



THE PIONEERS

How **Ethiopia Habtemariam**, **Sylvia Rhone** and **Juliette Jones** — the highest-ranking African-American women at the three major-label groups — battled bias and doubt to usher in a new generation of leaders

Plus THE JOBS OF TOMORROW

With label revenue strong, Spotify stock rising and startups proliferating, new dream careers are springing up all over the music business. Here's how to get one

From left:
Habtemariam,
Rhone and Jones

BRITNEY JOEL



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"ECHOES THE INSPIRING MAJESTY OF THE ROCKIES... **ORGANIC AUTHENTICITY.**"

People



billboard HOT 100

XXXTentacion Posthumously Vaults To No. 1 With 'Sad!'

The artist surges in streams and sales following his death on June 18.



LATE RAPPER-SINGER **XXXTentacion** tops the Billboard Hot 100 as “Sad!” jumps from No. 52 for its first week atop the chart. The song, which initially peaked at No. 7 (March 31), reaches the summit after the artist (born **Jahseh Onfroy**) was shot and killed at age 20 in Deerfield Beach, Fla., on June 18 (see page 16).

The track likewise leads the Streaming Songs chart for the first time, surging from No. 34, up 264 percent to 48.9 million U.S. streams in the week ending June 21, according to Nielsen Music. It also crowns Hot R&B/Hip-Hop Songs and Hot Rap Songs.

“Sad!” is from XXXTentacion’s former Billboard 200 No. 1, *?*, which

rebounds 24-3 (94,000 equivalent album units, up 397 percent). The set’s “Moonlight” and “Changes” re-enter the Hot 100 at new peaks of Nos. 16 and 18, respectively.

XXXTentacion is the eighth soloist to top the Hot 100 posthumously, and the first in a lead role in over 20 years. **Static Major** reigned as featured on **Lil Wayne**’s “Lollipop” in 2008, after **Soulja Slim** ruled on **Juvenile**’s “Slow Motion” in 2004. Previously, five lead soloists topped the chart after their deaths: **The Notorious B.I.G.**, who had two such No. 1s: “Mo Money Mo Problems” (with **Puff Daddy** and **Mase**) and “Hypnotize,” both in 1997; **John Lennon**; **Jim Croce**; **Janis Joplin**; and **Otis Redding**.

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
51	52	1	#1 Sad!	DG SG J.CUNNINGHAM(DOXTENTACION,J.CUNNINGHAM)	XXXTENTACION BAD VIBES FOREVER	1	16
3	3	2	I Like It	NOT LISTED (NOT LISTED)	Cardi B, Bad Bunny & J Balvin THE KSR GROUP/ATLANTIC	2	11
2	1	3	Nice For What	MURDA BEATZ,BLAC N MILDA,GRAHAM S.LINDSTROM A.BERGMAN,M.BERGMAN,N.FIDIGGS, GEGRICE,M.HAVILSCHILTHAWKES,N.HILL,ISHUNTEL,K.JONES,C.SMITH,C.WOODS,G.HALL,PRICE	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	1	11
9	6	4	Lucid Dreams	N.MIRA (L.HIGGINS,N.MIRA,STING,D.MILLER)	Juice WRLD GRADE A/INTERSCOPE	4	6
4	5	5	AG Girls Like You	J.EVIGAN,CIRKUTTA,N.LEVINE,L.EVIGAN,H.R.WALTER, B.THAZZARD,G.M.STONE,WASHPOPPIN	Maroon 5 Feat. Cardi B 222/INTERSCOPE	4	4
1	2	6	Psycho	L.BELL,POST.MALONE (L.BELL,A.POST,I.W.GRIFFIN JR)	Post Malone Feat. Ty Dolla \$ign REPUBLIC	1	17
6	7	7	Boo'd Up	D.I.MUSTARD,L.DOPSON (E.MALD,MCFARLANE,L.DOPSON,L.JAMES)	Ella Mai 10 SUMMERS/INTERSCOPE	6	12
5	4	8	God's Plan	DRAKE (A.GRAHAM,L.RAOUR,D.JACKSON,M.I.SAMUELS,N.L.SHERB)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	1	22
13	9	9	No Tears Left To Cry	MAX.MARTINI,IYA (S.KOTECHAK,KNOCCDOWN,A.GRANDE,MAX.MARTIN)	Ariana Grande REPUBLIC	3	9
10	8	10	The Middle	ZEDD,GREY (A.ZASLAVSKY,K.TREWARTH,A.MTREWARTH,A.S.AARONS,S.JOHNSON,M.LOMAX,K.JOHNSON)	Zedd, Maren Morris & Grey INTERSCOPE	5	21

CHRISTIAN CASAS

SALES, AIRPLAY & STREAMING DATA COMPILATION BY NIELSEN MUSIC. THE WEEK'S MOST ENDURING CURRENT SONGS, AS WELL AS NEWLY RELEASED HITS, OF SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS.LEGEND ON BILLBOARD.COM/FOR COMPLETE RULES AND EXPLANATIONS. © 2018 PROMENBOS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.



Contents

THIS WEEK
Volume 130 / No. 16

FEATURES

37 Jobs of Tomorrow What does progress look like? This issue's cover: a trio of the most powerful black women at the three major-label groups. They're redefining leadership in a business that requires a wider talent pool than ever, including blockchain engineers, bilingual vocal coaches and dozens of other dream jobs catalogued here.

BILLBOARD HOT 100

3 XXXTentacion's "Sad!" vaults 52-1 following his death on June 18.

TOPLINE

- 13** Examining the intersection between musicians, producers and beats for the likes of **Beyoncé**, **JAY-Z** and others — and how everyone gets paid.
- 15** A Spanish royalty-collection scheme is

costing the rest of the world's music publishers and songwriters millions each year. Is there anything they can do to stop it?

7 DAYS ON THE SCENE

22 Pride 2018, BET Awards

THE BEAT

27 Chicago MC **Juice WRLD** is SoundCloud rap's biggest mainstream breakout in recent memory.

32 070 Shake stole the spotlight from Kanye West on his new solo album. Now, her 070 crew is planning a loud summer.

BACKSTAGE PASS

57 *Billboard's* annual list of the top music-business schools.

CODA

80 In 2007, **Amy Winehouse's** "Rehab" leapt into the top 10 of the Hot 100.

From left: Ralphy River, Treee Safari, 070 Malick, 070 Shake and Phi photographed June 13 at 934 Music Studio in Totowa, N.J. Watch the *You Should Know* episode with 070 Shake at billboard.com/videos.

TO OUR READERS

Billboard will publish its next issue on July 21. For 24-7 music coverage, go to Billboard.com.

ON THE COVER

From left: Ethiopia Habtemariam, Sylvia Rhone and Juliette Jones photographed by Sami Drasin on June 1 at Line 204 in Los Angeles. For career advice from three of the most powerful women in music, go to billboard.com/videos.

1 BILLION STREAMS

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Rebuilding The Beat

A network of musicians is pumping out the raw materials to make today's top hip-hop hits. How one management company makes sure everyone gets paid

BY DAN RYS

ON JUNE 10, MANAGER Mike "Heron" Herard got a mysterious phone call from the Grammy-winning production duo Cool & Dre. Two artists Heron manages, multi-instrumentalist Leon Michels and composer Beat Butcha, had landed placements on a top-secret project that the producers described only as "life-changing."

They just needed stems of the recordings that Heron had sent them months before, including a four-bar instrumental loop Michels had created in his spare time, and a few tweaks: a new bassline and strings on top.

Days later, Heron got another call: The project was JAY-Z and Beyoncé's surprise LP as The Carters, *Everything Is Love*, and the album's opening track, "Summer," would feature Michels' loop. (A bonus track, "Salud!" featured Butcha's work.) It was the first time Michels' music had been sampled since he began working with Heron's musician management

company, BeatHustle, in 2017. Within its first week, "Summer" totaled 9.1 million on-demand streams and 3,000 downloads, according to Nielsen Music, debuting at No. 84 on the Billboard Hot 100.

"It's Beyoncé and JAY-Z — that's the top of the mountain," Michels tells *Billboard* about the placement, jokingly adding, "It's all downhill from here, basically."

The success of Heron's new music outfit is a window into how the business' top stars are churning out music faster than ever, increasingly soliciting pieces of ideas from a wide range of creators in order to make as many beats as they can in real time. With that

kind of pressure, the old model of producer as crate digger, crafting melodies out of old soul records or on synths or keyboards, is history. The increase in volume has made it more difficult for sampled musicians to claim credit — and payment — for their work, creating an opportunity for businesses like BeatHustle.

"We're in a climate where people are just trying to get records out really quickly," says Heron. "I've been with guys where they dedicate tons of hours to records just to walk away, and no one credits them. Often there's nothing malicious in it — it's just guys trying to hustle."

In the late 1990s, Heron was part of a community of record-collecting fanatics who would spend hundreds of hours and thousands of dollars digging through record stores for obscure samples, re-recording them onto LPs and selling the breakbeats to producers like No I.D. and Dr. Dre. Diddy, says Heron, would give one of Heron's record-collecting friends \$10,000 to \$15,000 just to go shop for records, many of which wound up on Bad Boy albums like The LOX's *Money, Power, Respect*.

"I would go get everything, digging hard, and put all the choice cuts on one album and sell them," says Heron. "I was making a living doing that — must have been 20 volumes, which was 100 percent illegal." He laughs. "[BeatHustle] is sort of like what I was doing before, but just, like,

9.1M

Total on-demand streams racked up by The Carters' "Summer" in its first week

Topline

THE OVER UNDER



Camila Cabello becomes the first artist to top the Mainstream Top 40 and Adult Top 40 charts with the first two singles from a debut LP.



Alex Richanbach, director of the heavily criticized Netflix dance-music movie *Ibiza*, reveals he has never been to the island.



Toby Keith's 15th annual Golf Classic raises over \$1 million to benefit children and families at Oklahoma City hospitals.

CABELO: STEVE GRANITZ/WIREIMAGE; RICHANBACH: ROY ROCHLING/GETTY IMAGES; KEITH: JEFF KRAVITZ/ACMA/2018/FILMMAGIC

100 percent *legal*.”

Heron began working with Shady Records, where he remains vp A&R. But he also started managing musicians on the side, beginning with **Robert “G Koop” Mandell** and **AntMan Wonder** three years ago, helping them place original music with hip-hop producers. It was then that he realized there was a problem in the production line.

“In 2018, there’s not a whole bunch of young guys that can actually play instruments,” says Heron. “So I found that those that could were sort of getting taken advantage of. And guys were reaching out to me, like, ‘Hey, man, I got a placement with this guy, I didn’t get paid, I didn’t get any publishing, I wasn’t credited.’”

An overlooked credit can equate to millions in lost revenue for a musician. G Koop, for example, provided the melodic backbone to **Migos’** “Bad and Boujee,” which **Metro Boomin** flipped into a No. 1 single that has racked up 1.1 billion on-demand streams, according to Nielsen Music. Heron says that in the past, G Koop might have gotten a few hundred dollars for his contributions, and no publishing credit. But with BeatHustle, working with people like Metro and his manager **Rico Brooks** — the two of whom he considers to have “led the charge on fair treatment of these musicians” — G Koop is credited as a co-producer. Heron declines to comment on specific songs but says he’s often able to secure 50-50 splits with producers.

Heron now manages a stable of six composers who, collectively, have contributed to records by **Rick Ross**, **Future**, **DJ Khaled**, **Rihanna** and others. He has his musicians create original beat packs, which he sends to a tight-knit group of producers he knows and trusts; Cool & Dre, Metro and **Murda Beatz**, the lattermost producing **Drake’s** recent No. 1 single, “Nice for What,” are among them. For someone like Michels, who has led several funk bands over the years and worked on records by such artists as **Sharon Jones** and **Lee Fields**, the process can be much simpler and more collaborative than just getting sampled.

“The musicians and producers, they’re like a community,” says Heron. “That’s what I like to think of BeatHustle as: just music guys.” ●

Grammys Add More Nominees

One of the biggest shake-ups ever for the awards show gives more acts a shot, but will the changes solve The Recording Academy’s core problems?

BY MELINDA NEWMAN

THIS FALL, NEARLY TWICE AS MANY ACTS will celebrate Grammy Award nominations in the Big Four categories — but the honor might not feel quite as special.

The Recording Academy’s decision on June 26 to expand the record, song and album of the year and best new artist categories from five to eight nominees takes effect with the 61st annual Grammys in February 2019 and marks one of the most sweeping changes since the awards’ introduction in 1959. Academy president/CEO **Neil Portnow** says the change “creates more opportunities for a wider range of recognition in these important categories and gives more flexibility to our voters.” That recognition will likely translate to upticks in sales and streaming for a larger number of artists, songwriters, labels and publishers.

But industry reaction has been mixed so far. While S-Curve Records president **Steve Greenberg** says

that “it will presumably allow for a broader variety of genres to be represented in these categories,” Glassnote Entertainment Group president **Daniel Glass** notes that he applauds the move if it results in more diversity, but fears “diluting the brand or the excellence level. I’ve always thought of the Grammys as the ultimate in excellence.”

The Latin Recording Academy, which operates separately from The Recording Academy, expanded from five to 10 nominees in the same four categories for the Latin Grammys in 2012. The plan has given artists who might be relatively unknown stateside greater exposure and also expanded nominations beyond critical favorites.

That move came three years after the Academy of Motion Picture Arts and Sciences doubled the number of best picture nominees from five to up to 10 in an effort to allow more blockbusters to be nominated in the top category and potentially broaden the Academy Awards audience. However, a larger audience hasn’t appeared: The 2018 Oscars drew 26.5 million viewers, according to Nielsen, the lowest-rated telecast ever.

While The Recording Academy’s move may well diversify the nominee ranks, a bigger question is whether it will do the same for voters and winners — a more pressing issue after this year’s male-dominated show and losses for hip-hop’s biggest stars. ●

Additional reporting by Leila Cobo.



WHO SHOULD TAKE OVER THE RECORDING ACADEMY?

Wanted: A music lover who can cut deals; manage budgets; unify trustees; interface with artists, labels and networks; oversee a large charitable organization; and keep his or her own ego in check. Though no one has announced interest in the seven-figure-salary job, top music insiders are chattering about contenders to replace Neil Portnow when he steps down as Recording Academy president/CEO in 2019.



Julie Swidler
Executive vp business affairs/general counsel, Sony Music Entertainment
Among potential candidates from the labels, Swidler is a smart dealmaker, says a source, “not a pushover, and is thoughtful and receptive to different points of view.”



Troy Carter
Global head of creator services, Spotify
The former manager to such artists as **Lady Gaga** and current adviser to the **Prince** estate is “intelligent, forward-thinking and tech-savvy,” says one label head, and could “make the Grammys relevant again.”



Angelia Bibbs-Sanders
Former vp member services, The Recording Academy
“I truly believe that it’s time for a black female to move the academy forward,” says a former trustee. “Angelia has experience within the infrastructure of the academy.”



Debra Lee
Former chairman/CEO, BET Networks
“She has run a diverse organization that has put on a national TV show, she has had to get along with artists over the years, and she has dealt with corporate politics at Viacom,” says a top label executive. —M.N.



SGAE's headquarters in Madrid.

EU COLLECTION CRISIS

The Drain In Spain

How late-night Spanish TV has been costing the global music-publishing industry tens of millions a year with its own "Game of Thrones"

BY JUDY CANTOR-NAVAS

On June 21, members of Spain's royalty collection society, the General Society of Authors and Editors (SGAE), assembled in Madrid and voted against proposals that the music industry had feared could propel a long-running scheme that has involved astrologers, inaudible music and songs with copyrights registered to Spaniards' pets.

The vote gave hope to the world's biggest music publishers that there may be an end in sight to a system known as La Rueda, or "the wheel," in which some Spanish TV broadcasters and their associates have played more of the songs they own themselves on the air and collected the royalties, leaving tens of millions of dollars less each year for everyone else whose music is played on Spanish TV. (In Spain, some music publishers are owned by or affiliated with TV stations.)

To pull it off, those involved inserted their music into little-watched late-night programming. In recent years, the overnight time slot has accounted for up to 70 percent of royalties collected for music on TV in Spain, even though those hours claim only about 1 percent of the

total TV audience.

The music itself, meanwhile, has become known locally as "witches' music," partly due to its play during "the witching hour" and partly due to use in astrologers' shows and other new-age programming, and on overnight music shows that last for hours. According to police documents, it includes classical public-domain compositions by **Mozart, Vivaldi** and other composers that have been registered as copyrighted arrangements by participants in the scheme — not only in their own names but in the names of their mothers, children and even their dogs — to downplay the volume of their output. The tunes are broadcast as background music, or sometimes even completely inaudible.

Last summer, SGAE's posh headquarters were raided by federal police in an investigation into the alleged fraud, and 18 people were arrested, though no one has been tried. SGAE has collected between

400 million and 600 million euros for those claiming the late-night music, estimates peermusic Spain managing director **Rafael Aguilar**.

SGAE president **José Miguel Fernández Sastrón** said before the vote that he did not plan to resign; measures that would have extended the length of his reign were defeated. (His contract is up in 2019.) While denying wrongdoing, Sastrón is a composer who Spanish media reports has authored late-night TV music. He warned in an editorial for *El País* that 99 percent of Spain's radio programming consists of repertoire owned by the three big international record companies, and that 80 percent of it is "Anglo-Saxon," a culture he associates with "fast food." "To let a culturally dispersed Europe fall into the trap of multinational lobbies is deplorable," Sastrón wrote in *El País*. In a recent interview with Spanish newspaper *El Mundo*, he likened the drama embroiling his organization to HBO's *Game of Thrones*.

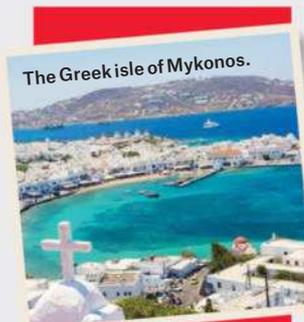
SGAE vice president **Javier Losada** says SGAE has "tried to lower [the share of royalties paid to late-night music owners] to 40 percent," but adds that late-night TV play is important for Spanish songwriters because it helps them compete with international acts that rule Spanish radio.

The International Confederation of Societies of Authors and Composers (CISAC), the global representative group for collecting entities, says it is working with SGAE on the issue, which industry sources estimate has cost major publishers as much as \$20 million a year. Though CISAC revealed "serious concerns" about SGAE's conflicts of interest, "distorted and inequitable distribution of royalties" and "lack of regard for the common good" in its 65-page May 21 report, CISAC director general **Gadi Oron** told *Billboard* in June that SGAE executives were "being cooperative." "Our goal is to solve the problem," he said.

A new leader doesn't guarantee "the wheel" will stop turning: La Rueda has outlasted several presidents, including **Teddy Bautista**, who was arrested after a 2011 police raid on SGAE's headquarters. He and others were charged with an unrelated misappropriation of 21 million euros, but he left SGAE with a pension and has not been tried. Says peermusic's Aguilar: "Enough is enough." ●



From top: Spanish culture and sports minister Maxim Huerta (right) with former minister Inigo Mendez de Vigo; Bautista (right) in 2011.



CAN GREECE RUN A PRO?

The government steps in after royalty collector fails. Opa!

A recent police raid of the offices of Greece's biggest collection society — the Hellenic Society for the Protection of Intellectual Property (AEPI) — has revealed extensive, systemic corruption. AEPI, which charges bars, clubs and eateries to license music, failed to distribute 42.5 million euros (\$49.5 million) in royalties, according to an Ernst & Young audit for 2011-2014 ordered by the government — more than it collected in a year. Still, the company was 19.9 million euros (\$23.2 million) in debt, with expenses such as a 635,000 euro (\$740,000) salary for its managing director, whose family controlled the company. Prosecutors are now preparing to charge its executives with fraud, embezzlement, money laundering and tax evasion while the Greek government readies to take over. But given the complexity of running a performing rights group, as well as corruption levels in Greece — No. 59 on Transparency International's Corruption Perceptions Index — some are wary. Rights holders can opt out of the government plan until Aug. 6 by emailing ed@opi.gr.

—ROBERT LEVINE

Additional reporting by Anastasio Mitropoulis.

Additional reporting by Robert Levine.

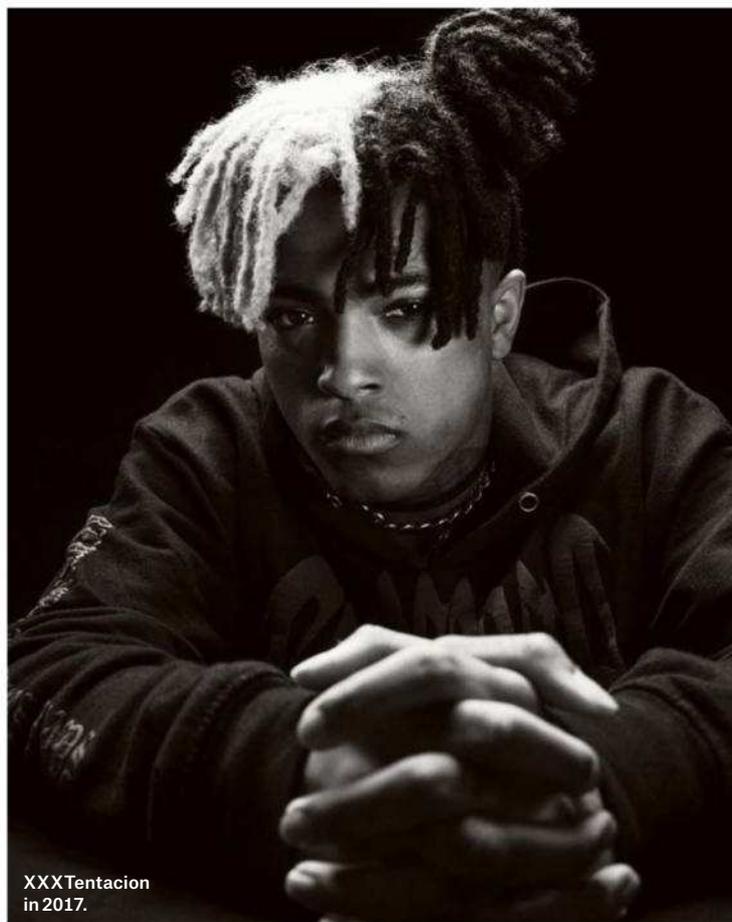
XXXTentacion Leaves Behind A Complicated Legacy

On June 18, just before 4 p.m., 20-year-old **Jahseh Onfroy**, better known as **XXXTentacion**, was sitting in his BMW in the parking lot of a motorcycle dealership in his native Broward County, Fla., when he was shot by two assailants. Onfroy was killed instantly; the attackers fled with a Louis Vuitton bag containing a few thousand dollars, while bystanders filmed Onfroy's lifeless body and posted the footage to social media as emergency vehicle sirens wailed in the background.

It was a senseless end to the life of XXXTentacion, the controversial rapper known as much for his emotive songs about depression and suicide as for the violent incidents he allegedly perpetuated in his own life. For the past year and a half, since his first appearance on the *Billboard* charts with his breakout single, "Look at Me!," in February 2017, X has confounded critics by capturing the ears of millions of young listeners across the country, ultimately landing two albums in the top two slots on the *Billboard* 200 and posthumously earning the No. 1 single in the country, "Sad!," in the week after his murder.

His meteoric rise to the mainstream was both fraught and propelled by the allegations that preceded it: In October 2016, he was arrested and charged with a brutal assault on **Geneva Ayala**, a young woman who had been his girlfriend and was pregnant at the time, and who, according to court documents, had been "punched to where both eyes became shut and [she] could not see." X repeatedly denied the allegations, and a trial was continually delayed. But meanwhile, trouble continued: Fights and near-riots erupted regularly at his concerts; his only national tour was cut short after his cousin was shot in Florida; allegations of witness tampering led to further felony charges against him; a video that showed him punching another woman emerged on social media, which she later explained was a joke.

Through it all, his fan base only grew:



XXXTentacion in 2017.

Kendrick Lamar, **Erykah Badu** and **J. Cole** were among the celebrities drawn to his music, sensing the painful truths he would mine in his songs, making the same connection as millions of kids who appeared to relate to his pain. Music industry executives recognized his commercial potential. Capitol Music Group's Caroline signed a deal to distribute his label in 2017 after SONGS Music Publishing had signed him as a songwriter. And there were signs that he was attempting to rehabilitate his image: a benefit show that raised \$30,000 for a victim of the school shooting in Parkland, Fla.; a pledge to donate \$100,000 to domestic-violence-prevention programs; a role as an ambassador for the Miami Children's Initiative, announced in March, to work with local youth. On June 24, less than a week after his murder, XXXTentacion

had planned another charity event for his Helping Hand Foundation, which he planned to launch with his mother.

Ultimately, X's murder appeared to have nothing to do with his personal struggles. In 2015, while I was the senior editor at hip-hop magazine *XXL*, our staff published an examination of the current status of the legal cases in 52 rappers' murders. In the past three years, that story has had to be updated over a dozen times to include more cases. More than a quarter of those murders appeared to be totally random, the result of robberies like X's, or cases of mistaken identity, or being in the wrong place at the wrong time; over two-thirds remain unsolved. All of them involved gun violence.

The brief life and violent death of XXXTentacion were marked by pain for many: There is the pain of Ayala, who allegedly suffered abuse and is still suffering now at the

hands of a particularly virulent subsection of X's fans. There is the pain of his mother, **Cleopatra Bernard**, now in the position of having to bury her own son. There is the pain of his friends, family and team of advisers. There is the pain that permeates

his music, and the pain of his millions of young fans around the world.

But the artist's legacy is still unfolding, with plenty of his recorded music still unreleased. His charitable works will continue thanks to a benefit fund supported by such artists as **Lil Uzi**

Vert, **Nicki Minaj** and **Lil Yachty**. And, as his mother announced in an Instagram post three days after her son's death, there is a child on the way; his longtime girlfriend discovered she was pregnant just weeks before X was murdered.

—DAN RYS



Fans attend a vigil in Florida on June 19.



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FROM THE DESK OF

PRESIDENT, SONY/ATV MUSIC PUBLISHING
LATIN AMERICA & U.S. LATIN

Jorge Mejía

Keeping pace in a fast-moving digital world where Latin music has taken center stage

BY LEILA COBO
PHOTOGRAPHED BY JEFFREY SALTER



THIS MAY, AFTER “DESPACITO” had become the most-streamed song of all time in 2017, Sony/ATV Music Publishing extended its worldwide deal with lead songwriter and artist **Luis Fonsi**.

The agreement was brokered by **Jorge Mejía**, the Colombian-born, U.S.-raised president of Sony/ATV Music Publishing for Latin America & U.S. Latin, who oversees 19 countries and six regional offices, including U.S. Latin, based out of Miami. Mejía, 45, an avid surfer who lives in the city, was upped to president in 2016 after successfully helming the company as its executive vp, a post to which he rose after beginning as an intern in 1997.

The Fonsi deal is just the latest in a string of high-profile accomplishments for Mejía, who in 2016 and 2017 led Sony/ATV to the first-ever Latin publisher “Triple Crown”: being named Latin publisher of the year by ASCAP, BMI and SESAC. (In 2018, the

company won both the BMI and SESAC awards.) Success for Mejía — who also has deals with “Despacito” co-writers **Erika Ender** and **Daddy Yankee**, and signed Colombian superstar **Maluma** to a global publishing deal in 2017 — has come easy, in part, because he can relate. Mejía is a musician himself, a pianist-composer with a performance degree from the University of Miami who is known for connecting on a visceral and musical level with his songwriters.

Now, Mejía is further exploring his own talents. In May, he released *An Open Book: A Memoir in Music*, a book and album of short classical piano pieces with orchestral accompaniment that tell his own story as a bicultural, bilingual artist. The Open Book Latin American Tour, which Mejía narrates and performs, has included performances in Ecuador and Uruguay. Here, Mejía speaks about his music, Fonsi’s success and betting on the Latin market.

How much does “Despacito” contribute to your bottom line?

It was one of those “not in a long while” sorts of songs. I don’t think in the Latin world we had ever had a song that was that big. It was definitely a boost.

In the middle of that boost, Fonsi’s deal expired. How did you get him to stay?

You win the renewals during the contract. Ideally, when you have taken care of your songwriters and their songs properly while they’ve been on your roster, that goes a long way toward them wanting to remain in the family. It’s different with every writer, but the first and main thing is, whenever anybody reaches out to me, I’m there and I’m available, wherever I may be or whatever it may be about. I think that’s the main thing, and it’s a simple thing. I have a team for basic issues, but any time there are issues, I will get involved personally and I am quite hands-on about it.

“As an artist, it’s difficult to take emotion away from anything you evaluate in the music,” says Mejía, photographed June 13 at Sony/ATV Music Publishing in Miami. “But when you look at music as a business, you look at it as objectively as possible. That can only help an artist step back and assess his output.”

“Despacito” hit a bump in the road after the remix, when there was an issue with the splits. How do you deal with those disputes when they arise?

The Justin Bieber version had other writers, but the fact that the original song is controlled by us has made life much easier. In regard to splits overall, the first thing I like to tell my writers is, “Before [you

on radio [yet]. But they are more of an anomaly than the norm. And we look at the whole package as far as what the songwriter can do: their ability to co-write, to produce, to play songs with other artists and to transcend markets. Maluma, for instance, is a bona fide superstar, and his music is universal at this point. And he mainly sings in Spanish.

digital era. And we’re getting revenue out of markets like Central America, Peru and Ecuador, which we thought we had lost. They’re small markets, album sales were low, but it turns out there are a lot of people with cellphones streaming music.

How has that changed how you do business?

It feels like we’re on an upward curve. Mexico and Brazil are some of the biggest territories in the world for Spotify and YouTube, even for Anglo artists. We’re looking to invest in artists we hope can have as much digital presence as possible. A lot of those major global artists are coming from the U.S. Latin labels. They are hugely successful in the U.S. Latin market, and that becomes the key platform for crossing over to the rest of world.

You’re a classical pianist. Were you ever tempted to go pop?

No. I’ve had the luxury to be able to focus on artistic output merely because I love it and it makes me happy and I can sleep well at night. Whether it has five streams or 5 billion has not been the driving force. Everybody wants validation. But working in classical music, you realize the market is only as big as it is. One of my goals is to help bring classical music to a wider audience, which is why my pieces are

narrated. The narration serves as an emotional connection between the music and the pieces. ●

“We’ve always been the translators of the Latin world to the Anglo world.”

record] anything, agree to a split.” That’s the best-case scenario. Absent that, when you have songwriters and collaborators jumping onto a song, the easiest thing is to split things evenly. Absent all that, the only thing that remains is for all of us to get onto a phone call and, through conversations, reach an agreement.

Prices for new publishing deals have soared. What is the situation like in the Latin market, and what’s your strategy to make sure bets pay off?

Valuations are very high, but they are based on what we are assuming is continued growth. Deals are more competitive, and with the growth of the market, I’ve been given a lot of leeway from [Sony/ATV chairman] **Marty Bandier** and [U.S. co-president] **Danny Strick**. Our strategy is to effectively collect all the money out there, particularly on the digital side. Five years ago, we didn’t have agreements in place with the streaming services [in Latin America] or the correct structures to administer those deals. We’ve set up a system of four big hubs: Mexico, Brazil, Argentina and the fourth hub is all remaining Latin territories. Over the last four years, our digital revenue has grown triple digits percentage-wise, and our streaming revenue has virtually doubled from fiscal year ’17 to ’18.

Do you look at digital performance more than radio for signings?

It’s not that we look at streaming versus radio. But all of our deals these days have a heavy streaming component when it comes to both new signings and renewals like Daddy Yankee. For instance, **Nicky Jam** broke on YouTube several years ago and then went on to have a string of massive radio hits. That’s what you’re looking for, an artist with the best of both worlds. On the other hand, you also have such artists as **Bomba Estéreo**, a group that has done exceedingly well on the touring, synch and streaming fronts but not necessarily

What sets the past year apart for you?

This year was the advent of Latin in the digital realm and on the world stage. The amount of Latin artists in the top 10 of the digital charts is crazy, and this is the year where it’s all starting to happen. Sony/ATV is very well-represented among all of those artists. It gives us a better seat at the worldwide table. We’ve always been the translators of the Latin world to the Anglo world. But in the past, we had to explain very clearly who our artist was and why it was a good thing for a [mainstream] artist to work with him or her. But this year, we’ve started getting phone calls from artists all over the world looking to collaborate with our artists, which wasn’t always the case. All of Latin America is a big winner in the



1 “Plaques, plaques, plaques,” says Mejía. “Albums, artists and performances that some way or another have touched my life.” **2** “When we were looking for a new guitar for the office, our songwriter Baltazar ‘Balta’ Hinojosa recommended we get this particular one,” he says. “Balta passed away a few years ago. I always remember him when I strum his guitar.” **3** A photo from his concert in Miami on May 4 celebrating the release of his *An Open Book* album.





NOTED

Grand finale at KCON 2018 at the Prudential Center in Newark, N.J., on June 24.

6-15
→

The T.J. Martell Foundation named Universal Music Group general counsel **Jeff Harleston** and Myriad Restaurant Group founder **Drew Nieporent** honorees for its New York Honors Gala.

6-18
→

Bruce Springsteen performed at the reopening of Asbury Lanes in Asbury Park, N.J.

6-20
→

Canadian performing rights organization SOCAN reported a record \$352 million in 2017 revenue.

BBR Music Group named **Ken Tucker** vp promotion at its Wheelhouse Records imprint.

Akon created "Akoin" cryptocurrency to power entrepreneurship in Africa.



Akon

Royalty Exchange opened a Nashville office, to be led by **Nick Terzo**.

Paul Simon announced that the final show on his Homeward Bound farewell tour will be Sept. 22 in Queens.

6-21
→

Clara Pablo joined Walter Kolm Entertainment as senior vp marketing.

6-22
→



Marshmello

Marshmello signed a global publishing deal with Kobalt.

Atlanta MC **Father** inked a creative partnership with RCA Records for his Awful Records crew.

AT&T unveiled a pair of unlimited data plans that include premium music subscriptions for Pandora and Amazon.

MTV launched MTV Studios to sell reboots including *Daria* and *The Real World*.

Sibling duo **Manuel** and **Julián Turizo** signed with Sony Music Latin.

Live Nation revealed plans to open a new Fillmore venue in New Orleans in 2019.

Entercom Radio programming chief **Chris Oliviero** announced his exit after 22 years with CBS.



Daria

6-23
→

Sea Gayle Music and Prescription Songs signed Nashville singer **Maggie Rose** to a joint publishing deal.

Drummer **Vinnie Paul**, co-founder of metal band **Pantera**, died at age 54.



Paul

6-25
→

KCON returned to Newark, N.J., with performances from **Pentagon**, **Red Velvet** and other K-pop acts.

Producer **London on Da Track** signed with United Talent Agency globally in all areas.

Podcast agent **Josh Lindgren** joined the touring department at Creative Artists Agency.

CD Baby expanded to London, hiring **Rich Orchard** and **Steve Cusack** for its new European Union team.

You Me at Six signed with ICM Partners for North American representation.

6-26
→

Dawn Ostroff left Condé Nast Entertainment to join Spotify as chief content officer.



Ostroff

JAY-Z partnered with Walden Venture Capital's **Larry Marcus** and Roc Nation president **Jay Brown** to launch new venture fund Marcy Venture Partners.

6-27
→

Sony Music's Legacy Recordings landed exclusive distribution rights to 35 **Prince** albums, spanning 1978-2015.

Joe Jackson, father and early manager of **The Jacksons**, died after a battle with cancer. He was 89.

BIRTHDAYS

June 22

Dinah Jane (21)
Cyndi Lauper (65)
Kris Kristofferson (82)

June 23

Duffy (34)
Jason Mraz (41)
Randy Jackson (62)

June 24

Solange Knowles (32)

June 26

Ariana Grande (25)
Ryan Tedder (39)
Gretchen Wilson (45)

June 27

Irv Gotti (48)
Chris Isaak (62)
Lauren Jauregui (22)

June 28

Chayanne (50)



Photographer: Darren Asay/@darrenasay

Model: James Nichols, II/ @levonthegent

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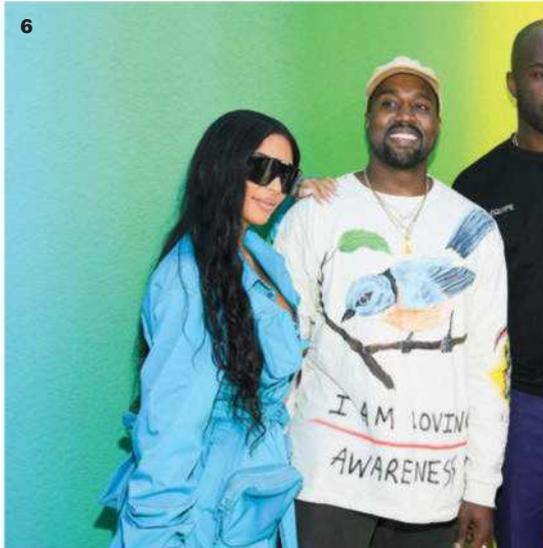
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7
DAYS
on the
SCENE

Harry Styles lit up the stage during his first of two Madison Square Garden shows (with Kacey Musgraves as the opener) in New York on June 21.



4

5

6

1 Bebe Rexha performed on ABC's *Good Morning America* in New York's Central Park on June 22. **2** Teyana Taylor (center) with (from left) Takeoff, Offset and Quavo of Migos at Taylor's *K.T.S.E.* album listening party at Universal Studios Hollywood in Los Angeles on June 21. **3** From left: MediaLink vice chairman Wenda Harris Millard, iHeartMedia president/COO/CFO Rich Bressler, Jon Bon Jovi, iHeartMedia chairman/CEO Bob Pittman and MediaLink chairman/CEO Michael Kassan at an iHeartMedia-MediaLink VIP dinner party during the Cannes Lions International Festival of Creativity in Cannes on June 19. **4** Ashley Purdy (left) and Andy Biersack of Black Veil Brides played the Vans Warped Tour at Shoreline Amphitheatre in Mountain View, Calif., on June 23. **5** Zendaya at the MTV Movie & TV Awards in Santa Monica, Calif., on June 16. **6** From left: Kim Kardashian West, Kanye West and designer Virgil Abloh after the Louis Vuitton menswear spring/summer 2019 show in Paris on June 21.

Pride 2018

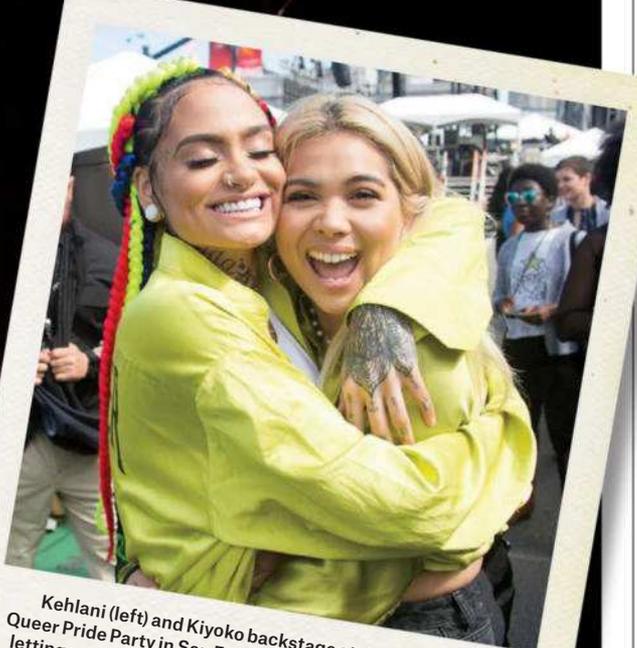
NEW YORK and SAN FRANCISCO, JUNE 23-24

ON SATURDAY, JUNE 23, NYC PRIDE STAGED ITS second Pride Island festival — an LGBTQ cultural experience held in the heart of Hell’s Kitchen and the biggest live-music event in NYC Pride history. A fundraiser for local nonprofits and Pride’s free programming, the two-day extravaganza welcomed queer artists and allies, including **Tove Lo**, **Lizzo**, **Big Freedia** and **Sasha Velour**, to the waterfront stage. **Kylie Minogue** wrapped up the weekend with a headlining set that included such classics as “Can’t Get You Out of My Head” and a cover of **Dolly Parton**’s “9 to 5.” Elsewhere in New York, **Years & Years**’ Brooklyn Steel concert coincided with NYC Pride, during which rainbow flags waved both on- and offstage. And on the other side of the country, **Kehlani** headlined San Francisco Pride. The singer got through only five songs before her sound was cut off (due to a late start that interfered with the city’s curfew laws), but she still managed to fit in her hit “What I Need” with surprise guest **Hayley Kiyoko**.

—BILLBOARD STAFF



1 Olly Alexander of Years & Years donned a rainbow flag onstage at Brooklyn Steel on June 24, for the band’s first New York performance since the 2017 Pride Island. **2** Minogue, headliner of 2018 Pride Island, closed out the festivities at New York’s Pier 97 Hudson River Park on June 24. **3** Tove Lo reached out to the audience during Pride Island on June 23 and welcomed duo Icona Pop to perform its collab-heavy remix of “Bitches.” **4** Lady Gaga walked among attendees at the New York City Pride March on June 24. **5** Lizzo (left, who was introduced by Pose star Mj Rodriguez) and DJ/MC Sophia Eris performed at Pride Island on June 23. Lizzo later joined Big Freedia onstage during her set.



Kehlani (left) and Kiyoko backstage at the Wild Things Queer Pride Party in San Francisco on June 23. "Thank you for letting me be a part of such a monumental moment for you," wrote Kiyoko in an Instagram note to the singer. "You are such an inspiration and do so much."



BET Awards

LOS ANGELES, JUNE 24



1 Nicki Minaj performed a medley of "Chun-Li," "Rich Sex" and "Big Bank" alongside 2 Chainz, YG and Big Sean at the BET Awards held at the Microsoft Theater. 2 SZA accepted her best new artist award. 3 Miguel delivered a solo set and returned onstage to perform "Stay Woke" with Meek Mill. 4 ICM's Mitch Blackman (left) and Red Light Management senior manager Jonathan Azu at the BET Awards Late Night Brunch Party at OVG Skyspace on June 22. 5 Janelle Monáe sang "Django Jane" and "I Like That" from her new album, *Dirty Computer*.

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NEW WRLD ORDER

Chicago MC Juice WRLD is SoundCloud rap's biggest mainstream breakout in recent memory.

BY PAUL THOMPSON
PHOTOGRAPHED BY CARA ROBBINS

Juice WRLD photographed June 18 at The Dream Factory LA Studio in Los Angeles. Watch him break down his hit single "Lucid Dreams" at billboard.com/videos.

ONE YEAR AGO, JUICE WRLD GAVE HIS FIRST-ever live performance, to a handful of friends and classmates at a Chicago rec center. The audience “didn’t even know the words to some of the stuff,” remembers the Chicago native, but he won over the room. “They loved it,” he says, recalling how the small crowd chanted along. He made out with \$100.

Then, in March, he signed a reported \$3 million deal with Interscope. The momentum has kept up. Just over a month ago, the 19-year-old, born **Jared Higgins**, made his debut on the Billboard Hot 100 with not one but two songs — one of which, the moody “Lucid Dreams,” sits at No. 4. (The delightfully bratty “All Girls Are the Same” peaked at No. 41.) Not since **Lil Uzi Vert** and **XXXTentacion** has a SoundCloud rapper made such an assured leap into the mainstream. In fact, he recently started working with the former, and he dedicated the new song “Legends” to the latter following his death on June 18.

Juice’s debut — *Goodbye & Good Riddance*, which includes “Lucid Dreams” and “All Girls Are the Same” — arrived in May. The album, which hit No. 6 on the Billboard 200 and No. 5 on both the Top R&B/Hip-Hop Albums and Top Rap Albums charts, merges various strains of rap bubbling on SoundCloud over the last few years — the rougher, post-**Raider Klan** sounds of South Florida, the commercially dominant modes from Atlanta — with a **Kid Cudi**-esque emotional nakedness. Juice

raps about high school heartbreak with teenage earnestness, infusing his verses with melodies and hooks with warbling pain.

But on this early June day, as he sits curled on a bench inside a wood-paneled Hollywood recording studio, Juice shows few traces of pain, even as he recounts a biking injury from his high school days. (Today, he’s wearing a Supreme-branded bike-racing jersey.) He’s sharp and self-possessed, but still unmistakably a teen, and there’s only one clear connection among the artists he admires — **Ozzy Osbourne, Eminem, Chief Keef**: the confessional quality that so clearly informs his own music. “I speak my own language,” he says.

Juice grew up in Chicago and its suburbs, most notably Calumet Park. He was raised on gospel music, without much access to the rap of his childhood, from the late 2000s and early 2010s. But his cousins did supply him with some **Jeezy, Gucci Mane** and Cash Money albums, which kick-started his writing process: Since he could only listen to music covertly, he couldn’t memorize

verses very fast, so he had to fill in the blanks on his own. And while he harbored dreams of a career in music, he was wary of pinning his hopes on distant possibilities. “You know how some people

use dreams that they chase as a scapegoat because they’re not even putting their whole heart into it?” he asks. His voice trails off, but the implication is clear: For every young hopeful who breaks like Juice did,

there are hundreds who get stuck.

Juice started rapping in high school, at one point freestyling on his school’s radio show. “Subconsciously, I put myself in a situation where I had no choice but to show off what I was blessed with,” recalls Juice. “I was on live air. I couldn’t choke.” He began posting songs on SoundCloud when he was 14, but — as he takes great pride in noting — did little to promote his work or generate buzz on the platform. Still, he says, “People liked me. I had a small cult fan base.”

That changed when “Lucid Dreams,” which was included on last summer’s *Juice WRLD 999 EP*, began to take off in the fall. His Instagram following started “going through the roof,” and before long, labels came knocking. He now has over 265,000 SoundCloud followers and 857,000 on Instagram. “Lucid Dreams” is up to 127 million on-demand U.S. streams, according to Nielsen Music.

But, says Juice, he’s keeping focused, carving out six- to 12-hour recording sessions every night he can. He freestyles most of his verses — even the ones he tries, initially, to commit to paper — and prefers to catch the moods as they come to him. “I had a small phase where I didn’t know” whether music would pan out, he says, adding that he graduated high school with less-than-stellar marks and had trouble holding down a job. But while his classmates are getting ready for their second year at college or in the workforce, Juice WRLD is nothing if not confident in what the next 12 months might look like. “I’m here now,” he says. “It’s time to show out.” ●

“I had no choice but to show off what I was blessed with.”

—**Juice WRLD**



Menit... a comnimu... sande... atempor... emolu... ta pligend... icimins



Above: A still from the Cole Bennett-directed video for “Lucid Dreams.” Left: Juice WRLD in the audience at his Starland Ballroom show in Sayreville, N.J., on June 15.

BACKSTORY

WORKING WITH THE CARTERS

Miami-based production duo **Cool & Dre** have crafted hits for artists like **The Game** and **Lil Wayne**, but recently **Beyoncé** and **JAY-Z** came calling — and put them on their most demanding project to date. **Marcello “Cool” Valenzo** and **Andre “Dre” Lyon** put the finishing touches on the pair’s new joint album, *Everything Is Love*, in London hours before it dropped. But while the LP’s release came down to the wire it was no rush job. They describe the work ethic of hip-hop’s perfectionist power couple as

fastidious, and share what it was like behind the scenes of the project, which debuted at No. 2 on the Billboard 200.

Were you surprised that the album came out when it did?
DRE Nah, we knew what was going on. [We got involved] seven or eight weeks ago. We spent three weeks in Paris recording, then went to Cardiff [Wales] for a week. We got to London and knocked out two or three tracks within 10 days of finishing up the album. An hour-and-a-half before showtime,

Bey and Jay were still cutting up vocals. Three hours later, it was released. There are no rules when it comes to those two.

Where did you all record?
DRE We were blessed. They rented a stadium in Paris to prepare for the tour and bought out all the owners’ suites and converted them into studios.

One thing that stood out is how much Beyoncé raps on the album.

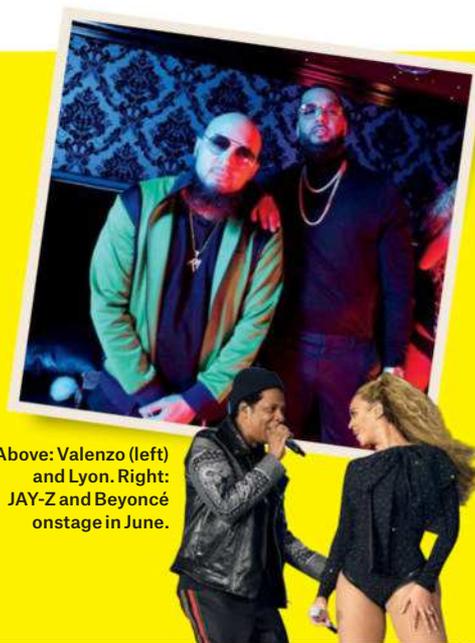
DRE Man, it’s unbelievable. That’s that H-Town. I think we

forget she’s from Third Ward, Houston. This isn’t the first time: She rapped on [Destiny’s Child’s] “No, No, No” remix back in the day. She has been doing this. She has been letting us know, “Don’t play with my MC skills.”

COOL If she wanted to put out a rap album, it’d be the best rap album out.

Will there be an *Everything Is Love II*?

DRE Everything’s top-secret! There are some amazing records that were cut and locked and loaded. I don’t know for what, but they’re definitely in the chamber. —**NOLAN FEENEY**



Above: Valenzo (left) and Lyon. Right: JAY-Z and Beyoncé onstage in June.



IN LOVING MEMORY OF
OUR FRIEND, ICONIC DRUMMER AND MUSIC PIONEER

Vinnie Paul Abbott

1964 - 2018

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ELEVEN SEVEN LABEL GROUP

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CULTURE DIET

5SOS' FAVORITE THINGS

On their third album, *Youngblood*, which debuted at No. 1 on the Billboard 200, the four members of 5 Seconds of Summer, all finally of legal drinking age in America, ditched pop-punk for new wave grooves. In their downtime, they wisecrack through fame and adulthood, with help from some key distractions

BY CHRIS PAYNE



VIDEO GAMES

"It's how I get out of this insane bubble we live in," says guitarist-vocalist **Michael Clifford**, 5SOS' biggest gamer. He has been playing first-person shooter *Destiny 2*, and he's psyched that vocalist-guitarist **Luke Hemmings** has lately hopped on the *Fortnite* (above) bandwagon. Bassist-vocalist **Calum Hood**, meanwhile, is obsessed with *Zelda* on Nintendo Switch.

PODCASTS

The whole band loves *The Joe Rogan Experience* — so much so that it's considering starting a 5SOS podcast. "He's a sponge. He just learns," says Hemmings, praising the fiery host. "I was talking about the same shit for five years," jokes Clifford. "Doing podcasts, you grow so much intellectually."



JAZZ

Hood co-wrote eight *Youngblood* tracks, but his playlist preferences transcend the LP's polished guitar hooks: "I've been listening to a lot of looped jazz stuff: **Herbie Hancock** [above], **Miles Davis**, **Jaco Pastorius**," he says.

YOGA

"My favorite drummers — **Taylor Hawkins**, **Chad Smith** — can play monster rock sets for two hours," says drummer-vocalist **Ashton Irwin**, mindful of the group's upcoming arena tour. "Yoga gets me to that level; you're in one position, and it hurts for a long time. There's no getting tired."



Zutrau (left) and Valle

Q&A

WET REGROUPS

By the time Brooklyn-based indie act **Wet** set to work on its sophomore album, the group was down a founding member. With tension mounting over artistic direction, guitarist **Marty Sulkow** left the band before it started on the new project, clearing the way for frontwoman **Kelly Zutrau**, 30, to steer herself and multi-instrumentalist **Joe Valle**, 29, down a new path. "I had issues with the last album," she says of their 2016 debut, *Don't You*, that debuted at No. 76 on the Billboard 200 and earned them slots at Lollapalooza and Outside Lands. "There were a lot of voices, and it was unclear what we were making." On *Still Run*, out July 13 on Columbia Records, their vision crystallized, opening their moody R&B sound to sunnier production with two tracks courtesy of **Rostam Batmanglij** (**HAIM**, **Solange**). "It has been a dark couple of years," says Zutrau. "It felt necessary to have this album feel good."

What was the biggest lesson you learned after releasing *Don't You*?
ZUTRAU When a lot of people are involved and you're trying to please everyone, it can be confusing who the album is for. This time, it was very important for me that no matter who liked the album or didn't, that I felt like I did my best work — and I feel that way. I can't tell you how many times I had to go against the voice that said, "Stay quiet. Compromise." It was hundreds of moments of being like, "People hate me. I'm making things difficult," to finally say, "I have to speak up."

What was the reaction to that shift?
 I lost relationships. Dynamics changed; we stopped working with some people. The whole landscape of this project changed, partly because I decided I was going to take control. It wasn't easy at all. It was a nightmare.

What song on the new album speaks the most to this change?
 "Lately" sums it up. It's about the experience of making this album and evaluating all these relationships that I'm not sure are functioning right anymore. Superficially, it seems like it's about Joe and Marty because of some lyrics, but it was about everyone in my life at the time, and getting to this critical point where I had to take back control. The decisions that went along with making this album are some of the hardest decisions I've ever made in my life. —LYNDSEY HAVENS



From left: 5 Seconds of Summer's Clifford, Hemmings, Hood and Irwin.

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UPCOMING

N.J. State Of Mind

070 Shake stole the spotlight from Kanye West on his new solo album. Now, her 070 crew is planning a loud summer

BY MIKELLE STREET
PHOTOGRAPHED BY MATTHEW SALACUSE

In Jackson Hole, Wyo., in late May, as media, influencers and celebrities congregated to hear Kanye West's *ye*, 070 Shake huddled with her 070 crew, celebrating her two features on the album. Fresh off an appearance on Pusha T's *Daytona* and prepping for another on Nas' *Nasir*, her contribution to *ye*'s "Ghost Town" proved to be a breakout moment. Long before West came calling, though, the 21-year-old Shake (born Danielle Balbuena) and her 070 collective have been plotting breakouts of their own back home in North Bergen, N.J. Named for the first three numbers in the ZIP codes of various Jersey cities, 070 has about 11 members (it varies), including a trio of producers dubbed *The Kompetition* (Razsy Beats, Ether Phoenix and J-Sebastian). The group, which dropped its first collaborative mixtape, *The 070 Project: Chapter One*, on manager YesJulz's 1AM Entertainment label in December 2016, plans to release two new EPs this summer. "When we're together, we just want to have fun," says 070 Shake of her squad, which grew out of her friend group at North Bergen High. "It's all about love, and when one of us stumbles, we pick each other up."



From left: 070 Malick, Phi, River, 070 Shake and Safari photographed June 13 at 934 Music Studio in Totowa, N.J. Hear how West discovered 070 Shake at billboard.com/videos.



1. 070 Malick

Before 070, the 20-year-old (born **Malick Ba**) had never thought about making music. But once he found the crew and the family it provided, he started experimenting in the studio. His debut EP, *My Name Is Malick*, arrives July 6. "It's my first project ever and it's very personal, but it's also me as a beginner," says Malick, who has been rapping for only a year. "I want people to understand that I'm growing as an artist — but I think this is still good."

2. Phi

The 23-year-old had performed locally with artists like **Talib Kweli** before talking to The Kompetition about starting a label. But after clicking with 070 in the studio, he officially joined the crew. His current, as-yet-unfinished and unnamed project will be the first under his birth name, **Mark Jean-Phillipe**. "I try not to have any boundaries," he says, citing influences including **Musiq Soulchild, Sade** and **JAY-Z**.

3. Ralphy River

River has been making music at home since age 15, drawing on the influence of **Michael Jackson** and **Prince, Big L** and **2Pac**. He started taking things more seriously after recording with Shake in 2016. "On [070 Project] you mostly hear my rapping, but most of my unreleased stuff is me singing," says the 21-year-old born **Raphael Enterriors**, who, along with Shake, is signed to G.O.O.D. Music. "It's a different challenge for me — I want to be able to grow."

4. 070 Shake

Discovered by YesJulz and then, according to Shake, signed to G.O.O.D. Music in 2016 after a friend introduced West to her music, Shake released her debut EP, *Glitter*, in collaboration with The Kompetition earlier in 2018. "Kanye inspires people to get more musically inclined, so I just want my stuff to be very musical and theatrical," says the artist, who is working on her debut album, *Yellow Girl*, out later this year.

5. Treee Safari

Hailing from East Orange, N.J., the 23-year-old Safari, whose real name is **Trenice Hassel**, had planned to be behind the scenes in music. But after coming on to engineer a few songs for The Kompetition, she joined the collective as an artist and plans to release her first project, the electronic dance-inspired *Pure Intentions*, on Aug. 2. "As an artist, my message is influencing people to be free," she says. "I was in a really depressed state recording this, so it was about breaking out of that."

BOOKMARKED

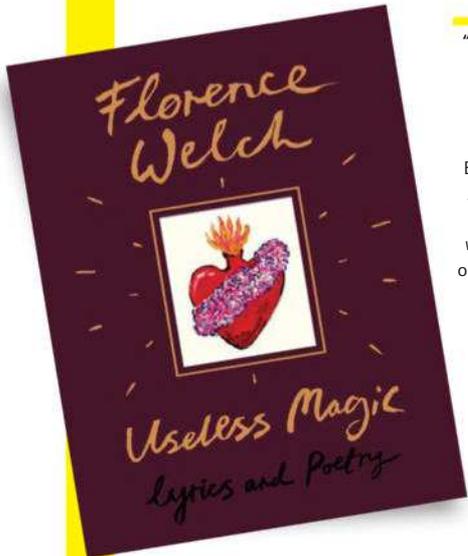
The Magic Of The Machine

BY LINDSEY HAVENS

On **Florence + The Machine's** recent fourth album, *High As Hope*, frontwoman **Florence Welch** earned her first-ever production credit with the English rock group. And she's already turning her attention to a new project: her first book, *Useless Magic: Lyrics and Poetry*, out July 10. Filled with 288 pages of unreleased poems and illustrations plucked from the 31-year-old's graph-paper journals, the collection offers rare insight into how a Florence + The Machine song comes to be.

OPEN BOOK

"I never thought that I would say these things to anybody," said Welch of her new lyrics during a Brooklyn performance in May. Those lyrics are now detailed within four sections of *Useless Magic*—one for each of the band's four albums.



Welch



URBAN INSPIRATION

Welch spent time in New York while writing some of the group's latest LP. "I've fallen out of a lot of New York taxis," she said at the May show in Brooklyn, "and left my phone in a lot of New York taxis." But the city also provided inspiration, including a poem titled "New York Poem (For Polly)," which spawned the would-be album title *High As Hope*.



HOLED UP

The right-hand page shows early lyrics from what became the song "June," on which Welch recalls waking up in Chicago and sings of hiding out in a hotel room.

Washington

SPOTLIGHT

KAMASI'S COLORFUL REALITY

In 2015, **Kendrick Lamar** solicited the technical genius of jazz master **Kamasi Washington** for *To Pimp a Butterfly*, and then again in 2017 for *DAMN*. In the months since, the Los Angeles-based saxophonist-composer, who has long been a fixture in the city's experimental underground where he has shepherded a revival of psychedelic jazz fusion, was swept into the national spotlight. "It's like now, no door is closed," he says.

"I can go to these small towns around the world, play whatever I want, and people are down to ride. That's the dream."

So far this year, the 37-year-old has worked on **Florence + The Machine's** new album and is celebrating the release of his own sophomore LP, an ambitious double set titled *Heaven and Earth* (June 22, Young Turks). The album furthers his unorthodox approach to implanting jazz in a more contemporary context while relying on his encyclopedic knowledge of funk, calypso, gospel and the imaginative stylings of **John Coltrane**. As a result, he presents a vision born from years immersed in West Coast hip-hop.

"Hip-hop is a collage. It samples from all different styles of music," says Washington. "That's the spirit of jazz right now: artists finding hidden gems from other genres and

making them their own."

Washington's projects have always been rich with deeper meaning. On his 2015 debut, *The Epic*, he responded to the tragic deaths of unarmed black men shot by police. His 2017 EP, *Harmony of Difference*, used varying versions of one melody to illustrate multiculturalism. With *Heaven and Earth*, he contrasts frenzied chaos ("Can You Hear Him") against ethereal clarity ("Journey") to illustrate both physical and spiritual realities. His philosophy is that the two inform each other, giving us more control over our world than we think.

"We're the only ones who can change our reality," he says. "If we all give our power to one person, that's what the world will be. If we all decide to make the world a beautiful place, it'll be a beautiful place." —MEGAN BUERGER



EVENTS & HAPPENINGS

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Billboard's second annual Country Power Players event, held at WestEnd Kitchen and Bar at Hutton Hotel, celebrated the women and men running and influencing the world of country music today. The evening's highlight was Florida Georgia Line being honored with the inaugural Trailblazer Award and Jason Owen, president/CEO of Sandbox Entertainment, being honored with the executive of the year award by Shania Twain.

The room was filled with industry leaders including Scott Borchetta, Sarah Trahern, Rob Light, Leslie Fram, Randy Goodman, John Esposito and many more. Notable artists and songwriters included Kelsea Ballerini, Midland, Jillian Jacqueline, Hunter Hayes, Dave Cobb, Devin Dawson, Lindsay Ell and Tenille Townes.

Thank you to our 2018 partners Nielsen Music, Shiner Beer, City National Bank and Hutton Hotel.



1 Owen (second from right) with some of his artists including Cameron Duddy of Midland, Ballerini, and Dan Smyers from Dan + Shay. **2** Shiner's 1959 F-100 truck came all the way from Texas. **3** Nielsen Music's Billy Law (left) and Josh Bennett (right) with Billboard's Silvio Pietroluongo. **4** Artist Hunter Hayes on the red carpet. **5** Shiner Beer was the exclusive beer served at the event, including the original Shiner Bock, Shiner Light Blonde and the seasonal Shiner Sea Salt & Lime. **6** Florida Georgia Line's Brian Kelley (left) and Tyler Hubbard received the Trailblazer Award. They are pictured with their wives, Brittany Kelley (left) and Hayley Hubbard. **7** Nielsen Music provided insightful country music facts for event guests. **8** Power List honoree Leslie Fram, CMT's senior vp music strategy.

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Jobs Of Tomorrow!

What does progress look like? This issue's cover: a trio of the most powerful black women at the three major-label groups. They're redefining leadership in a music business that — with label revenue strong, Spotify stock rising and startups proliferating — requires a wider talent pool than ever, from blockchain engineers to bilingual vocal coaches. Says Epic president Sylvia Rhone: "Aspiring female executives will be able to find their place in this music ecosystem — and change the world"

Illustrations by QuickHoney



Wie geht's? とても、良い

‘I LOVE PROVING PEOPLE WRONG’

As the highest-ranking African-American women at Universal Music Group, Sony Music Entertainment and Warner Music Group, respectively, Motown Records president Ethiopia Habtemariam, Epic Records president Sylvia Rhone and Atlantic executive vp Juliette Jones have endured racial slurs and sexist remarks — and kicked open the door for a new generation of leaders

By **Gail Mitchell** Photographed by **Sami Drasin**

WHEN, AT AGE 16, ETHIOPIA HABTEMARIAM WROTE HER FIRST FAN LETTER, IT WASN'T TO ONE OF HER FAVORITE ARTISTS.

She was trying to connect with Sylvia Rhone, then-Elektra Entertainment Group chairman/CEO (and today, president of Epic Records; see page 40). “I wanted to introduce myself because it was incredible to hear that the label’s chairman was a black woman. I’d never heard of anything like that before,” recalls Habtemariam. Back then, she was interning at Elektra’s Atlanta office. Today, she’s president of Motown Records, and she recently received a fan letter of her own. It was written by a female student attending Dominguez High School in Compton, Calif., and participating in the inaugural Bonus Tracks program this spring. Designed to introduce students to career opportunities in the music industry, the after-school program is a partnership among Capitol Music Group, Dominguez and the Compton Unified School District.

“I was in awe of how much you are a boss,” the student wrote to Habtemariam — who also recently served as president of urban and creative affairs for Universal Music Publishing Group (UMPG) — after meeting her at a Bonus Tracks session. “It was exciting to be in the presence of a BLACK WOMAN of your status. Coming from where I come from, I rarely get to see that.”

That’s something Habtemariam is intent on changing from her Capitol Tower office. “It’s on [music executives] to be vocal and active in creating

opportunities,” she says. “Real initiatives need to be put in place. If the people working on a project don’t look like the people you’re trying to touch with your records, there’s a problem.”

Ironically, leading a record label wasn’t high on Habtemariam’s childhood list of career priorities. But in 1991, after relocating with her family from Tuskegee, Ala., to Atlanta, the sixth grader

found herself front row for the ATL’s bursting-at-the-seams music scene. “Being there is what introduced me to music,” she remembers. “I was friends in middle school with [hip-hop duo] Kris Kross before they got discovered.”

But getting the chance, as a high school freshman, to meet LaFace Records head of promotion Shanti Das at a career-planning class and then shadow her for a day inspired her to take a label internship. “There were incredible black women in every department, including A&R, creative and marketing,” says Habtemariam. “I look back at pictures from that time and ask, ‘Yo, who was I?’ because you see how someone can be so determined.”

After interning at Elektra — the result of an industry program then called Yes to Jobs — Habtemariam skipped college to become a part-time assistant in LaFace’s production department. When LaRonda Sutton, GM at affiliated company Hitco Publishing, left to join Los Angeles-based Edmonds Publishing, she helped Habtemariam land her first full-time industry job as a creative manager at Edmonds. Thus began Habtemariam’s ascent within the publishing ranks. She segued to UMPG under the mentorship of head of creative Tom Sturges, working first in New York (where she reconnected with Rhone, who was Motown president) and then in Los Angeles, signing such

artist-songwriters as Keri Hilson, Ludacris, Justin Bieber, J. Cole and Chris Brown.

Offered the opportunity to rebuild the iconic Motown in the wake of her publishing success, Habtemariam was appointed senior vp in 2011 and president three years later. At the same time, she made industry history as a woman and person of color holding down two high-profile gigs. “I heard people say, ‘Oh, she got the job just because she’s a black woman and they’re just trying to cover their asses,’” she says. “OK, cool. Even if that was the case, it’s on me. What am I going to do to make an impact and assure that other people get these kinds of opportunities in the future? Plus, I love proving people wrong.”

Over the last two years, Motown has been rejuvenated, due in part to Habtemariam shepherding the label’s joint venture with Quality Control (Migos, Lil Yachty and up-and-comers Lil Baby and City Girls). She has also landed a series of new artist and joint venture agreements, including with Grammy-winning producer Zaytoven and his Familiar Territory Records, rapper Chaz French and his 368 Music Group, and Atlanta creative collective Since The ’80s.

Over time, Habtemariam has learned an eye-opening lesson about mentorship that she’s intent on rectifying. “You don’t always come across women that will be supportive,” she says. “But we need to be even more supportive and collaborative. I probably could have done more outreach myself; people don’t fully understand what you’re going through unless you do. I’m making a real effort to be the polar opposite of what some of my experiences have been.”

Habtemariam hopes to see more women of color recruited for A&R departments. She also feels that more doors are opening for cross-branding. “So much of black culture is about lifestyle, and it’s exciting to think about the opportunities,” says Habtemariam. “While we have this light on our culture, my big focus is on understanding how to take the R&B/hip-hop business to another level.”



SIDE NOTE

WHERE ARE THE LABELS FALLING SHORT?

“When I was coming into the game, there were a lot of women of color running A&R departments, but now there aren’t. I don’t know why that is, but it’s putting everyone at a disadvantage. At UMPG, my whole urban team was all women: one white, and the rest black. It wasn’t because I purposely sought out women; it was about having the best people.”

—HABTEMARIAM



IN 1994, WHEN SHE BECAME THE FIRST AFRICAN-AMERICAN WOMAN TO LEAD A MAJOR RECORD COMPANY, SYLVIA RHONE WAS QUICKLY PUT TO THE TEST.

“That was the first time I encountered issues of racial and gender bias,” says Rhone, who had been appointed chairman/CEO of Elektra Entertainment Group by Warner Music Group chairman Doug Morris and is now president of Epic Records. “There were many in the music community who questioned my ability as an African-American and a woman to run a label. The notion existed that I would negatively change the culture of the company and convert it into an urban label.”

Rhone, born and raised in Harlem, grew up embracing a wide variety of music. On weekly forays to the Apollo Theater, she witnessed performances by Aretha Franklin, James Brown and Smokey Robinson & The Miracles as well as Nancy Wilson, Ella Fitzgerald and Miles Davis. She was also a rock fan who took in shows by Jimi Hendrix, Country Joe & The Fish, Procol Harum and Janis Joplin.

In responding to Rhone’s appointment, one Elektra act proved considerably less open-minded. Mötley Crüe, she recalls, “began to spew racial and sexist epithets publicly, calling me a ‘c—’ from the stage and a ‘n— bitch’ in a *Spin* magazine article. I had no choice but to take a stand and immediately drop them from the roster.” Rhone did change the label’s culture, for the better. She oversaw a lineup that consisted not only of Metallica, AC/DC, Staind and Pantera but also Björk, Tracy Chapman, Jason Mraz, Busta Rhymes, Missy Elliott, Ol’ Dirty Bastard and Yolanda Adams. And her staff, she says, “was just as diverse as our roster.”

Before she switched to music, Rhone, a Wharton School graduate, entered an international management program at Banker’s Trust that would have put her on the executive trajectory. Then, one day, she decided to wear pants to work. “They told me to go home and change” into a skirt, says Rhone. “I never went back.”

Instead, she bet on a dream she had harbored since college, when “play big sister” Suzanne de Passe (their mothers were friends) took Rhone and six of her friends to a concert headlined by a group de Passe was managing: The Jackson 5. “I watched her working,” says Rhone, “and something clicked.”

The would-be financier took a salary cut to become secretary at Buddah Records for Alan Lott, vice president of the label’s black music division, in 1974.

She continued to learn the industry through posts at ABC Records and Ariola Records. Then, in 1981, Rhone joined Atlantic Records as Northeast regional promotions manager of special markets. Her rise continued with gigs as Atlantic’s director of national black music promotions, vp/GM of black music operations and then senior vp of the black music division in 1988, with a roster that included LeVert, En Vogue and Brandy, and forays into

hip-hop with MC Lyte and N.W.A.’s Ruthless Records (JJ Fad, The D.O.C., Michel’le).

“I invested in young, focused entrepreneurs in addition to signing acts directly,” says Rhone, a combination that led to “our being the first major label to invest in hip-hop.”

Rhone made a pitch to Morris that led to the launch of the East West label in 1990 and her appointment as its chairman. Four years later, she was given the helm at Elektra. Named president of Universal Motown Records and executive vp at Universal Records in 2004, Rhone segued to Epic Records in 2012 with her own Vested in Culture imprint before being named president in 2014 to work alongside chairman/CEO Antonio “L.A.” Reid. She has been heading the label’s operations since Reid stepped down in 2017 following an assistant’s sexual harassment claim, overseeing stars including DJ Khaled, 21 Savage, Future and Camila Cabello. Rhone, who declined to comment on Reid, has reshuffled the executive ranks and diversified the roster with acts like female dancehall artist HoodCelebrity, Peruvian singer A. CHAL, pop singer-songwriter AJ Mitchell and rapper G Herbo.

Rhone divides her time between Los Angeles and New York and an office/field of nearly 100 employees. Of those, she estimates 50 percent are female and 33 percent are people of color. She describes the leadership approach that she has honed during her career as collaborative and inclusive.

“As a woman, you have to come from a position of confidence,” she says. “There’s a certain gift that women have in their management style that’s more inclusive than a male counterpart’s. One of the keys is to always be your best self. There’s no secret formula to it. You just have to understand that you’re managing a team of people, whether it’s two or 100, that is far more important than you.”

“Extremely bullish” about the industry’s future, Rhone points to a new record-company business model that’s now unfolding between streaming/analytics and the #MeToo movement. “The transformation of our industry into a content and technology business has created more entry points, a broader range of music-centric companies to explore than just record labels,” she says. “Aspiring female executives will be able to find their place in this music ecosystem — and they will change the world.”

SIDE NOTE

WHAT WILL BE THE LONG-TERM EFFECT OF THE #METOO MOVEMENT?

“No one can adequately convey the trauma of a woman who has been harassed. In the past, so many women have felt compelled to keep silent for fear of losing their jobs. The toll that kind of secret takes on their lives is immeasurable. Everybody should be made to feel safe in their work environment. This movement has allowed women to speak their truths and reclaim their power. It’s given women a voice and hopefully stops the institutionalization of discrimination and sexual harassment.”

—RHONE

JULIETTE JONES' FIRST INTERVIEW FOR A RECORD-PROMOTION JOB TOOK A WEIRD TURN.

It was 1994, and the male senior executive who would be her boss presented her with an off-color scenario. What would she do if a radio programmer asked her to perform oral sex on him to get a record played?

"I said I'd been taught that all is fair in love and promotion," recalls the frank-talking Jones. "So if that's what we have to do to get records played, then I'll be in line — right after the men. And he said, 'You're going to do great at this job.'"

And she did. Jones has parlayed that entry-level gig as Jive Records' first mid-Atlantic regional promotion director for urban music into a nearly 25-year career that has included corporate-ladder-climbing stops at Virgin, J/RCA and Warner Bros. Traded from Warner to Atlantic in 2012 as senior vp urban promotion, Jones was promoted to her current post as executive vp in 2013. She has been the driving force behind radio hits by Bruno Mars, Lil Uzi Vert, Kodak Black, Gucci Mane and 2017 breakthrough superstar Cardi B, among others.

All these years later, Jones finds herself among a small circle of female promotion executives at major labels, including Interscope president of promotion Brenda Romano, Columbia senior vp Ayelet Schiffman, Def Jam senior vp Nicki Farag and Epic executive vp Traci Adams. Overall, record promotion remains a male bastion. Asked if she has faced more challenges as a woman or as a person of color in promotion, Jones says woman.

And so she continues to share her story of the '94 interview with the women — five on a 15-member team — who work in her department. "I tell them to feel free to use it if you're ever faced with a similar programmer conversation," says Jones. "I try to be very candid with them about issues unique to women who work in promotion."

Such as: being mistaken for a groupie, which happened to Jones as recently as 2017. "Consistently in my career, when I'm with artists, I've been harassed because it's assumed the woman is a groupie," says Jones. "Ten men with no credentials will walk ahead of me, but security will stop me. 'Oh, that's right,'" she says, laughing. "I'm here to try to sleep with Young Thug."

But the Evanston, Ill., native doesn't regret her decision to not become a doctor or to quit the University of Maryland, where she majored in accounting. She first discovered promotion when she and Arlinda Garrett, a radio promotion/marketing vet, worked as customer service reps

for MCI in Washington, D.C. Garrett was returning to the music business and asked Jones to be her intern. Between handing out tapes at clubs and attending industry conventions, Jones became hooked.

Beyond promotion being one of the highest-paid jobs at a label ("If I'm working, I like to make money"), the tremendous amount of

autonomy involved was attractive to Jones. "I didn't have to play nice with everyone in the sandbox to get their subjective opinion on my performance," she says. "Everyone sees it every Monday morning when the charts come out."

Five years of interning — including a free stint at WBLS New York replacing Sean "Diddy" Combs, who had exited to join Uptown Records — and five or six false starts prior to joining Jive only made Jones more determined to keep chipping away. Not that she had a choice. As a woman, "if you complained, you were going to be out," she remembers. "I knew a woman who was blackballed for almost 10 years for complaining. So I just did the best I could."

Thankful to #MeToo and #TimesUp for bringing issues to light and the supportive climate it's fostering, Jones says there's still a lot of work to be done in terms of the male-female disparity in promotion. In fact, Jones and Thea Mitchem, executive vp programming of iHeartMedia's Northeast division, are developing a mentorship program. "It's important, as women, that we learn to use our power to support each other, plus be comfortable in asking questions and voicing our career desires," says Jones. "We need more [Atlantic chairman/CEO] Julie Greenwalds and Sylvia Rhones in the top seats — someone who sees the potential in women. I don't think men are up there systematically keeping us out. It's just not top of mind for them."

Meanwhile, the streaming revolution continues to impact the industry. When Jones joined Warner Bros. in 2011, she says maybe two digital people were on staff. She estimates that there are now 30, if not more, across formats at Atlantic. "There's just an endless amount of work to do," she says, "because music is becoming a volume business. Back in the day, we'd work a single for months, put out an album and pray it sold so we'd make some of our money back. Put one or 10 records up today, and we can start making money [immediately] on all of them."

As for career goals, Jones admits she set only one plateau for herself after securing her first regional job in 1994: "That was to make six figures by the time I was 30, which was a long time ago. But I still care as much as I ever did, and it's still a lot of fun. If you're not competitive, not itching to go out for drinks so you can talk shit to other reps about your No. 1 record, this isn't the job for you." ●

SIDE NOTE

WHAT WAS A KEY INSIGHT EARLY IN YOUR CAREER?

"As an intern, I met the radio DJ George 'Boogaloo' Frasier once at a brunch, and he said, 'Let me tell you something, baby girl: All these [celebrities] in here catching your attention, bedazzled and flashy, most of them can't help you. If you want to be an executive, you have to know who can help you. If people aren't trying to teach you anything or don't give you the impression that they see any potential in you, leave them alone.' When I got access to the labels, the rock stars to me were the executives, not the artists." —JONES



Habtemariam, Rhone and Jones were photographed June 1 at Line 204 in Los Angeles. Watch them discuss the challenges they've faced throughout their careers at billboard.com/videos.

WANTED: MUSIC BIZ ROCK STARS

The CD-peddling, gatekeeper-guarded record industry is dead. But the meme-crafting, data-mining, spon-con-placing, royalty-chasing, wearable-designing, Chipotle-playlist-making industry is thriving, and to get a piece of the action, you'll need a very particular set of skills — and some clue where to start. That's what you'll find below: dozens of dream jobs in five categories, with the people who scored them explaining how they got there (and just what it is they do all day)

If You Want To... EMPOWER ARTISTS



DATA JOCKEY

Nashville United Talent agent NICK BARNES uses "digitals" to help grow fan bases

As a kid, Barnes loved coding and hacking for fun. In college at Belmont University, the sixth-generation Nashvillian studied vocal performance. Now 34, he has found a career that marries his two passions, working primarily for country and rock artists on the digital strategy team at UTA IQ, the talent agency's data analysis-focused division. "Digital data is the tip of the spear of everything we do with a client's life — brand sponsorship, touring, billing on a festival," says Barnes. "We play the role of interpreter so [artists] can figure out how they're really doing and what it all means." Barnes joined UTA a year ago after working with Eric Church at Q Prime. Prior to that, he designed digital systems for Sony and managed digital marketing at Arista. Now, he spends his days in meetings, either speaking to prospective clients or "doing a deep dive on their digitals, showing them what they're doing right and wrong. As companies like Facebook charge more and more to reach out to fans, bands want to do it on their own terms and pocket that cash." He's using social data to scout new business, too. "[2018] was the first year we signed a client specifically off of data," he says. "I hope to see more of that."

PERSONAL DOCUMENTARIAN

DJ Khaled's sidekick, IVAN BERRIOS, records his boss' most 'grammable moments

In 2013, then-21-year-old Berrios was working days at a Miami shoe store and spending nights photographing the local club scene when an emissary of DJ Khaled approached him about documenting the production of a music video.

GLAM!

"He was looking for someone young and hungry," recalls Berrios, who took the gig and found himself in a room with Drake, Rick Ross,

Lil Wayne and Khaled capturing behind-the-scenes footage at the video shoot for "No New Friends." Khaled liked the results so much that he invited Berrios on the road. Five years later, he's the official photographer for Khaled's We the Best Music Group. Documenting the extravagant lifestyle of one of hip-hop's biggest DJs — while living at his home (Berrios resides in Miami when he's off the clock) — is as glamorous and impactful, given Khaled's 10.6 million Instagram followers, as it sounds. As a child, Berrios admired the James Bond and *Star Wars* franchises, and he began experimenting with videography in college. He learned early on that meticulous editing could make his images look expensive. "Khaled is all about motivation," says Berrios. "He tells me, 'You're not like the other guys! You're the next Steven Spielberg!' But it works. He's going hard for me, so I never want to let him down."

CLUB-SPINS TRACKER

POOL Track Trends principal JEFF DIONES knows what's really playing in the clubs

A decade ago, Diones was helping Serato, the New Zealand-based DJ-software maker, grow its client base in the United States by showing club DJs how to use the program to keep better track of what they're playing. Then he realized that labels, radio programmers and songwriters would covet that information, too. "There is a hole in club data," says Diones, 40, who went on to convince a group of top strip-club DJs in Atlanta to begin reporting their spins to him, creating a closely watched chart from their reports that helped many of

their top-played acts land record deals and radio play. Now Diones is expanding the model. He charges labels a one-time fee to monitor a track's club play in perpetuity — key street-level intel that doesn't necessarily show up in today's streaming numbers. The data, along with DJ gatherings that he organizes, helps his major-label clients sign new artists and decide which ones to prioritize when it comes to radio promotion — an increasingly tricky decision as playlists continue to narrow.

LIFE COACH

Biz3's KATHRYN FRAZIER helps musicians stay healthy and well-adjusted

Through her PR agency, Biz3, Frazier has helped acts including Skrillex, Miguel and Run the Jewels achieve fame and prosperity. But she was disturbed to find that for other artists, success often came with addiction, mental illness and depression. "I saw a lot of millionaires that were really unhappy," she says. "I also saw that there wasn't an obvious person to help them out." And so, two years ago, Frazier became a life coach — a term she admits she

used to laugh at, despite her own "deep dive" into therapy 20 years ago. In late June, she was certified by the International Coach Federation, the world's largest such organization, and is working toward her MCC (Master Certified Coach), the highest level of accreditation. Frazier, 48, works with roughly 30 clients, including artists and managers. "Kathryn's coaching has been positively transformative in my life," says hip-hop artist Vic Mensa. "It has helped me hold myself accountable to my values and growth that I want to see for myself." The Los Angeles-based Frazier devotes about 15 hours a week, mostly nights and weekends, to coaching sessions that typically last 45 minutes, and says expanding her professional repertoire has given Biz3 an advantage over other PR firms. "I have artists where, once [I help them] get unstuck, we have such a bond," she says. "They make it easier to do their press work. They don't want to disappoint me."

TRAUMA COUNSELOR

110 survivors of the Route 91 shooting sought help from TATUM HAUCK ALLSEP's nonprofit

After working at MCA Records for six years, Hauck Allsep left in 2001 to start an artist-management company — and then a six-figure medical bill helped her realize that yet another career change was in order. She studied health-care navigation and advocacy at the University of Colorado School of Medicine, cashed in her 401K and, in 2013, founded the Music Health Alliance in Nashville, a nonprofit that has helped over 8,200 music professionals negotiate the murky channels of health care. MHA became indispensable in October 2017 following the Route 91 Harvest festival mass shooting in Las Vegas, where scores of Nashvillians — many of whom were working the country-music event — witnessed the bloodshed. "In our history, we'd had, maybe, two gunshot cases," says Hauck Allsep, 43, who mobilized her team on the fly, co-organizing a town hall for survivors that drew over 150, connecting artists' teams with touring trauma counselors and ensuring plans for longer-term treatment. In total,

PRO TIPS



"[Former MPAA president] Jack Valenti once said something like, 'In the aggressively political world we live in, always give people the opportunity for it not to be personal. Give them an opportunity to do the right thing.' In other words, no stomping on people."

— HILARY ROSEN,
communications strategist

CARING!



TAEKO SAITO

The Downtown Music Publishing vp international A&R, who connects artists and songwriters from Asia and America, calls herself a “catalyst” for a global talent pool (see page 47). She is based in Los Angeles but thinking of getting a place in Tokyo, where she’s expanding Downtown’s office.

Saito photographed with her dog Joonbug by Yuri Hasegawa on June 15 at Downtown Music Publishing in Los Angeles.



MHA worked directly with 110 Route 91 survivors, including crew members, lighting directors and bus drivers. "We have a pretty good support system in place now," says Hauck Allsep. "I hope we'll never use it again."

PROSPERITY PSYCHOLOGIST

Artists work through anxiety and band tensions with **DR. TED KLONTZ**

Country music is often the sound of the simple life, where hard work is praised and a connection to the day-to-day grind is a lyrical pillar. But when struggling country artists make the leap from small-town dreamer to commercial success, how do they square their newly acquired wealth with their roots? "It's an underserved population," says Klontz, who specializes in this subject as a consultant for one of Nashville's most prominent business management firms, Flood Bumstead McCready & McCarthy. He also helps bands that — not unlike romantic partners — can always benefit from better communication. "I had a group that said, 'Our goal is to become the next U2 in terms of permanence,' but they were about ready to break up," recalls Klontz. "Shortly after that, they hit it big. All we did was [work on] some communication skills, practice how to listen and how to speak to what their needs are." The psychologist works specifically with FBMM's country clients to make the always-difficult subjects of finances and class more palatable and to often uncover the issues at the core of any fiscal mismanagement. "It has never been about the money," he says. "If people say it's about the money, it's always really about something else."

IN-HOUSE VIDEOGRAPHER

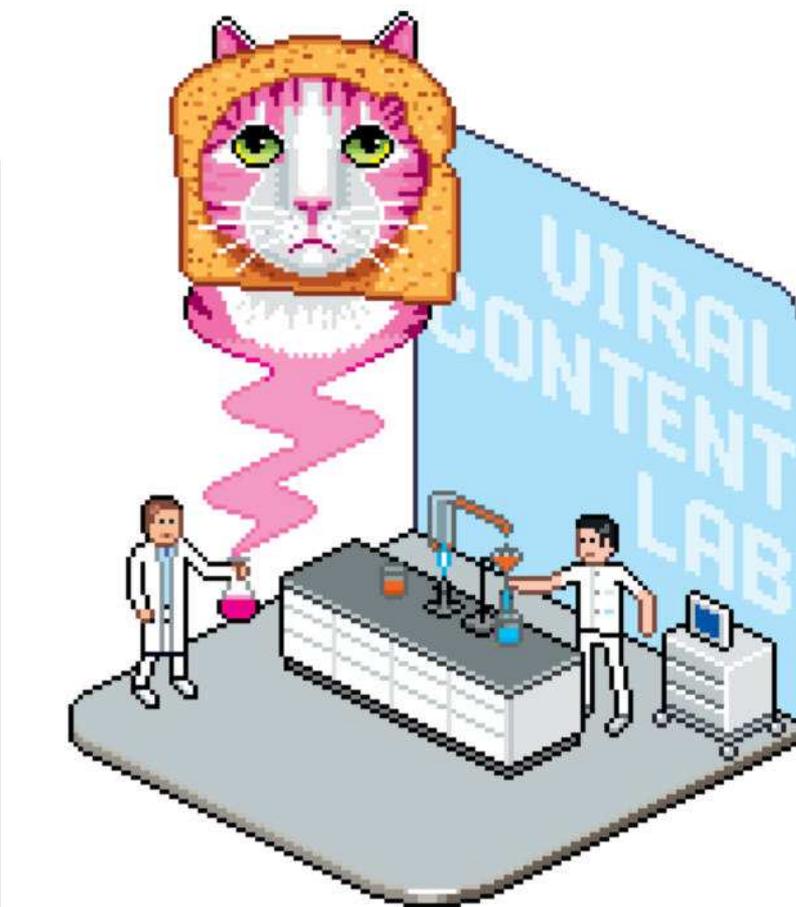
Dreamville director of video production **SCOTT LAZER** makes *J. Cole's* music visual

Lazer, 29, studied journalism at Rutgers University before taking an interest in film editing. "I had this plan that I would be able to walk in the back door of directing if I led as an editor," he says. He landed a job within four days of moving to Los Angeles in 2014 (and thus advises aspiring filmmakers to start out editing, too). That summer, while working at a Silver Lake post-production house, he was assigned a project with J. Cole. It was ultimately shelved, but "we had a really good chemistry and vibed well. After we finished, he and his team invited me out on the road to shoot with them. The rest is history." As in-house videographer at Dreamville since the summer of 2015, he directs music videos, short films and documentaries (including 2016 doc *J. Cole Forest Hills Drive: Homecoming*) for the label's whole roster, including Ari Lennox, Bas and Cozz, while doing personal video projects on the side. Now Brooklyn-based, he collaborates with Cole on all of the artist's own videos (recently, "ATM"); otherwise, he mainly works only with a recently hired assistant, spending days "writing, on lots of phone calls, lots of emails and then as much as I can having time to be creative, whether it's treatments or editing."

CHINESE MARKET GUIDES

NIKKI LI and **BEBE ZHANG** help international artists navigate their country

When Li started boutique events and



Labels and artists tap MEME MAKER *Ka5sh* to get their music to go viral (see page 52).

marketing agency S.T.D. (it stands for Sonically Transmitted Disease) in 2007, the Shanghai club scene had, she says today, "nothing really going on — small clubs, small local artists." Inspired by the international crossover success of electronic acts Justice and Soulwax, Li started throwing parties pairing artists with DJs "to give this sort of music more exposure. That kind of thing never happened in Shanghai before." Now, S.T.D. has its own club, Arkham, in the city, along with an expanded mission: to demystify the Chinese market for international acts. Zhang, 28, joined Li, 32, in 2011 and is now partner/GM (it's her first job; Li previously worked in PR/marketing for Converse). The two oversee a 12-person team at their office in Shanghai's former French Concession. Zhang books talent like ZHU, Anderson .Paak, Baauer and Joey Bada\$\$ at Arkham and other Chinese venues; Li focuses more on business development and marketing deals — though Zhang adds that "we're both on top of everything." Day to day, that means connecting international artists with local brands, running Chinese social media for select acts, aiding visiting artists in securing crucial visas and permits, and mapping out tour routes. "We don't have many competitors now, because what we do is quite unique," says Li.

ROYALTIES MINER

Create Music Group's **RICHARD MORENO** searches the web for monetizable music

As a kid growing up in California's Orange County, Moreno spent hours online every day looking at memes. After studying screenwriting at Emerson College, he moved to Los Angeles in 2015 and joined Create Music Group, which seeks out untapped monetization opportunities within the

industry. There, in the summer of 2017, he established the company's viral department, which he heads, transforming his meme obsession into serious revenue for musicians. Moreno scans the internet for viral content that incorporates music made by Create's roster of acts or artists in whom Moreno sees earning potential. Song snippets in memes and other viral content are typically too short to be picked up by YouTube's Content ID, which scans uploads for copyrighted material. When Moreno finds music that Content ID has missed, he claims it on behalf of Create clients. If the artist isn't a client, he reaches out to sign him or her. He has claimed cash for underground act Denzel Curry, whose track "Ultimate" was used in the "bottle flip challenge" videos, and New Orleans hip-hop duo Suicideboys, which used the data mined by Moreno to tap into foreign fan bases the

PRO TIPS



"If you want to shoot behind the scenes, build a style and stay true to it. Mine is very cinematic and action-focused, and in Miami, not many people were doing that. I was consistent, and people caught on."

— **IVAN BERRIOS**, official photographer-videographer for DJ Khaled and his *We the Best Music Group*

group didn't even know it had. "We give artists this new revenue stream that can end up being thousands of dollars a month," says Moreno. "The money we find for them keeps them in the game longer."

MERCH MAKER

Manhead Merch's **KARINA QUIROZ-GILBERT** designs next-level gear for fans

"In the past, bands were willing to have their name on almost anything," says Quiroz-Gilbert. "Now, artists are coming to us asking to brainstorm styles, trends and silhouettes." Quiroz-Gilbert, 32, became creative director at Manhead Merch in 2017, but she has worked there since she joined as an intern in 2009. Since then, she has created lines for Panic! at the Disco, Sia, Weezer and Morrissey, and is at work on gear for Fall Out Boy's homecoming show at Chicago's Wrigley Field in September. That means days spent scouting color and cut trends, testing unexpected fabrics and pricing printing methods. "For big bands like Fall Out Boy, you've got to assume their fans have seen it all, so it's our job to find the next level" — especially in an increasingly competitive merch landscape where big houses like Bravado and Sony's Thread Shop regularly turn out coveted designer collaborations. Manhead's business also includes pop-up shops selling exclusive threads that won't be at shows, like the limited-edition jackets Quiroz-Gilbert made for two recent Fall Out Boy pop-ups in New York and Los Angeles. (They retailed for \$150 and sold out in an hour.) On social media, Quiroz-Gilbert follows bands, magazines, graphic artists, kids' brands and even wedding dress designers; she says aspiring designers need to be open-minded. "The best stuff is always a little out there," she says. "We aren't in the business of making things people already have."

AWARENESS ADVISER

Educator **GEORGIA ROBERTS** schooled Macklemore & Ryan Lewis on race

A Bay Area native who grew up on rap music, Roberts, an English Ph.D., has lectured at the University of Washington since 2003, where her studies have focused on the intersection of literature, hip-hop culture and critical race theory. As a UW undergrad, Ryan Lewis took Roberts' class on Tupac Shakur's literary influences, and she later advised the future producer's senior thesis. So when Macklemore & Ryan Lewis beat out Kendrick Lamar for rap album of the year at the 2014 Grammy Awards, the duo asked Roberts to help it understand the backlash. "I suggested that I could offer a kind of study group," she says, and she met with the pair for nearly two years to discuss the privileges of whiteness and masculinity, along with readings from black thinkers like James Baldwin and Angela Davis. Those meetings helped inform Macklemore & Ryan Lewis' 2016 single "White Privilege II," which credits Roberts as a songwriter. She is convinced a number of pop stars would benefit from her educational sessions, though she declines to name names. "I would love the music business to recognize that such a service is as necessary as, say, hiring a tour drummer," she says.

WOKE!

PRO TIPS



"If you are interested in stage design, go to as many shows as you can, in all genres. Get a sense of what work you want to make and who you want to collaborate with. Find your tribe, and find your voice within your tribe."

— ES DEVLIN, stage designer

BILINGUAL VOCAL COACH

Spanish-language artists sing in English, and vice versa, thanks to **JEAN RODRIGUEZ**

Rodriguez is a producer, engineer and member of the indie tropical-soul act COASTCITY and also works with Danny Flores to produce the music for tours by such acts as CNCO and Luis Fonsi, who is his brother. But since his first bilingual coaching gig in 2008 — with Tey Songz on the Spanish version of his "Can't Help but Wait" — and as Spanish-language artists have crossed over to the pop charts and A-listers like Justin Bieber and Beyoncé have appeared on Spanish-language hits, demand for Rodriguez's vocal coaching skills have grown dramatically. After helping J Balvin with his English for "Hey Ma," Rodriguez got the call to work with Bey on her Spanish vocals for the remix to Balvin and Willy William's 2017 hit, "Mi Gente." Since then, he has worked with Karol G, Residente, Anitta and Nicky Jam (on the bilingual version of "X"). Rodriguez, a singer himself, will often lay down a track and have the artist record on top of it until he or she feels comfortable enough to go solo, focusing on pronunciation and articulation, and adding slang for authenticity. "I'm a vocalist, and I know how it feels to be in the booth," says Rodriguez. "I just try to make [artists] sound as authentic as possible."

#TIMESUP ADVOCATE

Communications strategist **HILARY ROSEN** lobbies for inclusion and understanding

Rosen has always fought for women and LGBTQ people. In the 1980s, she outed herself as a lesbian before members of Congress to win federal funding in the fight against AIDS.

Today, she's on the leadership team of the Time's Up legal defense fund and serving clients in entertainment as a lobbyist

at the Washington, D.C., political consulting firm SKDKnickerbocker, where she is a partner. "[The entertainment] industry has the same terrible ratio of senior women executives as the rest of corporate America," says Rosen, who's no stranger to that world. In the late 1990s, she ran the RIAA, where she fought to shut down Napster, and in 2008 led *The Huffington Post's* political coverage. (She's also

CARING!

a contributor to CNN.) Rosen says the number of female artists on the charts should be a signal to the music industry's CEOs: "If your audience is more diverse and female than your own leadership, you need to catch up." Part of Rosen's job at SKDK, where she oversees 120 communications professionals, is helping victims of harassment and assault navigate the media and stand up for themselves through such initiatives as the #MuteRKelly protest. "I'm a fixer," she says. "I help people put their best foot forward."

CROSS-CULTURAL A&R

Downtown Music Publishing's **TAEKO SAITO** links songwriters and artists internationally

For three years, Saito worked with hitmakers like Diplo, Lorde and The Weeknd as an A&R executive at SONGS Music Publishing. But she also discovered that she could market unused songwriter demos to Japanese acts looking for American material. By 2011, Saito — who grew up both stateside and in Japan — had placed eight songs on a Japanese release from K-pop group Girls' Generation and decided to make connecting American and Asian talent her focus. She arrived in late 2015 at Downtown Music Publishing, where, as vp international A&R, she splits her time between developing Downtown's business in Asia — including running a three-person Tokyo office and managing Downtown's partnership with leading K-pop label SM Entertainment — and connecting artists and songwriters, like R&B singer-songwriter Vedo with K-pop boy band EXO. "We're constantly getting Vedo cuts in Asia while he writes for Chris Brown," says Saito, 33. She sends Downtown creators to K-pop songwriting camps, and she's working on creating her own camp for writers and Japanese acts — all as part of Downtown's Songwriters Without Borders Initiative, a companywide effort to expand its pool of potential collaborators worldwide. "Music now is global," says Saito. "We're not far off from getting J-pop incorporated into pop music over here."

GLOBAL!

If You Want To...
MAKE A BETTER LIVE SHOW



SECURITY DIRECTOR

LiveStyle's **SCOTT DENNISON** oversees safety for dozens of music events annually

A former U.S. air marshal and longtime security professional, Dennison has worked for LiveStyle (formerly SFX), where he's now

director of risk and crowd services, for four years. At festivals ranging from Chicago's Spring Awakening to New York's Electric Zoo, he's usually found in a mobile command center on site, filtering calls, monitoring dark-web chatter and social media posts for potential threats, and staying up to date on traffic and weather reports. "We are constantly filtering information as it comes in," he says. "We're watching over these small cities, which we build in a week and use for a few days before taking them down." In the wake of mass shootings like the one at the Route 91 Harvest festival in October 2017, Dennison's preshow prep now involves greater emphasis on training all levels of staff for a potential attack — including 3D modeling to game out possible scenarios, coordinating K9 teams to sweep for bombs (and narcotics) and connecting with local police and fire departments. Dennison often has 60 paramedics on site, along with several ambulances, doctors and nurses; he says his team has a two-minute response time.

STAGE VISIONARY

Beyoncé, Kanye West and U2 have turned to **ES DEVLIN** to create spectacular sets

Until 2003, Devlin worked primarily in theater; then, the British post-punk band Wire asked her to design one of its shows in London. A week later, after firing his stage designer, Kanye West saw a photo from that show on Devlin's website. "As he has in so many instances, Kanye saw directly into the future of my practice and set it in motion," recalls Devlin, 46. Now, her résumé includes multiple collaborations with West (including the Glow in the Dark and Yeezus tours) and both Beyoncé and Adele's 2016 arena world treks; she also works closely with The Weeknd, developing the mask backdrop seen at his Coachella performance in April. Devlin begins each project at her studio in London's Dulwich neighborhood, collaborating with seven associate designers. A typical day involves "as much time in my studio as possible, drawing, sketching, painting, modeling and discussing ideas with the team." Once production begins, her focus shifts to technical rehearsals — which, for a stadium tour, can involve overseeing up to 300 people. "More and more, I see my sculptures as instruments, made to generate visual and aural amplification of the music," says Devlin. She's at work on "an augmented-reality performance project with ABBA" and the European leg of U2's Experience + Innocence Tour.

ARTSY!

HOLOGRAM DEVELOPER

Using 3D animation, Eyellusion's **CHAD FINNERTY** resurrects rock icons

After graduating from the Art Institute of Pittsburgh's computer animation program, Finnerty worked on films like 2006's *Happy Feet* (in which he created the artificial intelligence that made crowds of penguins talk), then spent two years at Pixomondo as animation supervisor, working on everything from a theme park ride to *Star Trek: Into Darkness*. He joined Eyellusion in 2016 and, as director of creative development, Finnerty, 37, supervises seven different animation

departments (tracking, modeling, painting, look development, motion capture, hair grooming and rendering) that together create a projected hologram that can pass for a rock star — like metal icon Ronnie James Dio, whom Eyellusion sent on a world tour in 2017. (Next up: Frank Zappa.) Most of Finnerty's 10-to-7 workday is spent critiquing those teams' work, determining the overall look of a project (from lighting and choreography to wardrobe) and poring over archival concert footage and photos to gather visual data on an artist's performance style. He's convinced that true 3D hologram technology — using lasers instead of simple light projection and mirrors — will be developed within the next five years, and insists that aspiring hologram artists won't need a prestigious degree like his own. He recommends using DIY animation sites like Pluralsight and Animation Mentor — "If you sit in your room all night studying these instructional videos, you can figure it out" — and then designing your own animation clips. "If somebody has talent," he says, "I'll see it immediately on their demo reel."

If You Want To...
GET TECHY



VOICE-ACTIVATION EXPERT

Amazon Music's **ALLISON CALEY** ensures that Alexa delivers on what's asked of her

As marketing becomes more data-driven, a new breed of Harvard MBA has emerged that can code SQL and parse strings like a ninja. Caley, senior technical product manager of search for Amazon Music, oversees the product road map for the Amazon search team, which means, she says, "making sure that when customers ask the Amazon Music app or Alexa to 'play the song "Despacito,"' it plays the right song instantly." To do that, she tends to focus on what's going wrong, poring over metrics to determine "where search is failing customers." Her days are spent wrangling engineers and pushing work orders to metadata experts like Amazon Music senior product manager of tech Ellie Alley, whose job is ensuring a request for "T-Swizzle" returns music by Taylor Swift. Caley, a pop fan who listens to Amazon Music's "Hot Singles" playlist in her free time, says that after graduating from Bard College with a B.A. in mathematics and a minor in computer science, she interned at Amazon during her first year at Harvard. That led to a full-time job in 2015. Her advice to up-and-comers: "Start studying machine learning now. It will be expected knowledge in the near future. There's so much ahead in terms of voice search — we've just scratched the surface."





IVAN BERRIOS

DJ Khaled's personal photographer and videographer (see page 44) documents the music and social media star's every move. The 26-year-old says Khaled has become a mentor, encouraging him to follow his ultimate dream of directing a blockbuster movie: "I love Michael Bay."

Berrios (right) and DJ Khaled photographed by Sami Drasin on June 18 in Los Angeles.

SONG MONETIZER

Vezt's **ANDREAS CARLSSON** enables artists to sell stakes in songs

Having co-authored such pop gems as Backstreet Boys' "I Want It That Way" and Katy Perry's "Waking Up in Vegas," Swedish producer-songwriter Carlsson knows the value of a hit. In his current gig as chief strategy officer at Vezt, he's turning artists and songwriters on to monetizing their tunes via ISOs — initial song offerings — in which fans can purchase stakes in a song or a back catalog using blockchain technology. Investors get a portion of royalties made on the music. "I'm not a coder, I'm not a programmer, I'm not a tech geek. I just have a big mouth," says the 45-year-old of his role promoting Vezt to his many industry connections. He reports to Vezt co-founders Steve Stewart and Robert Menendez and splits his time between Stockholm and Los Angeles. Carlsson — who began working in the music industry after high school — also serves on the creative team for Cirque du Soleil's *Paramour* and is writing a musical of his own. Those looking to follow in his footsteps should "be curious and take all meetings," he says, adding: "Brand yourself, and [be that] brand 24/7."

MUSIC VIDEO BOOSTER

At YouTube and Google Play, **SANDRA JIMENEZ** raises Latin music's profile

After developing digital and musical projects for MTV Brasil, Jimenez joined YouTube in 2013, and was promoted to the newly created position of head of music for Latin America two years ago. The São Paulo-based Jimenez oversees all content from artists, labels and publishers in Latin America, Puerto Rico and the U.S. Latin market, which has made her a central figure in the genre's rise on YouTube's charts. She reports to YouTube global head of music for the Americas Christopher Miller, and spends most of her time in meetings with aggregators, labels and artists and connecting with content production partners. "We educate them, explain new features, go through best practices, talk about new releases and how we can support them and their priorities," says Jimenez, who's expanding her team from four to six. "A big thing for us is to engage with artists and show them how important it is to use our tools."

VR DISTRIBUTOR

MelodyVR's **ANTHONY MATCHETT** wants to create the Netflix of virtual music

Enhancing the listening experience always interested Matchett: After graduating from London's Alchemia college of audio engineering, he freelanced as a recording engineer for EDM artists in the city's Soho district, going on to develop game and app audio for Wave Recording Studios clients such as Microsoft and Sony. In 2014, he founded MelodyVR, which, with the big three label groups and 630 artists onboard so far, is poised to become the music industry's first mega-library of VR content, ranging from concerts to updates of classic MTV videos. As CEO, 30-year-old Matchett supervises

65 employees across four teams: production (content creators who film and record performances); postproduction (technicians who prepare audio and video for streaming); engineering (computer science guys building the VR platforms); and business (the bean counters of licensing, marketing and finance). At MelodyVR's London office, he goes to team meetings, talks to artists and record labels, and inspects every 360-degree 3D file before it's finalized. With the tech evolving so fast, Matchett recommends that aspiring creators consume all the VR they can; get to know existing tools "inside and out"; then buy some cheap GoPro cameras and start making content. "Get your hands dirty and just do it. It's really trial by fire, which is how this business was created."

VIDEO-GAME COMPOSER

Epic soundtracks, like *God of War*, are a specialty for **BEAR MCCREARY**

McCreary, 39, is an Emmy-winning TV composer whose credits include *Battlestar Galactica* and *The Walking Dead*; a film composer who worked with J.J. Abrams on 2016's *10 Cloverfield Lane*; and a video-game composer whose magnum opus is this year's Sony PlayStation 4 release *God of War* (his Nordic-themed orchestral score was also released as a Sony Classical soundtrack). But he sees little difference between his various platforms. "With *God of War*, there was a feature film in front of me that needed to be scored," says the University of Southern California Thornton School of Music alum, who's usually juggling 12 to 20 projects at once. Appropriately, the Los Angeles-based composer describes his day-to-day schedule as "a game of *Tetris*," with entire days blocked off for writing on

the computer in his studio (using Pro Tools, Digital Performer and notation software Sibelius) balanced with days filled with calls, meetings and "shutting off my creative brain to be small-independent-business-owner guy." He advises young composers to adopt his blurred-lines mindset and "absolutely consider games, [augmented reality] and [virtual reality] series. In 10 or 20 years, it won't even occur to anyone that there's a difference between scoring films and video games. You'll be writing music for content. It's a mistake to discount any medium."

SOUND SYSTEM INNOVATOR

As Sonos' resident futurist, **MIEKO KUSANO** is looking beyond voice recognition

Kusano was recruited by Sonos at its launch in 2003 and tasked with helping the founders decide what to market. An industrial design engineer by training, she templated the software-based wireless speaker platform that became its main product. Over the years her role has shifted from operations — in product management and design — to planning. In 2017, Kusano was promoted to senior director of experience strategy, essentially making her Sonos' resident futurist. Her recent focus has been making Sonos' sound systems compatible with Amazon, Apple and Google's voice recognition assistants, but she's already looking for what will be the next technological breakthrough in her field. Though she's not at liberty to be specific, Kusano says that "in the broadest sense, I think about things like: When you don't have to stand next to a product to control it, what new needs can it satisfy?" From there, she says, her responsibilities evolve along two parallel paths. "The first is getting senior management [to agree] that an idea should be pursued." The second is "working it into the company strategy and making sure

PRO TIPS



"Getting the hair on the hologram to look perfect is the hardest part. It would be so much easier if we just worked with bald musicians — Michael Stipe is my dream hologram."

— **CHAD FINNERTY**, director of creative development at Eyellusion

everybody understands the goal." For a woman whose mantra is "define and design," Kusano says she has a dream job, made even dreamier by Sonos' headquarters in Santa Barbara, Calif. "Yesterday I had a colleague in from Boston," she says, and during a 90-minute walk along the beach, "we were able to discuss a lot of important things."

NASHVILLE STREAMER

Apple Music's **JAY LIEPIS** is prioritizing country music

In country music, where terrestrial radio is still the primary tastemaker, the move to streaming has been especially slow. But services like Spotify and Pandora have gradually increased their Nashville presences, and now Apple Music is making Liepis — a 13-year Apple veteran who has helmed worldwide artist and label relations for iTunes since 2014 — its global head of country music, moving him to Music City. Later in 2018, Liepis plans to open an Apple office in Nashville, but for now, he's focused on fostering relationships with the country music community and refining Apple's identity within the space. He already has been proactive about arranging major exclusives, like a live premiere of Jason Aldean's "Drowns the Whiskey" paired with a Beats 1 interview, and a retrospective tour playlist for Eric Church's *61 Days in Church*. Projects with Kacey Musgraves and Keith Urban are on the way. "The biggest benefit that streaming provides a country artist, and really the genre in general, is exposure and accessibility," says Liepis. "We've been seeing steady growth and engagement around the genre. More and more country fans are turning to Apple Music."

WEARABLES DESIGNER

LAURYN MORRIS oversees the team that made Snapchat's Spectacles

For her senior thesis project at Cal State University in Long Beach, Calif., where she studied industrial design, Morris created a headset that allowed users to "see" and "feel" music, then went on to design eyewear for Michael Kors, Zac Posen and Nike. This "led me to a couple of wearable technology projects," recalls Morris, 35 — which is what got her recruited by Snap Inc. in 2014. She advanced to design lead in 2016. Now, working out of a "fabulous office that's close to the beach" in

ARTSY!



BILINGUAL VOCAL COACH **Jean Rodriguez** helped Beyoncé with her Spanish (see page 47).

GLOBAL!

Venice, Calif., she spends her days “connecting the dots” between designers, software and hardware engineers, and marketers who work on Spectacles, sunglasses that record video and images. “No two days are alike,” she says. “Lots of conversations and mood boards and sketches. Something the graphic designer is working on might be related to something our [user interface] director is working on. I help tie those two together.” Spectacles have become favorite gadgets for recording concerts (Diplo and Twenty One Pilots have even worn them onstage). “If you’re interested in getting into wearables for the music industry, the human senses are really important to study, [as is] music theory,” says Morris. “Classes in industrial design are a good first step to understanding what niche of consumer products you want to get into.”

DIY HELPMATE

Stem co-founder/CEO MILANA RABKIN LEWIS aids indie streaming

Growing up “in a family of musicians,” Rabkin Lewis always believed in fair pay for artists. As a digital media agent at United Talent Agency, the UCLA graduate helped career artists find ways to independently distribute and monetize their content — and, in the process, learned that paying those who worked with the artists was “a big headache.” In 2015, she co-founded Stem (with partners Tim Luckow and Jovin Cronin-Wilesmith) to help musicians distribute on streaming services and streamline the subsequent collection and splitting of revenue. “We don’t really believe the DIY artist exists,” says Rabkin Lewis, 30. “Being independent doesn’t mean doing it completely by yourself.” She oversees 50 employees at Stem’s West Hollywood office, where she meets with artists, managers, investors and Stem’s board while also working closely with the company’s platform partners. “In any given week I’ll be in a different city, meeting with Spotify, Apple, Pandora or Amazon,” she says. Rabkin Lewis sees startups like Stem only growing in the near future, calling “the unbundling of the major labels” in Los Angeles the catalyst for a new ecosystem of companies “providing very specific services to artists.” In fact, Sheryl Crow just used Stem to digitally distribute her new single, “Wouldn’t Want to Be Like You” (featuring Annie Clark).

ROYALTIES WRANGLER

Auddy’s CHRISTIAN RÅSMARK ensures songwriters collect all their cash

Without a consistent business model among streaming platforms, it has become increasingly difficult to determine who gets paid when a song gets played — a problem for music publishers, record labels, rights associations and, ultimately, songwriters. In 2015, Råsmark joined founder Niclas Molinder at Auddy, a software application that collects and tracks credits and royalties from streaming and radio. (Max Martin and ABBA’s Björn Ulvaeus are co-owners of the company; Elton John has become a brand ambassador.) “Today, an average pop song has four to five songwriters and six publishers,” says Råsmark, 45, who’s COO and product manager. “It’s a lot to keep up with.” Because it can be years between when



VIDEO-GAME COMPOSER **Bear McCreary** scores blockbuster releases (see page 50).

a song’s credits are finalized and the song is played, the app also aids in accountability. “We track the information so that everyone remembers what they committed to.” Much of Råsmark’s time is spent managing a team of 15 and analyzing user behavior, gathering feedback and making software tweaks. A native of Sweden who formerly worked in finance at Accenture and Unilever, Råsmark anticipates a day in the near future when digital streaming services will allow users to search by songwriter, specific instrument player or even recording studio. “Who played what, and where it was made — that matters for everyone,” he says.

CRYPTOCURRENCY PLANNER

Paperchain’s RAHUL RUMALLA will level up blockchain technology

In 2016, Rumalla quit his programmer day job in Dallas and moved to Spain to pursue a master’s degree at Berklee College of

Music’s Valencia campus. At the time, tech-savvy figures were starting to evangelize about the possibilities of the blockchain to help streamline music rights management, and Rumalla co-founded Paperchain, one of several startups at the time building frameworks for a decentralized database that could help track copyrights and get creators paid. But he and his two partners were unconvinced: “Bad information in the real world, if you put it on the blockchain, will still be bad information,” he says. So Paperchain began building a cryptocurrency that would tokenize artists’ royalty revenue and allow it to be traded on a blockchain-based market that could get creators paid quickly and efficiently — and also allow them to leverage future income in exchange for upfront capital. Now based in New York, Chief technology officer Rumalla, 30, and his team have built a working prototype and spend their days raising funds with the goal of launching a private market later this summer. “The challenge is trying to bridge the gap between two industries that don’t work with each other,” he says. “We’re just three dudes who are really passionate about the music industry and building a product that can solve a lot of these problems.”



TWITCH MUSIC STRATEGIST

At the livestream gaming giant, PAT SHAH is ready to potentially break the next Bieber After six years in investment banking, Shah pivoted to music in 2005, hopping aboard a startup called MusicGremlin. The career shift led the Northwestern University Kellogg School of Business grad to executive roles at EMI, Universal Music Group and Spotify, where he was head of original content licensing before joining Amazon-owned livestreaming

platform Twitch in January. “At Spotify, the job was building on top of something that already existed,” says Shah, 43. “Here, we get to start from scratch.” At Twitch, where he reports to COO and former Pandora executive Sara Clemens, Shah is part of a team repositioning the site from real-time gaming hub to more inclusive social video platform, where musicians both famous and undiscovered can perform live. He spends his days talking to labels and publishers and pitching them on how Twitch can be the music industry’s next new partnered revenue stream, promotional tool and talent scout, like Vine was for Shawn Mendes, and YouTube was for Justin Bieber. “A lot of what I’m doing is just learning about our user base and thinking about how we can help artists promote new releases and get discovered,” says Shah. In March, Drake tag-teamed *Fortnite* live with one of Twitch’s top gaming streamers, and the session became one of Twitch’s most simultaneously streamed single events, peaking at 628,000 concurrent viewers. “That’s a massive number,” says Shah. “On Twitch, artists can connect directly with users and create a different experience than with their actual music. And that’s a terrain and a canvas we can really do a lot more with.”

STREAMING STORYTELLER

Journalist ELLIOTT WILSON drives video and editorial initiatives at Tidal

The industry has always relied on crafted narratives to promote and market artists, albums and songs. But at a time when the ubiquity of streaming makes tens of millions of tracks available to anyone and everyone all at once, context is more important than ever. And as the journalism world shrinks and the demand for content rises, a steady stream of seasoned music journalists has migrated away from traditional publications toward the streaming services that need storytelling expertise, particularly over the past two years. Wilson, 47, the former editor in chief of *XXL* and founder of *Rap Radar*, signed on as editorial director of culture and content at Tidal in February, and is responsible for programming and overseeing its hip-hop playlists — “immersing myself in the culture that is hip-hop,” as he puts it — and brought with him his popular *Rap Radar* hip-hop podcast interview series. His compatriots in editorial content creation (audio, text and video) include Amazon Music head of editorial Nathan Brackett, former executive editor of *Rolling Stone*; Bill Crandall, vp editorial content at Pandora, who had stints at *Rolling Stone* as well; and Alex Gale, a *Billboard* alum and *Complex* executive editor who joined Apple Music as head of editorial in February.

INSTAGRAM GURU

The platform’s LAUREN WIRTZER-SEAWOOD brings artists closer to their fans

Since joining Instagram in late 2015 as head of music partnerships, Wirtzer-Seawood has helped some of the world’s biggest artists use the platform to connect with audiences in apparently unfiltered ways. She learned that is what fans ultimately want in her previous job, as head of digital at Beyoncé’s Parkwood Entertainment, helping coordinate the surprise release of the singer’s self-titled 2013 LP. “A lot

PRO TIPS



“If you’re really interested in data, don’t get too caught up in the numbers. At the end of the day, what you’re doing is about music and the fans and capturing that dynamic.”

— NICK BARNES, digital strategy agent at United Talent Agency

of what I did with Beyoncé on Instagram has given me the foundation to work in a meaningful way with a lot of artists," Wirtzer-Seawood has said. "A lot of people are trying to emulate what she has done on the platform, which is really about maintaining control of the narrative." A New York University and University of California Santa Barbara graduate, Wirtzer-Seawood started out as an assistant at Def Jam in the '90s, rising to director of operations at Island Def Jam Music Group and then to vp marketing at Def Jam Enterprises. Now at Instagram, she has homed in on the Stories feature as a way for artists to maintain image control while marketing themselves in ways that don't feel overtly sales-y. (Think Cardi B lying in bed talking about her pregnancy or Rihanna showing off her Fenty Beauty lip glosses.) "The ability to use stories and then to add the call to action via links in those stories," Wirtzer-Seawood has said, "has become incredibly important for offline value for artists."

If You Want To... LEVERAGE THE MEDIA



DIGITAL AMPLIFIER

JOSÉ "JUNIOR" CARABAÑO turbocharges artists on YouTube and beyond

As a young graphic designer in Venezuela, Carabaño worked with Noah Assad, a concert promoter booking shows for reggaeton acts like J Alvarez and De La Ghetto. In 2014, both began attending workshops at Google Colombia, where they received the training to launch their own multichannel network for artists to optimize and monetize their content on YouTube. Today, their digital marketing and distribution company, Rimas Entertainment, includes label, management and booking arms, and employs over 50 people in Mexico, Miami, Puerto Rico and Colombia. Rimas is the digital hub for major Latin acts like Bad Bunny and Ozuna, and does everything from social media marketing campaigns to strategizing how to bump channel subscriptions and video views. (Its artists are encouraged to cross-promote each other.) Carabaño, 24, oversees all creative direction and likes to brainstorm directly with clients. "When we started, very few people were aware of what [YouTube] entailed," he says. "We were able to monetize user-generated content that came from both fans and artists." Beyond its own acts, Rimas also develops campaigns for Romeo Santos, Ricky Martin, Wisin y Yandel and, most recently, the Black Eyed Peas, carefully monitoring trends in different countries and

placing videos on targeted playlists. Carabaño anticipates that in a few years Rimas "will be established as a multinational, with five times the number of artists we have now and far more involvement in the mainstream world."

VIRTUAL-STAR CREATORS

Brud co-founders SARA DeCOU and TREVOR McFEDRIES brought Lil Miquela to life

Traditional job titles don't apply at Los Angeles-based tech company Brud: McFedries, 32, is head of compassion (he also DJs and produces as Yung Skeeter), while DeCou, 26, is chief of stuff. Along with their "team of engineers, storytellers and dreamers," McFedries and DeCou created virtual stars Lil Miquela and Ronnie Blawko in 2016. Now boasting 1.2 million followers on Instagram, Lil Miquela recently launched "her" first sweatshirt design with Japanese streetwear brand Ambush, and her August 2017 debut single, "Not Mine," has 1.5 million streams on Spotify. Lil Miquela brings to mind another uncanny star with her own close collaborator — human YouTube sensation Poppy and her director, Titanic Sinclair — and like any true pop star, she has recently dealt with her share of internet drama. McFedries and DeCou engineer storylines to keep fans engaged between Lil Miquela's posts, like when her Instagram was "hacked" by an invented far-right troll and she later discovered she was "not a human being," turning against her two creators.

ARTSY!

CHIPOTLE PLAYLIST CURATOR

Studio Orca owner CHRIS GOLUB chooses the tunes soundtracking your lunch

Golub's interests in music and the culinary world dovetailed early in his career: After serving as his college radio station's music director at Villanova University, he became the resident DJ at influential clubs like Philadelphia's Bank, then opened his own wine/sake bar in Denver. It was there that Chipotle founder Steve Eells paid him a few visits in 2009, eventually asking if Golub would make a couple of sample playlists for his fast-casual chain. That same year, Golub founded Studio Orca, which now curates music for a variety of restaurants, boutique hotels and retail stores. As Chipotle's official "director of vibe," Golub programs the in-store playlists from a pool of "unique, upbeat, cross-genre" songs he estimates as "floating around 600 tracks." He starts each day scanning music blogs to stay up to date on the latest releases and hits local clubs early in the night, "so I can catch the opening acts, many of whom will be the next superstars in the industry." In between, he researches bands, producers and labels. "We try to steer clear of the music that's on top of the pop charts," says Golub. "You're already hearing these tunes everywhere you go; we try to showcase the emerging talent around the world, as well as some throwback jams."

MEME-MAKER

Rapper-artist KA5SH blends songs and jokes into internet gold

"My life sucked before memes, to be honest," says Ka5sh (pronounced "cash"; his given name is Jordan Craig). In college in his native Fayetteville, N.C., he studied to be an elementary-school teacher, then worked a series of dead-end jobs before moving to

Los Angeles a couple of years ago, where he met "a lot of heavy hitters" in the meme community. Ka5sh made memes to promote his own music, but "it wasn't until I started connecting the dots, realizing that none of my homies who are big memers had 'job' jobs, [that] I was like, 'Wait — why am I making memes for free?'" He advertised himself as a freelance meme-maker on social media, then started hearing from labels: "They reach out with what they want to promote, and if I take on the client, I'll send them some ideas, and we go from there." His first big hit was a meme for Rae Sremmurd's "Swang," mixing country line-dancing videos with the song; now, he says, "rappers hit me up all the time, asking me to make memes for them for free for, like, clout." But for Ka5sh, 26, meme-making is hard work. In peak memer mode, he'll wake up at 9 a.m. and often spend 14 hours online, perusing reaction pics he has earmarked, "going through the recesses of my brain and picking out fire jokes," and prepping posts. Now, he says, "everybody's throwing their hat in the viral echo chamber, and it's getting a little oversaturated." (Ka5sh himself is expanding into acting, and will have a role on an upcoming Viceland reality show.) "You've got to know the artist's brand and their fan base's idea of them, and play around with that to make something that sticks. If any marketing nerds are reading this: Hire me if you want to make your artists' songs go off."

MUSIC-VIDEO ADMAN

Creative director CRAIG LOVE made "The Middle" into a high-budget commercial

The video for Zedd and Maren Morris' mega-hit "The Middle," which premiered at the Grammy Awards in January, ends with a cluster of dancers assembling in a red-and-white bull's-eye — a nod to Target, the spot's sponsor, which had at that point made similar high-budget ads-as-music-clips with Carly Rae Jepsen and Lil Yachty, Gwen Stefani and Imagine Dragons. But it was an ad agency creative director, Mother New York's Love, who brought "The Middle" to life. "People watching the Grammys don't want to see another commercial. They're watching for the music," says Love, 43. "So for a few years now, Target has been doing these huge music productions as a thank-you to viewers. We worked on different ideas for about six months, but nothing clicked until we heard a sneak preview of 'The Middle.'" By that point, he and veteran music video director Dave Meyers (Maroon 5, Kendrick Lamar) had only nine days to produce the clip. "Timing is always crazy in advertising, but this was next level," says Love. His advice to aspiring creative directors? Be ready to sweat ("You'd be surprised how much work goes into an ad"), and don't major in advertising. "I make ads, but they're often disguised as pop culture," he says. "Your cultural perspective is what makes you valuable. You can learn what a 'brand pillar' is later."

INSTAGRAM GOSSIP

The Shade Room's ANGELICA Nwandu reinvented the tabloid using social media

In early 2014, Nwandu was in the midst of a Sundance Institute Screenwriters Lab in



PROSPERITY PSYCHOLOGIST **Ted Klontz** helps country artists process success (see page 46).



**DASHA
SMITH DWIN**

An HR leader for the #MeToo moment, Smith Dwin occupies a pivotal new post as Sony's executive vp/global chief of human resources (see page 54), ensuring the teams supporting her label's artists "comprise employees of all races, ethnic backgrounds, sexual orientations and gender expressions."

Smith Dwin photographed by Mackenzie Stroh on June 13 at Sony Music Entertainment in New York.

Utah when she got a furious call from her boss at the accounting firm that employed her. He had an ultimatum: Come back today, or you're fired. She quit. It wasn't long after that Nwandu turned her obsession with celebrity blogs into a business venture: The Shade Room, an Instagram account that posts gossipy reports on black culture. After one week of 'gramming, Nwandu, now 27, had 10,000 followers. Today, The Shade Room, which spills the latest tea on JAY-Z and Beyoncé, Rihanna, Nicki Minaj, Chris Brown and others, boasts over 13 million followers and has spawned a website, Facebook page, YouTube channel and online store. In 2016, Nwandu, who initially monetized The Shade Room by selling promotional Instagram posts that she wrote, told *Cosmopolitan*, "If I got a week off, The Shade Room would probably burn down." But that's no longer the case. The Shade Room now has a staff, the participation of an investment firm and advertising partnerships with major corporations like McDonald's, giving Nwandu enough breathing room to complete the film project she was working on at Sundance four years ago. The family drama *Night Comes On* won the NEXT Innovator Award at the 2018 Sundance Film Festival, and is set for an August release.

SOCIAL SALESMAN

Fashion Nova CEO RICHARD SAGHIAN snagged Cardi B as spokesmodel

On her *Invasion of Privacy* track "She Bad," Cardi B sings, "I could buy designer, but this Fashion Nova fit" — an ode to the body-conscious fast-fashion brand that Saghian, 36, founded in 2006. Four years ago, he noticed Cardi's social media posts mentioning the brand. "They were hilarious — she made some amazing videos about our jeans," he recalls. "We started sending her packages [with our clothes], and a relationship began." While Saghian won't comment on the financial details of the deal, he says Fashion Nova and the artist "mutually prosper"; Cardi previously has said the brand offers her \$20,000 a month to post pics of her wearing its designs. Besides working on similar "celebrity initiatives" with Bhad Bhabie and Kylie Jenner, Saghian spends his days attending design meetings, developing new product categories and working on overall brand strategy. Cardi B's first collection for Fashion Nova drops in November; a new one will launch every quarter after that.

K-POP INFLUENCER

YouTube's heyitsfeiii, FEI YANG, mixes her love of K-pop with fashion and beauty

Yang, 24, spends most days at home in Michigan, producing the videos she posts to YouTube twice a week for over 1 million subscribers, or "fam," as she calls them. She field-tests makeup and outfits worn by K-pop stars or the newest beauty trends promoted by acts such as BTS and TWICE. K-pop artists also have appeared on camera with her. Yang began posting to YouTube in 2013 while still in college. "I was seeking my own space, my own voice," she says. Inspired by her love of K-pop and beauty

entrepreneur Michelle Phan, Yang built a loyal audience by melding the two. She has since posted hundreds of clips in which, for instance, she'll deconstruct music videos or feature K-pop idols doing her makeup. Thanks to revenue-sharing with YouTube and sponsors that pay Yang to feature their products, heyitsfeiii has become a full-time job. Referring to her younger self, she says, "Little Fei would have flipped herself inside out" had she known she would be interacting with some of her favorite K-pop groups. But there are pitfalls, the biggest of which, says Yang, is the metrics-obsessed influencer-culture mindset, where success is judged by views and subscriber numbers instead of by quality. Fall into that trap, she says, "and you'll start doubting your self-worth."

If You Want To... INNOVATE AT A RECORD LABEL



PLAYLIST-ERA PROMOTERS

Interscope's CONOR AMBROSE and RENAUD JEAN-BAPTISTE JR. get the label's songs prime streaming placement

One fortuitous day in 2014, Los Angeles newcomer Ambrose spotted Interscope Records vice chairman Steve Berman at the Starbucks outside the label's Santa Monica, Calif., headquarters. "I was managing a studio at the time and essentially ran up on him," recalls the Elon University graduate, 26. It was a gamble that led him in 2017, via executive assistant and marketing roles, to the newly created director of playlisting position, which has Ambrose reporting to executive vp/chief revenue officer Gary Kelly. Kelly also hired former MTV music programmer Jean-Baptiste, 36, a self-described "college dropout," who traded the New York grind for a "new coast" and "a new role that hadn't existed before," as director of urban playlisting. When they're not meeting with artists and managers, the two work closely with editors at streaming services, primarily Spotify and Apple Music, to get Interscope songs "on the biggest playlists possible," says Jean-Baptiste. "You don't ever want to pitch them too aggressively, and it's really about storytelling," adds Ambrose, citing the explosive success of newcomer Juice WRLD, whose "Lucid Dreams" has hit over 100 million Spotify streams. As for the skills that have led to their success, Ambrose cites a "need to out-hustle everyone," while Jean-Baptiste adds: "I'm an intern for life. Everything is a bonus. Nothing is expected."

CONTENT HEAD

At the new Def Jam, NOAH CALLAHAN-BEVER shapes the label's narrative

When Eminem's manager, Paul Rosenberg, took the reins at Def Jam earlier in 2018 with the aim of returning the label to its core hip-hop principles, one of his first moves was to hire Callahan-Bever, then-chief content officer of *Complex*, to help him tell that story as the label's executive vp brand strategy and content. The New York University graduate, now 39, had built a career as a journalist specializing in hip-hop coverage, with earlier stints at *Vibe*, *XXL* and *Mass Appeal*. In his new gig, he controls Def Jam's message across digital and marketing platforms — "whether it's weighing in on copy in a *Billboard* ad or looking at artwork," he says. He also is redesigning Def Jam's website and assembling a content team to develop stories and videos for the label's roster of often-viral artists, with whom he works closely to be sure any content developed around them fits with the Def Jam brand. "When 2 Chainz pulls off a marketing stunt, it's a huge deal. When Kanye [West] touches his mouse pad, the whole world stops," says Callahan-Bever. "If we have a great idea and execute it at a high level, the reach we have is not like anything I've experienced in my career."

#METOO-ERA HR CHIEF

Sony's DASHA SMITH DWIN is redefining how labels relate to their employees

In January, Sony Music Entertainment chairman/CEO Rob Stringer admitted to *Billboard* that human resources departments have "always been a bit of a backwater at record companies." But Stringer took a big step toward changing that when, in February, he hired Smith Dwin as executive vp/global chief of human resources, a new and bigger role than HR managers have traditionally held at the company. Now, Stringer calls the department a "strategic priority." Smith Dwin, a Colorado-born finance major-turned-lawyer who has overseen employee relations for Time Inc. and asset management firm GCM Grosvenor, holds a job with new importance: Over the past year, all three majors have parted ways with top executives following investigations into sexual misconduct allegations against them, and the once freewheeling labels are embracing a new corporate standard when it comes to sexual harassment and workplace bias. "Diversity and inclusion are major components of our hiring practices and a top priority throughout our organization," says Smith Dwin, who oversees an international talent development program called Amplify, and also is focused on helping existing staff "cross-pollinate" across divisions. "The best employees are those who understand more than just one area of the business."

CROSSOVER AMBASSADOR

Sony Latin Iberia's DUSKO JUSTIC introduces artists to international audiences

"My job is to make Latin music a global sensation," says Justic, a 10-year Sony veteran. He was promoted to his current position as vp international marketing and partnerships

last July, following the international success of Enrique Iglesias and Nicky Jam's "El Perdón" in 2015 (which far preceded "Despacito") and Iglesias' "Súbeme la Radio" (featuring Descemer Bueno and Zion y Lennox) in 2017. The 44-year-old executive — who reports directly to Sony chairman/CEO of Latin America, Spain and Portugal Afo Verde — started an office in London roughly four years ago that focuses on promoting Sony Latin acts like Iglesias in new regions abroad such as Australia and the Philippines. Justic and his team played a key role in developing the release and marketing strategy for Nicky Jam and Will Smith's official 2018 World Cup anthem, "Live It Up!" And though Iglesias, Nicky Jam and Maluma (whose upcoming European tour was a big marketing push) are his focus, he also is building the global presence of developing artists like Monsieur Periné from Sony Colombia (who's touring Europe this summer) and C. Tangana and Rozalén from Sony Spain. "The bulk of my day is a lot of communication with artists, management, labels, colleagues and partners," says Justic. "The most important thing is figuring out the artists' DNA and what they want to accomplish at a global level."

MULTIMEDIA MARKETER

Atlantic Records' TOM MULLEN prepares today's hitmakers to be tomorrow's legends

On a recent visit to Charlie Puth's house, Mullen saw the pop singer moving to throw away lyrics he had scribbled on a piece of paper. "I said, 'What are you doing?'" remembers Mullen. "That could be in the Rock Hall!" As Atlantic Records vp marketing catalog, he archives the present for the future. Before joining the label in April 2017, he directed digital marketing at Legacy Recordings, where he dreamed up new ways to promote old albums, like making a time-lapse video of Bob Dylan driving from Manhattan to Big Pink in upstate New York, where he recorded *The Basement Tapes*, for a 2014 six-CD release. The clip got 500,000 views in 48 hours, an unheard-of figure for catalog promotion. "[Atlantic chairman/COO] Julie [Greenwald] had this idea of using that same approach for her roster's catalog," says Mullen, 39, who has since conceived campaigns for Matchbox Twenty's 20th anniversary tour and a Jason Mraz vinyl rerelease. "I'm responsible for the hits after they're hits." Three months into starting his job, Mullen, who hosts his own *Washed Up Emo* podcast, took on another new role: launching Atlantic's in-house podcast network. Now Mullen — who concedes, "I don't sleep" — oversees every element of creative for Atlantic Records' podcasts, including copy, artwork and talent booking. He even hosts the network's first live series, *What'd I Say*, for which he interviews roster talent. "It plays into my catalog role: The artist has another thing to talk about, and Atlantic archives it for the future," says Mullen. "And as an artist, you would want that."

Contributors Katie Bain, Dave Brooks, Megan Buerger, Rene Chun, Leila Cobo, Camille Dodero, Tamar Herman, Hannah Karp, Robert Levine, Kelsey McKinney, Marissa R. Moss, Melinda Newman, Paula Parisi, Dan Rys, Jack Tregoning, Andrew Unterberger

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CARING!

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1 Berklee College of Music's 16-story building on Massachusetts Avenue in Boston. **2** From left: David Brik, co-founder of the Music Industry Committee at UCLA and class of 2018 grad, interviews Creative Artists Agency's Mitch Rose in the recording studio of the Herb Alpert School of Music. **3** Middle Tennessee State University recording industry professor Matt Foglia (right) with his class in one of the school's studio facilities. **4** The Frost School of Music at the University of Miami opened a new building in 2015 with an environmentally friendly design.



Top Music Business Schools 2018

For those seeking industry careers, lessons are taught in classrooms, recording studios and at "Bonnaroo U"

BY THOM DUFFY

They've gained admission to competitive colleges and universities in major capitals of the U.S. music business — New York, Miami, Nashville and Los Angeles — or lesser-known locales with vital musical pedigrees like Denton, Texas.

They are taught and mentored by professors with extensive industry résumés and by visiting music executives from record labels, publishing companies, booking agencies and other sectors. Their lessons take place in classrooms but also at radio stations, concert venues and even on the fields of music festivals.

They attend programs endowed by (and bearing the names of) superstar music-business executives. Some aspire to perform; others to work outside the spotlight. All understand that the industry is more complex than ever and deserving of four years of coursework.

They are the students of the nation's top music business schools. And as the future of the industry, here is where they study.

BELMONT UNIVERSITY THE MIKE CURB COLLEGE OF ENTERTAINMENT Nashville

College credit for attending Bonnaroo? For 20 Belmont students participating in a program focused on the sociology of music and festival culture, the four-day Bonnaroo Music and Arts Festival (which

was held June 7-11) capped off their curriculum. In the classroom, the students discussed the role of music in society and the design of sociological research studies. They then continued their work 60-plus miles southeast of campus in Manchester, Tenn. Bonnaroo organizers compiled a dozen questions for the student researchers to ask festivalgoers with the purpose of gaining insight into Generation Z fans. "While I have taken students to see music scenes and subcultures in the U.K., Bonnaroo offered a unique opportunity because it's in our backyard," says Dr. Ken Spring, who collaborated with Dr. Sarita Stewart on the program. When not interviewing their peers, students attended class on the festival grounds, twice-daily sessions in the press tent, where they talked with Bonnaroo founder Ashley Capps, Khalid manager Courtney Stewart and C3 promoter Amy Corbin, among others. **ALUMNUS** Songwriter Gordon Kennedy hosted Belmont's sixth annual Homecoming in the Round concert in February — where Garth Brooks gave a surprise performance.



Students from Belmont and MTSU have earned credit for work at the Bonnaroo festival.

BERKLEE COLLEGE OF MUSIC Boston

"Every artist's career is a startup," declares the online course catalog of the Berklee Institute for Creative Entrepreneurship, part of the renowned Boston-based music school whose programs now extend from New York to Spain and into cyberspace. In Manhattan, BerkleeNYC, the former Power Station recording studio purchased by the college in 2017, presented its first educational programs in March and has begun hosting Broadway cast recordings. Berklee's Spain campus in Valencia offers study-abroad opportunities for undergraduates and master's programs including Global Entertainment and the Music Business. In cyberspace, Berklee Online has launched a master of arts in music business. The school's Career Jam in April featured visits from 50 artists and executives, plus a keynote address by Pharrell Williams.

FACULTY Susan Rogers, a veteran recording engineer, has contributed videos to Berklee Online in which she discusses working with Prince between 1983 and 1987, including on his landmark *Purple Rain* album.

DREXEL UNIVERSITY THE WESTPHAL COLLEGE OF MEDIA ARTS AND DESIGN Philadelphia

Students at Drexel's Westphal College of Media Arts and Design, which includes the music business program, have research access to the Sigma Sound Studios Collection, a historic library of 7,000



A workshop session at Power Station at BerkleeNYC in New York.

audiotapes capturing the legacy of the studio's pop, soul, disco and R&B recordings that became known as "The Sound of Philadelphia." "It separates us from other programs," says music industry professor Marc Offenbach. "These recordings include masters from Aretha Franklin, David Bowie, MFSB and Gamble & Huff." The student-run MAD Dragon Music Group makes use of a new \$4.5 million state-of-the-art recording studio that opened last fall, funded by gifts from alumni, including Grammy-nominated producer Howard Benson.

GUEST SPEAKER Wyclef Jean came by the new studio last October for an hourlong session with students.

**KENNESAW STATE UNIVERSITY
THE JOEL A. KATZ MUSIC AND ENTERTAINMENT
BUSINESS PROGRAM**
Kennesaw, Ga.

As part of the Coles College of Business at Kennesaw State, 40 miles northwest of Atlanta, the 24-credit-hour Katz Music and Entertainment Business (MEBUS) program is open to all KSU undergraduate students and can be added as a minor concentration to their major course of study. "The Katz MEBUS program presents opportunities for students to intern with companies such as Coca-Cola Studios, the Grammys, Sixthman, Red Light Management, Live Nation, Moxie and many more," says program director Keith Perissi, noting that alumni have been hired by those organizations and others — including Katz's law firm, Greenberg Traurig.

GUEST SPEAKER Zac Brown Band members John Driskell Hopkins and Coy Bowles are artists-

in-residence who regularly visit to share their perspectives on the music and touring industries.

LOS ANGELES COLLEGE OF MUSIC
Pasadena, Calif.

During the past year at the Los Angeles College of Music, students launched the self-directed 370 Music Group as a partnership with the LACM Foundation, which funds scholarships to the school. Working with faculty members Adam LaRue, Pablo Mathiason, Marko Desantis and Erin Workman, the students created a business model — from the deal-memo stage to marketing materials to distribution (through AWAL, Kobalt's music distribution and services partner for independent artists) — then launched the company. 370 has its own student-staffed teams for A&R, marketing and publicity, and is releasing music from student artists including Stefan Crane, Analisa Corral and DJ Trakrunner (aka Joseph Ingram). Crane's *Reflections* EP is the label's first release. Profits from the venture will be distributed among the acts and the LACM scholarship fund.

GUEST SPEAKER Singer, songwriter and producer Ne-Yo took part in LACM's Let's Talk Music series in January.

**THE LOS ANGELES FILM SCHOOL
THE LOS ANGELES RECORDING SCHOOL**
Los Angeles

Elvis Presley long ago left the RCA Building on Sunset Boulevard where he rehearsed for concerts in 1969, but the former studio now houses the Los Angeles Film School, which prepares students for the music business via both its recording-school division and entertainment-business program. A bachelor of science in audio production is offered through the Los Angeles Recording School while courses in artist management, intellectual property, creative entrepreneurship, new-media distribution and music-business essentials are among the classes available through the film school's entertainment-business program. In February, LAFS presented a panel discussion with the year's leading Academy Award-nominated songwriters.

ALUMNUS Andrés Borda won a Latin Grammy Award in 2015 for record of the year as the producer of Natalia Lafourcade's "Hasta la Raiz."

MIDDLE TENNESSEE STATE UNIVERSITY
Murfreesboro, Tenn.

The Bonnaroo festival, just 30 miles from the MTSU campus, offered learning experiences for the institution's recording-industry-program students, who helped sound and video production crews at the event. The department of recording industry is contained within MTSU's College of Media and Entertainment, which allows students to work "with those from TV and film production, digital animation, journalism, public relations, theater" and other fields, says department chairwoman Beverly Keel, who adds that virtual-reality production is a new focus. A bachelor's degree in audio production has been added to a program that includes undergraduate majors in the recording industry (with concentrations in music and commercial songwriting), an MFA in recording arts and technologies, and a music business MBA. Such artists as Allison Moorer and Darrell Scott, on campus for visits to the university's Americana station, WMOT, also take time for class discussions. **ALUMNI** *Billboard's* recent Country Power Players reception in Nashville could have been an MTSU homecoming. Among the honorees were alumni Brad

Belanger (of Red Light Management), Martha Earls (EFG Management), Kent Earls (Universal Music Publishing Group), Academy of Country Music CEO Pete Fisher and attorney Mike Milom.

**NEW YORK UNIVERSITY
TISCH SCHOOL OF THE ARTS, CLIVE DAVIS
INSTITUTE OF RECORDED MUSIC**
New York

Rapper Q-Tip, whose credits range from co-founding A Tribe Called Quest to collaborating with the Kennedy Center, will co-teach a course this fall at the Clive Davis Institute about the connections between jazz and hip-hop. For this recording-focused program, Universal Music Group last fall launched a six-part Masterclass speaking series that opened with Pusha T and UMG senior vp A&R Steven Victor. Class of 2016 alumna Maggie Rogers returned to the school to discuss her rise from the institute to playing festivals including Governors Ball in New York just two years after her graduation.

GUEST SINGERS Prior to the Global Citizen festival in New York's Central Park last September, the institute hosted a pre-reception for the Global Citizen Live! concert at NYU's Skirball Center with performers including Tom Morello, Annie Lennox and Paul Shaffer.

**NEW YORK UNIVERSITY
STEINHARDT SCHOOL OF CULTURE, EDUCATION
AND HUMAN DEVELOPMENT**
New York

The goal of the music-business program at NYU's Steinhardt School is to combine industry perspective with the performance training of a music conservatory. A new course, Production for Songwriters, is taught by Kevin Killen, an engineer and producer who has worked with David Bowie, Elvis Costello, Shakira and others. In its 23rd year, Steinhardt's student-run Village Records worked with producer-in-residence J.C. Losada to release singles by independent acts Satellite Mode, Von Sell and Yiorgos. On June 8, the program hosted the Innovation at the Intersection of Music + Nightlife conference, which was created by the New York Mayor's Office of Media and Entertainment.

FACULTY Adjunct faculty member Marcie Allen, president of MAC Presents, arranged for students to get input on their demos from industry executives during a session at the famed Electric Lady Studios.

**PEPPERDINE UNIVERSITY
INSTITUTE FOR ENTERTAINMENT, MEDIA AND
CULTURE**
Malibu, Calif.

On its Malibu campus overlooking the Pacific Ocean, Pepperdine seeks to train the next generation of entertainment industry leaders through a multidisciplinary approach. In 2015, the school launched its Institute for Entertainment, Media and Culture. "Thirty percent of our graduates in the Los Angeles area are serving in media and entertainment," said university president Andrew K. Benton at the time. The institute has drawn upon the undergraduate and graduate programs of Seaver College, the Graziadio School of Business and the School of Law. In March 2017, Pepperdine presented "The Next Wave in Digital Entertainment" at the YouTube Space in Los Angeles, featuring discussions by students, faculty, alumni and industry experts.

GUEST SINGER In September, Pepperdine will host a performance by Grammy-winning songwriter

\$47K
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\$36K
Average cost for tuition, room and board for an out-of-state student at a four-year public college

\$21K
Average cost for tuition, room and board for an in-state student at a four-year public college

Source: 2017-2018 school year estimates from the College Board

UNIVERSITY OF NORTH TEXAS COLLEGE OF MUSIC

The University of North Texas Welcomes New Faculty



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Assistant Professor
of Jazz Trombone



Jonathan Patterson
Assistant Professor of
Popular and Commercial Music



Drew Schnurr
Assistant Professor of
Composition and Media Arts



Scott Tixier
Assistant Professor of Violin
(Jazz/Popular/Alternative Styles)

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Munir Griffin, a member of UCLA's class of 2018, inside a studio at the Evelyn and Mo Ostin Music Center, funded by a gift from the former longtime Warner Music executive and his wife.

Jimmy Webb, joined by Ashley Campbell, the daughter of the late Glen Campbell.

**SYRACUSE UNIVERSITY
BANDIER PROGRAM FOR MUSIC AND THE
ENTERTAINMENT INDUSTRIES**
Syracuse, N.Y.

The Bandier program this summer received state approval for an expanded curriculum, which is based on extensive industry feedback and follows the program's move into Syracuse University's highly regarded S.I. Newhouse School of Public Communications. It will add graphic design, video storytelling and editing courses while doubling down on data, emerging tech, entrepreneurial and leadership thinking, and "the ever-changing realm of music rights," says program director Bill Werde. "We [have] refined a student experience that had already been nationally ranked and made

it even better, adding hands-on opportunities and real-world experiences across the board. Bandier is committed to producing young professionals who aren't just savvy about the music industry, but are also high-integrity, resilient individuals engaged in their communities and the world at large."

FACULTY At the invitation of Werde, contributor to and former editorial director of *Billboard*, nearly 40 music industry experts have met this past year with Bandier students.

**UNIVERSITY OF CALIFORNIA
LOS ANGELES
HERB ALPERT SCHOOL OF MUSIC**
Los Angeles

"Blurred Lines" and copyright clarity will be featured in the new course Forensic Musicology, which will be introduced this fall at the Herb Alpert School. The legal battle between Marvin Gaye's family and Robin Thicke and Pharrell Williams over songwriting credit for the 2013 No. 1 hit will be examined in the class along with technical aspects of music copyright and issues related to expert musicological testimony. In other new moves, the school's Center for Music Innovation has introduced a music-marketing initiative, The Lab @UCLA CMI, using social media analytics and other tools.

GUEST SPEAKERS UCLA's student music-industry committee, MIC at UCLA, partnered with the Herb Alpert School to launch a new series in 2018, Music Power Players, featuring talks with Mitch Rose of Creative Artists Agency, Dave Rocco of Spotify and

David Marcus of Ticketmaster. They were among the 25-plus music industry executives who made campus visits this past year.

**UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC**
Miami

The Frost School's fall-semester class Topics in Music Business will examine such industry developments as Spotify's recent initial public offering, Facebook's interaction with the music business and the Music Modernization Act pending in Congress. In March, the music business/entertainment industries program and the student-run Music Industry Association hosted the annual Southeast Sound: Music Business Conference with representatives from Warner Music Group, The Recording Academy, the Country Music Association and United Talent Agency.

FORMER STUDENT One-time University of Miami student Patti Scialfa transferred to NYU before graduation, but fondly recalled studying at Frost, including a class where, she said in a 2004 interview, "you'd listen to Charlie Parker or John Coltrane straight from six to nine."

**UNIVERSITY OF NORTH TEXAS
COLLEGE OF MUSIC**
Denton, Texas

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music entrepreneurship curriculum serves many of its nearly 1,600 music majors along with those studying other areas in UNT's 38,000-strong student body. A new graduate course, Seminar in Performing Arts Management, had students preparing a consulting project that evaluated the strength of the nearby Lewisville Lake Symphony. Two UNT students who excelled at the project and completed an internship with the symphony were then invited to join the symphony's board. Through the UNT Music Entrepreneurship Competition, students vie for grants as they write business plans, drawing upon workshops, tutorials and the experience of faculty mentors.

ALUMNUS Saxophonist Jeff Coffin in 2017 released *Next Time Yellow*, his 12th solo album, ahead of touring this summer as a member of the Dave Matthews Band.

**UNIVERSITY OF SOUTHERN CALIFORNIA
JIMMY IOVINE AND ANDRE YOUNG ACADEMY**
Los Angeles

During the first graduation ceremony in May for the Iovine Young Academy at USC, founded in 2014, co-valedictorian Caitlin Tran congratulated her classmates on "making it through four years of explaining that we don't go to a music industry school." Iovine, with the support of Dr. Dre, conceived the school as teaching a mix of arts and technology that he has called essential to the future of the music industry, but the academy's scope is far wider than a music-biz school. The first class of

graduates, who earned a one-of-a-kind bachelor's degree in arts, technology and the business of innovation, are pursuing careers in such fields as children's fashion, medicine, video-game design and technology policy.

GUEST SPEAKER Will.i.am, the academy's first commencement speaker, was a familiar presence to the class of 2018: They had met him freshman year during a barbecue at Iovine's home.

**UNIVERSITY OF SOUTHERN CALIFORNIA
THORNTON SCHOOL OF MUSIC**
Los Angeles

Kevin Lyman, founder of the Vans Warped Tour, and veteran music manager Trudy Green, who represented Heart, Aerosmith and others, will join the Thornton faculty for the 2018-19 school year as the conservatory continues to strengthen its music business curriculum. A new undergraduate course, Professional Music Capitals of the World, offers first-hand exposure to the top music cities with students spending two immersive weeks in Nashville's music industry, with London to follow. In the fall of 2019, the school will launch a new music-business master's program, complementing four other master's degrees it offers in arts leadership, community music, contemporary teaching practice and screen scoring.

GUEST SPEAKER Irving Burgie, who wrote Harry Belafonte's 1957 hit "Day-O (The Banana Boat Song)," visited campus during the past school year as part of USC Thornton's partnership with the Songwriters Hall of Fame.



From left: Iovine, Tran and Dr. Dre at the first graduation ceremony for USC's Iovine Young Academy in May.

WILLIAM PATERSON UNIVERSITY
Wayne, N.J.

"There is no doubt in my mind that William Paterson University does an amazing job preparing students for the future," says RCA Records co-president Joe Riccitielli, an alumnus of the school. "Their courses are relevant and competitive in today's music business." WPU's music and entertainment industries program is now complemented by an MBA in music and entertainment management. The school produces the *Music Biz 101 & More* radio show and podcast, whose recent guests have included Scooter Braun and Florida Georgia Line manager Seth England.

FACULTY The school, 20 miles west of Manhattan, has visiting music/entertainment industry experts who lecture undergraduate and MBA students. Along with Riccitielli, recent participating executives have included Atlantic Records executive vp promotion John Boulos, Warner Music's Matt Young and Dan Goldberg, and Atlantic head of digital strategy, marketing and e-commerce Paul Sinclair. ●



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42	44	1	#1 2 WKS XXXTENTACION	BAD VIBES FOREVER	1	45
		2	5 SECONDS OF SUMMER	ONE MUSIC/CAPITOL	1	65
		3	THE CARTERS	PARKWOOD/ROC NATION	3	1
2	2	4	POST MALONE	REPUBLIC	1	104
3	5	5	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	208
8	8	6	IMAGINE DRAGONS	KIDNAKREK/INTERSCOPE/IGA	1	176
6	7	7	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	49
		8	CHRISTINA AGUILERA	RCA	8	2
		9	NAS	MASS APPEAL/DEF JAM	9	1
9	11	10	MAROON 5	222/INTERSCOPE/IGA	1	208
10	9	11	SHAWN MENDES	ISLAND	1	176
4	6	12	BTS	BIGHIT ENTERTAINMENT	1	89
11	12	13	ED SHEERAN	ATLANTIC/AG	1	202
17	14	14	ARIANA GRANDE	REPUBLIC	1	176
12	26	15	JASON ALDEAN	MACON/BRYKEN BLOW/BMG	1	186
5	13	16	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	5	68
14	16	17	TAYLOR SWIFT	BIG MACHINE/BMLG	1	204
13	15	18	FLORIDA GEORGIA LINE	BMLG	1	208
38	20	19	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	197
1	10	20	KANYE WEST	G.O.O.D./DEF JAM	1	91
15	19	21	CAMILA CABELLO	SYCO/EPIC	1	80
16	18	22	DUA LIPA	WARNER BROS.	10	43
27	22	23	JUICE WRLD	GRADE A/INTERSCOPE/IGA	22	5
20	21	24	BRUNO MARS	ATLANTIC/AG	1	196
18	17	25	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	5	53
19	23	26	KENDRICK LAMAR	KOP DAG/N/TERMINAL/INTERSCOPE/IGA	1	179
31	30	27	KHALID	RIGHT HAND/RCA	11	68
23	29	28	KENNY CHESNEY	REBE CHAR/WARNER BROS. NASHVILLE/WMN	1	144
29	34	29	DAN + SHAY	WARNER BROS. NASHVILLE/WMN	17	30

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
22	25	30	MIGOS	QUALITY CONTROL/300/AG	1	89
33	31	31	ELLA MAI	10 SUMMERS/INTERSCOPE/IGA	31	9
		32	MIKE SHINODA	MACHINE SHOP/WARNER BROS.	32	1
		33	BLACKPINK	YG	33	1
24	28	34	CHARLIE PUTH	OTTO/ATLANTIC/AG	6	160
21	27	35	CHILDISH GAMBINO	MCU/WKT + BORNSTEIN/CA	3	72
78	4	36	DIERKS BENTLEY	CAPITOL NASHVILLE/UMGN	3	94
36	32	37	MARSHMELLO	JOYTIME COLLECTIVE	25	36
40	35	38	BAZZI	ZZZ/IAMCOSMIC/AG	34	21
-	3	39	KIDS SEE GHOSTS	G.O.O.D./DEF JAM	3	2
34	38	40	J BALVIN	CAPITOL LATIN/UMLE	16	41
32	40	41	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	139
45	39	42	THOMAS RHETT	VALORY/BMLG	1	177
39	41	43	HALSEY	ASTRALWERKS	1	132
41	36	44	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	25	6
26	33	45	THE WEEKND	XO/REPUBLIC	1	193
35	37	46	SELENA GOMEZ	INTERSCOPE/IGA	2	177
90	61	47	MERCYME	FAIR TRADE/PLG	15	21
30	42	48	J. COLE	DREAMVILLE/ROC NATION	1	129
49	52	49	DEMI LOVATO	SAFEHOUSE/ISLAND/HOLLYWOOD	3	133



NO. 2 5 Seconds of Summer

As late rapper-singer XXXTentacion returns to No. 1 on the Artist 100 following his death on June 18, 5 Seconds of Summer re-enter the tally at No. 2 as the pop group's third LP, *Youngblood*, launches at No. 1 on the Billboard 200 (see page 68) with 142,000 equivalent album units, according to Nielsen Music. 5SOS spent a week atop the Artist 100 in 2014, fueled by the arrival of its debut self-titled LP.

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

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Blackpink Bows At No. 1

All-female K-pop quartet **Blackpink** (above) debuts at No. 1 on the Emerging Artists chart powered by its second EP, *SQUARE UP*, which launches at No. 40 on the Billboard 200 with 14,000 equivalent album units, according to Nielsen Music. The set is the act's first entry on the Billboard 200 and the highest-charting album for an all-female K-pop group. Blackpink is the second K-pop act overall to lead Emerging Artists, following **NCT** in May.

Plus, Blackpink's "DDU-DU DDU-DU" bows at No. 55 on the Billboard Hot 100, marking the highest-charting entry by a female K-pop act. It bests the lone prior such hit: **Wonder Girls'** No. 76-peaking "Nobody" in 2009.

Meanwhile, **Jacquees** re-enters Emerging Artists at No. 5, a new peak, as the MC's debut LP, *4275*, arrives at No. 3 on Top R&B Albums and No. 35 on the Billboard 200 (15,000 units). —Xander Zellner

CHART BEAT



NEW CHART EXPERIENCE

Melodic alt-rockers **Gin Blossoms** (above) mark over 25 years of appearing on *Billboard* charts as *Mixed Reality*, the group's first new LP in eight years, starts at No. 36 on *Independent Albums*. The Arizona band first reached a national *Billboard* ranking on Feb. 27, 1993, with its breakthrough album, *New Miserable Experience*. The set spent 102 weeks on the *Billboard* 200, spun off the twin No. 25 *Billboard* Hot 100 hits "Hey Jealousy" and "Found Out About You" (the latter an *Alternative* No. 1) and has sold 2.6 million copies in the United States, according to Nielsen Music. —Gary Trust

Go to Billboard.com for full Chart Beat coverage, including columns and podcasts.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
46	45	50	BRETT YOUNG	BMLG	28	81
72	72	51	NF	NF REAL MUSIC/CAPITOL/CAROLINE	8	37
53	47	52	YOUNGBOY NEVER BROKE AGAIN	NEVER BROKE AGAIN	26	25
47	48	53	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	204
44	46	54	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	207
-	1	55	DAVE MATTHEWS BAND	BAMA BAGS/RTCA	1	2
43	56	56	P!NK	RCA	1	111
59	53	57	BEBE REXHA	WARNER BROS.	32	70
56	49	58	BAD BUNNY	RIMAS/HEAR THIS MUSIC	49	14
73	79	59	PANIC! AT THE DISCO	OLCO/VELEBYRAMEN/NG	3	92
60	51	60	SAM HUNT	MCA NASHVILLE/UMGN	5	200
RE-ENTRY	61	61	STATE CHAMPS	PURE NOISE	61	2
55	57	62	RICH THE KID	RICH FOREVER/300/INTERSCOPE/IGA	16	19
25	71	63	METALLICA	BLACKENED	2	158
57	60	64	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	2	167
RE-ENTRY	65	65	EAGLES	ERC	10	22
51	50	66	SZA	TOP DAWG/RCA	16	54
67	55	67	FOSTER THE PEOPLE	COLUMBIA	55	14
-	97	68	ALESSIA CARA	EP/DEF JAM	12	130
52	54	69	TY DOLLA \$IGN	ATLANTIC/AG	36	48
54	58	70	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	1	208
68	64	71	ANNE-MARIE	MAJOR TOM'S/ASYLUM/ATLANTIC/AG	61	10
70	69	72	PORTUGAL. THE MAN	ATLANTIC/AG	16	51
64	59	73	BLOCCBOY JB	OVO SOUND/WARNER BROS.	40	19
58	73	74	LAUV	LAUV/AWAL-KOBALT	58	8
62	62	75	JUSTIN TIMBERLAKE	RCA	1	157
RE-ENTRY	76	76	JAY ROCK	TOP DAWG/INTERSCOPE/IGA	67	2
75	67	77	LIL PUMP	LYFETIME/THA LIGHTS GLOBAL/WARNER BROS.	12	33
61	65	78	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	15	78
76	63	79	ZEDD	INTERSCOPE/IGA	17	77
74	81	80	MICHAEL JACKSON	MJJ/EPIC	20	173
71	68	81	RIHANNA	WESTBURY ROAD/ROC NATION	2	204
82	78	82	LIL SKIES	ALL WE GOT/AG	70	10
-	76	83	FUTURE	A-1/FREEBANDZ/EPIC	1	143
66	70	84	6IX9INE	SCUMGANG/TENTHOUSAND PROJECTS	13	26
79	82	85	TWENTY ONE PILOTS	FUELED BY RAMEN/NG	1	166
84	66	86	OZUNA	VP ENTERTAINMENT/SONY MUSIC LATIN	44	32
80	80	87	DADDY YANKEE	EL CARTEL/UMLE	19	49
48	84	88	FIVE FINGER DEATH PUNCH	PRKPKCT PRK	3	17
85	83	89	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	134
83	75	90	G-EAZY	G-EAZY/RVG/BPG/RCA	6	92
97	91	91	ADELE	XL/COLUMBIA	1	176
81	88	92	BAD WOLVES	ELEVEN SEVEN/E7LG	27	15
RE-ENTRY	93	93	LYNYRD SKYNYRD	BLACKROD PRODUCTION PARTNERS/LOUD & PROUD	62	18
RE-ENTRY	94	94	REBELUTION	HILL KID/87/EASY STAR	92	2
89	89	95	GREY	#808080	69	17
-	96	96	MORGAN WALLEN	BIG LOUD	93	3
NEW	97	97	BUDDY GUY	SILVERTONE/RCA	97	1
86	92	98	QUEEN	HOLLYWOOD	58	8
95	90	99	CALVIN HARRIS	COLUMBIA	8	138
-	24	100	SUGARLAND	BIG MACHINE/UMGN/BMLG	24	3

Emerging Artists

June 30
2018
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
NEW	1	1	#1 1 WK BLACKPINK	YG	1	1
1	1	2	LAUV	LAUV/AWAL-KOBALT	1	41
2	2	3	MORGAN WALLEN	BIG LOUD	2	25
6	3	4	NORMANI	SYCO/EPIC	3	18
RE-ENTRY	5	5	JACQUEES	CASH MONEY/REPUBLIC	5	37
NEW	6	6	PETER HOLLENS	ONE VOICE PRODUCTIONS	6	1
3	4	7	JORDAN DAVIS	MCA NASHVILLE/UMGN	1	36
26	29	8	TRIPPIE REDD	EG	5	43
9	6	9	DYLAN SCOTT	CURB	6	42
7	5	10	CORY ASBURY	BETHEL	3	22
11	7	11	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	7	11
23	17	12	MORGAN EVANS	WARNER BROS. NASHVILLE/WMN	12	10
21	13	13	QUEEN NAIJA	QUEEN NAIJA	10	14
10	8	14	SWAE LEE	EARDRUMMA/INTERSCOPE/IGA	4	44
12	11	15	CHRIS LANE	BIG LOUD	11	29
-	45	16	MONSTA X	STARSHIP ENTERTAINMENT/ROK ENTERTAINMENT	14	16
17	27	17	GRETA VAN FLEET	LAVA/REPUBLIC	3	45
20	18	18	LOVELYTHEBAND	AMBIER CENTURY/VELOCITY MEDIA/RED	18	13
29	19	19	H.E.R.	RCA	19	23
22	21	20	YBN NAHMIR	YBN/MMMG/ATLANTIC/AG	7	33
24	22	21	ALAN WALKER	MER MUSIKK/RCA	19	43
15	16	22	AJR	AJR/BMG	15	26
25	24	23	WOLFINE	CODISCOS/WARNER LATINA	23	7
RE-ENTRY	24	24	SHEKU KANNEH-MASON	DECCA/VLG	1	3
30	28	25	DENNIS LLOYD	TIME/WARNER BROS.	25	3
4	26	26	WANNA ONE	YMC ENTERTAINMENT/STONE MUSIC ENTERTAINMENT/101 JAM	4	22
19	23	27	KEALA SETTLE	FOX/20TH CENTURY FOX/ATLANTIC/AG	6	26
14	15	28	RAYMIX	LATIN STYLISH/AFTERLOUV/FOX/WASA/UMLE	14	10
8	12	29	NCT	S.M.	1	10
45	39	30	TK KRAVITZ	RECKLESS REPUBLIC/300/AG	30	3
18	31	31	RUSSELL DICKERSON	TRIPLE TIGERS	1	44
13	32	32	EL CHOMBO	ULTRA	9	10
16	14	33	CALUM SCOTT	CAPITOL	4	16
43	33	34	HOODCELEBRITY	THE KSR GROUP/EPIC	33	3
40	34	35	TWO FEET	REPUBLIC	34	5
NEW	36	36	R+R=NOW	BLUE NOTE	36	1
27	25	37	ALICE MERTON	PAPER PLANE/MOM + POP	3	34
39	35	38	LINDSAY ELL	STONEY CREEK/BMG/BBMG	3	6
-	48	39	STEFFLON DON	54 LONDON/PELODOR/QUALITY CONTROL/MOTOWN/CAPITOL	32	7
NEW	40	40	CULTURE ABUSE	EPITAPH	40	1
-	43	41	YELLA BEEZY	PROFIT	41	2
NEW	42	42	CODY JINKS	CODY JINKS/ROUNDER/CONCORD	42	1
NEW	43	43	MELODY'S ECHO CHAMBER	FAT POSSUM	43	1
RE-ENTRY	44	44	SKI MASK THE SLUMP GOD	VICTOR VICTOR WORLD/ROE/REPUBLIC	44	3
36	37	45	TAY-K	TAY-K	9	44
NEW	46	46	DAY6	STUDIO J/JYP	46	1
35	36	47	BHAD BHABIE	BHAD BHABIE/ATLANTIC/AG	5	27
33	41	48	GOLDLINK	SQUAAASH CLUB/RCA	4	45
37	38	49	YUNG BLEU	COLUMBIA	37	10
-	40	50	LALI	ARIOLA/SONY MUSIC ARGENTINA	40	3

BLACKPINK: IMAGINECHINA/ZUMA PRESS; GIN BLOSSOMS: PHILAMONARO
BILLBOARD ARTIST 100, EMERGING ARTISTS: THE WEEK'S MOST POPULAR ARTISTS AND EMERGING ARTISTS (AS DETERMINED BY MULTIPLE CHART CRITERIA), RESPECTIVELY, ACROSS ALL GENRES, RANKED BY ALBUM AND TRACK SALES AS MEASURED BY NIELSEN MUSIC, STREAMING ACTIVITY DATA FROM ONLINE MUSIC SOURCES TRACED BY NIELSEN MUSIC, AND FAN INTERACTION ON SOCIAL NETWORKING SITES AS COMPILED BY NIELSEN MUSIC. SEE CHARTS LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2018 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

Frank Bresee 1929–2018

Franklin (Frank) Bresee, long-time entertainment industry figure, died at Cedars-Sinai Hospital in Hollywood on June 5, according to his wife of 40 years and best friend, Bobbie Bresee.

Bresee began his career in 1939 when radio was the biggest, often the only, medium of entertainment for American families. In 1942, early in radio's golden age, he landed his first regular acting job as the co-star character Little Beaver in a popular children's western, "Red Ryder." The show ran live, twice a day, three days a week, and Bresee captivated young listeners with Little Beaver's staple lines, "Get 'em up, Papoose!" and, "You betchum, Red Rider!"

In August of 1949, Bresee launched "The Golden Days of Radio," a radio program broadcast for the first two years from his private Catalina Island studio on KSCI. The program, later heard over KGIL and KMPC, became radio's longest running old-time radio show.

"The Golden Days of Radio" began play in 1966 in Germany over the Armed Forces Radio Service. It went on the full network in 1967 and became one of the main features of the AFRS for 29 years.

When the Korean War broke out, Bresee joined Bob Hope's staff. He loved talking about his time with Hope, including the comedian's legendary 10-minute power naps. For years during his time in Vaudeville, Bresee said, the naps were the only sleep Hope got between gigs. "He could still fall sleep anywhere, any time."

Over the years, he interviewed scores of entertainment celebrities, among them Jim Jordan, who played Fibber McGee on the "Fibber McGee and Molly Show," and Hal Peary and Willard Waterman, both of whom played Throckmorton P. Gildersleeve on "The Great Gildersleeve." Both programs were mainstay comic relief for war weary Americans.

His conversations with entertainment's greats included newsmen Walter Winchell ("Good evening, Mr. and Mrs. America and all the ships at sea," and the narrator of TV's "The Untouchables"), Art Linkletter ("People Are Funny"), Edgar Bergen (and his woodenhead dummy, Charlie McCarthy), Milton Berle (Uncle Miltie), and comedians Eddie Cantor, Georgie Jessel, Jimmy Durante, and George Burns.

Mel Torme, Elvis Presley, and Natalie Wood were among the celebrities who watched films in Bresee's home theater. And he enjoyed a particularly warm relationship with radio and film actor Arthur Q. Bryan who became the voice of cartoon character Porky Pig. Monty Hall and Steve Hadeck ran "Let's Make A Deal" for six months there before they sold it to the network.

Bresee was asked often to repeat the story of his 1971 four-hour interview with Mae West in her white-everything apartment on Rossmore Ave. in Hollywood that he described as the inside of a bonbon box. "On the wall in the living room was a large oval painting of a nude reposing on a chaise lounge and under it, it said 'Mae West 1937.' I told her it was a very nice likeness. She said in her signature voice, 'Mmm, yes. They painted it when I wasn't looking.'"

During his colorful and eclectic career,



Bresee added TV to his growing credits. Prizes for many of the most popular shows came through his advertising agency; he worked with Ralph Edwards Productions on the wild quiz show "Truth or Consequences"; and he developed a TV game show of his own. It wasn't picked up, but his hostess, Vanna White—the "Wheel of Fortune" tile turner—was. He acted in, co-produced and researched TV productions and was game show announcer for "Star Slammer" in the 1980s. A board game Pass Out grew out of an idea he aptly sketched out on a cocktail napkin. The game is still available and to date, more than 6 million are in play.

In 1981 and 1982, Bresee served as president of the prestigious Pacific Pioneers Broadcasters, and in 1977, he was nominated for an Emmy for his TV special on the Golden Days of Radio.

Bresee became one of the most respected authorities on old-time radio, its performers, programs, writers and productions. In the early 1940s he began what today would be described as Dumpster diving and rescued recordings, scripts and other radio artifacts from oblivion. His collection is recognized as one of the world's greatest private radio-history collections and is now housed in the Thousand Oaks Library's Special Collections Library in Thousand Oaks, Cal.

Even after two serious strokes and health issues that dogged him, Bresee continued to do live appearances through to this year on "The Friday Night Show with Walden Hughes and Frank Bresee" on the Yesterday USA network. He offered introductions to the recorded interviews with celebrities (which are still featured each Friday night) and talked about the personalities and their work.

His sense of humor never waned. In answer to how he and some of his contemporaries managed to stay so active in the industry and on pace, he said that earning a living in radio came with such a grueling, non-stop schedule that they never learned how not to work. And he always gave a nod to a restaurant called Brittingham's that was across from the CBS studios where live radio shows were broadcast. "They had a great bar. We were all well preserved."

When asked a few years ago how to best identify him for a press release, he said simply, "Little Beaver is fine."

In addition to his wife Bobbie, Bresee is survived by a legion of friends and ardent admirers. Recordings of his celebrity interviews continue to be broadcast on the Yesterday USA radio networks.

22 YEARS INDEPENDENT



RECORDS

PUBLISHING



EVENTS

COLLECTION

Billboard 200

June 30
2018
billboard

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	1	#1 5 SECONDS OF SUMMER ONE MODE/CAPITOL	Youngblood	1	1
NEW	2	THE CARTERS PARKWOOD/ROC NATION	EVERYTHING IS LOVE	2	1
24	3	GG XXXTENTACION BAD VIBES FOREVER	?	1	14
4	4	POST MALONE ▲ REPUBLIC	beerbongs & bentleys	1	8
NEW	5	NAS MASS APPEAL/DEF JAM	Nasir	5	1
NEW	6	CHRISTINA AGUILERA RCA	Liberation	6	1
60	7	PS XXXTENTACION BAD VIBES FOREVER/EMPIRE RECORDINGS	17	2	43
7	8	JUICE WRLD GRADE A/INTERSCOPE/JGA	Goodbye & Good Riddance	6	5
6	9	CARDI B ● THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	11
23	10	JASON ALDEAN MCA/SONY/RED/ATLANTIC/AG	Rearview Town	1	10
5	11	KANYE WEST G.O.O.D./DEF JAM	ye	1	3
8	12	SOUNDTRACK ▲ FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	28
NEW	13	JAY ROCK TOP DAWG/INTERSCOPE/JGA	Redemption	13	1
2	14	KIDS SEE GHOSTS G.O.O.D./DEF JAM	KIDS SEE GHOSTS	2	2
9	15	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	3	5
NEW	16	MIKE SHINODA MACHINE SHOP/WARNER BROS.	Post Traumatic	16	1
12	17	LUKE COMBS ● RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	55
13	18	MARON 5 ▲ ZZZ/INTERSCOPE/JGA	Red Pill Blues	2	33
10	19	SHAWN MENDES ISLAND	Shawn Mendes	1	4
14	20	POST MALONE ▲ REPUBLIC	Stoney	4	80
17	21	IMAGINE DRAGONS ● KIDINKORNER/INTERSCOPE/JGA	Evolve	2	52
16	22	J. COLE ● DREAMVILLE/ROC NATION/INTERSCOPE/JGA	KOD	1	9
19	23	ED SHEERAN ▲ ATLANTIC/AG	÷ (Divide)	1	68
18	24	MIGOS ▲ QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	21
1	25	DAVE MATTHEWS BAND BAMA RAGS/RCA	Come Tomorrow	1	2
3	26	DIERKS BENTLEY CAPITOL NASHVILLE/UMGN	The Mountain	3	2
20	27	BTS BIGHIT ENTERTAINMENT	Love Yourself: Tear	1	5
NEW	28	STATE CHAMPS PURE NOISE	Living Proof	28	1
26	29	KANE BROWN ▲ ZONE 4/RCA NASHVILLE/SMN	Kane Brown	5	81
RE	30	XXXTENTACION BAD VIBES FOREVER/EMPIRE RECORDINGS	Revenge	30	30
31	31	ORIGINAL BROADWAY CAST ▲ HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	143
27	32	SOUNDTRACK NETFLIX/INTERSCOPE/JGA	13 Reasons Why, Season 2	26	5
28	33	KHALID ● RIGHT HAND/RCA	American Teen	4	68
25	34	FUTURE COLUMBIA PICTURES/A-1/FREEDBANDZ/EPIC	Superfly (Soundtrack)	25	2
NEW	35	JACQUEES CASH MONEY/REPUBLIC	4275	35	1
29	36	TAYLOR SWIFT ▲ BIG MACHINE/BMLG	reputation	1	32
22	37	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Testing	4	4
32	38	KENDRICK LAMAR ▲ TOP DAWG/AFTERMATH/INTERSCOPE/JGA	DAMN.	1	62
21	39	SOUNDTRACK ▲ TOP DAWG/AFTERMATH/INTERSCOPE/JGA	Black Panther: The Album, Music From And Inspired By	1	19
NEW	40	BLACKPINK YG	SQUARE UP (EP)	40	1
NEW	41	REBELUTION HILL KIDS/EASY STAR	Free Rein	41	1
37	42	LIL UZI VERT ▲ GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	43
38	43	BAZZI ZZZ/IAMCOSMIC/AG	Cosmic	14	11
34	44	RICH THE KID ● RICH FOREVER/300/INTERSCOPE/JGA	The World Is Yours	2	12
39	45	LIL SKIES ALL WE GOT/AG	Life Of A Dark Rose	10	24
40	46	CAMILA CABELLO ▲ SYCO/EPIC	Camila	1	23
35	47	RAE SREMMURD, SWAE LEE & SLIM Jxmmi EARDRUMMA/INTERSCOPE/JGA	SR3MM	6	7
36	48	PLAYBOI CARTI AWGE/INTERSCOPE/JGA	Die Lit	3	6
54	49	CHRIS STAPLETON ▲ MERCURY NASHVILLE/UMGN	Traveller	1	145
46	50	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	66

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
48	51	THOMAS RHETT ● VALORY/BMLG	Life Changes	1	41
89	52	MERCYME FAIR TRADE/PLG	I Can Only Imagine: The Very Best Of MercyMe	23	16
30	53	PUSH T G.O.O.D./DEF JAM	DAYTONA	3	4
45	54	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/AG	Until Death Call My Name	7	8
42	55	NAV XQ/REPUBLIC	Reckless	8	5
52	56	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	112
51	57	BRUNO MARS ▲ ATLANTIC/AG	24K Magic	2	83
49	58	SZA ▲ TOP DAWG/RCA	Ctrl	3	54
43	59	THE WEEKND XQ/REPUBLIC	My Dear Melancholy, (EP)	1	12
50	60	CHARLIE PUTH ● OT10/ATLANTIC/AG	Voicenotes	4	6
58	61	MICHAEL JACKSON ▲ EPIC/LEGACY	The Essential Michael Jackson	46	230
53	62	BLOCCOY JB BLOC NATION	Simi	28	7
88	63	KODAK BLACK DOLLAZ N DEALZ/ATLANTIC/AG	Project Baby Two	2	44
61	64	BRETT YOUNG ● BMLG	Brett Young	18	71
56	65	DUA LIPA ● WARNER BROS.	Dua Lipa	27	51
63	66	QUEEN ▲ HOLLYWOOD	Greatest Hits	11	293
62	67	OZUNA ▲ DIMELOV/VP ENTERTAINMENT/SONY MUSIC LATIN	Odisea	22	43
64	68	CHRIS BROWN ▲ RCA	Heartbreak On A Full Moon	3	34
NEW	69	BUDDY GUY SILVERTONE/RCA	The Blues Is Alive And Well	69	1
59	70	6IX9INE ● SCUMGANG/TENTHOUSAND PROJECTS	DAY69	4	17
78	71	NF ● NF REAL MUSIC/CAPITOL/CAROLINE	Perception	1	37
55	72	FIVE FINGER DEATH PUNCH PROSPECT PARK	And Justice For None	4	5
65	73	ELLA MAI 10 SUMMERS/INTERSCOPE/JGA	Ready (EP)	59	8
67	74	HALSEY ▲ ASTRALWERKS	hopeless fountain kingdom	1	55
66	75	LOGIC VISIONARY/DEF JAM	Bobby Tarantino II	1	15
73	76	BILLIE EILISH DARK ROOM/INTERSCOPE/JGA	Dont Smile At Me	73	26
72	77	SOUNDTRACK ▲ WALT DISNEY	Moana	2	83
70	78	BEBE REXHA WARNER BROS.	All Your Fault, Pt. 2 (EP)	33	40
104	79	TOM PETTY AND THE HEARTBREAKERS ◆ MCA/GEFFEN/UME	Greatest Hits	2	272
68	80	THE WEEKND ▲ XQ/REPUBLIC	Starboy	1	82
74	81	EMINEM ▲ SHADY/AFTERMATH/INTERSCOPE/JGA	Curtain Call: The Hits	1	398
80	82	IMAGINE DRAGONS ▲ KIDINKORNER/INTERSCOPE/JGA	Night Visions	2	299
71	83	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	277
79	84	KEITH URBAN HIT REDY/CAPITOL NASHVILLE/UMGN	Graffiti U	2	8
196	85	EAGLES ◆ ASYLUM/ELEKTRA/RHINO	Their Greatest Hits 1971-1975	1	230
85	86	BOB MARLEY AND THE WAILERS ◆ TUFF GONG/ISLAND/UME	Legend: The Best Of...	5	527
44	87	VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/UME	NOW That's What I Call Country, Volume 11	44	2
69	88	TEE GRIZZLEY 300/AG	Activated	10	6
75	89	FAMOUS DEX RICH FOREVER/300/AG	Dex Meets Dexter	12	11
91	90	LUKE BRYAN CAPITOL NASHVILLE/UMGN	What Makes You Country	1	28
NEW	91	CHROMEO BIG BEAT/ATLANTIC/AG	Head Over Heels	91	1
87	92	DEMI LOVATO ● HOLLYWOOD/SAFERHOUSE/ISLAND	Tell Me You Love Me	3	38
83	93	SAM SMITH CAPITOL	The Thrill Of It All	1	33
81	94	ZI SAVAGE, OFFSET & METRO BOOMIN BOOMINATI/QUALITY CONTROL/MOTOWN/SLAUGHTER GANG/REPUBLIC/CAPITOL/EPIC	Without Warning	4	34
76	95	ANNE-MARIE MAJOR TOMS/ASYLUM/WARNER BROS.	Speak Your Mind	31	8
77	96	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	169
11	97	SUGARLAND BIG MACHINE/BMLG/UMGN	Bigger	11	2
82	98	LALUV LAUV/ANAL-KOBALT	I met you when I was 18. (the playlist)	50	3
92	99	GUNNA YSL	Drip Season 3	55	20
95	100	JOURNEY ◆ COLUMBIA/LEGACY	Journey's Greatest Hits	10	517



5SOS' Third No. 1

5 Seconds of Summer debut at No. 1 on the Billboard 200 with their third full-length studio album, *Youngblood*. The set arrives atop the tally with 142,000 equivalent album units earned in the week ending June 21, according to Nielsen Music. Of that sum, 117,000 were traditional album sales.

5SOS finishes ahead of the surprise-release album from **The Carters** (the husband-and-wife team of **JAY-Z** and **Beyoncé**), *Everything Is Love*, which bows at No. 2 with 123,000 units (see page 75).

A concert ticket/album sale redemption offer bolstered *Youngblood's* album sales, as well as merchandise/album bundles sold via the act's d2c site. The record is 5SOS' third straight chart-topper following the Australian band's first two full-length studio sets: 2015's *Sounds Good Feels Good* (which debuted with 192,000 units; 179,000 in album sales) and its 2014 self-titled album (259,000 in album sales, before the chart transitioned to a consumption-units-ranked list). Further, the group becomes the first Australian act with three No. 1 albums on the Billboard 200.

5SOS also extend its record as the only band (not vocal group) to debut at No. 1 with its first three full-length studio albums; it was already the first group to bow atop the list with its first two full-length studio sets. The act has also charted a live album (*LIVESOS*, No. 13 in 2015) and an introductory EP (*She Looks So Perfect*, No. 2 in 2014).

—Keith Caulfield

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
90	101	G-EAZY ● G-EAZY/RVG/BPG/RCA	The Beautiful & Damned	3	27
105	102	CREEDENCE CLEARWATER REVIVAL ● FANTASY/CONCORD	Chronicle/The 20 Greatest Hits	22	372
47	103	GHOST LOMA VISTA/CONCORD	Prequelle	3	3
NEW	104	MAYDAY PARADE RISE	Sunnyland	104	1
99	105	ELTON JOHN ROCKET/ISLAND/UMI	Diamonds	23	32
101	106	SOUNDTRACK FOX/RCA	Love, Simon	37	14
97	107	ED SHEERAN ▲ ATLANTIC/AG	X	1	209
33	108	NE-YO COMPOUND ENT./MOTOWN/CAPITOL	Good Man	33	2
138	109	BOB SEGER & THE SILVER BULLET BAND ● HIDEOUT/CAPITOL/UMI	Greatest Hits	8	230
84	110	KYLE INDEPENDENTLY POPULAR./ATLANTIC/AG	Light Of Mine	29	5
96	111	FLEETWOOD MAC ● WARNER BROS./RHINO	Rumours	1	275
100	112	H.E.R. RCA	H.E.R.	56	35
86	113	J BALVIN UNIVERSAL MUSIC LATIN/UMI	Vibras	15	4
NEW	114	PETER HOLLENS ONE VOICE PRODUCTIONS	Legendary Folk Songs	114	1
102	115	PINK ▲ RCA	Beautiful Trauma	1	36
98	116	TRAVIS SCOTT ▲ GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	1	94
93	117	SHAWN MENDES ▲ ISLAND	Illuminate	1	90
103	118	MIGOS QUALITY CONTROL/300/AG	Culture	1	73
110	119	TWENTY ONE PILOTS ▲ FUELED BY RAMEN/AG	Blurryface	1	162
109	120	FLORIDA GEORGIA LINE ▲ BMLG	Dig Your Roots	2	94
108	121	KENDRICK LAMAR ▲ TOP DAWG/AFTERMATH/INTERSCOPE/RCA	good kid, m.A.A.d city	2	295
111	122	THE WEEKND ▲ XO/REPUBLIC	Beauty Behind The Madness	1	147
114	123	TAYLOR SWIFT ▲ BIG MACHINE/BMLG	1989	1	184
120	124	PANIC! AT THE DISCO ▲ DGDZ/FUELED BY RAMEN/AG	Death Of A Bachelor	1	127
117	125	SAM HUNT ▲ MCA NASHVILLE/UMGN	Montevallo	3	191
RE	126	DEF LEPPARD ▲ MERCURY/UMI	Vault: Greatest Hits 1980-1995	15	68
115	127	JON PARDI ● CAPITOL NASHVILLE/UMGN	California Sunrise	11	103
107	128	J. COLE ▲ DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	185
RE	129	2PAC ● DEATH ROW	All Eyez On Me	1	117
139	130	BTS BIG HIT ENTERTAINMENT/LOEN ENTERTAINMENT	Love Yourself: Her	7	35
112	131	RIHANNA ▲ WESTBURY ROAD/ROC NATION	ANTI	1	126
121	132	GUNS N' ROSES ▲ GEFFEN/UMI	Greatest Hits	3	440
119	133	SOUNDTRACK ▲ VILLA 40/DREAMWORKS/RCA	Trolls	3	91
118	134	RUSS ▲ DIEMON/RUSS MY WAY/COLUMBIA	There's Really A Wolf	7	59
106	135	TY DOLLA \$IGN ATLANTIC/AG	Beach House 3	11	17
122	136	CHRIS STAPLETON ▲ MERCURY NASHVILLE/UMGN	From A Room: Volume 1	2	59
NEW	137	A BOOGIE WIT DA HOODIE HIGHBRIDGE THE LABEL/ATLANTIC/AG	International Artist	137	1
123	138	DANIEL CAESAR GOLDEN CHILD	Freudian	25	41
NEW	139	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/AG	Master The Day Of Judgement	139	1
127	140	A BOOGIE WIT DA HOODIE ● HIGHBRIDGE THE LABEL/ATLANTIC/AG	The Bigger Artist	4	38
129	141	FIVE FINGER DEATH PUNCH PROSPECT PARK	A Decade Of Destruction	29	29
164	142	THE BEACH BOYS ▲ CAPITOL/UMI	Sounds of Summer/The Very Best of The Beach Boys	16	138
125	143	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	242
137	144	AC/DC ● COLUMBIA/LEGACY	Back In Black	4	313
132	145	CHRIS STAPLETON ● MERCURY NASHVILLE/UMGN	From A Room: Volume 2	2	29
RE	146	DARYL HALL JOHN OATES ▲ RCA/LEGACY	The Very Best Of Daryl Hall John Oates	34	31
167	147	GRETA VAN FLEET LAVA/REPUBLIC	From The Fires	36	30
RE	148	LYNYRD SKYNYRD ▲ MCA/GEFFEN/UMI	All Time Greatest Hits	56	25
178	149	BON JOVI ▲ ISLAND/UMI	Greatest Hits: The Ultimate Collection	5	98
133	150	METALLICA ● BLACKENED/RHINO	Metallica	1	488

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
149	151	THE BEATLES ● APPLE/CAPITOL/UMI	Abbey Road	1	264
150	152	OLD DOMINION RCA NASHVILLE/SMN	Happy Endings	7	39
NEW	153	SOUNDTRACK LIONS GATE/RCA	Uncle Drew	153	1
140	154	THOMAS RHETT ▲ VALORY/BMLG	Tangled Up	6	137
141	155	SAM SMITH ▲ CAPITOL	In The Lonely Hour	2	210
128	156	LIL YACHTY QUALITY CONTROL/MOTOWN/CAPITOL	Lil Boat 2	2	15
156	157	THE BEATLES ● APPLE/CAPITOL/UMI	1	1	322
116	158	KANYE WEST ▲ G.O.O.B./DEF JAM	The Life Of Pablo	1	113
130	159	JHENE AIKO ARTCLUB/ARTIUM/DEF JAM	Trip	5	39
148	160	THE NOTORIOUS B.I.G. ▲ BAD BOY/RHINO	Greatest Hits	1	133
144	161	BRUNO MARS ▲ ELEKTRA/AG	Doo-Wops & Hooligans	3	380
151	162	MORGAN WALLEN BIG LOUD	If I Know Me	72	8
147	163	FLORIDA GEORGIA LINE ▲ BMLG	Here's To The Good Times	4	250
15	164	DANCE GAVIN DANCE RISE	Artificial Selection	15	2
152	165	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Reloaded: 20 #1 Hits	5	116
134	166	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Live In No Shoes Nation	1	23
162	167	LED ZEPPELIN ▲ SWAN SONG/ATLANTIC/RHINO	Motherhip	7	257
RE	168	EAGLES ● ASYLUM/ELEKTRA/RHINO	Greatest Hits: Volume 2	52	19
182	169	LINKIN PARK ● WARNER BROS.	[Hybrid Theory]	2	213
158	170	THE CHAINSMOKERS ▲ DISRUPTOR/COLUMBIA	Memories...Do Not Open	1	63
159	171	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	1	174
176	172	ARIANA GRANDE ▲ REPUBLIC	Dangerous Woman	2	102
143	173	BRYSON TILLER ▲ TRAPSOUL/RCA	TRAPSOUL	8	143
41	174	JORJA SMITH FAMM	Lost & Found	41	2
174	175	TRIPPIE REDD EG	A Love Letter To You	64	44
136	176	VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/UMI	NOW 66	20	7
157	177	LIL BABY QUALITY CONTROL	Too Hard	80	27
153	178	CHANCE THE RAPPER CHANCE THE RAPPER	Coloring Book	8	110
200	179	IMAGINE DRAGONS ▲ KIDINARORNER/INTERSCOPE/IGA	Smoke + Mirrors	1	107
177	180	BAD WOLVES ELEVEN SEVEN/EPIC	Disobey	23	6
188	181	RED HOT CHILI PEPPERS ▲ WARNER BROS.	Greatest Hits	18	174
154	182	Z1 SAVAGE ● SLAUGHTER GANG/EPIC	Issa Album	2	50
145	183	FLEETWOOD MAC ▲ REPRISE/WARNER STRATEGIC MARKETING/RHINO	The Very Best Of Fleetwood Mac	12	74
170	184	LOGIC ▲ VISIONARY/DEF JAM	Everybody	1	59
181	185	DJ KHALED ▲ WE THE BEST/EPIC	Grateful	1	52
RE	186	METALLICA ▲ BLACKENED	Hardwired...To Self-Destruct	1	49
194	187	ADELE ● XL/COLUMBIA	25	1	135
180	188	CHILDISH GAMBINO ● MICO/GLASSNOTE	Awaken, My Love!	5	76
RE	189	2 CHAINZ ● THE REAL UNIVERSITY/DEF JAM	Pretty Girls Like Trap Music	2	52
124	190	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Texoma Shore	4	29
166	191	EMINEM WEBB/SHADY/AFTERMATH/INTERSCOPE/IGA	Revival	1	27
179	192	KACEY MUSGRAVES MCA NASHVILLE/UMGN	Golden Hour	4	12
131	193	LEON BRIDGES LISASAWYER3/COLUMBIA	Good Thing	3	7
161	194	LUKE BRYAN ▲ CAPITOL NASHVILLE/UMGN	Crash My Party	1	224
163	195	MALUMA ROYALTY WORLD/SONY MUSIC LATIN	F.A.M.E.	37	5
199	196	PORTUGAL. THE MAN ATLANTIC/AG	Woodstock	32	53
126	197	SOUNDTRACK MARVEL/20TH CENTURY FOX/FOX/COLUMBIA	Deadpool 2	18	5
155	198	SHINEDOWN ATLANTIC/AG	ATTENTION ATTENTION	5	7
190	199	JUSTIN BIEBER ▲ SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Purpose	1	135
185	200	MIGUEL BYSTORM/RCA	War & Leisure	9	29



6

CHRISTINA AGUILERA
Liberation

Pop diva **Christina Aguilera** returns to the **Billboard 200** after a long break as her new studio album, *Liberation*, bows at No. 6. It is the singer's seventh top 10 set and her first album since 2012. The LP starts with 68,000 equivalent album units earned in the week ending June 21, according to Nielsen Music. Of that sum, 62,000 were traditional album sales. *Liberation* follows Aguilera's last studio release, *Lotus*, which debuted and peaked at No. 7 on the list dated Dec. 1, 2012.

—K.C.



91 **CHROMEO**
Head Over Heels

It's the third charting set for the duo but the fourth go-round on the chart for the title "Head Over Heels." Previously, **Paula Abdul** (1995), **Alex Bugnon** (1990) and **Poco** (1975) all hit the list with *Head Over Heels* albums.



168 **EAGLES**
Greatest Hits: Volume 2

The 1982 album returns to the chart for the first time in over two years thanks in part to sale pricing in the iTunes Store. The 10-song collection boasts seven top 40-charting hits on the **Billboard Hot 100**.

Williams' World Cup Surge

Robbie Williams (below) makes his first Social 50 chart appearance, debuting at No. 49 after social media attention surrounding his performance at the opening ceremony of the 2018 FIFA World Cup in Russia on June 14. Williams sparked controversy for displaying a middle finger during his performance, which caused U.S. TV broadcaster Fox to issue an apology. In the week ending June 21, the singer snagged a 414 percent boost in Wikipedia views (116,000) and was mentioned 26,000 times on Twitter (up 129 percent), according to Next Big Sound.

Meanwhile, following the June 18 death of XXXTentacion (who debuts on the Social 50 at No. 2), multiple artists rise on the chart due to posts about the rapper-singer. They include Kanye West, who remains at No. 8 but pushes 16 percent in Twitter reactions due to not only the release of *Nas Nasir* (which he produced) but also a June 18 tweet regarding XXXTentacion. Additionally, J. Cole re-enters at No. 16 with 233,000 Twitter reactions; his only tweet of the week shouted out XXX.

XXXTentacion's death at age 20 was compared to that of Lil Peep, who died last November at 21; both were part of the growing emo-rap genre. Peep returns to the Social 50 at No. 47 following a 158 percent gain in Wikipedia views after being linked to XXXTentacion in multiple social media posts from fans. —Keith Caulfield



Social/Streaming

June 30
2018
billboard

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
	1	#1 80 WKS BTS BRIGHT ENTERTAINMENT	89
NEW	2	XXXTENTACION BAD VIBES FOREVER	1
	3	EXO S.M.	48
	4	ARIANA GRANDE REPUBLIC	281
22	5	BLACKPINK YG	36
	6	GOT7 JYP	44
19	7	MONSTA X STARSHIP ENTERTAINMENT/LOEN ENTERTAINMENT	29
	8	KANYE WEST G.O.O.D./DEF JAM	102
	9	SHAWN MENDES ISLAND	183
15	10	SHINEE S.M.	6
43	11	5 SECONDS OF SUMMER ONE MODE/CAPITOL	149
20	12	CAMILA CABELLO SYCO/EPIC	111
	13	WANNA ONE YMC ENTERTAINMENT/STONE MUSIC ENTERTAINMENT/CJ E&M	33
	14	DUA LIPA WARNER BROS.	50
	15	NCT S.M.	14
RE	16	J. COLE DREAMVILLE/ROC NATION	14
10	17	CARDI B THE KSR GROUP/ATLANTIC/AG	52
21	18	HARRY STYLES ERSKINE/COLUMBIA	44
14	19	LIL PUMP LIFETIME/THA LIGHTS GLOBAL/WARNER BROS.	29
11	20	MARSHMELLO JOYTIME COLLECTIVE	56
RE	21	BEYONCÉ PARKWOOD/COLUMBIA	355
RE	22	TWICE JYP	19
NEW	23	DAY6 STUDIO JYP	1
12	24	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	372
17	25	LALI AROLA/SONY MUSIC ARGENTINA	71
28	26	DEMI LOVATO SAFEHOUSE/ISLAND/HOLLYWOOD	385
30	27	SEVENTEEN PLEDIS/LOEN ENTERTAINMENT	54
39	28	TYLER, THE CREATOR ODD FUTURE/COLUMBIA	22
13	29	POST MALONE REPUBLIC	39
24	30	RIHANNA WESTBURY ROAD/ROC NATION	383
RE	31	ZENAYDA HOLLYWOOD/REPUBLIC	190
RE	32	BTOB CUBE/LOEN ENTERTAINMENT	2
33	33	NU'EST PLEDIS/LOEN ENTERTAINMENT	2
RE	34	KEHLANI TSUNAMI MOB/ATLANTIC/AG	6
46	35	NIALL HORAN NEON WAVE/CAPITOL	88
32	36	SHAKIRA SONY MUSIC LATIN/RCA	377
RE	37	JOHN LEGEND COLUMBIA	16
RE	38	ASTRO INTERPARK	7
NEW	39	WALE EVERY BLUE MOON/MAYBACH/WARNER BROS.	1
RE	40	LAUREN JAUREGUI SYCO/EPIC	50
NEW	41	NAS MASS APPEAL/DEF JAM	1
RE	42	LIL UZI VERT GENERATION NOW/ATLANTIC/AG	9
NEW	43	SKI MASK THE SLUMP GOD VICTOR VICTOR WORLDWIDE/REPUBLIC	1
RE	44	RUSS DIEMON/RUSS MY WAY/COLUMBIA	8
NEW	45	MOZART LA PARA ROC NATION	1
RE	46	GIRLS' GENERATION S.M.	4
RE	47	LIL PEEP UNSIGNED	5
RE	48	JAY-Z S. CARTER ENTERPRISES/ROC NATION	7
NEW	49	ROBBIE WILLIAMS FARRELL/COLUMBIA	1
RE	50	ZAYN RCA	104

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	#1 1 WK SAD! BAD VIBES FOREVER	XXXTENTACION	16
	2	LUCID DREAMS GRADE A/INTERSCOPE	Juice WRLD	5
	3	I LIKE IT THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	11
	4	YES INDEED QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby & Drake	6
	5	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	3
11	6	I'M UPSET YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	4
RE	7	MOONLIGHT BAD VIBES FOREVER	XXXTENTACION	3
3	8	NICE FOR WHAT YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	11
5	9	BOO'D UP 10 SUMMERS/INTERSCOPE	Ella Mai	8
RE	10	JOCELYN FLORES BAD VIBES FOREVER/EMPIRE RECORDINGS	XXXTENTACION	9
RE	11	CHANGES BAD VIBES FOREVER	XXXTENTACION	8
NEW	12	APES**T PARKWOOD/ROC NATION	The Carters	1
	13	PSYCHO REPUBLIC	Post Malone Feat. Ty Dolla \$ign	17
9	14	GOD'S PLAN YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	22
RE	15	F**K LOVE XXXTENTACION Feat. Trippie Redd BAD VIBES FOREVER/EMPIRE RECORDINGS	XXXTENTACION Feat. Trippie Redd	8
8	16	THIS IS AMERICA MCDU/WOLF + ROTHSTEIN/RCA	Childish Gambino	7
14	17	BETTER NOW REPUBLIC	Post Malone	8
12	18	WALK IT TALK IT QUALITY CONTROL/MOTOWN/CAPITOL	Migos Feat. Drake	21
13	19	FRIENDS JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.	Marshmello & Anne-Marie	17
15	20	NO TEARS LEFT TO CRY REPUBLIC	Ariana Grande	9
23	21	TASTE LAST KINGS/EMPIRE RECORDINGS	Tyga Feat. Offset	3
16	22	LOOK ALIVE OVO SOUND/WARNER BROS.	BlocBoy JB Feat. Drake	19
25	23	PLUG WALK RICH FOREVER/300/INTERSCOPE	Rich The Kid	18
RE	24	EVERYBODY DIES IN THEIR NIGHTMARES BAD VIBES FOREVER/EMPIRE RECORDINGS	XXXTENTACION	3
20	25	MEANT TO BE WARNER BROS.	Bebe Rexha & Florida Georgia Line	30
21	26	TEBOTE Casper Magico, Nio Garcia, Darell, Nidya Jam, Ozuna & Bad Bunny LOS MAGICOS/FLOW LA MOVIE	Casper Magico, Nio Garcia, Darell, Nidya Jam, Ozuna & Bad Bunny	7
17	27	ROCKSTAR REPUBLIC	Post Malone Feat. 21 Savage	40
19	28	ALL GIRLS ARE THE SAME GRADE A/INTERSCOPE	Juice WRLD	5
10	29	ALL MINE G.O.O.D./DEF JAM	Kanye West	3
RE	30	LOOK AT ME! XXXTENTACION/BAD VIBES FOREVER/EMPIRE RECORDINGS	XXXTENTACION	22
38	31	DESPIACITO UNIVERSA MUSICAL/ATLANTIC/WARNER BROS./RAMONDA BRAUN/SCHOOLBOY/DEF JAM/UM/REPUBLIC	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	69
31	32	I FALL APART REPUBLIC	Post Malone	39
26	33	FREAKY FRIDAY DIRTY BIRD/BMG/COMMISSION	Lil Dicky Feat. Chris Brown	14
32	34	PERFECT ATLANTIC	Ed Sheeran	39
24	35	BACK TO YOU NETFLIX/INTERSCOPE	Selena Gomez	5
29	36	BE CAREFUL THE KSR GROUP/ATLANTIC	Cardi B	12
RE	37	THE REMEDY FOR A BROKE HEART BAD VIBES FOREVER	XXXTENTACION	2
36	38	BELIEVER KIDINAKORNER/INTERSCOPE	Imagine Dragons	57
NEW	39	DDU-DU DDU-DU YG	BLACKPINK	1
33	40	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	21
39	41	MINE ZZZ/IAMCOSMIC/ATLANTIC	Bazzi	22
NEW	42	BED YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj Feat. Ariana Grande	1
40	43	LOVE LIES FOX/RCA	Khalid & Normani	16
30	44	TATI SCUMGANG/TENTHousand PROJECTS	6ix9ine Feat. DJ SPINKING	4
RE	45	FAKE LOVE BRIGHT ENTERTAINMENT/COLUMBIA	BTS	3
RE	46	JAPAN RICH FOREVER/300	Famous Dex	12
NEW	47	BIGGER > YOU GAMEBREAD/DEF JAM	2 Chainz, Drake & Quavo	1
42	48	RIC FLAIR DRIP BOOKMATA/QUALITY CONTROL/MOTOWN/212/RIGHTER GANG/REPUBLIC/CAPITOL/EPIC	Offset & Metro Boomin	33
NEW	49	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	1
45	50	HEAVEN ZONE 4/RCA NASHVILLE	Kane Brown	14



Drake's 'Upset' Reaches Top 10

The viral music video for "I'm Upset" by Drake (above) pushes the track into the top 10 of Streaming Songs, jumping 11-6 with 28.3 million streams in the week ending June 21 (up 45 percent), according to Nielsen Music. The video, released June 13 (two days before the new chart's tracking week began), features the rapper alongside multiple members of the TV cast to *Degrassi: The Next Generation*, on which Drake first rose to fame in the early 2000s by portraying Jimmy Brooks. The video spurred gains on on-demand audio services as well, with "Upset" moving 13-9 on On-Demand Streaming Songs (15.1 million audio streams).

Drake also debuts at No. 47 on Streaming Songs as part of a triple billing he shares with 2 Chainz and Quavo on "Bigger > You." The track starts with 11.3 million streams, 9.3 million of which come from on-demand audio services (No. 23, On-Demand Streaming Songs). While it is Drake's sixth song on Streaming Songs and Quavo's sole solo entry (though his group, Migos, is at No. 18 with "Walk It Talk It"), the entry marks 2 Chainz's first chart appearance as a lead artist since March ("X," with Schoolboy Q and Saudi).

Meanwhile, rapper-singer XXXTentacion holds four of the top 10 spots on On-Demand Streaming Songs following gains after his June 18 death. He leads the ranking for the first time with "Sad!," which leaps 35-1 with 26.3 million audio streams, up 244 percent, and leads the overall Streaming Songs chart with 48.9 million clicks in all. —Kevin Rutherford

RADIO SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 7 WKS THE MIDDLE Zedd, Maren Morris & Grey INTERSCOPE		20	
2	2	PSYCHO Post Malone Feat. Ty Dolla \$ign REPUBLIC		15	
4	3	NICE FOR WHAT Drake YOUNG MONEY/CASH MONEY/REPUBLIC		11	
3	4	NEVER BE THE SAME Camila Cabello SYCO/EPIC		21	
9	5	DELICATE Taylor Swift BIG MACHINE/REPUBLIC		12	
7	6	NO TEARS LEFT TO CRY Ariana Grande REPUBLIC		9	
8	7	IN MY BLOOD Shawn Mendes ISLAND/REPUBLIC		13	
6	8	MEANT TO BE Bebe Rexha & Florida Georgia Line WARNER BROS./BMLG		25	
5	9	GOD'S PLAN Drake YOUNG MONEY/CASH MONEY/REPUBLIC		21	
10	10	MINE Bazzi ZZZ/IAMCOSMIC/ATLANTIC		15	
15	11	I LIKE IT Cardi B, Bad Bunny & J Balvin THE KSR GROUP/ATLANTIC		5	
13	12	FRIENDS Marshmello & Anne-Marie JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.		13	
11	13	WHATEVER IT TAKES Imagine Dragons KIDINAKORNER/INTERSCOPE		19	
14	14	PERFECT Ed Sheeran ATLANTIC		38	
16	15	BOO'D UP Ella Mai 10 SUMMERS/INTERSCOPE		9	
19	16	BE CAREFUL Cardi B THE KSR GROUP/ATLANTIC		9	
12	17	WAIT Maroon 5 222/INTERSCOPE		20	
17	18	NEW RULES Dua Lipa WARNER BROS.		34	
36	19	GIRLS LIKE YOU Maroon 5 Feat. Cardi B 222/INTERSCOPE		2	
23	20	I LIKE ME BETTER Lauv LAUW/A&L-KOBALT		11	
29	21	UP DOWN Morgan Wallen Feat. Florida Georgia Line BMLG/BIG LOUD		11	
24	22	TEQUILA Dan + Shay WARNER BROS. NASHVILLE/WAR		8	
31	23	I LIVED IT Blake Shelton WARNER BROS. NASHVILLE/WMN		16	
32	24	ONE KISS Calvin Harris & Dua Lipa COLUMBIA		9	
22	25	LOOK ALIVE BlocBoy JB Feat. Drake OVO SOUND/WARNER BROS.		16	

DIGITAL SONG SALES™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 3 WKS GIRLS LIKE YOU Maroon 5 Feat. Cardi B 222/INTERSCOPE/IGA		4	
3	2	I LIKE IT Cardi B, Bad Bunny & J Balvin THE KSR GROUP/ATLANTIC/AG		11	
NEW	3	BORN TO BE YOURS Kygo & Imagine Dragons KYGO AS/ULTRA/KIDINAKORNER/INTERSCOPE/IGA		1	
2	4	PSYCHO Post Malone Feat. Ty Dolla \$ign REPUBLIC		16	
RE	5	SAD! XXXTENTACION BAD VIBES FOREVER		6	
5	6	NO TEARS LEFT TO CRY Ariana Grande REPUBLIC		9	
4	7	WHATEVER IT TAKES Imagine Dragons KIDINAKORNER/INTERSCOPE/IGA		23	
8	8	SIMPLE Florida Georgia Line BMLG		3	
NEW	9	APESHIT The Carters PARKWOOD/ROC NATION		1	
7	10	NICE FOR WHAT Drake YOUNG MONEY/CASH MONEY/REPUBLIC		11	
39	11	BED Nicki Minaj Feat. Ariana Grande YOUNG MONEY/CASH MONEY/REPUBLIC		2	
9	12	IN MY BLOOD Shawn Mendes ISLAND		14	
25	13	BETTER NOW Post Malone REPUBLIC		6	
10	14	MEANT TO BE Bebe Rexha & Florida Georgia Line WARNER BROS.		36	
15	15	PERFECT Ed Sheeran ATLANTIC/AG		42	
NEW	16	OCEAN Martin Garrix Feat. Khalid STMPD RCDS/RCA		1	
NEW	17	CHANGES XXXTENTACION BAD VIBES FOREVER		1	
11	18	TEQUILA Dan + Shay WARNER BROS. NASHVILLE/WMN		11	
13	19	THE MIDDLE Zedd, Maren Morris & Grey INTERSCOPE/IGA		21	
17	20	GOD'S PLAN Drake YOUNG MONEY/CASH MONEY/REPUBLIC		22	
26	21	LUCID DREAMS Juice WRLD GRADE A/INTERSCOPE/IGA		3	
NEW	22	THE LIGHT IS COMING Ariana Grande Feat. Nicki Minaj REPUBLIC		1	
14	23	DELICATE Taylor Swift BIG MACHINE/BMLG		11	
21	24	THUNDER Imagine Dragons KIDINAKORNER/INTERSCOPE/IGA		53	
NEW	25	BIGGER > YOU 2 Chainz, Drake & Quavo GAMEBREAD/DEF JAM		1	

Pop/Rhythmic/Adult

June 30 2018

billboard

MAINSTREAM TOP 40™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 6 WKS PSYCHO Post Malone Feat. Ty Dolla \$ign REPUBLIC		16	
2	2	MINE Bazzi ZZZ/IAMCOSMIC/ATLANTIC		18	
4	3	NO TEARS LEFT TO CRY Ariana Grande REPUBLIC		10	
5	4	FRIENDS Marshmello & Anne-Marie JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.		19	
3	5	THE MIDDLE Zedd, Maren Morris & Grey SYCO/EPIC		22	
6	6	NEVER BE THE SAME Camila Cabello SYCO/EPIC		27	
8	7	DELICATE Taylor Swift BIG MACHINE/REPUBLIC		15	
7	8	IN MY BLOOD Shawn Mendes ISLAND/REPUBLIC		14	
10	9	I LIKE ME BETTER Lauv LAUW/A&L-KOBALT		36	
11	10	ONE KISS Calvin Harris & Dua Lipa COLUMBIA		12	
16	11	NICE FOR WHAT Drake YOUNG MONEY/CASH MONEY/REPUBLIC		10	
14	12	IDGAF Dua Lipa WARNER BROS.		17	
17	13	BACK TO YOU Selena Gomez NETFLIX/INTERSCOPE		7	
15	14	NEW RULES Dua Lipa WARNER BROS.		43	
21	15	GG GIRLS LIKE YOU Maroon 5 Feat. Cardi B 222/INTERSCOPE		3	
13	16	WHATEVER IT TAKES Imagine Dragons KIDINAKORNER/INTERSCOPE		20	
18	17	DONE FOR ME Charlie Puth Feat. Kehlani OTTO/ATLANTIC		12	
20	18	ALONE Halsey Feat. Big Sean & Stefflon Don ASTRALWERKS/CAPITOL		14	
23	19	LOVE LIES Khalid & Normani FOX/RCA		12	
24	20	I LIKE IT Cardi B, Bad Bunny & J Balvin THE KSR GROUP/ATLANTIC		5	
22	21	SIT NEXT TO ME Foster The People COLUMBIA		16	
28	22	BETTER NOW Post Malone REPUBLIC		3	
26	23	DON'T GO BREAKING MY HEART Backstreet Boys K-BAHN/RCA		5	
35	24	GROWING PAINS Alessia Cara EP/DEF JAM		2	
31	25	YOUNGBLOOD 5 Seconds Of Summer ONE MODE/CAPITOL		3	

ADULT CONTEMPORARY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 19 WKS PERFECT Ed Sheeran ATLANTIC		39	
2	2	LIGHTS DOWN LOW MAX Feat. gnash DC/D2/CRUSH MUSIC/RED		25	
3	3	MEANT TO BE Bebe Rexha & Florida Georgia Line WARNER BROS.		20	
4	4	FEEL IT STILL Portugal. The Man ATLANTIC		44	
6	5	GG THE MIDDLE Zedd, Maren Morris & Grey INTERSCOPE		15	
5	6	WHAT ABOUT US P!nk RCA		45	
7	7	HAVANA Camila Cabello Feat. Young Thug SYCO/EPIC		24	
8	8	THUNDER Imagine Dragons KIDINAKORNER/INTERSCOPE		35	
10	9	DELICATE Taylor Swift BIG MACHINE/REPUBLIC		14	
9	10	ATTENTION Charlie Puth OTTO/ATLANTIC		52	
12	11	WAIT Maroon 5 222/INTERSCOPE		21	
11	12	YOU ARE THE REASON Calum Scott & Leona Lewis CAPITOL		20	
14	13	SING TO YOU John Splithoff ASYLUM		3	
13	14	PHILLY FORGET ME NOT Daryl Hall & John Oates With Train U-WATCH/BMG		12	
15	15	WHATEVER IT TAKES Imagine Dragons KIDINAKORNER/INTERSCOPE		13	
17	16	IN MY BLOOD Shawn Mendes ISLAND/REPUBLIC		11	
18	17	NEVER BE THE SAME Camila Cabello SYCO/EPIC		10	
16	18	DON'T GO BREAKING MY HEART Backstreet Boys K-BAHN/RCA		4	
19	19	LOVE IS BIGGER THAN ANYTHING IN ITS WAY U2 ISLAND/INTERSCOPE		5	
20	20	NO EXCUSES Meghan Trainor EPIC		15	
25	21	SIT NEXT TO ME Foster The People COLUMBIA		16	
23	22	ASHES Celine Dion MARVEL/20TH CENTURY FOX/FOX/COLUMBIA		7	
21	23	NEW RULES Dua Lipa WARNER BROS.		20	
24	24	HAVE IT ALL Jason Mraz ATLANTIC/BRP		5	
22	25	NO TEARS LEFT TO CRY Ariana Grande REPUBLIC		7	

RHYTHMIC™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 6 WKS NICE FOR WHAT Drake YOUNG MONEY/CASH MONEY/REPUBLIC		11	
2	2	BE CAREFUL Cardi B THE KSR GROUP/ATLANTIC		12	
3	3	PSYCHO Post Malone Feat. Ty Dolla \$ign REPUBLIC		17	
4	4	LOVE LIES Khalid & Normani FOX/RCA		16	
5	5	WALK IT TALK IT Migos Feat. Drake QUALITY CONTROL/MOTOWN/CAPITOL		12	
8	6	I LIKE IT Cardi B, Bad Bunny & J Balvin THE KSR GROUP/ATLANTIC		9	
7	7	BOO'D UP Ella Mai 10 SUMMERS/INTERSCOPE		13	
6	8	GOD'S PLAN Drake YOUNG MONEY/CASH MONEY/REPUBLIC		22	
11	9	THIS IS AMERICA Childish Gambino MCO/WOLF + ROTHSTEIN/RCA		6	
9	10	BALL FOR ME Post Malone Feat. Nicki Minaj REPUBLIC		7	
12	11	MINE Bazzi ZZZ/IAMCOSMIC/ATLANTIC		20	
15	12	NO TEARS LEFT TO CRY Ariana Grande REPUBLIC		9	
16	13	KOD J. Cole DREAMVILLE/ROC NATION/INTERSCOPE		7	
13	14	PRAY FOR ME The Weeknd & Kendrick Lamar TOP DAWG/AFTERMATH/REPUBLIC/INTERSCOPE		21	
17	15	ALL NIGHT Big Boi CHICO DUTY/HITCO		11	
22	16	GG BETTER NOW Post Malone REPUBLIC		3	
14	17	LOOK ALIVE BlocBoy JB Feat. Drake OVO SOUND/WARNER BROS.		18	
18	18	COME THROUGH AND CHILL Miguel Feat. J. Cole & Salaam Remi BYSTORM/RCA		11	
19	19	PLUG WALK Rich The Kid RICH FOREVER/300/INTERSCOPE		9	
21	20	PLAYINWITME KYLE Felt. Kehlani INDEPENDENTLY POPULAR/ATLANTIC		5	
10	21	CHUN-LI Nicki Minaj YOUNG MONEY/CASH MONEY/REPUBLIC		11	
20	22	LOVE N HENNESSY A.CHAL GAZI WORLD/EMPIRE RECORDINGS/EPIC		9	
23	23	DON'T YOU WANT Belly & The Weeknd KO/ROC NATION/REPUBLIC		3	
24	24	WALKING TROPHY HoodCelebrity THE KSR GROUP/EPIC		9	
30	25	YES INDEED Lil Baby & Drake QUALITY CONTROL/MOTOWN/CAPITOL		2	

ADULT TOP 40™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 1 WKS NEVER BE THE SAME Camila Cabello SYCO/EPIC		21	
1	2	THE MIDDLE Zedd, Maren Morris & Grey INTERSCOPE		20	
4	3	DELICATE Taylor Swift BIG MACHINE/REPUBLIC		16	
3	4	WHATEVER IT TAKES Imagine Dragons KIDINAKORNER/INTERSCOPE		26	
5	5	IN MY BLOOD Shawn Mendes ISLAND/REPUBLIC		14	
7	6	GOOD OLD DAYS Macklemore Feat. Kesha BEND/ADA/WARNER BROS.		32	
8	7	MEANT TO BE Bebe Rexha & Florida Georgia Line WARNER BROS.		33	
6	8	WAIT Maroon 5 222/INTERSCOPE		25	
9	9	SIT NEXT TO ME Foster The People COLUMBIA		26	
11	10	NO TEARS LEFT TO CRY Ariana Grande REPUBLIC		9	
12	11	DONE FOR ME Charlie Puth Feat. Kehlani OTTO/ATLANTIC		12	
13	12	HAVE IT ALL Jason Mraz ATLANTIC/BRP		8	
18	13	GG GIRLS LIKE YOU Maroon 5 Feat. Cardi B 222/INTERSCOPE		3	
17	14	DON'T GO BREAKING MY HEART Backstreet Boys K-BAHN/RCA		6	
14	15	AHEAD OF MYSELF X Ambassadors KIDINAKORNER/INTERSCOPE		23	
15	16	SOBER UP AJR Feat. Rivers Cuomo AJR/BMG/RED		14	
20	17	WHATEVER YOU WANT P!nk RCA		4	
19	18	ALONE Halsey Feat. Big Sean & Stefflon Don ASTRALWERKS/CAPITOL		11	
22	19	I LIKE ME BETTER Lauv LAUW/A&L-KOBALT		12	
16	20	ON THE LOOSE Niall Horan NEON HAZE/CAPITOL		14	
21	21	FRIENDS Marshmello & Anne-Marie JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.		13	
23	22	BROKEN lovelytheband ANOTHER CENTURY/CENTURY MEDIA		6	
24	23	OVER MY HEAD Echosmith WARNER BROS.		13	
25	24	YOUNGER A Great Big World BLACK MAGNETIC/EPIC		5	
28	25	LOVE IS BIGGER THAN ANYTHING IN ITS WAY U2 ISLAND/INTERSCOPE		5	

RADIO SONGS: The week's most popular songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. DIGITAL SONG SALES: The week's top-downloaded songs, ranked by sales data as compiled by Nielsen Music. Pop/Rhythmic/Adult: The week's most popular songs in the pop, rhythmic, and adult contemporary genres, ranked by airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See charts legend on billboard.com/chart for complete rules and explanations. All charts © 2018. Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



Country

June 30
2018
billboard

HOT COUNTRY SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	PEAK POS.
1	1	1	#1 30 WKS MEANT TO BE	▲	Bebe Rexha & Florida Georgia Line	1 30
3	3	2	TEQUILA		Dan + Shay	2 23
2	2	3	HEAVEN	▲	Kane Brown	2 37
6	5	4	GET ALONG		Kenny Chesney	4 12
7	6	5	AG UP DOWN	●	Morgan Wallen Feat. Florida Georgia Line	5 36
5	8	6	SIMPLE		Florida Georgia Line	5 4
4	4	7	ONE NUMBER AWAY		Luke Combs	3 25
11	10	8	MERCY	●	Brett Young	8 23
12	12	9	I LIVED IT		Blake Shelton	8 22
8	9	10	YOU MAKE IT EASY	●	Jason Aldean	2 21
23	21	11	DG SG DROWNS THE WHISKEY		Jason Aldean Featuring Miranda Lambert	11 8
9	7	12	WOMAN, AMEN		Dierks Bentley	7 22
15	14	13	I WAS JACK (YOU WERE DIANE)		Jake Owen	13 17
16	17	14	TAKE BACK HOME GIRL	●	Chris Lane Featuring Tori Kelly	14 38
25	23	15	LIFE CHANGES		Thomas Rhett	15 15
13	15	16	BEAUTIFUL CRAZY		Luke Combs	6 7
21	20	17	DOWNTOWN'S DEAD		Sam Hunt	14 6
20	18	18	CRY PRETTY		Carrie Underwood	5 11
19	19	19	COMING HOME		Keith Urban Featuring Julia Michaels	15 14
26	25	20	KISS SOMEBODY		Morgan Evans	20 19
18	22	21	MOST PEOPLE ARE GOOD	●	Luke Bryan	4 26
24	24	22	BREAK UP IN THE END		Cole Swindell	13 17
29	16	23	BABE		Sugarland Featuring Taylor Swift	8 10
28	26	24	HOOKED		Dylan Scott	23 34
32	28	25	SUNRISE, SUNBURN, SUNSET		Luke Bryan	25 5
42	13	26	LOSE IT		Kane Brown	13 3
30	30	27	HEART BREAK		Lady Antebellum	22 28
34	33	28	HOTEL KEY		Old Dominion	28 9
31	31	29	DRUNK GIRL		Chris Janson	27 24
27	27	30	SPEECHLESS		Dan + Shay	27 5
14	29	31	MUST'VE NEVER MET YOU		Luke Combs	14 3
		HOT SHOT DEBUT	KEEPING SCORE		Dan + Shay Featuring Kelly Clarkson	32 1
40	38	33	I HATE LOVE SONGS		Kelsea Ballerini	28 14
38	36	34	KINDA DON'T CARE		Justin Moore	32 22
35	35	35	BORN TO LOVE YOU		LANCO	31 22
37	37	36	CRIMINAL		Lindsay Ell	28 23
22	34	37	HOUSTON, WE GOT A PROBLEM		Luke Combs	22 3
46	42	38	BEST SHOT		Jimmie Allen	38 6
44	39	39	THREE CHORDS & THE TRUTH		Chase Rice	35 27
50	41	40	HIDE THE WINE		Carly Pearce	38 17
45	40	41	SHOOT ME STRAIGHT		Brothers Osborne	29 21
		NEW	ALL DAY LONG		Garth Brooks	42 1
47	45	43	RICH		Maren Morris	32 13
-	46	44	LAST SHOT		Kip Moore	44 2
-	47	45	BLUE TACOMA		Russell Dickerson	45 4
48	48	46	HANGIN' ON		Chris Young	35 17
43	43	47	FAMOUS		Mason Ramsey	4 8
		NEW	REASON TO DRINK		Cole Swindell	48 1
-	32	49	SUMMER FEVER		Little Big Town	32 2
		RE-ENTRY	BURN OUT		Midland	50 2

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
4	1	#1 6 WKS GG JASON ALDEAN		Rearview Town	10	
3	2	LUKE COMBS	●	This One's For You	55	
1	3	DIERKS BENTLEY		The Mountain	2	
5	4	KANE BROWN	▲	Kane Brown	81	
8	5	CHRIS STAPLETON	▲	Traveller	164	
7	6	THOMAS RHETT		Life Changes	41	
9	7	BRETT YOUNG	●	Brett Young	71	
11	8	KEITH URBAN		Graffiti U	8	
6	9	VARIOUS ARTISTS		NOW That's What I Call Country, Volume 11	2	
12	10	LUKE BRYAN		What Makes You Country	28	
10	11	ZAC BROWN BAND		Greatest Hits So Far...	152	
2	12	SUGARLAND		Bigger	2	
13	13	FLORIDA GEORGIA LINE	▲	Dig Your Roots	95	
15	14	SAM HUNT	▲	Montevallo	175	
14	15	JON PARDI	●	California Sunrise	105	
16	16	CHRIS STAPLETON	▲	From A Room: Volume 1	59	
18	17	CHRIS STAPLETON	●	From A Room: Volume 2	29	
23	18	OLD DOMINION		Happy Endings	43	
20	19	THOMAS RHETT	▲	Tangled Up	143	
24	20	MORGAN WALLEN		If I Know Me	8	
22	21	FLORIDA GEORGIA LINE	▲	Here's To The Good Times	173	
25	22	BLAKE SHELTON		Reloaded: 20 #1 Hits	139	
19	23	KENNY CHESNEY		Live In No Shoes Nation	28	
17	24	BLAKE SHELTON		Texoma Shore	33	
28	25	KACEY MUSGRAVES		Golden Hour	12	



Wallen Helps FGL Double Up

"Up Down" by Morgan Wallen (above) featuring Florida Georgia Line surges 6-1 on Country Airplay, increasing 17 percent to 39.7 million audience impressions in the tracking week ending June 24, according to Nielsen Music. Wallen earns his first Country Airplay leader, while FGL logs its 13th.

Plus, FGL's Bebe Rexha collaboration, "Meant to Be," rolls to its 30th week atop Hot Country Songs, marking just the third time that an act has simultaneously led both Hot Country Songs and Country Airplay with different tracks (since the former chart transitioned to its triple-metric methodology on Oct. 20, 2012), and FGL was involved each time. Prior to the latest lists, such a double last occurred when Luke Bryan's "Play It Again" ruled Country Airplay while FGL's "This Is How We Roll" (featuring Bryan) topped Hot Country Songs on June 21, 2014. Before that, on the charts dated May 18 and May 25, 2013, FGL's "Cruise" was in the midst of its 24-week reign on Hot Country Songs while follow-up "Get Your Shine On" led Country Airplay the same two weeks.

Meanwhile, Garth Brooks' new single, "All Day Long," released June 18, debuts at No. 21 on Country Airplay (14.5 million in audience, aided by hourly plays on participating iHeartMedia stations on June 19). Brooks logs his sixth-highest Country Airplay debut among 88 total entries — the latter sum ties him with Kenny Chesney for the second-highest total in the chart's 28-year history. George Strait leads with 98.

—Jim Asker

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART	
		IMPRINT/PROMOTION LABEL				
6	1	#1 1 WK UP DOWN	●	Morgan Wallen Feat. Florida Georgia Line	32	
3	2	TEQUILA		Dan + Shay	24	
7	3	I LIVED IT		Blake Shelton	24	
2	4	ONE NUMBER AWAY		Luke Combs	27	
8	5	GET ALONG		Kenny Chesney	12	
1	6	EVERYTHING'S GONNA BE ALRIGHT		David Lee Murphy & Kenny Chesney	33	
5	7	HEAVEN		Kane Brown	34	
9	8	I WAS JACK (YOU WERE DIANE)		Jake Owen	17	
4	9	WOMAN, AMEN		Dierks Bentley	23	
10	10	COMING HOME		Keith Urban Feat. Julia Michaels	14	
11	11	KISS SOMEBODY		Morgan Evans	33	
13	12	CRY PRETTY		Carrie Underwood	11	
12	13	TAKE BACK HOME GIRL		Chris Lane Feat. Tori Kelly	37	
15	14	MERCY		Brett Young	20	
14	15	HOOKED		Dylan Scott	43	
18	16	LIFE CHANGES		Thomas Rhett	11	
16	17	HEART BREAK		Lady Antebellum	39	
20	18	SIMPLE		Florida Georgia Line	4	
19	19	DROWNS THE WHISKEY		Jason Aldean Feat. Miranda Lambert	7	
17	20	DOWNTOWN'S DEAD		Sam Hunt	6	
NEW	21	GG ALL DAY LONG		Garth Brooks	1	
22	22	SUNRISE, SUNBURN, SUNSET		Luke Bryan	5	
21	23	CRIMINAL		Lindsay Ell	29	
25	24	HOTEL KEY		Old Dominion	14	
23	25	KINDA DON'T CARE		Justin Moore	38	

HOT COUNTRY SONGS: The week's most popular current country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP COUNTRY ALBUMS: Top Country Albums ranks the most popular country albums of the week, as compiled by Nielsen Music. Based on multi-metric consumption including traditional album sales, track equivalent albums, Country Airplay and streaming activity. For more information on the methodology used to compile these charts, visit billboard.com/chartmethodology. COUNTRY AIRPLAY: This chart ranks the week's most popular country songs based on radio airplay, audience impressions as measured by Nielsen Music. Songs are electronically monitored 24 hours a day, 7 days a week. See billboard.com/chartmethodology for complete rules and regulations. © 2018. Promotional Global Labels, LLC and Nielsen Music, Inc. All rights reserved.



R&B/Hip-Hop

June 30
2018
billboard

HOT R&B/HIP-HOP SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	PEAK POS.	
27	26	1	#1 DG SG SADI ▲	J.CUNNINGHAM (XXXTENTACION, J.CUNNINGHAM)	XXXTENTACION BAD VIBES FOREVER	1 16
3	3	2	AG I LIKE IT	NOT LISTED (NOT LISTED)	Cardi B, Bad Bunny & J Balvin THE KSR GROUP/ATLANTIC	2 11
2	1	3	NICE FOR WHAT		Drake YOUNG MONEY/CASH MONEY/REPUBLIC	1 11
8	5	4	LUCID DREAMS		Juice WRLD GRADE A/INTERSCOPE	4 6
1	2	5	PSYCHO ▲		Post Malone Featuring Ty Dolla \$ign REPUBLIC	1 17
5	6	6	BOO'D UP ▲		Ella Mai 10 SUMMERS/INTERSCOPE	5 13
4	4	7	GOD'S PLAN ▲		Drake YOUNG MONEY/CASH MONEY/REPUBLIC	1 22
10	7	8	YES INDEED		Lil Baby & Drake QUALITY CONTROL/MOTOWN/CAPITOL	5 6
HOT SHOT DEBUT		9	APES**T		The Carters PARKWOOD/ROC NATION	9 1
18	13	10	I'M UPSET		Drake YOUNG MONEY/CASH MONEY/REPUBLIC	10 4
RE-ENTRY		11	MOONLIGHT		XXXTENTACION BAD VIBES FOREVER	11 11
6	8	12	THIS IS AMERICA ▲		Childish Gambino MCO/D.WOLF + ROTHSCHILD/RCA	1 7
RE-ENTRY		13	CHANGES ▲		XXXTENTACION BAD VIBES FOREVER	13 9
RE-ENTRY		14	JOCELYN FLORES ▲		XXXTENTACION BAD VIBES FOREVER/EMPIRE RECORDINGS	13 21
19	11	15	BETTER NOW		Post Malone REPUBLIC	4 8
12	9	16	WALK IT TALK IT		Migos Featuring Drake QUALITY CONTROL/MOTOWN/CAPITOL	7 21
13	10	17	LOOK ALIVE ▲		BlocBoy JB Featuring Drake OVO SOUND/WARNER BROS.	3 19
RE-ENTRY		18	F**K LOVE ▲		XXXTENTACION Featuring Trippie Redd BAD VIBES FOREVER/EMPIRE RECORDINGS	18 22
15	12	19	BE CAREFUL		Cardi B YOUNG MONEY/CASH MONEY/REPUBLIC	8 12
20	15	20	PLUG WALK ▲		Rich The Kid RICH FOREVER/300/INTERSCOPE	8 19
29	17	21	TASTE		Tyga Featuring Offset LAST KINGS/EMPIRE RECORDINGS	17 4
RE-ENTRY		22	EVERYBODY DIES IN THEIR NIGHTMARES		XXXTENTACION BAD VIBES FOREVER/EMPIRE RECORDINGS	22 8
NEW		23	BED		Nicki Minaj Featuring Ariana Grande YOUNG MONEY/CASH MONEY/REPUBLIC	23 1
26	20	24	ALL GIRLS ARE THE SAME		Juice WRLD GRADE A/INTERSCOPE	20 6
22	16	25	FREAKY FRIDAY ▲		Lil Dicky Featuring Chris Brown DRY BROS/REPUBLIC	5 14
9	14	26	ALL MINE		Kanye West GOOD/DEF JAM	9 3
24	22	27	CHUN-LI ●		Nicki Minaj YOUNG MONEY/CASH MONEY/REPUBLIC	7 11
NEW		28	BIGGER > YOU		2 Chainz, Drake & Quavo GAMBREAD/DEF JAM	28 1
RE-ENTRY		29	THE REMEDY FOR A BROKE HEART (WHY AM I SO IN LOVE)		XXXTENTACION BAD VIBES FOREVER	29 3
23	23	30	PRAY FOR ME ▲		The Weeknd & Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE	4 20
31	28	31	BALL FOR ME		Post Malone Featuring Nicki Minaj REPUBLIC	11 8
34	36	32	JAPAN		Famous Dex RICH FOREVER/300	18 13
7	19	33	YIKES		Kanye West GOOD/DEF JAM	7 3
25	25	34	TATI		6ix9ine Featuring DJ SPINKING SOULJAAG/10TH KINGS/PROJECTS	23 4
30	31	35	KOD		J. Cole DREAMVILLE/ROC NATION/INTERSCOPE	7 9
28	27	36	CALL OUT MY NAME ▲		The Weeknd XO/REPUBLIC	3 12
32	33	37	ESSKEETIT		Lil Pump LYFETIME/THA LIGHTS GLOBAL/WARNER BROS.	16 10
NEW		38	BOSS		The Carters PARKWOOD/ROC NATION	38 1
35	35	39	PRAISE THE LORD (DA SHINE)		A\$AP Rocky Featuring Skepta A\$AP WORLDWIDE/POLO GROUNDS/RCA	22 4
RE-ENTRY		40	HOPE		XXXTENTACION BAD VIBES FOREVER	40 2
33	38	41	POWERGLIDE ▲		Rae Sremmurd & Juicy J EAGER/REPUBLIC	17 16
NEW		42	SUMMER		The Carters PARKWOOD/ROC NATION	42 1
45	44	43	LIFE GOES ON		Lil Baby Featuring Gunna & Lil Uzi Vert QUALITY CONTROL/MOTOWN/CAPITOL	36 5
37	49	44	WELCOME TO THE PARTY		Diplo, French Montana & Lil Pump Feat. Zhavia Ward MARVEL/20TH CENTURY FOX/ROCKAWAY	37 4
36	39	45	OVERDOSE		YoungBoy Never Broke Again NEVER BROKE AGAIN/ATLANTIC	22 8
-	18	46	REBORN		KIDS SEE GHOSTS G.O.O.D./DEF JAM	18 2
49	45	47	I KNOW YOU		Lil Skies Featuring Young Pinch ALL WE GOT/ATLANTIC	45 3
NEW		48	NICE		The Carters PARKWOOD/ROC NATION	48 1
NEW		49	COP SHOT THE KID		Nas Featuring Kanye West MASS APPEAL/DEF JAM	49 1
38	40	50	OTW		Khalid, Ty Dolla \$ign & 6LACK RIGHT HAND/RCA	35 9

TOP R&B/HIP-HOP ALBUMS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			IMPRINT/DISTRIBUTING LABEL			
HOT SHOT DEBUT		1	#1 1WR THE CARTERS		EVERYTHING IS LOVE PARKWOOD/ROC NATION	1
12	2	2	GG XXXTENTACION		BAD VIBES FOREVER BAD VIBES FOREVER	14
2	3	3	POST MALONE ▲		beerbongs & bentleys REPUBLIC	8
NEW		4	NAS		Nasir MASS APPEAL/DEF JAM	1
34	5	5	XXXTENTACION ●		BAD VIBES FOREVER/EMPIRE RECORDINGS	17 43
5	6	6	JUICE WRLD		Goodbye & Good Riddance GRADE A/INTERSCOPE/IGA	5
4	7	7	CARDI B ●		Invasion Of Privacy THE KSR GROUP/ATLANTIC/AG	11
3	8	8	KANYE WEST		ye G.O.O.D./DEF JAM	3
NEW		9	JAY ROCK		Redemption TOP DAWG/INTERSCOPE/IGA	1
1	10	10	KIDS SEE GHOSTS		KIDS SEE GHOSTS G.O.O.D./DEF JAM	2
6	11	11	LIL BABY		Harder Than Ever QUALITY CONTROL/MOTOWN/CAPITOL	5
7	12	12	POST MALONE ▲		Stoney REPUBLIC	80
8	13	13	J. COLE ●		KOD DREAMVILLE/ROC NATION/INTERSCOPE/IGA	9
9	14	14	MIGOS ▲		Culture II QUALITY CONTROL/MOTOWN/CAPITOL	21
RE		15	XXXTENTACION		Revenge BAD VIBES FOREVER/EMPIRE RECORDINGS	11
14	16	16	KHALID ●		American Teen RIGHT HAND/RCA	68
13	17	17	FUTURE		Superfly (Soundtrack) COLUMBIA PICTURES/JA-1/FREEDBANDZ/EPIC	2
NEW		18	JACQUEES		4275 CASH MONEY/REPUBLIC	1
11	19	19	A\$AP ROCKY		Testing A\$AP WORLDWIDE/POLO GROUNDS/RCA	4
16	20	20	KENDRICK LAMAR ▲		DAMN. TOP DAWG/AFTERMATH/INTERSCOPE/IGA	62
10	21	21	SOUNDTRACK ▲		Black Panther: The Album, Music From And Inspired By TOP DAWG/AFTERMATH/INTERSCOPE/IGA	19
21	22	22	LIL UZI VERT ▲		Luv Is Rage 2 GENERATION NOW/ATLANTIC/AG	43
18	23	23	RICH THE KID ●		The World Is Yours RICH FOREVER/300/INTERSCOPE/IGA	12
22	24	24	LIL SKIES		Life Of A Dark Rose ALL WE GOT/AG	24
19	25	25	RAE SREMMURD, SWAE LEE & SLIM Jxmmi		SR3MM EAGER/DUMMA/INTERSCOPE/IGA	7

ADULT R&B™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			IMPRINT/PROMOTION LABEL			
1	1	1	#1 1WR LONG AS I LIVE		Toni Braxton DEF JAM	19
2	2	2	GOOD MAN		Ne-Yo COMPOUND ENT./MOTOWN/CAPITOL	20
4	3	3	LOVE LIKE YOURS AND MINE		Peabo Bryson FLYTE LIVE/PERCEPTIVE/CAROLINE/CAPITOL	11
7	4	4	THAT IT SMOKIN'		Tamia PLUS 1/EONE	8
8	5	5	GG BOO'D UP		Ella Mai 10 SUMMERS/INTERSCOPE	10
6	6	6	HOW MANY WAYS		Keith Sweat Feat. K-Ci KDS/RED	23
3	7	7	WHEN WE		Tank R&B WAVE/ATLANTIC	51
12	8	8	STAY ON YOUR MIND		Kenny Lattimore SINCERESOU/LIGER	21
9	9	9	ORGANIC		Stokley BLURAFFE/CONCORD	34
10	10	10	FOCUS		H.E.R. RCA	11
5	11	11	FINESSE		Bruno Mars & Cardi B ATLANTIC	24
13	12	12	BEST PART		Daniel Caesar Feat. H.E.R. GOLDEN CHILD	8
15	13	13	DOESN'T MATTER		Gallant MIND OF A GENIUS/WARNER BROS.	6
11	14	14	ALL THE WAY		Ledisi VEVE/INTERSCOPE	22
14	15	15	BEST DAY EVER		Andy Stokes NEW 5	20
17	16	16	FIRST BEGAN		PJ Morton MORTON/EMPIRE RECORDINGS	18
18	17	17	BET AIN'T WORTH THE HAND		Leon Bridges LILASAWAY/63/COLUMBIA	11
19	18	18	VIBES		Vivian Green MAKE NOISE/CAROLINE/CAPITOL	7
20	19	19	FAVORITE		Leon Thomas Feat. Buddy LEON THOMAS INDUSTRIES/PRIORITY/CAPITOL	9
23	20	20	DON'T COME EASY		Raheem DeV Vaughn 366/BMG	4
22	21	21	A GOOD NIGHT		John Legend Feat. BloodPop COLUMBIA	4
25	22	22	WORTH IT ALL		Jeffrey Osborne ARTISTRY/MACK AVENUE	3
21	23	23	I LIKE THAT		Janelle Monae WONDALAND/BAD BOY/ATLANTIC	3
24	24	24	CALL OUT MY NAME		The Weeknd XO/REPUBLIC	8
30	25	25	APOLOGY		Ne-Yo COMPOUND ENT./MOTOWN/CAPITOL	2



The Carters' Love Rules

The Carters debut at No. 1 on Top R&B/Hip-Hop Albums with *Everything Is Love*, which earned 123,000 equivalent album units in the week ending June 21, according to Nielsen Music. *Love*, the first joint set from husband-and-wife duo **JAY-Z** and **Beyoncé**, was released exclusively via Tidal on June 16 before its expansion to digital retailers and other paid-streaming tiers two days later. Four *Love* tracks also debut on Hot R&B/Hip-Hop Songs, led by "Apes**t" (No. 9), whose entrance stems largely from its 24.1 million streams during the week. **Nas** opens at No. 4 on Top R&B/Hip-Hop Albums with *Nasir*, which collected 77,000 equivalent album units. The set marks Nas' 14th top 10 on the list, and brings him back to the region for the first time since his 2012 album, *Life Is Good*, spent two weeks at No. 1 (Aug. 4-11, 2012). The new LP also sparks Nas' 49th hit on Hot R&B/Hip-Hop Songs, "Cop Shot the Kid" (featuring **Kanye West**), which debuts at No. 49. **Drake** lands his record-extending 64th top 10 on Hot R&B/Hip-Hop Songs as "I'm Upset" lifts 13-10 following the first full week of tracking for its official video, which premiered June 13. The track also jumps 10-5 on R&B/Hip-Hop Streaming Songs (28.3 million, up 45 percent). Meanwhile, **Tank's** "When We" dips 3-7 on Adult R&B, but posts a 46th week in the top 10, matching **Bruno Mars'** "That's What I Like" for the ninth best total since the chart began in 1993. Among all tracks, **Luther Vandross'** 2004 hit "Think About You" claims the most time in the region: 63 weeks. —Trevor Anderson

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC

June 30
2018

billboard

HOT LATIN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 TE BOTE NOT LISTED (NOT LISTED)	Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny LOS MAGICOS/FLOW LA MOVIE	1	9
2	2	2	DG SG DESPACITO A.HARVEY MORGAN (LUIS FONSI...)	Luis Fonsi & Daddy Yankee Feat. Justin Bieber UNIVERSAL MUSIC LATIN/SONY MUSIC LATIN	1	75
3	3	3	X AFRO BROTHERS, JEON NURI, RIVERA CAMINERO, DJ MEDINA VELEZ...	Nicky Jam x J Balvin LA INDUSTRIA/SONY MUSIC LATIN	1	16
4	4	4	DURA DI URBA, ROMI (R.L. AYALA RODRIGUEZ, J.L.M. CEDENO, L.L. ROMERO, J.G. RIVERA VAZQUEZ...)	Daddy Yankee EL CARTEL/UMLE	2	22
6	5	5	MI GENTE W.WILLIAMS, J.KNOWLES (J.A. OSORIO BALVIN...)	J Balvin & Willy William Featuring Beyonce SCORPIO/CAPITOL LATIN/PARKWOOD/COLUMBIA/UMLE	1	51
5	6	6	DAME TU COSITA R.S.C. DONALDOS (R.S.C. DONALDOS)	El Chombo Featuring Cutty Ranks JUSTON/PLAY TWO/UMLE	1	11
7	8	7	EL FARSANTE ALEX KILLER, CHRIS TERRY (JUNE GRON VELEZ, J.P. SOTO PASQUAL...)	Ozuna & Romeo Santos DIMELQ/VP ENTERTAINMENT/SONY MUSIC LATIN	2	47
8	9	8	SIN PIJAMA GARY MUSIC, DADDY YANKEE, MALUMA, J. LEONE, C. DEVEYRY (LEONE, M. MONDANER, B. MONDANER, C. DEVEYRY...)	Becky G + Natti Natasha RCA/SONY MUSIC LATIN	8	9
9	7	9	ME NIEGO WISIN, LOS LEGENDARIOS (C.L. NARES, J.R. TORRES BEATRIZ, A. RAMIREZ CARRASQUILLO...)	Reik Featuring Ozuna & Wisin SONY MUSIC LATIN	6	18
10	10	10	OYE MUJER RAYMIX (E. GOMEZ MORENO)	Raymix LATIN STYLISH/AFTERCLUB/FONOVIISA/UMLE	10	19
13	13	11	SCOOBY DOO PA PA TOPOPLAMASKARA (L.L. BRITO CASTILLO, L.L. PERALTA GUZMAN, L. ROSA...)	DJ KASS DJ KASS/GROUNDWEEK/ONE	9	22
20	18	12	AG LA PLAYER (BANDOLERA) TAMAYO E. SANCHEZ, BENIGNO (LUIS FONSI, DONALDOS, LUIS FONSI, DONALDOS, LUIS FONSI, DONALDOS...)	Zion & Lennox WARNER LATINA	12	17
12	12	13	LA MODELO WAMP, CHRIS BEAY (J.C. OZUNA ROSADO, J. SAavedra, NASH POPPILL...)	Ozuna x Cardi B DIMELQ/VP ENTERTAINMENT/SONY MUSIC LATIN	3	26
14	14	14	UNICA WAMP, J. ANKEE, GARY MUSIC (J.C. OZUNA ROSADO, J. SAavedra...)	Ozuna DIMELQ/VP ENTERTAINMENT/SONY MUSIC LATIN	12	8
11	11	15	EL PRESTAMO KEVIN ANDERSON (L. LONDONO ARIAS, E. BARRERA, K.M. JIMENEZ LONDONO, B. ONDIER, LEZANO GARRERA...)	Maluma ROYALTY WORLD/SONY MUSIC LATIN	10	15
-	17	16	CLANDESTINO EDGE, SHAKIRA, MALUMA (SHAKIRA, L.L. LONDONO ARIAS, E. BARRERA...)	Shakira & Maluma SONY MUSIC LATIN	16	2
15	15	17	AMBIENTE SKY (J.A. OSORIO BALVIN, A. RAMIREZ SUAREZ, J. C. OZUNA ROSADO, J. SAavedra...)	J Balvin UNIVERSAL MUSIC LATIN/UMLE	14	6
16	16	18	EL ANILLO DALE PLATA, CASTRO, OSCARITO, EDGE (E. BARRERA, J.E. HERNANDEZ VILLEGAS...)	Jennifer Lopez NUYORICAN/SONY MUSIC LATIN	12	8
21	20	19	MI CAMA A.C.L.A. (KARYTO (KAROL G., RAYO GIBO, R. DICANO ROS, A.C.L.A. SABINO...)	Karol G. UNIVERSAL MUSIC LATIN/UMLE	19	4
18	19	20	TU POSTURA S.L. LIZARRAGA LIZARRAGA (R.E. MUNOZ CANTU)	Banda Sinaloense MS de Sergio Lizarraga LIZOS	14	20
17	22	21	EL CLAVO EDGE, G.R. ROSA, M. GUELLER, G. HERRERA (G.R. ROSA, BARRERA, C. ECHERRO, CASTILLO, A. MONTANER, ROSA...)	Prince Royce SONY MUSIC LATIN	15	13
23	23	22	MADURA COSCULLUELA, J. J. GOMEZ NALES (J.F. COSCULLUELA)	Cosculluela + Bad Bunny WARNER LATINA	14	9
HOT SHOT DEBUT		23	CALYPSO A. TORRES, S. BENIGNO (LUIS FONSI, DONALDOS, LUIS FONSI, DONALDOS, LUIS FONSI, DONALDOS...)	Luis Fonsi & Stefflon Don UNIVERSAL MUSIC LATIN/UMLE	23	1
27	27	24	A LO LEJOS ME VERAN J.H. UMILDE (EL DE LA GUITARRA)	El de la Guitarra RANCHO HUMILDE	24	19
31	29	25	QUE BONITO ES QUERER JUNZUNZA FAVELA, R. ORRANTIA (JUNZUNZA FAVELA)	Ulises Chaidez y Sus Plebes DEL	25	7
22	24	26	AMORFODA NOT LISTED (NOT LISTED)	Bad Bunny RIMAS/HEAR THIS MUSIC	10	18
36	33	27	ME HUBIERAS DICHO JUNZUNZA FAVELA, R. ORRANTIA (JUNZUNZA FAVELA)	Joss Favela SONY MUSIC LATIN	27	6
32	30	28	NO ME ACUERDO I. GONZALEZ, S. SANTO, M. MINO, C. CACERES, S. MARRUFO, OSCARITO (S. SANTO, M. MINO, C. CACERES, S. MARRUFO...)	Thalia & Natti Natasha SONY MUSIC LATIN	28	3
26	28	29	ASESINA NEXIUM (I. FELICIANO MITJAN, D.E. CASTRO HERNANDEZ, B. CANCER, SANTIAGO, J.C. GOMEZ...)	Brytiago X Darell BUSINESS	26	5
-	36	30	KARMA SKY (J.A. OSORIO BALVIN, A. RAMIREZ SUAREZ, J.C. OZUNA ROSADO, J. SAavedra...)	Sky, J Balvin & Ozuna UNIVERSAL MUSIC LATIN/UMLE	30	2
19	26	31	SE ACABO EL AMOR L. VEGUILLA MALAVE, J. MATEO, L. LOPEZ DANIEL, A. PINELO, J. AMORINO, J. GOMEZ MARTINEZ, JIMMY JOKER...)	Abraham Mateo, Yandel + Jennifer Lopez SONY MUSIC LATIN	19	7
29	31	32	1, 2, 3 Sofia Reyes Featuring Jason Derulo & De La Ghetto I. GONZALEZ, S. SANTO, M. MINO, C. CACERES, S. MARRUFO, OSCARITO (S. SANTO, M. MINO, C. CACERES, S. MARRUFO...)	Wagner WARNER LATINA	24	16
38	43	33	PELIGROSA CHRIS EDGAR, GARY MUSIC (J.A. OSORIO BALVIN, L.L. LONDONO ARIAS, L. VEGUILLA MALAVE...)	J Balvin, Wisin & Yandel UNIVERSAL MUSIC LATIN/UMLE	33	4
-	21	34	PA MI I. MADE THE BEAT (J. PETERSON, S. J. RIMPOFF, J.C. OZUNA ROSADO, J. RIVERA PEREZ, J. GONZALEZ, J. P. ROSA, J. SAavedra...)	Tory Lanez & Ozuna MAD LOVE/INTERSOPE	21	2
43	44	35	DIEZ MINUTOS MAS G. GARCIA (E. BARRERA, E. MURGUIA, M. LOPEZ DE ARIAGA HERNANDEZ...)	Los Huracanes del Norte GARMEX	35	4
28	32	36	CALIDAD Y CANTIDAD F. CAMACHO TIRADO (J. HAVAZ ESPINOZA)	La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE	28	13
47	38	37	SEGUNDA OPCION J. TIRADO CASTANEDA (G.A. MERCADO MERCADO)	Banda Carnaval ANDALUZ/DISA/UMLE	33	5
37	37	38	POR PERRO J. OSORIO BALVIN, G. ROSA, J. VEGUILLA MALAVE, J. MATEO, L. LOPEZ DANIEL, A. PINELO, J. AMORINO, J. GOMEZ MARTINEZ, JIMMY JOKER...)	Sebastian Yatra Feat. Luis Figueroa & Lary Over UNIVERSAL MUSIC LATIN/UMLE	37	4
34	34	39	BUM BUM TAM TAM L. LONDRAL, J. FERRERA, J.A. OSORIO BALVIN, S. ALLEN, D. WILSON, J. M. CANAN, G. VILLALBA...)	MC Fiote, Future, J Balvin, Stefflon Don & Juan Magan WEISS/SPIN RECORDS/WARNER/REPUBLIC	23	15
NEW		40	INOLVIDABLE DIMELQ, FLOW, SIMON (C.E. REYES ROSADO, J. VALDES, F. J. MARTINEZ, S. RESTREPO...)	Farruko CARBON FIBER/SONY MUSIC LATIN	40	1
RE-ENTRY		41	LOCA A. TORRES, S. BENIGNO, M. G. TORRES, S. BENIGNO, P. L. FLORES, C. CASTILLO TORRES, A. BENIGNO...)	Maite Perroni Featuring Cali Danee WARNER LATINA	30	2
30	39	42	FIEBRE WISIN, LOS LEGENDARIOS, CASTRO (B. LUIJEN, O. X. ROMERO) MANZANAPES, M. A. CASTRO...)	Ricky Martin Featuring Wisin & Yandel SONY MUSIC LATIN	17	17
NEW		43	ZUM ZUM I. PINA, L. PINA, N. VES, R. L. AYALA RODRIGUEZ, A. SANTOS, K. VAZQUEZ, J. NIEVES, J. G. RIVERA VAZQUEZ, J. SALDANA...)	Daddy Yankee x RKM & Ken-Y x Arcangel PINA/SONY MUSIC LATIN	43	1
NEW		44	TE FALLE C. NODAL (C. NODAL)	Christian Nodal JG/FONOVIISA/UMLE	44	1
42	42	45	EL MONSTRO 7 J.H. UMILDE (EL DE LA GUITARRA)	El de la Guitarra RANCHO HUMILDE	38	14
-	47	46	QUISIERA ALEJARME WISIN, LOS LEGENDARIOS, S. YEBERTRONICS (L.L. MORERA LUNA, M.A. RAMIREZ CARRASQUILLO...)	Wisin Featuring Ozuna SONY MUSIC LATIN	46	2
39	41	47	ESPERANDOTE KZO (M. FURZANO, L. URDINO, J. D. MEDINA VELEZ, C. COSSIO, S. G. WHITEBLACK, S. MESA...)	Manuel Turizo LA INDUSTRIA/SONY MUSIC LATIN	39	8
48	46	48	ROLLING ONE L. RAMIREZ, R. MEDIA (A. DEL VILLAR, J.L. COTA RAMIREZ)	Lenin Ramirez Featuring T3r Elemento DEL	46	3
33	35	49	TIEMPO A.L. LIZARRAGA (JUNZUNZA FAVELA)	Banda Los Recoditos EL RECODO/FONOVIISA/UMLE	28	13
49	45	50	LOCA NOT LISTED (NOT LISTED)	Bad Bunny, Khea, Duki & Cazzu RIMAS/HEAR THIS MUSIC	45	3

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
1	1	#1 3X OZUNA DIMELQ/VP ENTERTAINMENT/SONY MUSIC LATIN	Odisea	43		
2	2	J BALVIN UNIVERSAL MUSIC LATIN/UMLE	Vibras	4		
3	3	MALUMA ROYALTY WORLD/SONY MUSIC LATIN	F.A.M.E.	5		
5	4	ROMEO SANTOS SONY MUSIC LATIN	Golden	48		
7	5	AVENTURA THE ORCHARD/SONY MUSIC LATIN	Todavía Me Amas: Lo Mejor de Aventura	103		
6	6	NICKY JAM LA INDUSTRIA/SONY MUSIC LATIN	Fenix	74		
4	7	SHAKIRA SONY MUSIC LATIN	El Dorado	56		
8	8	SEBASTIAN YATRA UNIVERSAL MUSIC LATIN/UMLE	Mantra	5		
9	9	ROMEO SANTOS SONY MUSIC LATIN	Formula: Vol. 2	169		
10	10	CHRISTIAN NODAL JG/FONOVIISA/UMLE	Me Deje Llevar	43		
11	11	SELENA CAPITOL LATIN/UMLE	Ones	138		
12	12	WISIN SONY MUSIC LATIN	Victory	29		
14	13	J BALVIN CAPITOL LATIN/UMLE	Energia	104		
13	14	CNCO SONY MUSIC LATIN	CNCO	11		
15	15	BANDA SINALOENSE MS DE SERGIO LIZARRAGA LIZOS/SONY MUSIC LATIN	La Mejor Version de Mi	62		
17	16	BANDA SINALOENSE MS DE SERGIO LIZARRAGA LIZOS	Que Bendicion	124		
16	17	YANDEL SONY MUSIC LATIN	#UPDATE	41		
18	18	MARCO ANTONIO SOLIS FONOVIISA/UMLE	40 Anos	74		
19	19	T3R ELEMENTO PARRAL/LA RED	Underground	33		
21	20	MALUMA SONY MUSIC LATIN	Pretty Boy Dirty Boy	131		
20	21	FARRUKO CARBON FIBER/SONY MUSIC LATIN	Trapxficante	40		
23	22	BANDA SINALOENSE MS DE SERGIO LIZARRAGA DISA/UMLE	Las Bandas Romantica	55		
29	23	ROMEO SANTOS SONY MUSIC LATIN	Formula: Vol. 1	163		
25	24	PISO 21 WARNER LATINA	Ubuntu	6		
27	25	LENIN RAMIREZ DEL	Bendecido	9		

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE CERTIFICATION IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
6	1	#1 1W GG LA PLAYER (BANDOLERA) WARNER LATINA	Zion & Lennox	17		
2	2	X LA INDUSTRIA/SONY MUSIC LATIN	Nicky Jam x J Balvin	16		
1	3	ME NIEGO SONY MUSIC LATIN	Reik Feat. Ozuna & Wisin	18		
4	4	DURA EL CARTEL/UMLE	Daddy Yankee	21		
3	5	EL PRESTAMO ROYALTY WORLD/SONY MUSIC LATIN	Maluma	14		
5	6	SE ACABO EL AMOR SONY MUSIC LATIN	Abraham Mateo, Yandel + Jennifer Lopez	8		
12	7	I LIKE IT THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	6		
22	8	ME HUBIERAS DICHO SONY MUSIC LATIN	Joss Favela	13		
9	9	SIN PIJAMA RCA/SONY MUSIC LATIN	Becky G + Natti Natasha	8		
8	10	AMBIENTE UNIVERSAL MUSIC LATIN/UMLE	J Balvin	10		
10	11	TE BOTE Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny	LOS MAGICOS/FLOW LA MOVIE	9		
14	12	QUE BONITO ES QUERER DEL	Ulises Chaidez y Sus Plebes	8		
16	13	BELLA LEGISCOS/WARNER LATINA	Wolfine	12		
13	14	EL ANILLO NUYORICAN/SONY MUSIC LATIN	Jennifer Lopez	8		
17	15	CORAZON ROYALTY WORLD/SONY MUSIC LATIN	Maluma X Nego do Borel	30		
15	16	FIEBRE SONY MUSIC LATIN	Ricky Martin Feat. Wisin & Yandel	17		
31	17	SEGUNDA OPCION ANDALUZ/DISA/UMLE	Banda Carnaval	7		
23	18	EL CLAVO SONY MUSIC LATIN	Prince Royce	14		
25	19	MI CAMA UNIVERSAL MUSIC LATIN/UMLE	Karol G	5		
19	20	DIEZ MINUTOS MAS GARMEX	Los Huracanes del Norte	15		
26	21	UNICA DIMELQ/VP ENTERTAINMENT/SONY MUSIC LATIN	Ozuna	8		
28	22	EL FARSANTE DIMELQ/VP ENTERTAINMENT/SONY MUSIC LATIN	Ozuna & Romeo Santos	13		
7	23	OYE MUJER LATIN STYLISH/AFTERCLUB/FONOVIISA/UMLE	Raymix	17		
18	24	SOBREDOSES SONY MUSIC LATIN	Romeo Santos Feat. Ozuna	19		
21	25	CALIDAD Y CANTIDAD DISA/UMLE	La Arrolladora Banda el Limon de Rene Camacho	14		



Zion & Lennox's 'La Player' Leads

Zion & Lennox (above) land their fifth No. 1 on Latin Airplay with "La Player (Bandolera)" as the song leaps 6-1 in its 17th week. The track grabbed 17.5 million in audience impressions in the week ending June 24 (up 50 percent), according to Nielsen Music. Notably, it's Zion & Lennox's fifth chart-topper, but the first time they've hit No. 1 without any additional acts billed on the song.

Meanwhile, in its sixth week on the tally, **Cardi B's** triple-billed title "I Like It," with **Bad Bunny** and **J Balvin**, reaches the top 10 a month after its May 25 release, rising 12-7 thanks to a 12 percent increase in audience (to 10.2 million). The song debuted at No. 46 on the May 26 list, and is **Bad Bunny's** fourth, and his highest-charting as a lead act, besting his No. 9 peak on June 23 with "Te Boté" (with **Casper Magico**, **Nio Garcia**, **Darell**, **Nicky Jam** and **Ozuna**). As for Balvin, "Like" earns him his 13th top 10.

On Hot Latin Songs, **Luis Fonsi's** new single, "Calypso" (with **Stefflon Don**), bows at No. 23. It's Fonsi's 32nd chart entry and the second hit for Stefflon Don. Sales and streams power the debut, with the collaboration opening at No. 2 on the Latin Digital Song Sales list with 5,000 downloads in the week ending June 21 while earning 1.7 million U.S. clicks. "Calypso" follows Fonsi's "Échame la Culpa" (with **Demi Lovato**), which peaked at No. 3, and "Despacito," which netted a record 52 weeks in the penthouse.

Lastly, **Ulises Chaidez y Sus Plebes** pick up their third No. 1 (all of which have occurred in just over a year) on Regional Mexican Airplay as "Que Bonito Es Querer" bumps 2-1. The song rises with a 7 percent increase in audience to 9.4 million. —*Pamela Bustios*

HOT LATIN SONGS: The week's most popular Latin songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by Nielsen Music, based on multi-metric consumption (including traditional album sales, track equivalent albums, and streaming equivalent albums). LATIN AIRPLAY: The week's most popular Latin albums, ranked by Nielsen Music, based on multi-metric consumption (including traditional album sales, track equivalent albums, and streaming equivalent albums). TOP LATIN ALBUMS: The week's most popular Latin albums, ranked by Nielsen Music, based on multi-metric consumption (including traditional album sales, track equivalent albums, and streaming equivalent albums). SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC

Christian/Gospel

June 30
2018
billboard

HOT CHRISTIAN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	PEAK POS.
1	1	1	#1 15 WKS RECKLESS LOVE		Cory Asbury	34
6	4	2	I CAN ONLY IMAGINE		MercyMe	15
2	2	3	I JUST NEED U.		tobyMac	24
5	5	4	GRACE GOT YOU		MercyMe	20
3	3	5	SO WILL I (100 BILLION X)		Hillsong UNITED	49
4	6	6	FEAR IS A LIAR		Zach Williams	23
8	7	7	JOY.		for KING & COUNTRY	5
7	8	8	RESURRECTION POWER		Chris Tomlin	23
10	9	9	DO IT AGAIN		Elevation Worship	17
9	10	10	FREEDOM HYMN		Austin French	25
12	11	11	WHO YOU SAY I AM		Hillsong Worship	16
15	12	12	ALL IN		Matthew West	12
18	18	13	COUNTING EVERY BLESSING		Rend Collective	14
17	16	14	WHAT A FRIEND		Matt Maher	15
16	15	15	NO MATTER WHAT		Ryan Stevenson Featuring Bart Millard	12
11	14	16	GOD OF ALL MY DAYS		Casting Crowns	25
14	17	17	WALKING ON WATER		NEEDTOBREATHE	25
13	13	18	MORE THAN ANYTHING		Natalie Grant	24
NEW	NEW	19	THE BREAKUP SONG		Francesca Battistelli	1
21	21	20	SO WILL I (100 BILLION X)		Hillsong Worship	12
19	19	21	DREAM SMALL		Josh Wilson	10
20	20	22	THE WAY (NEW HORIZON)		Pat Barrett	8
23	23	23	HE STILL DOES (MIRACLES)		Hawk Nelson	25
24	25	24	I CAN ONLY IMAGINE (THE MOVIE SESSION)		MercyMe	17
39	24	25	GOOD NEWS		Mandisa	3

HOT GOSPEL SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	PEAK POS.
1	1	1	#1 15 WKS WON'T HE DO IT		Koryn Hawthorne	41
2	2	2	I'M BLESSED		Charlie Wilson	56
3	3	3	YOUR GREAT NAME		Todd Dulaney	31
8	4	4	I'M GETTING READY		Tasha Cobbs Leonard Feat. Nicki Minaj	42
4	5	5	NOT LUCKY, I'M LOVED		Jonathan McReynolds	19
7	6	6	YOU WILL WIN		Jekalyn Carr	42
5	7	7	NO REASON TO FEAR		J.J. Hairston & Youthful Praise	29
6	9	8	HE PROMISED ME		BeBe Winans Feat. Tobbi & Tommi Introducing Kiandra	30
9	10	9	A GREAT WORK		Brian Courtney Wilson	14
12	11	10	THROUGH IT ALL		Tamela Mann Featuring Timbaland	19
10	8	11	YOU KNOW MY NAME		Tasha Cobbs Leonard Feat. Jimi Cravity	29
14	14	12	LISTEN		Marvin Sapp	24
15	15	13	NO ORDINARY WORSHIP		Kelontae Gavin	9
13	12	14	SERVE		Jermaine Dolly	21
11	13	15	I GOT THAT		Anthony Brown & group therAPy	20
NEW	NEW	16	MENTION		Fresh Start Worship	1
16	16	17	NOBODY LIKE YOU LORD		Maranda Curtis	10
17	18	18	BLESSING ME AGAIN		Rance Allen Featuring Snoop Dogg	13
18	17	19	EVEN ME		Darlene McCoy	21
NEW	NEW	20	CAN'T TURN BACK		Charles Jenkins & Fellowship Chicago	1
19	21	21	RECKLESS LOVE		Israel Houghton	15
21	19	22	FAVOR OF GOD		James Fortune Featuring Zacardi Cortez	5
24	22	23	DO IT AGAIN		Elevation Collective Feat. Travis Green & Kierra Sheard	14
22	20	24	WE LIVIN		Tina Campbell	8
NEW	NEW	25	TESTIMONY		Rudy Currence	1

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 14 WKS GG MERCYME	I Can Only Imagine: The Very Best of MercyMe	17		
3	2	MERCYME	Lifer	64		
2	3	ZACH WILLIAMS	Chain Breaker	78		
6	4	NF	Therapy Session	113		
4	5	LAUREN DAIGLE	How Can It Be	168		
5	6	HILLSONG WORSHIP	There Is More	11		
8	7	CORY ASBURY	Reckless Love	21		
7	8	ALAN JACKSON	Precious Memories Collection	53		
11	9	SKILLET	Unleashed	98		
15	10	NF	Mansion	152		
9	11	HILLSONG UNITED	Wonder	54		
16	12	CHRIS TOMLIN	Never Lose Sight	87		
HOT SHOT DEBUT	13	CHRIS MCCLARNEY	Breakthrough	1		
14	14	TOBYMAC	This Is Not A Test	150		
13	15	SKILLET	Awake	214		
12	16	ELEVATION WORSHIP	Here As In Heaven	124		
17	17	ELEVATION WORSHIP	There Is A Cloud	66		
10	18	CROWDER	American Prodigal	91		
18	19	HILLSONG WORSHIP	Let There Be Light	88		
20	20	LECRAE	All Things Work Together	39		
19	21	FOR KING & COUNTRY	RUN WILD. LIVE FREE. LOVE STRONG.	197		
NEW	22	NOBIGDYL.	Solar	1		
22	23	VARIOUS ARTISTS	WOW Hits 2018	37		
21	24	ELVIS PRESLEY	Elvis: Ultimate Gospel	156		
23	25	CASTING CROWNS	The Very Next Thing	92		

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 15 WKS TASHA COBBS LEONARD	Heart, Passion, Pursuit	43		
3	2	VARIOUS ARTISTS	WOW Gospel 2018	21		
12	3	GG KELONTAE GAVIN	The Higher Experience	8		
8	4	PHIL THOMPSON	My Worship	6		
2	5	JONATHAN MCREYNOLDS	Make Room	15		
7	6	REX C.L. FRANKLIN EXPERIENCE	Paul's Letter to Philemon About The Slave	7		
RE	7	MONICA LISA STEVENSON	Kainos: The Acoustic Documentary	18		
6	8	SNOOP DOGG & VARIOUS ARTISTS	Snoop Dogg Presents: Bible Of Love	14		
9	9	TRAVIS GREENE	The Hill	138		
11	10	TODD DULANEY	Your Great Name	22		
NEW	11	FRED HAMMOND	Best Of Fred Hammond	1		
4	12	MARANDA CURTIS	Open Heaven: The Maranda Experience	8		
NEW	13	GOSPEL LEGENDS	Resting Easy	1		
10	14	TAMELA MANN	One Way	93		
14	15	MARVIN SAPP	Playlist: The Very Best Of Marvin Sapp	153		
13	16	TRAVIS GREENE	Crossover: Live From Music City	44		
RE	17	KIRK FRANKLIN	The Essential Kirk Franklin	133		
21	18	ANTHONY BROWN & GROUP THERAPY	A Long Way From Sunday	47		
19	19	TAMELA MANN	Best Days	225		
18	20	TASHA COBBS	One Place: Live	147		
20	21	TASHA COBBS	Grace (EP)	223		
16	22	JASON NELSON	Answer	5		
23	23	MARVIN SAPP	Close	38		
24	24	KIRK FRANKLIN	Losing My Religion	136		
RE	25	VASHAWN MITCHELL	Cross Music (EP)	2		



DVD Sparks MercyMe

MercyMe rules Top Christian Albums for a 14th week with *I Can Only Imagine: The Very Best of MercyMe*, which increases by 40 percent, earning 11,000 equivalent album units in the week ending June 21, according to Nielsen Music. The set, which contains two versions of "I Can Only Imagine" — the 1999 original and 2018's "I Can Only Imagine (The Movie Session)" — first topped the March 17 chart, becoming the group's 11th leader. Its latest gains were ignited in part by the June 12 DVD release of the movie *I Can Only Imagine*, which stars **J. Michael Finley** as MercyMe frontman **Bart Millard**, with **Dennis Quaid** as his father. The film opened in theaters nationwide on March 16.

Concurrently, MercyMe's latest studio LP, *Lifer*, climbs 3-2 on Top Christian Albums (4,000 units, up 24 percent); the set opened at No. 1 on April 22, 2017, and has spent nine weeks at the summit. MercyMe is the first act to rank at Nos. 1 and 2 simultaneously on Top Christian Albums since Feb. 14, 2009, when the **Gaither Vocal Band** debuted in the top two spots with *Reunion Volume Two*, respectively. Plus, **Francesca Battistelli**'s "The Breakup Song" bows at No. 19 on Hot Christian Songs, the second-highest debut among her 28 appearances. The track arrives with 307,000 U.S. streams and 4,000 downloads sold. In 2014, her "Hope Can Change Everything" (with **Millard**, **Jeremy Camp**, **Jamie Grace**, **Matt Maher** and **Sidewalk Prophets**) launched, and peaked, at No. 14.

—Jim Asker

Dance/Electronic

June 30
2018
billboard

HOT DANCE/ELECTRONIC SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		
1	1	1	#1 THE MIDDLE		Zedd, Maren Morris & Grey	1
2	2	2	AG ONE KISS		Calvin Harris & Dua Lipa	2
			HOT SHOT DEBUT			
3	3	3	BORN TO BE YOURS		Kygo & Imagine Dragons	3
4	4	4	SOMETHING JUST LIKE THIS		The Chainsmokers & Coldplay	1
			NEW			
5	5	5	OCEAN		Martin Garrix Featuring Khalid	5
9	8	6	DG SG JACKIE CHAN		Tiesto & Dzeko Feat. Preme & Post Malone	6
6	5	7	SOLO		Clean Bandit Featuring Demi Lovato	5
4	4	8	SILENCE		Marshmello Featuring Khalid	1
5	6	9	WOLVES		Selena Gomez X Marshmello	1
7	7	10	LET ME GO		Hailee Steinfeld & Alessa Feat. Florida Georgia Line & Watt	2
8	9	11	SOMEBODY		The Chainsmokers & Drew Love	8
11	11	12	FLAMES		David Guetta & Sia	9
13	13	13	BODY		Loud Luxury Featuring Brando	12
10	10	14	REMIND ME TO FORGET		Kygo Featuring Miguel	7
14	12	15	BETTER NOT		Louis The Child Featuring Wafia	12
16	14	16	RISE		Jonas Blue Featuring Jack & Jack	12
19	16	17	FINEST HOUR		Cash Cash Featuring Abir	16
17	17	18	BOOM		Tiesto, Gucci Mane & Sevnenn	14
			NEW			
		19	YOUR LOVE		David Guetta & Showtek	19
			NEW			
		20	LET ME LIVE		Rudimental & Major Lazer Feat. Anne-Marie & Mr. Eazi	20
18	18	21	MAD LOVE		Sean Paul & David Guetta Featuring Becky G	7
			NEW			
		22	TELL ME		Marshmello	15
21	21	23	ALIEN		Sabrina Carpenter & Jonas Blue	12
15	19	24	LIKE I DO		David Guetta, Martin Garrix & Brooks	8
32	26	25	RISE OR DIE		The Knocks Featuring Foster The People	25
12	20	26	IDWK		DVBBS X Klankbear	12
30	24	27	HOT STUFF 2018		Donna Summer	24
20	23	28	AZUKITA		Steve Aoki, Daddy Yankee, Play-N-Skillz & Elvis Crespo	16
			NEW			
		29	CHECK THIS OUT		Marshmello	29
26	22	30	IF YOU'RE OVER ME		Years & Years	19
36	28	31	HOLD ON TIGHT		R3HAB x Conor Maynard	28
			NEW			
		32	UNDO		RL Grime Featuring Jeremih & Tory Lanez	32
31	32	33	PANIC ROOM		Au/Ra & CamelPhat	31
25	27	34	I WANNA KNOW		RL Grime Featuring Daya	19
22	25	35	WAIT		Chantel Jeffries Featuring Offset & Vory	10
33	34	36	FLY		Marshmello Featuring Leah Culver	7
27	31	37	EVERYBODY HATES ME		The Chainsmokers	5
34	30	38	PRETENDER		Steve Aoki Featuring Lil Yachty & AJR	24
24	29	39	MAGENTA RIDDIM		DJ Snake	14
29	33	40	HEARTS AIN'T GONNA LIE		Arlissa & Jonas Blue	26
35	35	41	LULLABY		Sigala & Paloma Faith	26
41	38	42	WINNEBAGO		Gryffin Featuring Quinn XCII & Daniel Wilson	38
42	39	43	SPACESHIP		Galantis Featuring Uffie	36
			NEW			
		44	MUST'VE BEEN		Chromeo Featuring DRAM	44
38	37	45	WHEN WE WERE YOUNG		Lost Kings Feat. Norma Jean Martine	34
23	36	46	WAVEY		CLIQ Featuring Alike	23
37	43	47	NO PLACE		RUFUS DU SOL	31
39	41	48	ULTIMATUM		Disclosure Featuring Fatoumata Diawara	35
40	42	49	LIE		Shallou Featuring RIAH	32
			NEW			
		50	WHO YOU ARE		Syn Cole Featuring MIO	49

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
		#1 CHROMEO		Head Over Heels	1	
1	2	THE CHAINSMOKERS		Memories...Do Not Open	63	
2	3	CALVIN HARRIS		Funk Wav Bounces Vol. 1	51	
4	4	THE CHAINSMOKERS		Collage (EP)	85	
3	5	THE CHAINSMOKERS		Sick Boy (EP)	9	
5	6	LADY GAGA		The Fame	223	
6	7	GORILLAZ		Demon Days	178	
8	8	ODESZA		A Moment Apart	41	
7	9	KYGO		Kids In Love	33	
9	10	AVICII		True	88	
10	11	KYGO		Stargazing (EP)	39	
11	12	DJ SNAKE		Encore	98	
12	13	ODESZA		In Return	152	
13	14	MAJOR LAZER		Peace Is The Mission	145	
16	15	KYGO		Cloud Nine	107	
14	16	DAVID GUETTA		Nothing But The Beat	180	
18	17	DAFT PUNK		Random Access Memories	152	
15	18	AVICII		AVICII (01) (EP)	41	
19	19	CALVIN HARRIS		Motion	118	
		SOPHIE		Oil Of Every Pearl's Un-Insides	1	
21	21	FLUME		Skin	105	
20	22	ALINA BARAZ & GALIMATIAS		Urban Flora	152	
23	23	DAFT PUNK		Discovery	103	
24	24	MARSHMELLO		Joytime	69	
25	25	CALVIN HARRIS		18 Months	107	

DANCE/ELECTRONIC DIGITAL SONG SALES™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART	
		IMPRINT/PROMOTION LABEL				
		#1 BORN TO BE YOURS		Kygo & Imagine Dragons	1	
		NEW				
		2 OCEAN		Martin Garrix Feat. Khalid	1	
1	3	THE MIDDLE		Zedd, Maren Morris & Grey	22	
2	4	ONE KISS		Calvin Harris & Dua Lipa	11	
3	5	SOMETHING JUST LIKE THIS		The Chainsmokers & Coldplay	70	
5	6	SOLO		Clean Bandit Feat. Demi Lovato	5	
4	7	SILENCE		Marshmello Feat. Khalid	45	
		NEW				
		8 YOUR LOVE		David Guetta & Showtek	1	
6	9	WOLVES		Selena Gomez X Marshmello	35	
7	10	JACKIE CHAN		Tiesto & Dzeko Feat. Preme & Post Malone	5	
8	11	CLOSER		The Chainsmokers Feat. Halsey	99	
		NEW				
		12 AMERICAN		RiPaul Feat. The Cast Of RuPaul's Drag Race, Season 10	1	
12	13	LET ME GO		Hailee Steinfeld & Alessa Feat. Florida Georgia Line & Watt	41	
13	14	FADED		Alan Walker	123	
9	15	WAKE ME UP!		Avicii	190	
11	16	REMINDE ME TO FORGET		Kygo Feat. Miguel	14	
14	17	STAY		Zedd & Alessia Cara	69	
		RE				
		18 ALONE		Marshmello	62	
15	19	BODY		Loud Luxury Feat. Brando	11	
		NEW				
		20 CHECK THIS OUT		Marshmello	1	
23	21	NO PROMISES		Cheat Codes Feat. Demi Lovato	51	
21	22	IT AIN'T ME		Kygo x Selena Gomez	70	
		NEW				
		23 LET ME LIVE		Rudimental & Major Lazer Feat. Anne-Marie & Mr. Eazi	1	
22	24	TITANIUM		David Guetta Feat. Sia	286	
18	25	BEST FRIEND		Sofi Tukker Feat. NERVO, The Knocks & Alisa Ueno	36	



Kygo, Imagine Dragons Debut

Kygo and Imagine Dragons debut at No. 3 on Hot Dance/Electronic Songs with "Born to Be Yours," the Norwegian DJ's seventh top 10 and the rock band's first. The collaboration starts with 4.8 million U.S. streams and 32,000 downloads sold, according to Nielsen Music, and also launches at No. 1 on Dance/Electronic Digital Song Sales.

Martin Garrix also earns a top 10 debut on Hot Dance/Electronic Songs with "Ocean," featuring Khalid (No. 5). Garrix's fifth top 10 and Khalid's third bows with 7.1 million domestic streams and 17,000 sold.

Shifting to Top Dance/Electronic Albums, Chromeo commands a No. 1 debut with *Head Over Heels*. The set earned 8,000 equivalent album units in its first week (with 6,000 in traditional album sales, as it also enters atop Dance/Electronic Album Sales). The electro-funk act adds its second Top Dance/Electronic Albums No. 1, following *White Women* in 2014.

On Dance Club Songs, Donna Summer scores her 16th No. 1 with "Hot Stuff 2018" (2-1). The late icon ties Jennifer Lopez for eighth place among acts with the most No. 1s in the chart's 42-year history. (Madonna leads with 46.) The reworked classic — Summer's original "Hot Stuff"/"Bad Girls" logged seven frames at No. 1 in 1979 — was remixed by Dave Aude, Ralphie Rosario and Erick Iba, and DJ Spen and Michele Chiavarini, among others. Summer scores her first leader since her update of her five-week 1978 No. 1, "MacArthur Park," led in December 2013.

—Gordon Murray

HOT DANCE/ELECTRONIC SONGS: The week's most popular current dance/electronic songs, ranked by radio airplay, audience impressions, as measured by Nielsen Music, sales data as compiled by Nielsen Music, streaming activity data by online music sources tracked by Nielsen Music, and reports from a national sample of clubs. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP DANCE/ELECTRONIC ALBUMS: The week's most popular dance/electronic albums, as compiled by Nielsen Music, based on multi-metric consumption (including traditional album sales, track equivalent albums, and streaming equivalent albums). DANCE/ELECTRONIC DIGITAL SONG SALES: The week's top-downloaded dance/electronic songs, ranked by sales data as compiled by Nielsen Music. See Charts Legend on billboard.com for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 HOT STUFF 2018 CASABLANCA/MERCURY/UMI	Donna Summer	9
3	2	ALONE ASTRALWERKS/CAPITOL	Halsey Feat. Big Sean & Stefflon Don	7
5	3	ALIEN HOLLYWOOD	Sabrina Carpenter & Jonas Blue	10
1	4	NO TEARS LEFT TO CRY REPUBLIC	Ariana Grande	8
9	5	LOVE IS BIGGER THAN ANYTHING IN ITS WAY ISLAND/INTERSCOPE	LJ2	6
6	6	FRIENDS JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.	Marshmello & Anne-Marie	11
4	7	ONE KISS COLUMBIA	Calvin Harris & Dua Lipa	10
7	8	WAVEY COLUMBIA	CLIQ Feat. Alika	13
17	9	ASHES MARVEL/20TH CENTURY FOX/FOX/COLUMBIA	Celine Dion	4
16	10	HOLD ON TIGHT CYB3RPWIK	R3HAB x Conor Maynard	5
14	11	FRIDAY NIGHT BLUE VILLAGE	Johnnie Mikel	8
11	12	EUPHORIA DAUMAN	The Perry Twins Feat. Harper Starling	15
10	13	MIAMI RADIKAL	Manuel Riva Feat. Alexandra Stan	9
20	14	HANDS ON ME RCA	BURNS Feat. Maluma & Rae Sremmurd	6
19	15	CHOOSE HOPE ZARION	Camille	6
8	16	HEARTS AIN'T GONNA LIE POSITIVE/DEF JAM	Arlissa & Jonas Blue	12
18	17	2AM MEGATONAL	Booah Riot	6
31	18	GG I'M COMING OUT/UPSIDE DOWN 2018 MOTOWN/UMI	Diana Ross	3
27	19	WHO YOU ARE ICONS/PRMD	Syn Cole Feat. MIO	4
28	20	BEAUTIFULLY BROKEN PLUMB/CENTRICITY	Plumb	4
29	21	I'M IN LOVE WITH YOU MR. TANMAN	Tony Moran Feat. Jason Walker	3
23	22	FEELING LIKE MYSELF 418	Harlow Harvey Feat. Paige Morgan	7
34	23	FLAMES WHAT A MUSIC/PARLOPHONE/BIG BEAT/ATLANTIC/RRP	David Guetta & Sia	3
12	24	WICKED LOVE BLEONA	Bleona	9
25	25	I DIDN'T KNOW CAP	Serhat Feat. Martha Wash	6
13	26	DON'T MAKE ME WAIT CHERRY TREE/ASIM/INTERSCOPE	Sting & Shaggy	15
15	27	NEVER EVER E-A-RMUSIC	Lisa Stansfield	11
21	28	SUKIYAKI VISCOUNT	G.H. Hat Feat. Alina Renae	8
32	29	BODY UP DAUMAN	Dave Allen Feat. Arianny Celeste	5
39	30	LION 418	Ron Reeser & DJ GhostDragon Feat. Michael Lanza	3
37	31	I LIKE IT THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	5
33	32	NICE FOR WHAT YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	7
46	33	I WANNA KNOW TOWNDRE/ISLAND/REPUBLIC	NOTD Feat. Bea Miller	2
42	34	THERE FOR YOU DAUMAN	Hilary Roberts	2
HOT SHOT DEBUT	35	TOY S-CURVE	Netta	1
43	36	NEVERMIND TIME/WARNER BROS.	Dennis Lloyd	2
NEW	37	MESSIN' WITH MY MIND CARRILLO	Chris Cox & Lee Dagger Feat. Ollie James	1
41	38	TROUBLE LA USTAR	Ashley Brinton	3
38	39	WATCH ME CARRILLO	Zeskullz + Lisa Williams	8
24	40	MAKE ME FEEL WONDALAND/BAD BOY/ATLANTIC	Janelle Monae	12
NEW	41	MOVE TO MIAMI RCA	Enrique Iglesias Feat. Pitbull	1
NEW	42	STICKS & STONES RADIKAL	Metro & Nelly Furtado	1
40	43	STRONGER THAN YESTERDAY CHILLNBASS	Liz Scott	6
35	44	MAGENTA RIDDIM DJ SNAKE/GEFFEN/INTERSCOPE	DJ Snake	16
47	45	I THINK I LOVE YOU BYHEART	IAGO	2
NEW	46	JACKIE CHAN MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC	Tiesto & Dzeko Feat. Preme & Post Malone	1
26	47	REASONS ROSE	Jena Rose	12
30	48	MY MY MY! CAPITOL	Troye Sivan	16
22	49	TROUBLE HUSSELE/TMRW	Luciana & Nytrix	14
NEW	50	I'M SO ALIVE 418	Dark Intensity & Angelica Joni	1

BOXSCORE: The top grossing concerts as reported by promoters, venues, managers and booking agents. Boxscores should be submitted to bob.allen@billboard.com. DANCE CLUB SONGS: The week's most popular songs played in dance clubs, compiled from reports from a national sample of club DJs. See Chart Legend on billboard.com/biz for complete rules and explanations. © 2018, Promoters: Global Media, LLC and Nelson Music, Inc. All rights reserved.

BOXSCORE

June 30
2018
billboard

LEGEND

● Bullets indicate titles with greatest weekly gains.

Album Charts

- Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
- ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.
- ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).
- △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numeral noted with Platino symbol indicates album's 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). Numeral noted with Platinum symbol indicates song's multi-platinum level.

Awards

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

Publishing song index available on Billboard.com/biz.

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

CONCERT GROSSES

	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$5,170,084 \$150/\$45	DEAD & COMPANY CITI FIELD, FLUSHING, N.Y. JUNE 15-16	59,600 76,886 TWO SHOWS	LIVE NATION
2	\$4,108,431 \$412/\$214/\$164/\$54	JENNIFER LOPEZ ZAPPUS THEATER AT PLANET HOLLYWOOD, LAS VEGAS JUNE 6, 8-9, 14-16	21,478 24,463 SIX SHOWS	CAESARS ENTERTAINMENT, LIVE NATION
3	\$3,290,090 (\$4,361,356.50 CANADIAN) \$301.37/\$44.89	EAGLES, JD & THE STRAIGHT SHOT ROGERS ARENA, VANCOUVER MAY 10-11	25,734 TWO SELLOUTS	LIVE NATION
4	\$3,198,416 \$265/\$32.50	KENNY CHESNEY, THOMAS RHETT, OLD DOMINION, BRANDON LAY CHASE FIELD, PHOENIX JUNE 23	48,424 49,014	MESSINA TOURING GROUP
5	\$3,186,820 \$270/\$41.50	KENNY CHESNEY, THOMAS RHETT, OLD DOMINION, BRANDON LAY MAPFRE STADIUM, COLUMBUS, OHIO JUNE 18	26,455 27,207	MESSINA TOURING GROUP
6	\$2,806,270 (\$2,795,006 FRANCS) \$252.92/\$142.47	ROGER WATERS HALLENSTADION, ZÜRICH, SWITZERLAND MAY 28-29	16,942 19,000 TWO SHOWS	ABC PRODUCTION
7	\$2,346,691 \$139.50/\$65.50	BILLY JOEL MADISON SQUARE GARDEN, NEW YORK JUNE 2	18,708 SELLOUT	MSG LIVE
8	\$2,301,320 (\$3,050,641.62 CANADIAN) \$150.84/\$15.09	SHANIA TWAIN, BASTIAN BAKER ROGERS ARENA, VANCOUVER MAY 5-6	26,375 TWO SELLOUTS	LIVE NATION
9	\$2,292,675 \$139.50/\$65.50	BILLY JOEL MADISON SQUARE GARDEN, NEW YORK MAY 23	18,413 SELLOUT	MSG LIVE
10	\$2,250,075 \$500/\$49.95	LUIS MIGUEL AMERICAN AIRLINES ARENA, MIAMI JUNE 1-2	14,098 TWO SELLOUTS	LIVE NATION
11	\$2,086,145 \$500/\$49.95	LUIS MIGUEL MADISON SQUARE GARDEN, NEW YORK JUNE 9	12,815 SELLOUT	LIVE NATION
12	\$1,901,217 \$500/\$39.95	LUIS MIGUEL HOLLYWOOD BOWL, LOS ANGELES MAY 6	16,549 SELLOUT	LIVE NATION
13	\$1,485,289 \$500/\$39.95	LUIS MIGUEL ALLSTATE ARENA, ROSEMONT, ILL. MAY 23	12,242 SELLOUT	LIVE NATION
14	\$1,483,509 \$500/\$39.95	LUIS MIGUEL TOYOTA CENTER, HOUSTON MAY 27	11,690 SELLOUT	LIVE NATION
15	\$1,401,707 \$500/\$39.95	LUIS MIGUEL AMERICAN AIRLINES CENTER, DALLAS MAY 25	12,544 SELLOUT	LIVE NATION
16	\$1,344,742 \$500/\$29.95	LUIS MIGUEL MATTRESS FIRM AMPHITHEATRE, CHULA VISTA, CALIF. MAY 2	16,011 SELLOUT	LIVE NATION
17	\$1,276,080 \$165/\$50	PAUL SIMON BRIDGESTONE ARENA, NASHVILLE JUNE 20	14,427 SELLOUT	MADISON HOUSE PRESENTS/ AEG PRESENTS
18	\$1,244,190 (\$1,649,305 CANADIAN) \$139.56/\$41.49	PAUL SIMON ROGERS ARENA, VANCOUVER MAY 16	13,678 SELLOUT	LIVE NATION
19	\$1,191,136 \$100/\$66	JAMES TAYLOR, BONNIE RAITT XCEL ENERGY CENTER, ST. PAUL, MINN. JUNE 22	13,685 SELLOUT	BEAVER PRODUCTIONS
20	\$1,179,925 \$500/\$39.95	LUIS MIGUEL SAP CENTER, SAN JOSE, CALIF. MAY 10	10,775 SELLOUT	LIVE NATION
21	\$1,168,936 \$149.50/\$49.50	DEAD & COMPANY BLOSSOM MUSIC CENTER, CUYAHOGA FALLS, OHIO JUNE 20	17,116 20,147	LIVE NATION
22	\$1,162,358 \$149.50/\$49.50	DEAD & COMPANY LAKEWOOD AMPHITHEATRE, ATLANTA JUNE 8	15,671 18,519	LIVE NATION
23	\$1,160,839 \$149.50/\$45	DEAD & COMPANY SARATOGA PERFORMING ARTS CENTER, SARATOGA SPRINGS, N.Y. JUNE 11	17,877 25,131	LIVE NATION
24	\$1,100,582 \$500/\$39.95	LUIS MIGUEL LAREDO ENERGY ARENA, LAREDO, TEXAS MAY 26	8,179 SELLOUT	LIVE NATION
25	\$1,059,780 \$134.25/\$35	KENNY CHESNEY, OLD DOMINION JIFFY LUBE LIVE, BRISTOW, VA. JUNE 15	20,792 22,523	MESSINA TOURING GROUP
26	\$1,053,430 \$149.50/\$45	DEAD & COMPANY COASTAL CREDIT UNION MUSIC PARK AT WALNUT CREEK, RALEIGH, N.C. JUNE 9	19,444 SELLOUT	LIVE NATION
27	\$1,052,740 (\$1,395,521 CANADIAN) \$188.59/\$36.96	ROD STEWART ROGERS ARENA, VANCOUVER APRIL 10	12,747 SELLOUT	LIVE NATION
28	\$1,046,880 (\$1,042,674 FRANCS) \$120.48/\$88.35	KATY PERRY, TOVE STYRKE HALLENSTADION, ZÜRICH, SWITZERLAND JUNE 1	12,000 SELLOUT	ABC PRODUCTION
29	\$1,032,303 \$500/\$39.95	LUIS MIGUEL GOLDEN 1 CENTER, SACRAMENTO MAY 11	9,466 SELLOUT	LIVE NATION
30	\$991,666 \$149.50/\$45	DEAD & COMPANY DARIEN LAKE PERFORMING ARTS CENTER, DARIEN CENTER, N.Y. JUNE 19	15,352 21,722	LIVE NATION
31	\$979,640 \$149.50/\$45	DEAD & COMPANY XFINITY THEATRE, HARTFORD, CONN. JUNE 13	14,594 24,511	LIVE NATION
32	\$930,257 \$149.50/\$39.50	PAUL SIMON FRANK ERWIN CENTER, AUSTIN JUNE 4	8,353 10,232	LIVE NATION
33	\$890,274 \$133.25/\$33.25	KENNY CHESNEY, OLD DOMINION VETERANS UNITED HOME LOANS AMPHITHEATRE AT VIRGINIA BEACH, VIRGINIA BEACH, VA. JUNE 14	18,077 19,812	MESSINA TOURING GROUP
34	\$872,464 \$133.25/\$33.25	KENNY CHESNEY, OLD DOMINION MATTRESS FIRM AMPHITHEATRE, CHULA VISTA, CALIF. JUNE 21	16,052 19,602	MESSINA TOURING GROUP
35	\$859,715 \$119.50/\$29.50	TIM MCGRAW & FAITH HILL, CAITLYN SMITH PNC ARENA, RALEIGH, N.C. JUNE 22	12,093 SELLOUT	MESSINA TOURING GROUP



Chesney Trip Continues

Kenny Chesney (above) scores five slots on the Boxscore chart with concerts from his Trip Around the Sun Tour, now halfway through its 18-week summer run. With shows booked at both stadiums and amphitheaters, the country superstar has already reached \$53 million in box-office sales after 21 performances reported to *Billboard*. Attendance totals 628,306 so far on the North American trek that is set to wrap Aug. 25.

His top grosser on the latest chart is at No. 4: an event at Chase Field in Phoenix, the city's Major League Baseball stadium. Chesney logged a gross of \$3.19 million at the ballpark from 48,424 sold seats. The June 23 concert — his second headlining show at the venue — topped the sold-ticket count from his Spread the Love Tour two years ago by 502 seats.

Following at No. 5 is his second stadium concert on the list, a June 18 show at Mapfre Stadium in Columbus, Ohio. It was Chesney's fifth show at the soccer venue since 2006 and his top earner at Mapfre, grossing \$3.18 million — over \$913,000 more than on his No Shoes Nation trek in 2013.

Three shed dates are also in the mix, led by a June 15 performance at Jiffy Lube Live (No. 25). The box-office take at the Washington, D.C.-area amphitheater topped \$1 million, with 20,792 fans in attendance. Outdoor venues in Virginia Beach, Va. (No. 33) and the San Diego market (34) also chart with earnings in the upper \$800,000 range.

—Bob Allen

COOL DATA

REWINDING THE CHARTS

11 Years Ago AMY WINEHOUSE MADE THE LEAP INTO THE TOP 10

The star-crossed singer-songwriter's autobiographical hit, "Rehab," made her a star, and foreshadowed an untimely death

AN OFF-THE-CUFF REMARK FROM Amy Winehouse spurred her biggest hit and an instant pop culture catchphrase. As she and producer Mark Ronson strolled through New York days after meeting, Winehouse, the producer tells *Billboard*, described how her father, with support from her label and management, "tried to make me go to rehab, and I said, 'No, no, no.'"

Sensing the line's potential, Ronson encouraged Winehouse to flesh out the idea, which she penned as a

1940s-styled 12-bar blues song. In the studio, however, it evolved into a brassy '60s girl-group-style number. Although "it didn't sound like anything on the radio in 40 years," Ronson recalls that when Island Records executive Darcus Beese heard the demo, "He [mimicked] firing off gunshots. He was so excited."

Beese's instinct was right. "Rehab" debuted on the *Billboard* Hot 100 in March 2007, but exploded after Winehouse performed it at that year's MTV Movie Awards. A surge in

downloads prompted the tune's 48-10 ascent on June 23, and it peaked at No. 9 the following week.

"Rehab" was critically adored. It won Winehouse and Ronson the Grammy Award for record of the year in 2008. She took home four others, including best new artist and best pop vocal album, for *Back to Black*. Despite the triumph, Winehouse missed the ceremony when visa issues barred her entry into the United States. She accepted her wins via satellite.

"Rehab" marked Winehouse's last Hot 100 visit during her lifetime. She died in London of alcohol poisoning at age 27 on July 23, 2011. That October, new recordings surfaced on a posthumous LP, *Lioness: Hidden Treasures*. In 2015, she was the subject of the film *Amy*, directed by Asif Kapadia, which won the Academy Award for best documentary the following year.

—TREVOR ANDERSON

Ronson (left) with Winehouse at the 2008 BRIT Awards in London.



Rank	Artist	Album	Label
10	AMY WINEHOUSE	REHAB	ROBINSON
11	H. BENSON (C. DAUGHTRY)	HOME	ROBINSON
12	J. CHAMBERS (N. KIRKLAND, J. CHAMBERS)	LIP GLOSS	RCA/RMG
13	M. BRIGHT (C. TOMPKINS, J. KEAR)	BEFORE HE CHEATS	JIVE/ZOMBA
14	BABYFACE (FALL OUT BOY)	THANKS FR TH MMRS	ARISTA/ARISTA WASHVILLE
	U. S. B. BAND	FUELED BY RAMEN	ISLAND/IDJMG
	FLUG	HITZ COMMITTEE	JIVE/ZOMBA
	UNIVERSAL REPUBLIC		
	Daughtry		
	Lil Mama		
	Carrie Underwood		
	Fall Out Boy		

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