</b>		Chris Stapleton	13 22
	19	19	<b>HEAD OVER BOOTS</b>		Jon Pardi	19 25
	8	20	<b>HOME ALONE TONIGHT</b>		Luke Bryan Featuring Karen Fairchild	3 24
	20	21	<b>HUNTIN', FISHTIN' &amp; LOVIN' EVERY DAY</b>		Luke Bryan	20 5
	21	22	<b>FIX</b>		Chris Lane	21 15
	22	23	<b>FROM THE GROUND UP</b>		Dan + Shay	22 8
	24	24	<b>RECORD YEAR</b>		Eric Church	24 7
	25	25	<b>AMERICAN COUNTRY LOVE SONG</b>		Jake Owen	18 4
	23	26	<b>STONE COLD SOBER</b>		Brantley Gilbert	23 20
	26	27	<b>IT ALL STARTED WITH A BEER</b>		Frankie Ballard	27 16
	26	28	<b>NIGHT'S ON FIRE</b>		David Nail	26 28
		29	<b>WASTED TIME</b>	▲	Keith Urban	29 1
32	29	30	<b>USED TO LOVE YOU SOBER</b>		Kane Brown	15 23
35	32	31	<b>YOU LOOK LIKE I NEED A DRINK</b>		Justin Moore	31 14
40		32	<b>HIGH CLASS</b>		Eric Paslay	32 10
35		33	<b>HOLE IN A BOTTLE</b>		Canaan Smith	33 15
32	31	34	<b>BETTER IN BOOTS</b>		Tyler Farr	26 20
33	30	35	<b>SHUT UP AND FISH</b>		Maddie & Tae	30 17
41	39	36	<b>RUNNING FOR YOU</b>		Kip Moore	36 10
36	38	37	<b>FIRE AWAY</b>		Chris Stapleton	27 8
37	37	38	<b>UNLOVE YOU</b>		Jennifer Nettles	37 9
44	43	39	<b>WHISPER</b>		Chase Rice	17 8
47	42	40	<b>MAYDAY</b>		Cam	40 5
	47	41	<b>PETER PAN</b>		Kelsea Ballerini	41 2
45	41	42	<b>I MET A GIRL</b>		William Michael Morgan	41 14
		43	<b>LIGHTS COME ON</b>		Jason Aldean	43 1
49	44	44	<b>NEXT BOYFRIEND</b>		Lauren Alaina	39 16
48	45	45	<b>LOVIN' LATELY</b>		Big & Rich Featuring Tim McGraw	45 5
	27	46	<b>THERE GOES MY EVERYTHING</b>		Kane Brown	27 2
46	48	47	<b>SONG NUMBER 7</b>		Randy Houser	46 3
		48	<b>TUXEDO</b>		Clare Dunn	48 2
		49	<b>IT DON'T HURT LIKE IT USED TO</b>		Billy Currington	49 1
		50	<b>21 SUMMER</b>		Brothers Osborne	50 1

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART	
		(MPRINT)/DISTRIBUTING LABEL			(CHART)	
2	1	<b>CHRIS STAPLETON</b>	▲	Traveller	48	
1	2	<b>JOEY + RORY</b>		Hymns	7	
7	3	<b>SAM HUNT</b>	▲	Montevallo	75	
9	4	<b>THOMAS RHETT</b>		Tangled Up	27	
8	5	<b>LORETTA LYNN</b>		Full Circle	4	
10	6	<b>CARRIE UNDERWOOD</b>	●	Storyteller	23	
11	7	<b>LUKE BRYAN</b>	▲	Kill The Lights	34	
12	8	<b>TIM MCGRAW</b>		Damn Country Music	21	
6	9	<b>RANDY HOUSER</b>		Fired Up	3	
	10	<b>MARGO PRICE</b>		Midwest Farmer's Daughter	1	
17	11	<b>ERIC CHURCH</b>		Mr. Misunderstood	22	
13	12	<b>GRANGER SMITH</b>		Remington	4	
3	13	<b>KANE BROWN</b>		Chapter I (EP)	2	
15	14	<b>BLAKE SHELTON</b>		Reloaded: 20 #1 Hits	23	
19	15	<b>CHRIS YOUNG</b>		I'm Comin' Over	20	
21	16	<b>OLD DOMINION</b>		Meat And Candy	21	
16	17	<b>VINCE GILL</b>		Down To My Last Bad Habit	7	
30	18	<b>GG KELSEA BALLERINI</b>		The First Time	46	
24	19	<b>BRETT ELDEREDGE</b>		Illinois	29	
5	20	<b>VARIOUS ARTISTS</b>		Southern Family	2	
22	21	<b>FLORIDA GEORGIA LINE</b>	●	Anything Goes	77	
23	22	<b>ZAC BROWN BAND</b>	●	JEKYLL + HYDE	49	
14	23	<b>CAM</b>		Untamed	16	
20	24	<b>JOEY + RORY</b>		Country Classics: A Tapestry Of Our Musical Heritage	17	
26	25	<b>BRANTLEY GILBERT</b>	●	Just As I Am	98	



## Urban, Aldean Arrive

"Wasted Time" by Keith Urban (above) vaults onto Country Airplay at No. 20 with 12 million first-week audience impressions, according to Nielsen Music. He scores his second-highest debut on the chart among 39 career entries; only "Once in a Lifetime" began higher (No. 17, 2006). Co-written by Urban, "Time" is from his eighth studio album, *Ripcord*, due May 6. On Hot Country Songs, the track starts at No. 29, bolstered by sales of 9,000 Urban took advantage of his judge's platform on Fox's *American Idol* to perform "Time" during the show on March 31 (ahead of its April 7 finale).

Concurrently on Country Airplay, newly minted Academy of Country Music Awards entertainer of the year Jason Aldean bounds in at No. 29 (9 million) with "Lights Come On," the first single from his album that's expected this summer. Out of 29 visits, he has launched higher only with 2014's "Burnin' It Down" and 2012's "Take a Little Ride," both at No. 19 (and both eventual No. 1s).

Meanwhile, Kenny Chesney's "Noise" lifts 21-18 in its second week on Country Airplay (16 million, up 23 percent). On Hot Country Songs, it surges 33-14, powered by 33,000 sold, as it enters Country Digital Songs at No. 2. Chesney's 17th studio set, *Some Town Somewhere*, is due July 8. "To launch the single, Kenny spoke directly to fans through a Facebook Live event from his tour rehearsals." Sony Music Nashville executive vp/COO Ken Robold tells *Billboard*: "The strong sales debut speaks volumes to the connection he maintains with his audience."

—Jim Asker

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS ON CHART	
		(MPRINT)/PROMOTING LABEL			(CHART)	
1	1	<b>YOU SHOULD BE HERE</b>	▲	Cole Swindell	16	
3	2	<b>I LIKE THE SOUND OF THAT</b>		Rascal Flatts	29	
4	3	<b>CONFESSION</b>		Florida Georgia Line	22	
2	4	<b>DRUNK ON YOUR LOVE</b>		Brett Eldredge	22	
5	5	<b>LITTLE BIT OF YOU</b>		Chase Bryant	51	
7	6	<b>SNAPBACK</b>		Old Dominion	20	
8	7	<b>THINK OF YOU</b>		Chris Young Duet With Cassadee Pope	14	
10	8	<b>SOMEWHERE ON A BEACH</b>		Dierks Bentley	11	
11	9	<b>MIND READER</b>		Dustin Lynch	27	
14	10	<b>HUMBLE AND KIND</b>		Tim McGraw	11	
15	11	<b>THAT DON'T SOUND LIKE YOU</b>		Lee Brice	43	
16	12	<b>CAME HERE TO FORGET</b>		Blake Shelton	4	
13	13	<b>MY CHURCH</b>		Maren Morris	14	
12	14	<b>NOBODY TO BLAME</b>		Chris Stapleton	22	
17	15	<b>T-SHIRT</b>		Thomas Rhett	10	
18	16	<b>HUNTIN', FISHTIN' &amp; LOVIN' EVERY DAY</b>		Luke Bryan	4	
19	17	<b>HEAD OVER BOOTS</b>		Jon Pardi	27	
21	18	<b>NOISE</b>		Kenny Chesney	2	
20	19	<b>STONE COLD SOBER</b>		Brantley Gilbert	31	
	20	<b>WASTED TIME</b>		Keith Urban	1	
22	21	<b>FIX</b>		Chris Lane	17	
23	22	<b>RECORD YEAR</b>		Eric Church	9	
24	23	<b>IT ALL STARTED WITH A BEER</b>		Frankie Ballard	20	
27	24	<b>AMERICAN COUNTRY LOVE SONG</b>		Jake Owen	5	
26	25	<b>YOU LOOK LIKE I NEED A DRINK</b>		Justin Moore	22	

# Rock

April 16  
2016  
billboard

HOT ROCK SONGS™						
WEEK AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS ON CHART
			TITLE	CERTIFICATION	Artist	WKS ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		
1	1	1	#1 <b>DG</b> STRESSED OUT <b>▲</b>	▲	twenty one pilots	1 49
	2	2	<b>AG</b> LET IT GO <b>●</b>	●	James Bay	2 42
	3	3	THE SOUND OF SILENCE		Disturbed	3 19
3	3	4	EX'S & OH'S <b>▲</b>	▲	Elle King	1 56
4	5	5	ADVENTURE OF A LIFETIME		Coldplay	2 22
		6	<b>HOT SHOT DEBUT</b> THE SOUND OF SILENCE		Simon & Garfunkel	6 1
7	7	7	RIDE		twenty one pilots	6 37
10	7	8	VICTORIOUS		Panic! At The Disco	7 27
	9	9	OPHELIA		The Lumineers	8 8
	10	10	UNSTEADY		X Ambassadors	9 26
11	10	11	WALKING ON A DREAM <b>▲</b>	▲	Empire Of The Sun	6 12
14	11	12	AMERICA'S SWEETHEART		Elle King	11 9
15	12	13	SPIRITS		The Strumbellas	12 10
	14	14	EMPEROR'S NEW CLOTHES		Panic! At The Disco	5 24
12	15	15	HYMN FOR THE WEEKEND		Coldplay	5 14
	16	16	GENGHIS KHAN		Miike Snow	12 12
19	16	17	DEATH OF A BACHELOR		Panic! At The Disco	11 11
	18	18	HANDCLAP		Fitz And The Tantrums	18 1
	19	19	CLEOPATRA		The Lumineers	19 1
16	17	20	THE SOUND		The 1975	9 11
23	19	21	TRIP SWITCH		Nothing But Thieves	19 19
21	18	22	MOUNTAIN AT MY GATES		Foals	18 25
	23	23	<b>SG</b> WE DON'T HAVE TO DANCE	▲	Andy Black	23 2
20	21	24	WAY DOWN WE GO		Kaleo	19 8
	20	25	STATE OF MY HEAD		Shinedown	19 20
28	24	26	BRAND NEW		Ben Rector	24 6
27	25	27	KISS THIS		The Struts	25 7
32	31	28	WOMAN WOMAN		AWOLNATION	28 6
30	28	29	DON'T THREATEN ME WITH A GOOD TIME		Panic! At The Disco	10 13
31	37	30	KEEPING YOUR HEAD UP		Birdy	30 5
35	27	31	HAPPY SONG		Bring Me The Horizon	19 25
33	29	32	GONE		JR JR	29 6
	NEW	33	TEXAS IS FOREVER		Pierce The Veil	33 1
25	32	34	SOMEBODY ELSE		The 1975	13 7
45	36	35	THE LESS I KNOW THE BETTER		Tame Impala	35 15
29	33	36	IN THE DARK		3 Doors Down	29 6
37	35	37	10,000 EMERALD POOLS		BORNS	35 8
13	26	38	PARANOIA		A Day To Remember	13 3
40	39	39	LA DEVOTEE		Panic! At The Disco	15 18
	40	40	FOLLOW YOU		Bring Me The Horizon	34 3
	41	41	MY NEMESIS		Five Finger Death Punch	41 2
	NEW	42	EMOTIONLESS		Red Sun Rising	42 1
46	42	43	REAPERS		Muse	37 5
	44	44	HOUSE OF MEMORIES		Panic! At The Disco	27 7
	NEW	45	LOSE IT		Oh Wonder	45 1
RE-ENTRY	46	46	THROUGH IT ALL		From Ashes To New	41 2
RE-ENTRY	47	47	THE BLACK		Asking Alexandria	43 2
RE-ENTRY	48	48	RIVER		B/SHOP	22 2
RE-ENTRY	49	49	CRAZY-GENIUS		Panic! At The Disco	28 5
	50	50	BRAZIL		Declan McKenna	49 2

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	1	<b>PS</b> ASKING ALEXANDRIA	▲	The Black	1	
	2	JOE BONAMASSA		Blues Of Desperation	1	
	3	<b>GG</b> TWENTY ONE PILOTS <b>▲</b>	▲	Blurryface	46	
	4	AMON AMARTH		Jomsviking	1	
	5	METAL CHURCH		XI	1	
	6	DISTURBED		Immortalized	32	
	7	panic! at the disco		Death Of A Bachelor	11	
	8	BOB MOULD		Patch The Sky	1	
	9	BIRDY		Beautiful Lies	1	
	10	BONNIE RAITT		Dig In Deep	5	
	11	SHINEDOWN		Threat To Survival	28	
	12	<b>PS</b> JAMES BAY	▲	Chaos And The Calm	49	
	13	THE 1975		I Like It When You Sleep, For You Are So Beautiful Yet So Unaware Of It	5	
	14	IGGY POP		Post Pop Depression	2	
	15	SOUNDTRACK <b>▲</b>	▲	Guardians Of The Galaxy: Awesome Mix Vol. 1	88	
	16	KILLSWITCH ENGAGE		incarnate	3	
	17	COLDPLAY		A Head Full Of Dreams	17	
	18	DAVID BOWIE		Blackstar	12	
	19	THIRD DAY		Lead Us Back: Songs Of Worship	43	
	20	3 DOORS DOWN		Us And The Night	3	
	21	PARKER MILLSAP		The Very Last Day	1	
	22	THE JOY FORMIDABLE		The Hitch	1	
	23	NATHANIEL RATELIFF & THE NIGHT SWEATS		Nathaniel Rateliff...	32	
	24	FIVE FINGER DEATH PUNCH		Got Your Six	30	
	25	JUDAS PRIEST		Battle Cry	1	



## 'Silence' Gets Louder

Simon & Garfunkel's "The Sound of Silence" has been reborn thanks to Disturbed's cover, but now the original bounds onto Hot Rock Songs, thanks to Internet meme culture. The duo's breakthrough hit, which topped the Billboard Hot 100 for two weeks in 1966, debuts at No. 6 on Hot Rock Songs following its spotlight in a video interview with *Batman v Superman: Dawn of Justice* stars Ben Affleck and Henry Cavill. The song bows with nearly all of its chart points from streaming and also enters Rock Streaming Songs at No. 2 with 5.6 million U.S. streams (5.1 million from YouTube), a 582 percent surge, according to Nielsen Music.

Meanwhile, Disturbed's cover of "Silence" rises 4-3 on Hot Rock Songs, up 22 percent to 41,000 sold after the band's March 28 performance on TBS' *Conan* — prompting Paul Simon to praise the remake on social media and in an email to lead singer David Draiman. The update also extends its reign on the Mainstream Rock airplay chart to five weeks. Notably, with two versions of "Silence" in the top 10 of Hot Rock Songs simultaneously, a composition doubles up in the top tier for a second time. Hozier's "Take Me to Church" ruled the Dec. 6, 2014, chart when Matt McAndrew, a former contestant on NBC's *The Voice*, debuted at No. 8 with his version.

On Top Rock Albums, Asking Alexandria scores its first No. 1 with *The Black* (28,000 sold). The band previously reached No. 2 with 2013's *From Death to Destiny*. The new record also becomes the English rockers' second No. 1 on Hard Rock Albums.

—Kevin Rutherford

MAINSTREAM ROCK™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART		
		IMPRINT/PROMOTION LABEL				
1	1	<b>PS</b> THE SOUND OF SILENCE	Disturbed	11		
3	2	REAPERS	Muse	19		
2	3	IN THE DARK	3 Doors Down	11		
4	4	EMOTIONLESS	Red Sun Rising	13		
5	5	HAPPY SONG	Bring Me The Horizon	14		
6	6	THROUGH IT ALL	From Ashes To New	25		
9	7	<b>GG</b> RISE	Sixx: A.M.	5		
8	8	FALLING APART	Papa Roach	13		
11	9	MY NEMESIS	Five Finger Death Punch	8		
10	10	PRAYERS / TRIANGLES	Deftones	8		
7	11	STATE OF MY HEAD	Shinedown	24		
13	12	IN CHAINS	Shaman's Harvest	20		
16	13	BAD REPUTATION	Adelitas Way	12		
18	14	MAYHEM	Halestorm	6		
20	15	FROM THE PINNACLE TO THE PIT	Ghost	7		
12	16	SAINT CECILIA	Foo Fighters	18		
15	17	LET ME LIVE MY LIFE	Saint Asonia	19		
19	18	KISS THIS	The Struts	18		
27	19	HUMAN	HellYeah	4		
21	20	MOUNTAIN AT MY GATES	Foals	7		
24	21	LIGHTNING IN THE SKY	Devour The Day	9		
23	22	FINALLY FREE	Stitched Up Heart	18		
23	23	WELL, EVERYBODY'S F**KING IN A W.F.O.	Rob Zombie	9		
23	24	GOODBYE	Slipknot	12		
30	25	PARANOIA	A Day To Remember	2		

HOT ROCK SONGS: THE WEEK'S MOST POPULAR CURRENT ROCK TRACKS, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY RADIO AIRPLAY. TOP ROCK ALBUMS: THE WEEK'S MOST POPULAR CURRENT ROCK ALBUMS, RANKED BY SALES DATA AS COMPARED BY Nielsen Music. ARTISTS: ARTISTS WHO ARE CURRENTLY ON THE BILLBOARD 200 TOP 100. MAINSTREAM ROCK: THE WEEK'S MOST POPULAR MAINSTREAM ROCK TRACKS, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY RADIO AIRPLAY. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

# R&B/Hip-Hop

April 16  
2016  
billboard

HOT R&B/HIP-HOP SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
			CERTIFICATION	IMPRINT/PROMOTION LABEL		
1	1	1	<b>WORK</b> Rihanna Featuring Drake	Rihanna/Drake	1	10
2	2	2	<b>ME, MYSELF &amp; I</b> G-Eazy x Bebe Rexha	G-Eazy/Bebe Rexha	2	24
3	4	1	<b>DG AG SG PANDA</b> Designer	Designer	3	6
4	3	4	<b>2 PHONES</b> Kevin Gates	Kevin Gates	3	16
5	5	5	<b>OUI</b> Jeremih	Jeremih	5	16
6	6	6	<b>DON'T</b> Bryson Tiller	Bryson Tiller	4	36
7	7	7	<b>DOWN IN THE DM</b> Yo Gotti Featuring Nicki Minaj	Yo Gotti/Nicki Minaj	3	20
14	11	8	<b>LOW LIFE</b> Future Featuring The Weeknd	Future/The Weeknd	8	8
11	8	9	<b>EXCHANGE</b> Bryson Tiller	Bryson Tiller	8	24
6	10	10	<b>JUMPMAN</b> Drake & Future	Drake & Future	3	28
12	13	11	<b>SUMMER SIXTEEN</b> Drake	Drake	1	9
10	12	12	<b>BACK TO SLEEP</b> Chris Brown	Chris Brown	5	18
15	14	13	<b>SAY IT</b> Tory Lanez	Tory Lanez	10	26
19	17	14	<b>REALLY REALLY</b> Kevin Gates	Kevin Gates	14	18
20	18	15	<b>NEEDED ME</b> Rihanna	Rihanna	15	9
16	15	16	<b>HERE</b> Alessia Cara	Alessia Cara	1	25
21	20	17	<b>CUT IT</b> O.T. Genasis Featuring Young Dolph	O.T. Genasis/Young Dolph	17	11
17	16	18	<b>IN THE NIGHT</b> The Weeknd	The Weeknd	3	23
18	19	19	<b>BEST FRIEND</b> Young Thug	Young Thug	15	19
22	21	20	<b>PROMISE</b> Kid Ink Featuring Fetty Wap	Kid Ink/Fetty Wap	20	12
24	23	21	<b>JIMMY CHOO</b> Fetty Wap	Fetty Wap	19	8
22	22	22	<b>ACQUAINTED</b> The Weeknd	The Weeknd	21	31
23	24	23	<b>MIGHT NOT</b> Belly Featuring The Weeknd	Belly/The Weeknd	23	10
24	25	24	<b>MIGHT BE</b> DJ Luke Nasty	DJ Luke Nasty	22	10
25	26	25	<b>SAVED</b> Ty Dolla \$ign Featuring E-40	Ty Dolla \$ign/E-40	25	10
HOT SHOT DEBUT		26	<b>WITH THEM</b> Young Thug	Young Thug	26	1
33	28	27	<b>BODY</b> Dreezy Featuring Jeremih	Dreezy/Jeremih	27	5
	38	28	<b>ALL THE WAY UP</b> Fat Joe & Remy Ma Feat. French Montana	Fat Joe/Remy Ma/French Montana	28	2
NEW		29	<b>DIGITS</b> Young Thug	Young Thug	29	1
31	30	30	<b>MOOLAH</b> Young Greatness	Young Greatness	30	4
34	30	31	<b>NEW LEVEL</b> A\$AP Ferg Featuring Future	A\$AP Ferg/Future	30	10
41	33	32	<b>UBER EVERYWHERE</b> MadeonTYO	MadeonTYO	32	3
50	46	33	<b>KISS IT BETTER</b> Rihanna	Rihanna	33	8
29	29	34	<b>SORRY NOT SORRY</b> Bryson Tiller	Bryson Tiller	24	19
38	34	35	<b>ALL MY FRIENDS</b> Snakehips Feat. Tinashe & Chance The Rapper	Snakehips/Tinashe/Chance The Rapper	34	9
28	27	36	<b>SOMETHING NEW</b> Zendaya Featuring Chris Brown	Zendaya/Chris Brown	27	8
31	32	37	<b>WATCH OUT</b> 2 Chainz	2 Chainz	19	19
	40	38	<b>LAW</b> Yo Gotti Featuring E-40	Yo Gotti/E-40	38	2
	44	39	<b>BY CHANCE</b> Rae Sremmurd	Rae Sremmurd	39	2
37	35	40	<b>MARCH MADNESS</b> Future	Future	35	11
42	37	41	<b>PERMISSION</b> Ro James	Ro James	37	3
NEW		42	<b>MEMO</b> Young Thug	Young Thug	42	1
NEW		43	<b>FAMOUS</b> Kanye West	Kanye West	43	1
	44	44	<b>RAN OFF ON DA PLUG TWICE</b> Plies	Plies	42	3
46	39	45	<b>SEX WITH ME</b> Rihanna	Rihanna	38	6
49	41	46	<b>LOVE YOURZ</b> J. Cole	J. Cole	41	4
36	47	47	<b>FORMATION</b> Beyonce	Beyonce	33	7
	47	48	<b>RISE UP</b> Andra Day	Andra Day	31	6
	49	49	<b>TIME FOR THAT</b> Kevin Gates	Kevin Gates	49	3
44	43	50	<b>DESPERADO</b> Rihanna	Rihanna	36	8

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	TITLE	WKS. ON CHART		
		CERTIFICATION	IMPRINT/DISTRIBUTING LABEL			
1	1	<b>K. MICHELLE</b>	More Issues Than Vogue	1		
2	2	<b>ANTHONY HAMILTON</b>	What I'm Feelin'	1		
3	3	<b>YOUNG THUG</b>	Slime Season 3	1		
4	4	<b>RIHANNA</b>	ANTI	9		
5	5	<b>GG THE WEEKND</b>	Beauty Behind The Madness	31		
6	6	<b>KENDRICK LAMAR</b>	untitled unmastered.	4		
7	7	<b>KEVIN GATES</b>	Islah	9		
8	8	<b>JAHEIM</b>	Struggle Love	2		
9	9	<b>2 CHAINZ</b>	ColleGrove	4		
10	10	<b>BRYSON TILLER</b>	TRAP SOUL	27		
11	11	<b>PS FUTURE</b>	EVOL	8		
12	12	<b>YO GOTTI</b>	The Art Of Hustle	6		
13	13	<b>G-EAZY</b>	When It's Dark Out	17		
NEW	14	<b>DOMO GENESIS</b>	Genesis	1		
7	15	<b>KENDRICK LAMAR</b>	To Pimp A Butterfly	55		
12	16	<b>J. COLE</b>	2014 Forest Hills Drive	69		
NEW	17	<b>DVSN</b>	Sept. 5th	1		
15	18	<b>FETTY WAP</b>	Fetty Wap	27		
19	19	<b>CHRIS BROWN</b>	Royalty	15		
8	20	<b>MACKLEMORE &amp; RYAN LEWIS</b>	This Unlucky Mess I've Made	5		
18	21	<b>KIRK FRANKLIN</b>	Losing My Religion	20		
22	22	<b>DRAKE</b>	If You're Reading This It's Too Late	60		
21	23	<b>FUTURE</b>	DS2	37		
16	24	<b>FLATBUSH ZOMBIES</b>	3001: A Laced Odyssey	3		
23	25	<b>SOUNDTRACK</b>	Straight Outta Compton: Music From The Motion Picture	12		

RAP STREAMING SONGS™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		CERTIFICATION	IMPRINT/PROMOTION LABEL			
1	1	<b>#1 LINE PANDA</b>	Designer	4		
2	2	<b>ME, MYSELF &amp; I</b>	G-Eazy x Bebe Rexha	18		
3	3	<b>2 PHONES</b>	Kevin Gates	12		
4	4	<b>DOWN IN THE DM</b>	Yo Gotti Feat. Nicki Minaj	16		
5	5	<b>LOW LIFE</b>	Future Feat. The Weeknd	7		
6	6	<b>JUMPMAN</b>	Drake & Future	28		
7	7	<b>WHITE IVERSON</b>	Post Malone	29		
8	8	<b>SUMMER SIXTEEN</b>	Drake	8		
9	9	<b>REALLY REALLY</b>	Kevin Gates	12		
10	10	<b>HOTLINE BLING</b>	Drake	34		
11	11	<b>WATCH ME</b>	Silento	47		
12	12	<b>679</b>	Fetty Wap Feat. Remy Boyz	36		
13	13	<b>SEE YOU AGAIN</b>	Wiz Khalifa Feat. Charlie Puth	35		
14	14	<b>TRAP QUEEN</b>	Fetty Wap	50		
15	15	<b>JIMMY CHOO</b>	Fetty Wap	6		
16	16	<b>CUT IT</b>	O.T. Genasis Feat. Young Dolph	4		
17	17	<b>BEST FRIEND</b>	Young Thug	18		
18	18	<b>ANTIDOTE</b>	Travis Scott	28		
19	19	<b>NO ROLE MODELZ</b>	J. Cole	14		
20	20	<b>PROMISE</b>	Kid Ink Feat. Fetty Wap	3		
21	21	<b>WHERE YA AT</b>	Future Feat. Drake	32		
22	22	<b>TEAM</b>	Iggy Azalea	2		
NEW	23	<b>DIGITS</b>	Young Thug	1		
NEW	24	<b>WITH THEM</b>	Young Thug	1		
NEW	25	<b>UBER EVERYWHERE</b>	MadeonTYO	1		



## Michelle's No. 1; Hamilton Hits High

K. Michelle crowns Top R&B/Hip-Hop Albums for a second time as her latest studio set, *More Issues Than Vogue*, sells 54,000 copies in the week ending March 31, according to Nielsen Music. Michelle first topped the chart with her debut album, *Rebellious Soul*, which bowed with 72,000 sold in 2013. The new album's lead single, "Not a Little Bit," re-enters Hot R&B Songs at No. 22 following the premiere of its video on March 25, triggering a 155 percent hike in streams (to 13 million domestic weekly plays). The R&B singer simultaneously bows at No. 2 on the Billboard 200 (59,000 equivalent album units).

The second-highest entrance on Top R&B/Hip-Hop Albums belongs to **Anthony Hamilton**, whose *What I'm Feelin'* arrives at No. 2 (23,000 copies). It's the best-ranking set for the singer of his eight total charted albums since his 2003 debut, *Comin' From Where I'm From* (No. 6 peak).

Rounding out the top debuts, rapper **Young Thug** earns the No. 3 spot on Top R&B/Hip-Hop Albums with *Slime Season 3* (22,000 copies). Three tracks from the set enter Hot R&B/Hip-Hop Songs as a result of the release, led by "With Them," which is the Hot Shot Debut at No. 26, followed by "Digits" at No. 29 and "Memo" at No. 42.

Lastly, **Designer's** fast-rising hit "Panda" continues its steady climb, racing to his first No. 1 on a *Billboard* chart as the track steps 2-1 on Rap Streaming Songs. The song collected 151 million U.S. streams, a 36 percent increase (a new weekly high).

—Amaya Mendizabal

SALES, AIRPLAY & STREAMING DATA COMPILED BY  
nielsen  
MUSIC

# Latin

April 16  
2016

**billboard**

HOT LATIN SONGS™						
WKS AGO	LAST WEEK	THIS WEEK	TITLE / CERTIFICATION PRODUCER (SONGWRITER)	Artist	PEAK POS.	WKS ON CHART
1	1	1	<b>HASTA EL AMANECEER</b> SAGA WHITE BLACK (N. RIVERA CAMINERO, J. MENA, J. MEDINA VELEZ) <td>Nicky Jam LA INDUSTRIA/SONY MUSIC LATIN</td> <td>1</td> <td>12</td>	Nicky Jam LA INDUSTRIA/SONY MUSIC LATIN	1	12
2	2	2	<b>GINZA</b> SKYMOSTLY/LAZARO BALBUENA RAMIREZ SUAREZ, J. CANO ROS, S. VILLADA ROS, C. LAPATINO (GONZ)	J Balvin CAPITOL/LATINO/UMLE	1	37
3	4	3	<b>SG SOLO CON VERTE</b> Banda Sinaloense MS de Sergio Lizarraga S. LIZARRAGA (H. PALENCIA) (S. NICHOS)		2	21
	3	4	<b>ENCANTADORA</b> HAZE (L. VEGUILLA MALAVE, E. ROSA CINTRON, E. J. VARGAS BERRIOS, G. E. REYES ROSADO)	Yandel SONY MUSIC LATIN	3	24
	5	5	<b>OBSESIONADO</b> ALLAN JOSH "SECRET CODE" E. REYES ROSADO, A. LLANO RODRIGUEZ, G. BERTOLINI BENEITEZ, H. BALDI	Farruko CAPITOL/SONY MUSIC LATIN	4	11
	6	6	<b>TRAIORA</b> VOTTA ELLI TORRES, R. MARTINEZ, F. AMAYA GONZALEZ, A. RIVERA CAMINERO, L. HERNANDEZ DELGADO, M. ANTHONY, MAGNUS/SONY MUSIC LATIN	Gente de Zona Featuring Marc Anthony	6	20
	8	7	<b>YA TE PERDI LA FE</b> La Atolladora Banda El Limon de Rene Camacho F. CAMACHO TIRADO (E. MUNDOZ, H. PALENCIA) (S. NICHOS)	DJ SA/JUMLE	7	22
	7	8	<b>BORRO CASSETTE</b> THE RUDE BOYS (L. LONDONO ARASA, B. CANO ROS, R. MAURICIO JIMENEZ, B. SAUNDER REZ, CANO (H. ARRIBA)	Maluma SONY MUSIC LATIN	3	37
	9	9	<b>POR QUE TERMINAMOS?</b> G. ORTIZ (I. INZUNZA FAVELA) (L. DIAZ)	Gerardo Ortiz BAD SIN/DEL/SONY MUSIC LATIN	7	28
12	12	10	<b>PRESTAMELA A MI</b> I. TIRADO CASTANEDA (E. MUNDOZ, E. GURRALO)	Calibre 50 ANDALUZ/SONY MUSIC LATIN	10	7
17	13	11	<b>DEL NEGOCIANTE</b> Los Plebes del Rancho de Ariel Camacho J. J. GONZALEZ TERRAZAS (D. A. NIEBLA) (F. CHAVEZ ESPINOZA)		11	16
14	15	12	<b>TOMEN NOTA</b> Adriel Favela Featuring Los del Arroyo I. A. INZUNZA, R. ORRANTIA (I. CARRILLO)	GERENCIA 360/SONY MUSIC LATIN	12	16
13	14	13	<b>HABLEMOS</b> Ariel Camacho y Los Plebes del Rancho DEL		7	24
	17	14	<b>BRONCHE DE ORO</b> La Trakalosa de Monterrey L. A. REYNA ZUNIGA (A. AYLLIN, A. NAVARRO)	REMEM	14	20
10	11	15	<b>CULPA AL CORAZON</b> Prince Royce D. LORA, L. CASTANEDA, G. R. ROJAS (G. R. ROJAS, D. SANTACRUZ)	Prince Royce SONY MUSIC LATIN	8	20
	18	16	<b>EMBRIAGAME</b> Zion & Lennox CHRIS JEDRY (E. ORTIZ RIVERA, E. VARGAS BERRIOS, G. ORTIZ TORRES, G. E. P. ZARRO)	Zion & Lennox WARNER LATIN	16	8
	20	17	<b>TAN FACIL</b> CNCO WISIN (M. A. RAMIREZ, CARRASQUILLO, L. L. MORERA LUNA, R. TORRES BEATANO, COURT. LINARES)	CNCO SONY MUSIC LATIN	17	8
	16	18	<b>DESDE ESA NOCHE</b> Thalia Featuring Maluma S. G. ORTIZ (M. A. RAMIREZ, A. AGUDELO, P. I. RIBE, M. RENFIGO, S. GEORGE)	Thalia Featuring Maluma SONY MUSIC LATIN	16	7
16	19	19	<b>COMO LO HACIA YO</b> Ken-Y & Nicky Jam D. URBIA ROMERU, R. VAZQUEZ (I. ORRANTIA, R. RIVERA CAMINERO, M. C. EDEN, L. L. ROMERO)	FIRE SH PRODUCTION/SUP	14	16
22	22	20	<b>NO LO HICE BIEN</b> Los Plebes del Rancho de Ariel Camacho J. J. GONZALEZ TERRAZAS (L. L. CASTRO VENEGAS)	DEL	20	6
	RE-ENTRY	21	<b>FUISTE MIA</b> Gerardo Ortiz G. ORTIZ (G. ORTIZ)	Gerardo Ortiz BAD SIN/DEL/SONY MUSIC LATIN	21	2
	21	22	<b>HASTA QUE SE SEQUE EL MALECON</b> Jacob Forever JACOB FOREVER, D. J. ROMERO, M. ANDINO PRO (D. J. CARMENATES)	Jacob Forever	18	14
	29	23	<b>DG ANDAS EN MI CABEZA</b> Chino & Nacho Feat. Daddy Yankee M. MOORE (J. A. MIRANDA PEREZ, M. MENDOZA DOMATIEL, A. L. RODRIGUEZ, SANTO MONTANOS, M. CHETE, JUMLE)		23	6
	28	23	<b>NADIE COMO TU</b> Banda Clave Nueva de Max Peraza R. VERDUZCO (L. D. SERRANO)	Banda Clave Nueva de Max Peraza TALENT MUSIC GROUP/FONOVISA/UMLE	23	8
	24	24	<b>QUE CARO ESTOY PAGANDO</b> Los Plebes del Rancho de Ariel Camacho J. J. GONZALEZ TERRAZAS (S. G. MERCADO HERMOSILLO, J. A. DEL VILLAR)	DEL	18	9
	26	25	<b>50 SOMBRAS DE AUSTIN</b> Arcangel & DJ Luian ARCANGEL (W. MENDEZ, A. SANTOS, R. PINA, L. MALAVE)	PIA	26	12
31	30	27	<b>VALE LA PENA</b> Roberto Tapia R. TAPIA (L. CHAVEZ ESPINOZA)	Roberto Tapia FONOVISA/UMLE	27	9
30	28	28	<b>ME EMPEZO A VALER</b> La Septima Banda L. LUNA DIAZ (L. L. DIAZ, J. INZUNZA FAVELA, N. E. LUNA DIAZ)	HYPHY/LATINA/SONY MUSIC LATIN	27	10
	31	29	<b>EL PERDEDOR</b> Maluma SONY MUSIC LATIN	Maluma SONY MUSIC LATIN	29	4
27	29	30	<b>NO SOY UNA DE ESAS</b> Jesse & Joy Featuring Alejandro Sanz J. J. SMITH, J. E. HUERTA UQUE (A. SANZ, J. EDUARDO HUERTA UQUE, J. HUERTA UQUE, EDORREST)	WARNER LATIN	22	16
	34	31	<b>SI NO ES CONTIGO</b> Banda El Recodo de Cruz Lizarraga A. LIZARRAGA, J. LIZARRAGA (L. L. DIAZ, J. INZUNZA FAVELA)	FONOVISA/UMLE	31	4
33	32	32	<b>EN ESTA NO</b> Sin Bandera A. BAQUEIRO (M. SENIARIS, L. GARCIA, A. BAQUEIRO)	Sin Bandera SONY MUSIC LATIN	32	10
	44	33	<b>AG CORAZON ACELERAO</b> Wisin WISIN (L. L. MORERA LUNA, A. ORTELLI, E. PEREZ SOTO, J. RIVERA (E. ASS))	SONY MUSIC LATIN	33	2
	34	33	<b>EL ERROR</b> Reykon M. J. TORRES (J. BELLEZ, J. J. ROJAS, L. LONDONO, A. GOMEZ, M. LINDOZ, J. D. MARQUEL, J. CONJUEGRA, L. ANDINO)	Reykon WARNER LATIN	26	13
	36	35	<b>PERO SIN ENAMORARSE</b> Jesus Ojeda y Sus Parientes L. OJEDA (L. L. DIAZ)	DISCOS SOL/SONY MUSIC LATIN	35	5
49	37	36	<b>UNA EN UN MILLON</b> Alexis & Fido M. J. MASTER CHRIS (M. MARTINEZ, R. ADRIAN ROLON, C. MALDONADO, E. PADILLA)	WLD DCG/Worldwide	36	3
35	37	37	<b>PERDONAME</b> Ricky Martin E. REYES COPELLO (Y. ROMERO, B. LUENGO, A. RAYO GIBO, R. MARTIN)	Ricky Martin SONY MUSIC LATIN	25	12
	39	38	<b>BABY</b> Jencarlos Featuring Lennox CHRIS JEDRY (W. CHAVEZ ESPINOZA, L. C. PERAZA, L. J. RAMIRO, M. MENDEZ, J. RIVERA VAQUEZ)	Jencarlos Featuring Lennox UNIVERSAL MUSIC LATIN/UMLE	38	3
	38	39	<b>LA LLAMADA DE MI EX</b> Chiquito Team Band CHIKUITO TEAM BAND (L. A. BARRERAS SOTO)	PIA	29	11
	45	40	<b>TU AUSENCIA</b> Intocable R. J. MUNDOZ (L. PADILLA)	Intocable GOOD MUSIC	40	2
	46	41	<b>SOLO YO</b> Sofia Reyes / Prince Royce L. NATHANSON, S. EFFMAN (L. NATHANSON, S. EFFMAN, S. REYES, T. PARKS)	WARNER LATIN	41	3
	49	42	<b>YA LO SUPERE</b> Los Plebes del Rancho de Ariel Camacho J. J. GONZALEZ TERRAZAS, A. DEL VILLAR (L. L. DIAZ)	DEL	42	2
	HOT SHOT DEBUT	43	<b>CICATRICES</b> Regulo Caro L. LUNA DIAZ (I. L. TARRAZON, F. DIAZ)	Regulo Caro DEL	43	1
37	43	44	<b>PANCHITO EL F1</b> Los Tucanes de Tijuana M. QUINTERO LARA (M. QUINTERO LARA)	FONOVISA/UMLE	35	9
45	42	45	<b>EL MENTADO</b> Los Plebes del Rancho de Ariel Camacho J. J. GONZALEZ TERRAZAS (D. AVILEZ, A. DEL VILLAR)	DEL	42	5
41	40	46	<b>YO QUISIERA ENTRAR</b> Ariel Camacho y Los Plebes del Rancho J. J. GONZALEZ TERRAZAS (L. CHAVEZ ESPINOZA)	DEL	40	5
39	41	47	<b>GANAS DE TI</b> Zion & Lennox J. TORRES ABREU CASTRO, S. SANTANA (L. OJEDA MATEO, J. A. TORRES ABREU CASTRO, J. JAMES)	Zion & Lennox MELODIAS DE ORO/ATM/NYS	31	17
	RE-ENTRY	48	<b>MI NINA ADORADA</b> Saul "El Jaguar" Alarcon R. VERDUZCO (M. TORRES)	Saul "El Jaguar" Alarcon FONOVISA/UMLE	37	15
50	50	49	<b>RUMBO A MAZA</b> Los Titanes de Durango NOT LISTED (S. SANCHEZ AYON)	Los Titanes de Durango TITANICA/DEL	49	3
	42	50	<b>LA OCASION</b> DJ Luian & Mambo Kings Presentan: De La Ghetto Feat. Arcangel X Ozuna X Anuel DJ LUIAN, S. SEMPER, X. SEMPER (R. CASTILLO, A. SANTOS, J. C. OLUNA ROSADO, E. GAZMEY SANTIAGO)	LVS/KINGZ	47	2

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS ON CHART	
1	1	<b>GG SELENA</b> CAPITOL/SONY MUSIC LATIN	LOS PLEBES DEL RANCHO DE ARIEL CAMACHO RECORDED AS (Solo)	Lo Mejor de...	53	
5	2	<b>ARIEL CAMACHO Y LOS PLEBES DEL RANCHO</b> DEL/SONY MUSIC LATIN	Hablamos		21	
7	3	<b>VARIOUS ARTISTS</b> Las Bandas Romanticas de America 2016 FONOVISA/UMLE			10	
6	4	<b>JUAN GABRIEL</b> FONOVISA/UMLE	Los Duo 2		16	
4	5	<b>LOS TUCANES DE TIJUANA</b> Corridos Time, Season Two: Los Impresables FONOVISA/UMLE			4	
8	6	<b>JUAN GABRIEL</b> <b>△</b> FONOVISA/UMLE	Los Duo		60	
	7	<b>GG SELENA</b> CAPITOL/SONY MUSIC LATIN	Lo Mejor de...		53	
	8	<b>ARIEL CAMACHO Y LOS PLEBES DEL RANCHO</b> DEL/SONY MUSIC LATIN	Hablamos		21	
	9	<b>VARIOUS ARTISTS</b> Juan Gabriel: Duos & Interpretaciones SONY MUSIC LATIN			1	
	10	<b>PITBULL</b> R. HANCOCK ARTIST/MR. 305/SONY MUSIC LATIN	Dale		37	
	14	<b>JOAN SEBASTIAN</b> Mis Numero 1... Gracias Por Tanto Amor MUSA/RT/SONY MUSIC LATIN			8	
	10	<b>PESADO</b> Tributo A Los Alegres de Teran DISA/JUMLE			8	
	16	<b>JULIAN AVAREZ Y SU NORTEÑO BANDA</b> Lecciones Para El Corazon DISA/JUMLE			35	
	3	<b>HIJOS DE BARRON</b> Lo Que Pesa Mi Palabra FONOVISA/UMLE			2	
	12	<b>PS NATALIA LAFOURCADE</b> Hasta La Raiz SONY MUSIC LATIN			6	
	NEW	<b>LABERINTO</b> Musart/SONY MUSIC LATIN	Empiezo A Vivir		1	
	15	<b>MARCO ANTONIO SOLIS</b> 15 Inolvidables FONOVISA/UMLE			73	
	27	<b>BANDA SINALOENSE MS DE SERGIO LIZARRAGA</b> En Vivo LIZOS			31	
	17	<b>ANA GABRIEL</b> Mi Regalo, Mis Numero 1... SONY MUSIC LATIN			46	
	13	<b>EVELYN RUBIO CON LA ORQUESTA DE BLUES DE CALVIN OWENS</b> Hombres EVELYN RUBIO			5	
	RE	<b>LA SANTA CECILIA</b> Buenaventura UNIVERSAL MUSIC LATIN/UMLE			3	
	22	<b>VARIOUS ARTISTS</b> 20 Bandazos de Oro: Puros Exitos SONY MUSIC LATIN			16	
	18	<b>NICKY JAM</b> Greatest Hits, Vol 1 DISCOSOL/A INDUSTRIA/SONY MUSIC LATIN			16	
	26	<b>MALUMA</b> Pretty Boy Dirty Boy SONY MUSIC LATIN			22	
	19	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> Como El Topo ACCORDION KING/SONY MUSIC LATIN			7	

LATIN STREAMING SONGS™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART		
1	1	<b>BAILANDO</b> Enrique Iglesias Feat. Descemer Bueno & Gente de Zona REPUBLIC/UNIVERSAL MUSIC LATIN/UMLE		102		
2	2	<b>HASTA EL AMANECEER</b> Nicky Jam LA INDUSTRIA/SONY MUSIC LATIN	Nicky Jam	10		
3	3	<b>GINZA</b> J Balvin CAPITOL/LATINO/UMLE	J Balvin	34		
8	4	<b>EL PERDON</b> Nicky Jam & Enrique Iglesias DISCOSOL/A INDUSTRIA/SONY MUSIC LATIN	Nicky Jam & Enrique Iglesias	58		
5	5	<b>HABLAME DE TI</b> Banda Sinaloense MS de Sergio Lizarraga LIZOS	Banda Sinaloense MS de Sergio Lizarraga	68		
14	6	<b>SOLO CON VERTE</b> Banda Sinaloense MS de Sergio Lizarraga LIZOS	Banda Sinaloense MS de Sergio Lizarraga	18		
4	7	<b>PROPUESTA INDECENTE</b> Romeo Santos SONY MUSIC LATIN	Romeo Santos	139		
6	8	<b>TE METISTE</b> Ariel Camacho y Los Plebes del Rancho DEL	Ariel Camacho y Los Plebes del Rancho	39		
9	9	<b>DANZA KUDURO</b> Don Omar & Lucenzo YANIS/SPANATO/MACHETE/UMLE	Don Omar & Lucenzo	144		
7	10	<b>HIPS DON'T LIE</b> Shakira Feat. Wyclef Jean EPIC/SONY MUSIC LATIN	Shakira Feat. Wyclef Jean	156		
12	11	<b>DEL NEGOCIANTE</b> Los Plebes del Rancho de Ariel Camacho DEL	Los Plebes del Rancho de Ariel Camacho	11		
16	12	<b>ENCANTADORA</b> Yandel SONY MUSIC LATIN	Yandel	6		
11	13	<b>WAKA WAKA (ESTO ES AFRICA)</b> Shakira Feat. Freshlyground EPIC/SONY MUSIC LATIN	Shakira Feat. Freshlyground	123		
10	14	<b>ERES MIA</b> Romeo Santos SONY MUSIC LATIN	Romeo Santos	107		
13	15	<b>BORRO CASSETTE</b> Maluma SONY MUSIC LATIN	Maluma	17		
	NEW	<b>FUISTE MIA</b> Gerardo Ortiz BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	1		
	17	<b>NO LO HICE BIEN</b> Los Plebes del Rancho de Ariel Camacho DEL	Los Plebes del Rancho de Ariel Camacho	5		
	18	<b>ODIO</b> Romeo Santos Feat. Drake SONY MUSIC LATIN	Romeo Santos Feat. Drake	114		
17	19	<b>EL KARMA</b> Ariel Camacho y Los Plebes del Rancho DEL/SONY MUSIC LATIN	Ariel Camacho y Los Plebes del Rancho	23		
	20	<b>MI RAZON DE SER</b> Banda Sinaloense MS de Sergio Lizarraga DISA/JUMLE	Banda Sinaloense MS de Sergio Lizarraga	86		
10	21	<b>QUE CARO ESTOY PAGANDO</b> Los Plebes del Rancho de Ariel Camacho DEL	Los Plebes del Rancho de Ariel Camacho	6		
23	22	<b>NO ME PODES PERDON</b> Banda Sinaloense MS de Sergio Lizarraga REMEM	Banda Sinaloense MS de Sergio Lizarraga	73		
	RE	<b>HERMOSA EXPERIENCIA</b> Banda Sinaloense MS de Sergio Lizarraga DISCOS SABINAS/REMEM	Banda Sinaloense MS de Sergio Lizarraga	107		
22	24	<b>6 AM</b> J Balvin Feat. Farruko CAPITOL/LATINO/UMLE	J Balvin Feat. Farruko	102		
	RE	<b>DESPUES DE TI QUIEN</b> La Adictiva Banda San Jose de Mesillas ANVAL/SONY MUSIC LATIN	La Adictiva Banda San Jose de Mesillas	21		



## Ortiz's Violent Video Gains

"Fuiste Mia" by Gerardo Ortiz (above) re-enters Hot Latin Songs at No. 21 (it previously spent a week at No. 46) following an online petition calling for the removal of the track's video from Vevo due to its violent nature. Growing media attention about the protest spurred a 176 percent increase in streams (to 1 million U.S. plays in the week ending March 31), according to Nielsen Music. The bump causes the track to return to the chart almost solely on the strength of streams, of which 87 percent stem from YouTube and Vevo-on-

YouTube views. The controversial video was uploaded in January. It depicts Ortiz killing his onscreen girlfriend and her lover, and has gathered 25 million global views since its release. During an April 4 press conference in Los Angeles, Ortiz justified the clip, stating, "It's only a music video, pure fiction." The song concurrently debuts at No. 16 on Latin Streaming Songs.

Meanwhile, Puerto Rican urban artist Farruko earns his first No. 1 on Latin Pop Airplay as "Obsesionado" hops 4-1 (up 14 percent in spins at the format). The singer's previous peak (as a lead) came when "Sunset" (featuring Shaggy and Nicky Jam) reached No. 2 on Oct. 24, 2015. "Obsesionado" also earns a new peak on Latin Airplay, where the track steps 3-2.

Finally, regional Mexican group Calibre 50 scores its seventh top 10 on Hot Latin Songs, climbing 12-10 with "Prestame la Mi." Airplay supplies the majority of points for the rise, with 8.6 million audience impressions through April 3, a 4 percent increase.

—Amaya Mendizabal

HOT LATIN SONGS: THE WEEK'S MOST POPULAR CURRENT LATIN SONGS, AS DETERMINED BY A PANEL OF MUSIC INDUSTRY PROFESSIONALS, BASED ON SALES (PHYSICAL AND DIGITAL), STREAMING AND RADIO AIRPLAY. CERTIFICATION: G (GOLD), R (PLATINUM). \*LATIN ALBUMS: THE WEEK'S MOST POPULAR CURRENT LATIN ALBUMS, AS DETERMINED BY A PANEL OF MUSIC INDUSTRY PROFESSIONALS, BASED ON SALES (PHYSICAL AND DIGITAL), STREAMING AND RADIO AIRPLAY. CERTIFICATION: G (GOLD), R (PLATINUM). \*LATIN STREAMING SONGS: THE WEEK'S MOST POPULAR CURRENT LATIN SONGS, AS DETERMINED BY A PANEL OF MUSIC INDUSTRY PROFESSIONALS, BASED ON STREAMING ACTIVITY. DATA BY: BILLBOARD MUSIC RESEARCH. \*LATIN ALBUMS: THE WEEK'S MOST POPULAR CURRENT LATIN ALBUMS, AS DETERMINED BY A PANEL OF MUSIC INDUSTRY PROFESSIONALS, BASED ON SALES (PHYSICAL AND DIGITAL), STREAMING AND RADIO AIRPLAY. CERTIFICATION: G (GOLD), R (PLATINUM). \*LATIN STREAMING SONGS: THE WEEK'S MOST POPULAR CURRENT LATIN SONGS, AS DETERMINED BY A PANEL OF MUSIC INDUSTRY PROFESSIONALS, BASED ON STREAMING ACTIVITY. DATA BY: BILLBOARD MUSIC RESEARCH. SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC.

# Christian/Gospel

April 16  
2016  
billboard

## HOT CHRISTIAN SONGS™

2 WKS AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist MPRINT/PROMOTION LABEL	PEAK POS.	WKS ON CHART
1	1	1	<b>TRUST IN YOU</b> R.MABURY (L.DAIGLE, R.MABURY, M.R.FARREN)	Lauren Daigle CENTRICITY	1	33
4	4	2	<b>TELL YOUR HEART TO BEAT AGAIN</b> B.HERMS (B.HERMS, M.WEST, R.PHILLIPS)	Danny Gokey BMG	2	17
2	2	3	<b>GOOD GOOD FATHER</b> R.COPPERMAN (R.M.BARRETT, J.BROWN)	Chris Tomlin SIXSTEPS/PARROW/CAPITOL CMG	1	27
3	3	4	<b>OCEANS (WHERE FEET MAY FAIL)</b> ▲ M.G.CHISLETT (M.CROCKER, J.HOUSTON, S.EIGHLEM)	Hillsong UNITED HILLSONG/PARROW/CAPITOL CMG	1	133
5	5	5	<b>THE RIVER</b> C.WEDGEWORTH (J.FELIZ, C.WEDGEWORTH, J.SILVERBERG)	Jordan Feliz CENTRICITY	2	31
8	6	6	<b>JUST BE HELD</b> M.A.MILLER (M.HALL, B.HERMS, M.WEST)	Casting Crowns BEACH STREET/REUNION/PLG	3	40
9	7	7	<b>IT'S NOT OVER YET</b> TEDD L.(L.SMALLBONE, J.SMALLBONE, B.G.OVER, T.TIQRHOM, K.RICTOR)	for KING & COUNTRY FERVENT/WORD CURB	7	27
7	8	8	<b>YOU ARE LOVED</b> C.BROWN (C.CLEVELAND, K.WILLIAMS, J.ZEGAN, J.SOJKA)	Stars Go Dim FERVENT/WORD CURB	7	29
6	9	9	<b>GRACE WINS</b> P.PRIPLY (M.WEST)	Matthew West SPARROW/CAPITOL CMG	5	34
10	10	10	<b>BREATHE</b> C.COPELIN (J.DIAZ, J.L.SMITH, J.WOOD)	Jonny Diaz CENTRICITY	10	20
11	12	11	<b>IF WE'RE HONEST</b> LESHELIN (F.BATTISTELLI, J.PARDI, M.E.REEO)	Francesca Battistelli FERVENT/WORD CURB	11	12
14	13	12	<b>GOD IS ON THE MOVE</b> LESHELIN (M.HOWARD, C.WILLIAMS, J.ESKELIN, T.WOOD)	7even7 Time Down BEE/TOOTH & NAIL	12	12
12	14	13	<b>MOVE (KEEP WALKIN')</b> C.STEVENS, T.OBYMAC (T.MCKEAN, B.FOWLER, C.STEVENS)	tobyMac FOREFRONT/CAPITOL CMG	12	10
15	15	14	<b>EVERYTHING COMES ALIVE</b> J.BRONLEEWEE (D.MULLIGAN, J.BRONLEEWEE)	We Are Messengers WORD CURB	14	11
13	16	15	<b>ALONE</b> B.FOWLER (M.MILLER, B.FOWLER, T.MCKEAN, T.MCKEAN)	Hollyn Featuring TRU GOTEÉ	11	24
18	17	16	<b>DIAMONDS</b> C.WEDGEWORTH (J.INGRAM, M.BRONLEEWEE, J.STEINGARD)	Hawk Nelson FAIR TRADE	16	11
<b>NEW</b>		17	<b>INTRO 2</b> T.PROFIT (N.FEURESTEIN, T.PROFIT)	NF CAPITOL CMG	17	1
26	20	18	<b>REMEMBER</b> D.RONDERLO, G.A.RDYUNKE, R.LASGARDI, J.LINDSTROM, J.FRANZ, J.DANFLO, T.DRIBBE	Passion Feat. Brett Younger & Melodie Malone SIXSTEPS/PARROW/CAPITOL CMG	18	10
21	18	19	<b>CHRIST IN ME</b> B.HERMS (L.CAMP, B.HERMS)	Jeremy Camp STOLEN PRIDE/SPARROW/CAPITOL CMG	18	8
20	21	20	<b>GUILTY</b> S.MOSLEY (J.OTERO, P.STEWART)	newsboys FAIR TRADE	12	27
27	11	21	<b>STAND IN THE LIGHT</b> S.MOCCIO (L.AUREN CHRISTY, S.MOCCIO)	Jordan Smith LIGHTWORKS/REPUBLIC	11	4
17	19	22	<b>CALL IT GRACE</b> S.MOSLEY (J.LOWRY, C.MATTSONS, S.MOSLEY, M.R.FARREN)	Unspoken CENTRICITY	15	24
		23	<b>WHERE YOU ARE</b> M.G.CHISLETT (M.FATR, N.FATR, M.FATR, N.FATR, M.FATR, N.FATR)	Hillsong Young & Free HILLSONG/PARROW/CAPITOL CMG	16	16
		24	<b>EVER BE</b> F.CASH (K.MEIGENTHAL, G.WILSON, C.GREELY, B.STRAND)	Aaron Shust CENTRICITY	22	9
24	25	25	<b>UNASHAMED</b> C.BROWN, BUILDING 429 (J.ROY, C.BROWN, J.L.SMITH)	Building 429 ESSENTIAL/PLG	24	12

## HOT GOSPEL SONGS™

2 WKS AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist MPRINT/PROMOTION LABEL	PEAK POS.	WKS ON CHART
	1	1	<b>WANNA BE HAPPY?</b> K.FRANKLIN, S.MARTIN (K.FRANKLIN, A.GREEN)	Kirk Franklin FO YO SOUL/RCA/RECA INSPIRATION	1	31
	3	2	<b>WORTH</b> A.J.BROWN, J.SAVAGE (A.J.BROWN)	Anthony Brown & group therAPy KEY OF A/MAN/YSCO/1	1	49
	4	3	<b>INTENTIONAL</b> T.GREENE, V.NAVEJAR (T.GREENE)	Travis Greene RECA INSPIRATION	1	48
	5	4	<b>123 VICTORY</b> K.FRANKLIN, S.MARTIN (K.FRANKLIN, L.PARKER)	Kirk Franklin FO YO SOUL/RCA/RECA INSPIRATION	4	20
	6	5	<b>I'M YOURS</b> K.BOWIE, C.CARTER (C.J.HOBBS)	Casey J MARQUIS BOONE/1YSCOT/1TASEIS	5	31
	7	6	<b>THE ANTHEM</b> D.J.KIMBROUGH, J.DUANEY (H.SEELEY, J.HUNT, L.WEBBER)	Todd Dulaney EONE WORSHIP/EONE	6	28
	8	7	<b>PUT A PRAISE ON IT</b> T.MITCHELL, T.COBBES (T.COBBES)	Tasha Cobbs Featuring Kierra Sheard MOTOWN GOSPEL	6	19
	9	8	<b>I'M GOOD</b> R.JERKINS (R.JERKINS, J.AUSTIN, J.BOWMAN, JR., M.WINANS, JR., L.WARE, A.ROSS)	Tim Bowman Jr. LIFESTYLE	4	40
	10	9	<b>LIKE NO OTHER</b> D.WEATHERS'POON (B.CAGE)	Byron Cage MORY B	9	26
	9	10	<b>YOU'RE MIGHTY</b> J.J.HAIRSTON, E.DAVIS (J.J.HAIRSTON, E.DAVIS)	J.J. Hairston & Youthful Praise LIGHT	9	20
	11	11	<b>LIVE</b> A.W.LINDSEY (M.L.SAPPS, JONES)	Marvin Sapp RECA INSPIRATION	11	10
	13	12	<b>MADE A WAY</b> T.GREENE, V.NAVEJAR (T.GREENE)	Travis Greene RECA INSPIRATION	12	16
	18	13	<b>BETTER</b> D.LAWRENCE, H.WALKER (J.C.ABYORN, H.WALKER, G.HATCHER)	Hezekiah Walker AZUSA/ECNE	9	4
	16	14	<b>I'LL BE THE ONE</b> M.BOODNE, C.CARTER (K.A.DOCK, C.MOORE)	Bri (Briana Babineaux) MARQUIS BOONE/1YSCOT/1TASEIS	13	21
	15	15	<b>SPIRIT BREAK OUT</b> W.D.MCOWELL, E.BOGAN (B.BRYANT, L.HELLEBRONTH, M.HILLON, T.MUGHES)	William McDowell Feat. Trinity Anderson DELIVERY ROOM/EONE	14	11
	14	16	<b>BE LIKE JESUS</b> D.HADDON, M.HODGE (D.HADDON)	Deitrick Haddon RELEVE/DIVISIONS/EONE	14	9
	25	21	<b>YOU'RE BIGGER</b> A.CARR (A.J.CARR)	Jekalyn Carr LUNIFAL	17	3
	17	17	<b>ONE WAY</b> E.DAMBERS, K.C.KNIGHT (E.DAWKINS, K.C.KNIGHT)	Tamela Mann TILLYMANN	15	9
<b>NEW</b>		19	<b>YOUR LOVE</b> A.W.LINDSEY (D.MURPHY, W.MURPHY III)	William Murphy RECA INSPIRATION	19	1
<b>NEW</b>		20	<b>FREE IN DEED</b> A.W.LINDSEY (W.H.MURPHY III, E.VAUGHAN)	William Murphy RECA INSPIRATION	20	1
<b>NEW</b>		21	<b>BETTER DAYS</b> L.L.RONNIE (L.JOHNSON, L.JOHNSON, F.WALKER)	Le'Andria Johnson RECA INSPIRATION	21	1
	24	19	<b>IT'S ALRIGHT, IT'S OK</b> S.BROWN (K.A.RUBBLE, S.BROWN)	Shirley Caesar Feat. Anthony Hamilton LIGHT	16	7
	22	20	<b>LEVEL NEXT</b> J.P.KEE (J.P.KEE)	John P. Kee KEE/MOTOWN GOSPEL	16	22
	19	18	<b>THANK YOU THANK YOU JESUS</b> P.GRAY, J.R.L.GRAY, S.R.PHILIP (J.R.)	Chicago Mass Choir NEW WAVE	18	10
	20	22	<b>IT WILL BE ALRIGHT</b> L.IONES (L.IONES, A.NEVELS)	Alexis Spight UNCLE G	20	6

## TOP CHRISTIAN ALBUMS™

LAST WEEK	THIS WEEK	ARTIST MPRINT/DISTRIBUTING LABEL	Title	WKS ON CHART
1	1	<b>JOEY + RORY</b> FARMHOUSE/GAITHER/CAPITOL CMG	Hymns	8
3	2	<b>LAUREN DAIGLE</b> CENTRICITY/CAPITOL CMG	How Can It Be	52
2	3	<b>BETHEL MUSIC</b>	Have It All: Live At Bethel Church	3
4	4	<b>THIRD DAY</b>	Lead Us Back: Songs Of Worship	57
6	5	<b>VARIOUS ARTISTS</b>	WOW Hits 2016	27
6	6	<b>FOR KING &amp; COUNTRY</b>	RUN WILD: LIVE FREE LOVE STRONG	81
12	7	<b>VARIOUS ARTISTS</b>	WOW Hits: 20th Anniversary	2
8	8	<b>TOBYMAC</b> FOREFRONT/CAPITOL CMG	This Is Not A Test	34
9	9	<b>NEWSBOYS</b>	Love Riot	4
7	10	<b>VARIOUS ARTISTS</b>	Positively Risen	7
11	11	<b>DANNY GOKEY</b>	Hope In Front Of Me	73
16	12	<b>MATTHEW WEST</b> SPARROW/CAPITOL CMG	Live Forever	43
13	13	<b>ELEVATION WORSHIP</b>	Here As In Heaven	8
14	14	<b>SIDEWALK PROPHETS</b>	Something Different	27
19	15	<b>STEVEN CURTIS CHAPMAN</b>	Worship And Believe	4
15	16	<b>RED</b>	Of Beauty And Rage	42
10	17	<b>PASSION</b> SIXSTEPS/PARROW/CAPITOL CMG	Salvation's Tide Is Rising	13
13	18	<b>JESUS CULTURE</b> JESUS CULTURE/PARROW/CAPITOL CMG	Let It Echo	11
21	19	<b>CASTING CROWNS</b>	Thrive	111
23	20	<b>FRANCESCA BATTISTELLI</b>	If We're Honest	102
24	21	<b>HILLSONG YOUNG &amp; FREE</b> HILLSONG/PARROW/CAPITOL CMG	Youth Revival	5
24	22	<b>CHRIS TOMLIN</b> SIXSTEPS/PARROW/CAPITOL CMG	Love Ran Red	75
26	23	<b>BETHEL MUSIC</b>	We Will Not Be Shaken	63
25	24	<b>STARS GO DIM</b>	Stars Go Dim	15
35	25	<b>SOUNDTRACK</b> FAIR TRADE/PLG	God's Not Dead 2	2

## TOP GOSPEL ALBUMS™

LAST WEEK	THIS WEEK	ARTIST MPRINT/DISTRIBUTING LABEL	Title	WKS ON CHART
<b>NEW</b>	1	<b>BRI (BRIANA BABINEAUX)</b> MARQUIS BOONE/1YSCOT/1TASEIS	Keys To My Heart	1
2	2	<b>KIRK FRANKLIN</b>	Losing My Religion	21
3	3	<b>VARIOUS ARTISTS</b>	WOW Gospel 2016	9
4	4	<b>TASHA COBBES</b>	One Place Live	32
4	5	<b>ANTHONY BROWN &amp; GROUP THERAPY</b>	Everyday Jesus	37
8	6	<b>TRAVIS GREENE</b>	The Hill	22
1	7	<b>JONATHAN NELSON</b>	Fearless	2
6	8	<b>WILLIAM MCDOWELL</b>	Sounds Of Revival: Live	10
<b>NEW</b>	9	<b>TAKE 6</b>	Believe	1
14	10	<b>CASEY J</b> MARQUIS BOONE/1YSCOT/1TASEIS	The Truth	48
5	11	<b>CORY HENRY</b>	The Revival	2
9	12	<b>VARIOUS ARTISTS</b>	WOW Gospel 2015	61
13	13	<b>JONATHAN MCREYNOLDS</b>	Life Music: Stage Two	28
22	14	<b>BRIAN COURTNEY WILSON</b>	Worth Fighting For	51
16	15	<b>DEITRICK HADDON</b>	Masterpiece	21
17	16	<b>CHARLES JENKINS &amp; FELLOWSHIP CHICAGO</b>	Any Given Sunday	55
15	17	<b>MARVIN SAPP</b>	You Shall Live	44
19	18	<b>ERICA CAMPBELL</b>	Help 2.0	49
18	19	<b>VARIOUS ARTISTS</b>	Billboard #1 Gospel Hits	60
24	20	<b>VARIOUS ARTISTS</b>	Mariantha! Music: Top 25 Gospel Praise Songs	20
21	21	<b>DR. ALYN E. WALLER PRESENTS ENON TABERNAACLE</b>	The Experience	13
12	22	<b>THE JAZZ GOSPEL ENSEMBLE</b>	The Jazz Gospel	2
<b>RE</b>	23	<b>VARIOUS ARTISTS</b>	Icon: Gospel Worship	30
<b>NEW</b>	24	<b>SOUNDTRACK</b> BOUNCE MEDIA/ECNE	Saints + Sinners: Original Soundtrack From Season 1	1
23	25	<b>VARIOUS ARTISTS</b>	God Cares For U: Give Him Glory	9



## Bri Begins At No. 1

Lafayette, La., vocalist **Briana Babineaux**, aka **Bri**, arrives at No. 1 on Top Gospel Albums with her debut album, *Keys To My Heart*, which sold 5,000 copies in its first week, according to Nielsen Music. Meanwhile, "I'll Be the One," the initial single from the 12-song set, bumps 16-14 on Hot Gospel Songs, fueled by a 15-14 lift on Gospel Airplay.

Babineaux, 21, who describes her style as "worship music," launched her career by performing covers on YouTube and now claims 400,000 Instagram followers. "I never expected any of this to happen, because I was in college, working my way toward becoming a lawyer and just sang for fun," Babineaux tells *Billboard*. "As much as I love the No. 1 chart position, what I love most is hearing the testimonies of people who have heard the album and are inspired by it or the message."

Also on Top Gospel Albums, veteran vocal act **Take 6**, known for its mix of R&B, jazz and gospel, enters at No. 9 with *Believe*. The LP, which includes an appearance by **Stevie Wonder** ("You Know You're in Love"), is the group's 10th Top Gospel Albums entry and sixth top 10. The act's 1988 self-titled debut remains its highest-peaking (No. 3). On Contemporary Jazz Albums, *Believe* opens at No. 2, tying *Take 6*'s best rank on the tally, previously set by *So Much 2 Say* (1990) and *The Standard* (2008).

—Jim Asker



# Dance/Electronic

April 16  
2016  
billboard

HOT DANCE/ELECTRONIC SONGS™						
WEEK AGO	LAST WEEK	THIS WEEK	TITLE	ARTIST	PEAK POS.	WKS. ON CHART
			CERTIFICATION	PRODUCER (SONGWRITER)	MPRINT/PROMOTION LABEL	
2	2	1	<b>DG</b> NEVER FORGET YOU	Zara Larsson & MNEK	1	27
1	1	2	<b>ROSES</b> ▲	The Chainsmokers Featuring Rozes	1	42
3	3	3	<b>MIDDLE</b>	DJ Snake Featuring Bipolar Sunshine	3	24
4	4	4	<b>AG SG</b> DON'T LET ME DOWN	The Chainsmokers Feat. Daya	4	8
4	5	5	<b>LEAN ON</b> ▲	Major Lazer & DJ Snake Featuring MO	1	57
5	6	6	<b>SUGAR</b>	Robin Schulz Featuring Francesco Yates	2	36
6	7	7	<b>LIGHT IT UP</b>	Major Lazer Featuring Nyla	7	19
7	7	8	<b>FAST CAR</b>	Jonas Blue Featuring Dakota	7	12
12	11	9	<b>NEVER BE LIKE YOU</b>	Flume Featuring Kai	9	10
10	9	10	<b>DESSERT</b> ●	Dawin	5	44
14	12	11	<b>FADED</b>	Alan Walker	11	12
15	15	12	<b>CANDYMAN</b>	Zedd & Aloe Blacc	12	5
11	13	13	<b>STAY</b>	Kygo Featuring Maty Noyes	8	17
13	14	14	<b>BANG MY HEAD</b>	David Guetta Featuring Sia & Fetty Wap	5	25
17	17	16	<b>WORKING FOR IT</b>	ZHU x Skrillex x THEY	13	23
17	17	16	<b>IN MY ROOM</b>	Yellow Claw & DJ Mustard Feat. Ty Dolla \$ign & Tyga	12	18
18	18	17	<b>COMING OVER</b>	Dillon Francis & Kygo Feat. James Hersey	16	27
24	21	18	<b>SEX</b>	Cheat Codes x Kris Kross Amsterdam	18	5
19	19	19	<b>RUNNING OUT</b>	Matoma & Astrid S	14	17
22	20	20	<b>THE BUZZ</b>	Hermitude Feat. Big K.R.I.T., Mataya & Young Tapz	13	21
36	24	21	<b>THE POP KIDS</b>	Pet Shop Boys	21	4
26	22	22	<b>THE RIGHT SONG</b>	Tiesto + Oliver Heldens Feat. Natalie La Rose	22	4
23	23	23	<b>HEADING HOME</b>	Gryffin Featuring Josef Salvat	22	10
RE-ENTRY	24	24	<b>HEY</b>	Fais Featuring Afrojack	24	3
38	29	25	<b>IF YOU LIKE IT</b>	StoneBridge Featuring Elsa Li Jones	25	4
26	26	26	<b>DADDY</b>	PSY Featuring CL	6	18
34	40	27	<b>LONE DIGGER</b>	Caravan Palace	27	13
32	31	28	<b>I'M IN CONTROL</b>	AlunaGeorge Featuring Popcaan	23	10
29	32	29	<b>DON'T BE SO HARD ON YOURSELF</b>	Jess Glynne	21	13
40	34	30	<b>THE LITTLE THINGS</b>	Big Gigantic Feat. Angela McCluskey	21	4
31	28	31	<b>SMOKE FILLED ROOM</b>	Mako	27	16
RE-ENTRY	32	32	<b>BUN UP THE DANCE</b>	Dillon Francis & Skrillex	32	3
49	36	33	<b>ONE BY ONE</b>	GloVibes + Luciana	33	3
28	30	34	<b>THE GIRL IS MINE</b>	99 Souls Feat. Destiny's Child & Brandy	20	11
HOT SHOT DEBUT	35	35	<b>CAN'T GO HOME</b>	Steve Aoki & Felix Jaehn Feat. Adam Lambert	35	1
42	36	36	<b>SOMETHING ABOUT YOU</b>	Da Buzz	36	2
35	37	37	<b>RED LIPS</b>	GTA Featuring Sam Bruno	23	18
25	38	38	<b>NOW THAT I'VE FOUND YOU</b>	Martin Garrix Feat. John & Michel	21	3
44	39	39	<b>FEBRUARY (OUR LAST KISS)</b>	Joe Gauthreaux Featuring Abigail	39	2
33	40	40	<b>BREATHE</b>	Seeb Featuring Neev	30	3
46	41	41	<b>ONE NIGHT</b>	WTS Featuring Gio	41	2
41	42	42	<b>TAKES MY BODY HIGHER</b>	Shoffy Featuring Lincoln Jesser	41	3
38	43	43	<b>IT'S STRANGE</b>	Louis The Child Featuring k.flay	38	12
43	44	44	<b>SWEET LOVIN'</b>	Sigala Featuring Bryn Christopher	43	3
NEW	45	45	<b>ELECTRIC WALK</b>	Nytrix Featuring Dev	45	1
46	43	46	<b>LOVE OVERDOSE</b>	Nikki Lund vs. NorthSouth	43	4
NEW	47	47	<b>PIECE OF ME</b>	MK & Becky Hill	47	1
NEW	48	48	<b>LA LA LAND</b>	DVBBS & Shaun Frank Featuring Delaney Jane	48	1
48	50	49	<b>REALITY</b>	Lost Frequencies Featuring Janieck Devy	37	15
47	50	50	<b>THE ONLY WAY IS UP</b>	Martin Garrix & Tiesto	41	8

TOP DANCE/ELECTRONIC ALBUMS™						
WEEK AGO	LAST WEEK	THIS WEEK	TITLE	ARTIST	PEAK POS.	WKS. ON CHART
			CERTIFICATION	MPRINT/DISTRIBUTING LABEL		
NEW	1	1	<b>SEVEN LIONS</b>	Creation (EP)	1	1
1	2	2	<b>UNDERWORLD</b>	Barbara Barbara, We Face A Shining Future	2	2
NEW	3	3	<b>THE RANGE</b>	Potential	1	1
4	4	4	<b>THE CHAINSMOKERS</b>	Bouquet (EP)	23	23
6	5	5	<b>ALINA BARAZ &amp; GALIMATIAS</b>	Urban Flora (EP)	46	46
NEW	6	6	<b>DATSIK</b>	Darkstar (EP)	1	1
NEW	7	7	<b>MAT ZO</b>	Self Assemble	1	1
7	8	8	<b>VARIOUS ARTISTS</b>	Now That's What I Call A Workout 2016	15	15
9	9	9	<b>VARIOUS ARTISTS</b>	Monstercat Q26: Resistance	2	2
9	10	10	<b>MAJOR LAZER</b>	Peace Is The Mission	44	44
RE	11	11	<b>ALEX NEWELL</b>	Power (EP)	3	3
NEW	12	12	<b>VARIOUS ARTISTS</b>	20 #1's: '80s Club Classics	1	1
NEW	13	13	<b>SBTRKT</b>	Save Yourself	1	1
13	14	14	<b>SKRILLEX &amp; DIPO</b>	Skrillex And Diplo Present Jack U	58	58
NEW	15	15	<b>VARIOUS ARTISTS</b>	Ninety9Lives: 95, Another Castle	1	1
10	16	16	<b>CAPITAL KINGS</b>	MIND OF A GENIUS	11	23
NEW	17	17	<b>NIGHTMRE</b>	NGHTMRE (EP)	1	1
RE	18	18	<b>BOB MOSES</b>	Days Gone By	7	7
16	19	19	<b>JAMIE XX</b>	In Colour	44	44
17	20	20	<b>DISCLOSURE</b>	Caracal	27	27
NEW	21	21	<b>GRAMATIK</b>	Epigram	1	1
3	22	22	<b>BAAUER</b>	Aa	2	2
19	23	23	<b>PURITY RING</b>	Another Eternity	57	57
18	24	24	<b>ZEDD</b>	True Colors	38	38
12	25	25	<b>VARIOUS ARTISTS</b>	Star Wars Headspace	4	4

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	ARTIST	WKS. ON CHART		
		MPRINT/PROMOTION LABEL				
2	1	<b>I TOOK A PILL IN IBIZA</b>	Mike Posner	10		
3	2	<b>WORK</b>	Rihanna Feat. Drake	9		
5	3	<b>STAY</b>	Kygo Feat. Maty Noyes	7		
1	4	<b>LIGHT IT UP</b>	Major Lazer Feat. Nyla	7		
4	5	<b>RUNAWAY</b>	Bright Lights Feat. 3LAU	13		
4	6	<b>LOVE YOURSELF</b>	Justin Bieber	15		
8	7	<b>RUNNING WILD</b>	Morgan Page Feat. Odiotions & Britt Daley	9		
9	8	<b>MIDDLE</b>	DJ Snake Feat. Bipolar Sunshine	13		
6	9	<b>ROSES</b>	The Chainsmokers Feat. Rozes	27		
11	10	<b>I CAN BE SOMEBODY</b>	Deorro Feat. Erin McCarley	17		
17	11	<b>GG DON'T LET ME DOWN</b>	The Chainsmokers Feat. Daya	5		
15	12	<b>NEVER BE LIKE YOU</b>	Flume Feat. Kai	4		
14	13	<b>CAKE BY THE OCEAN</b>	DNCE	12		
10	14	<b>BANG MY HEAD</b>	David Guetta Feat. Sia & Fetty Wap	20		
16	15	<b>HANDS TO MYSELF</b>	Selena Gomez	10		
12	16	<b>STRESSED OUT</b>	twenty one pilots	14		
24	17	<b>SMOKE FILLED ROOM</b>	Mako	18		
29	18	<b>NO</b>	Meghan Trainor	3		
19	19	<b>WORKING FOR IT</b>	ZHU x Skrillex x THEY	8		
18	20	<b>MY HOUSE</b>	Flo Rida	10		
16	21	<b>HIGHER PLACE</b>	Dimitri Vegas & Like Mike Feat. Ne-Yo	16		
16	22	<b>BLUE SKY</b>	Feenixpawl & Jason Forte Feat. Mary Jane Smith	9		
23	23	<b>PILLOWTALK</b>	Zayn	7		
25	24	<b>WORK FROM HOME</b>	Fifth Harmony Feat. Ty Dolla \$ign	4		
27	25	<b>ME, MYSELF &amp; I</b>	G-Eazy x Bebe Rexha	7		



## Larsson & MNEK Leap To No. 1

Swedish singer Zara Larsson and British producer MNEK (above) crown Hot Dance/Electronic Songs with "Never Forget You" (2-1), halting The Chainsmokers' 14-week reign with "Roses" (featuring Rozes). Larsson becomes just the fourth female soloist to hit the top as a lead or co-lead since the chart's Jan. 26, 2013, launch. Ariana Grande was the last, for nine weeks in August-October 2014 with "Break Free" (featuring Zedd). The other two: Lady Gaga and Britney Spears' "Never" (Larsson and MNEK's first entry on the chart apiece) netted 78 million U.S. streams (up 8 percent) and sold 73,000 downloads (up 39 percent) in the tracking week, according to Nielsen Music. On Top Dance/Electronic Albums, Seven Lions (real name: Jeff Montalvo) struts in with his first leader, Creation (1,000 sold). The set is the fourth top 10 (all EPs) for the dubstep and house DJ, who reached a prior No. 2 high with Worlds Apart in May 2014. Moving to Dance/Mix Show Airplay, Mike Posner posts his second No. 1 with "I Took a Pill in Ibiza" (2-1). Originally a ballad, the song, which also reaches a new peak of No. 9 on the Billboard Hot 100, benefits at radio from its remix by Norwegian duo Seeb. Posner first led Dance/Mix Show Airplay with "Cooler Than Me" back in July 2010. On Dance Club Songs, Australian pop singer Troye Sivan scores his first No. 1 with "Youth" (2-1). Remixes from Breathe Carolina, Gryffin and Wideboys, among others, helped lead Sivan to the summit.

—Gordon Murray

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. \*HOT DANCE/ELECTRONIC SONGS: THE WEEK'S MOST POPULAR DANCE/ELECTRONIC SONGS, TRACKED BY NIELSEN MUSIC, SALES DATA AS COMPILED BY NIELSEN MUSIC. \*\*TOP DANCE/ELECTRONIC ALBUMS: THE WEEK'S MOST POPULAR DANCE/ELECTRONIC ALBUMS, TRACKED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC. \*\*\*DANCE/MIX SHOW AIRPLAY: THE WEEK'S MOST POPULAR DANCE/MIX SHOW AIRPLAY TRACKS, TRACKED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC. \*\*\*\*DANCE CLUB SONGS: THE WEEK'S MOST POPULAR DANCE CLUB SONGS, TRACKED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC. \*\*\*\*\*HOT 100: THE WEEK'S MOST POPULAR SONGS, TRACKED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC. © 2016, NIELSEN MUSIC, LLC. ALL RIGHTS RESERVED.

LAST WEEK	THIS WEEK	TITLE (MPRINT/PROMOTION LABEL)	Artist	WEEKS ON CHART
2	1	<b>YOUTH</b> CAPITOL	Troye Sivan	9
5	2	<b>GG WORK</b> WESTBURY MEDIA/AFRO NATION	Rihanna Feat. Drake	6
3	3	<b>THE POP KIDS</b> AZ/COBALT	Pet Shop Boys	5
4	4	<b>IF YOU LIKE IT</b> STONEY BOY	StoneBridge Feat. Elsa Li Jones	7
10	5	<b>ONE BY ONE</b> YOUNG • VICIOUS/NEXT STEP	Glovibes + Luciana	7
1	6	<b>FAST CAR</b> JONAS BLUE/CAPITOL	Jonas Blue Feat. Dakota	8
	7	<b>SOUND OF YOUR HEART</b> KREATIVE SOUL/HOLLYWOOD	Shawn Hook	10
11	8	<b>SOMETHING ABOUT YOU</b> AIRUS/X5	Da Buzz	6
14	9	<b>FEBRUARY (OUR LAST KISS)</b> SMISH-CRAFT	Joe Gauthreaux Feat. Abigail	7
16	10	<b>ONE NIGHT</b> WTS/GLOBAL GROOVE	WTS Feat. Gia	6
8	11	<b>WHEN WE WERE YOUNG</b> XL/COLUMBIA	Adele	9
12	12	<b>I'M FEELIN' YOU</b> SUNSHINE	KC And The Sunshine Band Feat. Bimbo Jones	8
12	13	<b>LOVE OVERDOSE</b> DAUMAN	Nikki Lund vs. North2South	9
18	14	<b>ELECTRIC WALK</b> FROM BEYOND TOMORROW	Nytrix Feat. Dev	6
22	15	<b>PIECE OF ME</b> AREA 10	MK & Becky Hill	4
23	16	<b>WALKING ON A DREAM</b> THE SLEEPY JACKSON/VIRGINIA STRALWERS/CAPITOL	Empire Of The Sun	15
21	17	<b>WAIT</b> SVERIGE AMERICANO	Vinny Vero & Mykal Kilgore	7
25	18	<b>SMILE</b> RACH	Sheila Gordhan	5
7	19	<b>JEALOUS</b> GENERATION	M.E.L.	9
17	20	<b>I'M IN LOVE WITH MY LIFE</b> WARNER BROS.	PHASES	12
29	21	<b>ALL MY FRIENDS</b> HOFFMAN WEST/OVER DICKINSON AND JAMES DAVID/REA	Snakships Feat. Tinashe & Chance The Rapper	3
26	22	<b>KEEP TALKING</b> SOMETHING LIMITED	Matt Dacey & Somnium Feat. Niall Horan	6
20	23	<b>TAKE ME BACK</b> BMAE	Claire Rasa	11
24	24	<b>FORMATION</b> PARKWOOD/COLUMBIA	Beyonce	5
27	25	<b>LOVE IS</b> RC6/INXS	inas X	11
15	26	<b>SOLID GROUND</b> CHRIS YOUNG	Kourtney Kelly	9
31	27	<b>I'M COMING BACK</b> CARRILLO	Terri B!	4
	28	<b>ADVENTURE OF A LIFETIME</b> PARLOPHONE/ATLANTIC	Coldplay	13
37	29	<b>FEEL THIS WAY</b> 3BEAT/MOTOWN/CAPITOL	Philip George and Dragonette	3
44	30	<b>COMING OVER</b> MAD DECENT/COLUMBIA	Dillon Francis & Kygo Feat. James Hersey	2
33	31	<b>TOUCH DOWN</b> COTTAGE9	Iakopo Feat. Shaggy	3
43	32	<b>UNDER THESE LIGHTS</b> FUNKY SHEEP	Xenia Ghali	3
42	33	<b>INSANE</b> 418	Ro-Mina & Christiano Jordano	3
40	34	<b>I TOOK A PILL IN IBIZA</b> ISLAND/REPUBLIC	Mike Posner	3
HOT SHOT DEBUT	35	<b>SO HAPPY</b> SUGAR HOUSE/JASON WALKER	Tony Moran Feat. Jason Walker	1
	36	<b>CAKE BY THE OCEAN</b> REPUBLIC	DNCE	9
41	37	<b>MIDDLE</b> DJ SNAKE/INTERSCOPE	DJ Snake Feat. Bipolar Sunshine	8
39	38	<b>HANDS TO MYSELF</b> INTERSCOPE	Selena Gomez	4
36	39	<b>ROSES</b> DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Rozes	14
35	40	<b>LOVE YOURSELF</b> SCHOOL BOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	10
48	41	<b>GET ON UP</b> PACIFIC ELECTRONIC	Aristofreks Feat. Next Step & Kathy Sledge	2
38	42	<b>SAME LOVE</b> REDSN	Tracy Young Feat. Karina Iglesias	10
19	43	<b>LITHIUM</b> DAUMAN	Athena	14
47	44	<b>SUGAR</b> TONS PIEL/ATLANTIC	Robin Schulz Feat. Francesco Yates	5
28	45	<b>TRUE ORIGINAL</b> AUDAIOUS	Dave Aude Feat. Andy Bell	16
NEW	46	<b>DON'T LET ME DOWN</b> DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Daya	1
	47	<b>ME, MYSELF &amp; I</b> G-EAZY/RMG/BPG/RCA	G-Eazy x Bebe Rexha	2
30	48	<b>HOLLOW</b> SCHOD BOY/CAPITOL	Tori Kelly	15
NEW	49	<b>BLINDFOLDS</b> I AM ALCHEMY	Rilan Feat. Naz Tokio	1
NEW	50	<b>NO GOOD</b> CASA ROSSA	Joe Maz & Scotty Boy Feat. Krista Richards	1

# Boxscore

April 16  
2016  
billboard

**LEGEND**

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

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

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

	GROSS PER TICKET PRICE	ARTIST	VENUE	ATTENDANCE CAPACITY	PROMOTER
1	\$8,441,340 (10,543,299 REAIS) \$124.37/\$31.09	<b>LOLLAPALOOZA BRASIL</b>	AUTÓDROMO DE INTERLAGOS, SÃO PAULO, BRAZIL	132,265	C3 PRESENTS, T4F-TIME FOR FUN
2	\$7,050,775 \$150/\$105/\$65	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b>	LOS ANGELES SPORTS ARENA, LOS ANGELES	49,302	AEG LIVE
3	\$6,405,708 (114,938,900 PESOS) \$54.61	<b>MAROON 5, REY PILA</b>	FORO SOL, MEXICO CITY	117,296	OCESA CIE
4	\$4,365,483 \$126/\$50.50	<b>JUSTIN BIEBER, MOXIE RAI, POST MALONE</b>	STAPLES CENTER, LOS ANGELES	41,445	AEG LIVE
5	\$3,516,500 (\$7,472,371) \$497.82/\$55.47	<b>C2C COUNTRY TO COUNTRY</b>	O2 ARENA, LONDON	36,152	SIM CONCERTS, IN-HOUSE
6	\$3,510,766 \$192.50/\$51.50	<b>DAVID GILMOUR</b>	HOLLYWOOD BOWL, LOS ANGELES	14,584	LIVE NATION GLOBAL TOURING, SOBEN ENTERTAINMENT
7	\$2,732,174 \$376.05/\$135.16/ \$102.46/\$37.06	<b>PITBULL</b>	THE AXIS AT PLANET HOLLYWOOD, LAS VEGAS	26,459	CAESARS ENTERTAINMENT, LIVE NATION
8	\$2,627,651 (\$3,419,625 CANADIAN) \$122.94/\$53.79	<b>DAVID GILMOUR</b>	AIR CANADA CENTRE, TORONTO	28,499	LIVE NATION GLOBAL TOURING, SOBEN ENTERTAINMENT
9	\$2,245,715 \$150/\$105/\$55	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b>	ORACLE ARENA, OAKLAND	12,117	AEG LIVE
10	\$2,050,630 \$150/\$105/\$55	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b>	TALKING STICK RESORT ARENA, PHOENIX	16,480	I AM PRODUCTIONS
11	\$1,969,655 \$150/\$100/\$55	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b>	BOJ HARRIS BRADLEY CENTER, MILWAUKEE, WIS.	12,653	FRANK PRODUCTIONS
12	\$1,929,695 \$150/\$105/\$65	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b>	KEYARENA, SEATTLE	14,767	LIVE NATION
13	\$1,639,915 \$150/\$105/\$65	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b>	MODA CENTER, PORTLAND	12,074	LIVE NATION
14	\$1,634,215 \$185/\$70	<b>DAVID GILMOUR</b>	THE FORUM, INGLEWOOD, CALIF.	12,518	LIVE NATION GLOBAL TOURING
15	\$1,597,504 \$154.50/\$49.50	<b>THE WHO, JOAN JETT &amp; THE BLACKHEARTS</b>	MADISON SQUARE GARDEN, NEW YORK	14,863	AEG LIVE
16	\$1,548,782 \$126/\$50.50	<b>JUSTIN BIEBER, MOXIE RAI, POST MALONE</b>	ORACLE ARENA, OAKLAND	14,828	AEG LIVE
17	\$1,477,997 \$124.50/\$29.50	<b>BILLY JOEL</b>	FEDEXFORUM, MEMPHIS	16,228	LIVE NATION
18	\$1,427,847 \$126/\$50.50	<b>JUSTIN BIEBER, MOXIE RAI, POST MALONE</b>	SAP CENTER, SAN JOSE	13,508	AEG LIVE
19	\$1,411,304 \$126/\$50.50	<b>JUSTIN BIEBER, MOXIE RAI, POST MALONE</b>	MGM GRAND GARDEN, LAS VEGAS	13,483	AEG LIVE
20	\$1,337,020 (\$1,776,691 CANADIAN) \$112.50/\$45.53	<b>JUSTIN BIEBER, COREY HARPER, MOXIE RAI</b>	RODGERS ARENA, VANCOUVER	14,648	AEG LIVE
21	\$1,336,071 \$116/\$50.50	<b>JUSTIN BIEBER, COREY HARPER, MOXIE RAI, POST MALONE</b>	MODA CENTER, PORTLAND	14,346	AEG LIVE
22	\$1,334,370 \$150/\$105/\$55	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b>	CHAIFETZ ARENA, ST. LOUIS	9,965	AEG LIVE
23	\$1,316,780 \$126/\$50.50	<b>JUSTIN BIEBER, COREY HARPER, MOXIE RAI</b>	KEYARENA, SEATTLE	12,227	AEG LIVE
24	\$1,311,567 \$116/\$50.50	<b>JUSTIN BIEBER, MOXIE RAI, POST MALONE</b>	SLEEP TRAIN ARENA, SACRAMENTO, CALIF.	13,786	AEG LIVE
25	\$1,289,318 \$149.50/\$49.50	<b>THE WHO, TAL WILKENFELD</b>	TD GARDEN, BOSTON	13,054	AEG LIVE
26	\$1,282,646 \$149.50/\$49.50	<b>THE WHO, TAL WILKENFELD</b>	PRUDENTIAL CENTER, NEWARK, N.J.	12,648	AEG LIVE
27	\$1,254,813 \$154.50/\$49.50	<b>THE WHO, TAL WILKENFELD</b>	UNITED CENTER, CHICAGO	12,104	AEG LIVE
28	\$1,170,833 \$139.50/\$39.50	<b>THE WHO, TAL WILKENFELD</b>	JOE LOUIS ARENA, DETROIT	13,468	AEG LIVE
29	\$1,154,574 \$116/\$50.50	<b>JUSTIN BIEBER, MOXIE RAI, POST MALONE</b>	SAVE MART CENTER, FRESNO, CALIF.	11,874	AEG LIVE
30	\$1,143,938 \$149.50/\$49.50	<b>THE WHO, TAL WILKENFELD</b>	VERIZON CENTER, WASHINGTON, D.C.	11,119	AEG LIVE
31	\$1,076,880 (\$758,863) \$140.30/\$22.64	<b>THE X FACTOR LIVE</b>	O2 ARENA, LONDON	12,884	SIM CONCERTS
32	\$969,884 \$145/\$39.50	<b>THE WHO, TAL WILKENFELD</b>	WELLS FARGO CENTER, PHILADELPHIA	10,375	AEG LIVE
33	\$904,074 \$76/\$46	<b>CARRIE UNDERWOOD, EASTON CORBIN, THE SWON BROTHERS</b>	PINNACLE BANK ARENA, LINCOLN, NEB.	14,964	AEG LIVE
34	\$892,996 \$76/\$46	<b>CARRIE UNDERWOOD, EASTON CORBIN, THE SWON BROTHERS</b>	PALACE OF AUBURN HILLS, AUBURN HILLS, MICH.	13,771	AEG LIVE
35	\$869,906 (\$5,806,720 PESOS) \$75.68	<b>MAROON 5, REY PILA</b>	ARENA VEG, GUADAJALAJARA, MEXICO	11,494	OCESA CIE



## Bieber Bounces Back To Boxscore

With the launch of a new world tour, Justin Bieber (above) makes his 2016 Boxscore chart debut with the first nine dates reported from the tour's opening trek that began March 9. He is on the road in support of his latest album, *Purpose* (released in November 2015), with more than 80 shows planned in North America and Europe for 2016.

Produced by AEG Live, the tour began in western U.S. and Canadian markets beginning with a sold-out concert at Seattle's KeyArena, which charts at No. 23. Three performances at Staples Center in Los Angeles give the Canadian pop star his top ranking, No. 4, with \$4.3 million in sales from shows on March 20, 21 and 23. With sellouts each night, the number of sold seats during the run totaled 41,445. Bieber also included the Southern California arena on his Believe Tour (2012-13), playing four shows there — two in each year — with sales totaling \$4.5 million from 55,540 sold tickets.

Another AEG Live-produced tour that dents the chart is The Who Hits 50!, which resumed stateside on Feb. 27 in Detroit. The Who originally planned the final North American leg of its year-and-a-half-long farewell tour for fall 2015, but the trek was postponed until this spring due to illness.

With seven concerts on the chart, the band's top-grosser at No. 15 is a sold-out show at New York's Madison Square Garden with \$15 million in sales. The March 3 performance drew 14,863 fans.

—Bob Allen

# COOL DATA

REWINDING THE CHARTS

## 12 Years Ago USHER GOT INTIMATE AND RULED THE CHARTS

The artist's *Confessions* became the best-selling album of 2004 and his first Billboard 200 No. 1

IT'S HARD TO IMAGINE A TIME WHEN Usher wasn't one of music's most interesting artists, but in 2014 producer Jermaine Dupri told *Billboard* that as the R&B singer set out to record his fourth album in 2003, "People not being interested in Usher the person was the main topic of discussion."

Although Usher had landed three Billboard Hot 100 No. 1s by then, his strait-laced image gave the media little choice but to focus on the music, not the man.

That would change with the 2004 album that emerged from Dupri's discussions with the singer-songwriter: *Confessions*. Just 25 at the time, Usher broke new artistic ground with songs that explored the painful subject of infidelity that many speculated were references to his failed relationship with TLC's Rozonda "Chilli" Thomas.

Dupri claimed the songs were inspired by his own personal drama, but, whatever the case, *Confessions*' intimate tone helped it become the best-selling album of 2004 (according to Nielsen Music) and gave Usher his first No. 1 on the April 10 Billboard 200, where it reigned for nine weeks, and sold 1.1 million copies its first week.

*Confessions* also generated four No. 1s on the Hot 100: "Yeah!," "Burn," "Confessions Part II" and "My Boo." His clout only grew with his early mentoring of Justin Bieber and a joint venture with his manager, Scooter Braun.

After divorcing Tameka Foster in 2009, Usher married his manager, Grace Miguel, in 2015. He is expected to release his eighth studio album, tentatively titled *Flawed*, in 2016.

—TREVOR ANDERSON

Bandmembers surprised Usher on his 26th birthday in 2004 by covering him with cake backstage at Madison Square Garden in New York.

Sales data compiled by Nielsen SoundScan

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1			USHER	AND 10141412/REPUBLIC	NUMBER 1/HOT SHOT DEBUT	1
2			VARIOUS ARTISTS	REPUBLIC/SONY MUSIC/SONY MUSIC/CAPITOL/REPUBLIC	Confessions	1
3			GUNS N' ROSES	GEFFEN/REPUBLIC/SONY MUSIC/REPUBLIC	New 15	2
4			CARL THOMAS	RED WAX/REPUBLIC/SONY MUSIC/REPUBLIC	Greatest Hits	3
5	1	1	NORAH JONES	SONY MUSIC/SONY MUSIC/SONY MUSIC/SONY MUSIC	Let's Talk About It	4
					Feels Like Home	1

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