



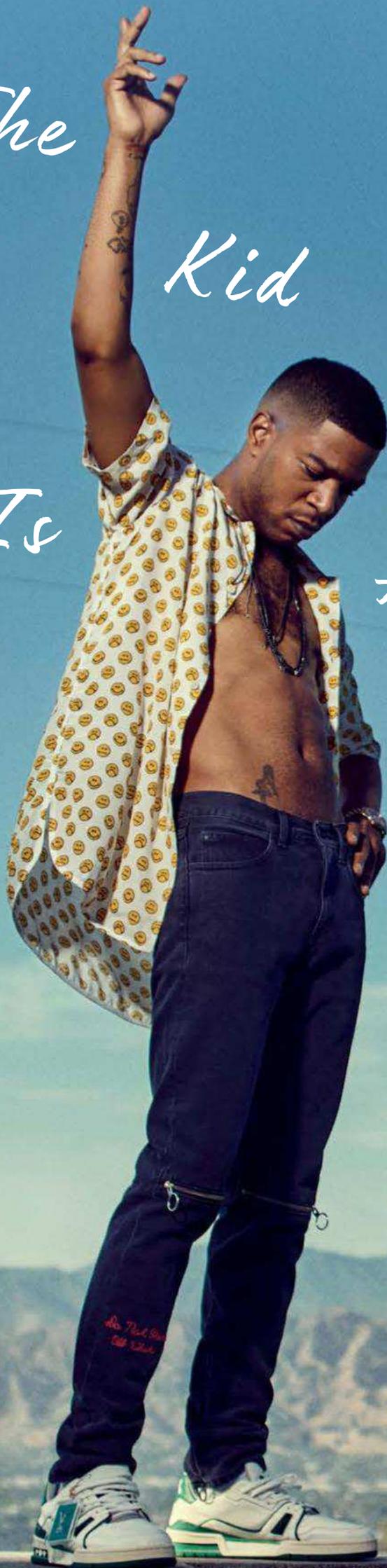
# Billboard

*The*

*Kid*

*Is*

*Alright*



*Kid Cudi's life-affirming new collaboration with Kanye West, Kids See Ghosts, marks his biggest opening week in five years — and a remarkable turnaround from the crippling depression he revealed in 2016. Now, he says, 'I'm the best I've ever been'*

***Brockhampton***

Behind the scenes as a hip-hop boy band rebuilds

***Money Makers***

U2 reigns, Drake leads big streaming gains

# NEVER BEEN DONE BEFORE!

DECEMBER 14, 1978  
DECEMBER 15, 1978  
DECEMBER 16, 1978  
JUNE 23, 1980  
JUNE 24, 1980  
JUNE 26, 1980  
JUNE 27, 1980  
JUNE 28, 1980  
DECEMBER 31, 1982  
JUNE 1, 1984  
JUNE 2, 1984  
JUNE 6, 1984  
JUNE 7, 1984  
JUNE 8, 1984  
JUNE 9, 1984  
JUNE 10, 1984  
JUNE 11, 1984  
JUNE 15, 1984  
OCTOBER 15, 1986  
OCTOBER 17, 1986  
OCTOBER 18, 1986  
OCTOBER 2, 1993  
OCTOBER 5, 1993  
OCTOBER 6, 1993  
OCTOBER 8, 1993  
OCTOBER 9, 1993  
OCTOBER 12, 1993  
DECEMBER 5, 1998  
DECEMBER 13, 1998  
DECEMBER 15, 1998  
DECEMBER 18, 1998  
DECEMBER 20, 1998  
DECEMBER 22, 1998  
DECEMBER 31, 1999  
MARCH 15, 2002  
SEPTEMBER 23, 2002

JANUARY 23, 2006  
JANUARY 26, 2006  
FEBRUARY 2, 2006  
FEBRUARY 9, 2006  
FEBRUARY 11, 2006  
FEBRUARY 16, 2006  
FEBRUARY 25, 2006  
FEBRUARY 27, 2006  
MARCH 2, 2006  
MARCH 4, 2006  
MARCH 11, 2006  
MARCH 24, 2006  
JANUARY 20, 2014  
FEBRUARY 3, 2014  
MARCH 21, 2014  
APRIL 18, 2014  
MAY 9, 2014  
JUNE 21, 2014  
JULY 2, 2014  
AUGUST 7, 2014  
SEPTEMBER 17, 2014  
OCTOBER 4, 2014  
NOVEMBER 14, 2014  
DECEMBER 14, 2014  
JANUARY 9, 2015  
FEBRUARY 18, 2015  
MARCH 9, 2015  
APRIL 3, 2015  
MAY 28, 2015  
JUNE 20, 2015  
JULY 1, 2015  
AUGUST 20, 2015  
SEPTEMBER 26, 2015  
OCTOBER 21, 2015

NOVEMBER 19, 2015  
DECEMBER 17, 2015  
JANUARY 7, 2016  
FEBRUARY 13, 2016  
MARCH 15, 2016  
APRIL 15, 2016  
MAY 27, 2016  
JUNE 17, 2016  
JULY 20, 2016  
AUGUST 9, 2016  
OCTOBER 28, 2016  
NOVEMBER 21, 2016  
NOVEMBER 30, 2016  
DECEMBER 17, 2016  
JANUARY 11, 2017  
FEBRUARY 22, 2017  
MARCH 3, 2017  
APRIL 14, 2017  
MAY 2, 2017  
JULY 5, 2017  
AUGUST 2, 2017  
SEPTEMBER 2, 2017  
OCTOBER 20, 2017  
NOVEMBER 18, 2017  
DECEMBER 20, 2017  
JANUARY 11, 2018  
FEBRUARY 21, 2018  
MARCH 28, 2018  
APRIL 13, 2018  
MAY 23, 2018  
JUNE 2, 2018  
JULY 18, 2018



**MOST SOLD OUT LIFETIME PERFORMANCES  
BY ANY ARTIST IN A SINGLE ARENA**



# BILLY JOEL

AT

## THE GARDEN.

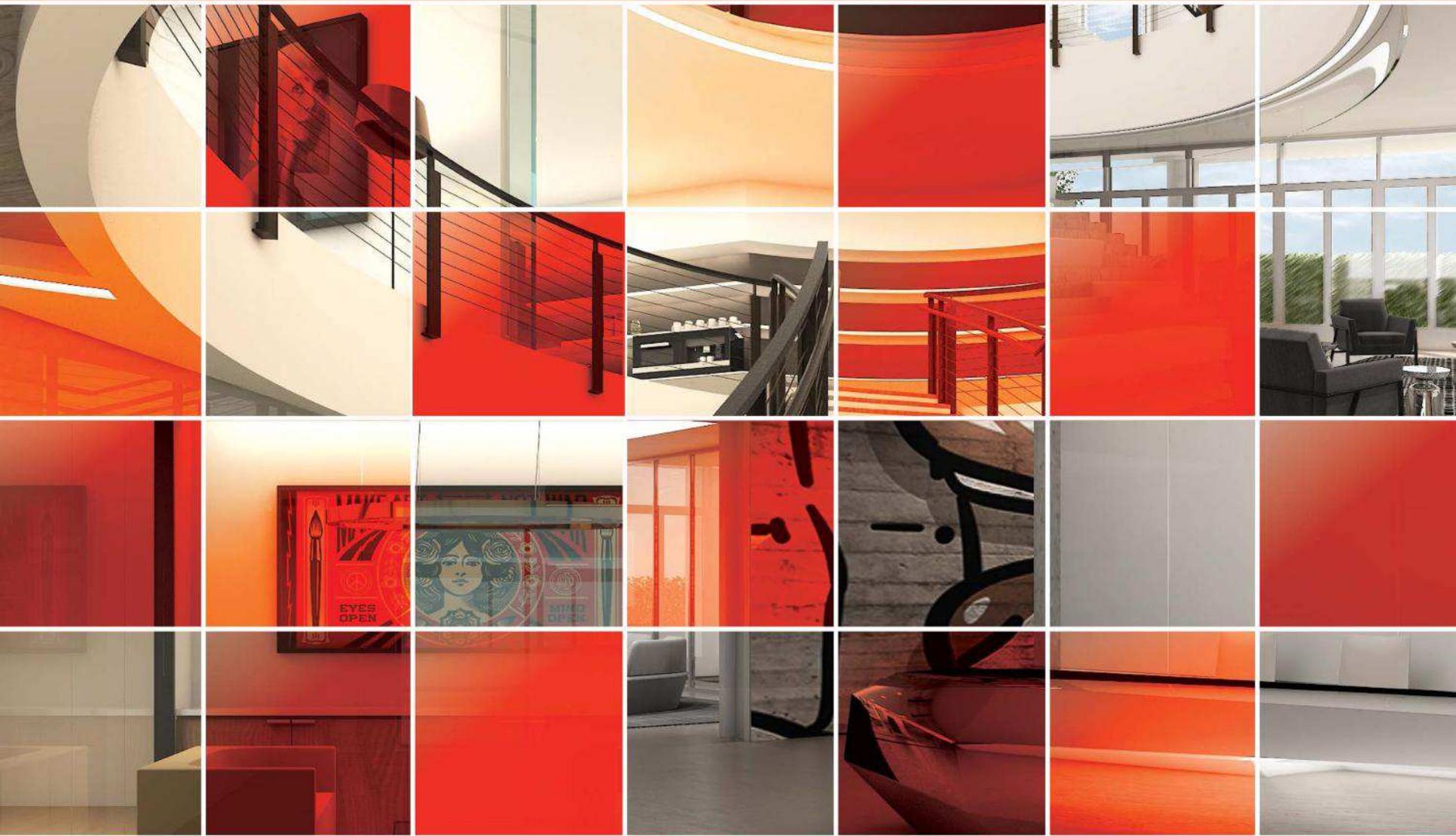


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# billboard HOT 100

The Canadian artist becomes the first act since Katy Perry in 2010 to land three Hot 100 chart-toppers in the same year.



## Drake Earns Sixth Hot 100 No. 1 – The Most Among Rappers

**S**CORPION'S STING REMAINS strong in its second week. **Drake's** new album holds atop the Billboard 200 (see chart, page 72) and spins off its third No. 1 on the Billboard Hot 100, where "In My Feelings" blasts 6-1. The track supplants the set's "Nice for What" after eight nonconsecutive weeks atop the tally, while the LP's "God's Plan" reigned for 11 weeks beginning in February.

Drake is the first artist with three Hot 100 No. 1s in the same year since **Katy Perry**, who collected three in 2010, while *Scorpion* is the first set to yield a trio of toppers since **Justin Bieber's Purpose** in 2015 and 2016.

Fueled by the "In My Feelings" challenge, sparked by Instagram

comedian **Shiggy** (see story, page 38), "Feelings" surges by 58 percent to 71.7 million U.S. streams in the week ending July 12, according to Nielsen Music, and rises 2-1 on Streaming Songs, up 337 percent with 89,000 downloads sold.

Drake tallies his sixth leader on the Hot 100, passing **Diddy**, **Eminem** and **Ludacris**, each with five, for the most among rappers.

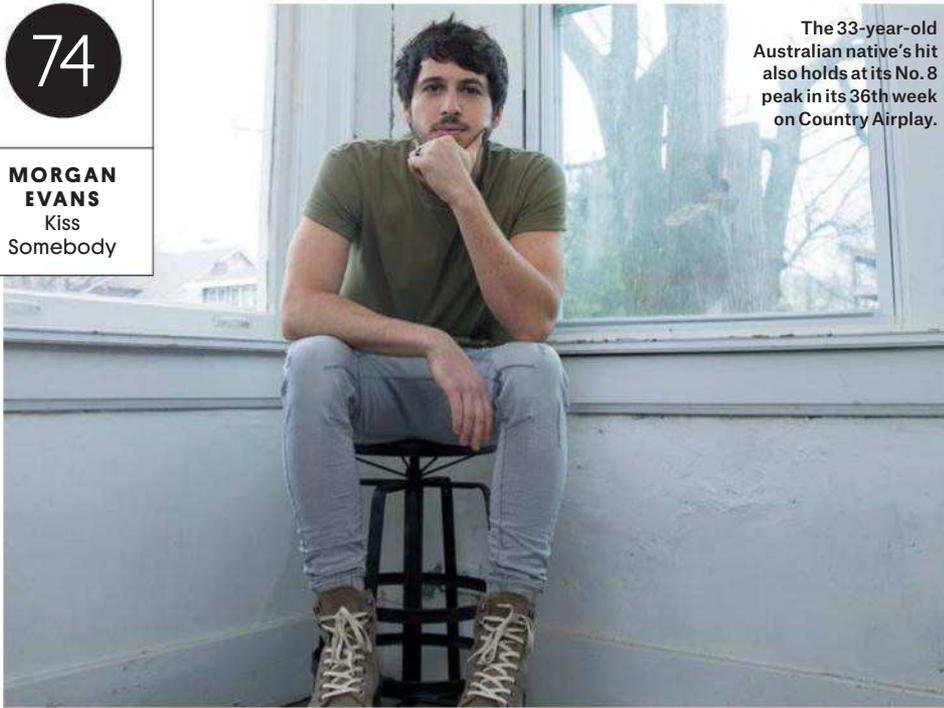
"Feelings" concurrently crowns the Hot R&B/Hip-Hop Songs and Hot Rap Songs charts. Drake collects his 19th No. 1 on the former survey, nearing **Aretha Franklin** and **Stevie Wonder's** record 20 each, and his record-extending 20th No. 1 on the latter list.

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
-	6	1	<b>#1</b> <b>DG</b> <b>AG</b> <b>SG</b> <b>In My Feelings</b>	TRAPICE (BNUK) (M) (L) (R) (H) (W) (P) (S) (G) (R) (E) (T) (C) (O) (P) (E) (S) (L) (W) (O) (R) (K) (I) (N) (G) (H) (E) (P) (H) (I) (P) (P) (S)	<b>Drake</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	1	2
1	3	2	<b>I Like It</b> ▲	C. KALLMAN, I. WHITE, D. IT'YAN, N. VINCE, B. WASH, P. POPPIN, B. A. MARTINEZ, O. CASIO, J. A. OSORIO, B. ALVIN, U. THORPE, C. KALLMAN, I. WHITE, E. M. MASSI, F. B. N. ANDERSON, E. MACHUCA, H. K. A. R. A. P. H. A. L. L. M. A. L. A. V. E. N. E. S. N. I. C. A. S. S. I.	<b>Cardi B, Bad Bunny &amp; J Balvin</b>	THE KRK GROUP/ATLANTIC	1	14
4	5	3	<b>Girls Like You</b>	LEVIGAN, CIRKUT, J. A. N. LEVINE, LEVIGAN, H. R. WALTER, B. HAZZARD, G. M. STONE, WASHPOPPIN	<b>Maroon 5</b> <small>Feat. Cardi B</small>	222/INTERSCOPE	3	7
6	1	4	<b>Nice For What</b> ▲	MURDA BEATZ, BLACK N MILA, G. GRAHAM, M. LUNDSTROM, A. BERGMAN, M. BERGMAN, D. COOPER, S. EDIGGS, G. G. C. M. H. A. N. K. A. T. H. A. W. K. S. I. N. P. U. L. L. S. K. O. N. T. R. E. T. O. N. S. C. S. M. I. T. C. W. O. O. D. S. C. H. A. L. T. Z.	<b>Drake</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	1	14
7	11	5	<b>Boo'd Up</b> ▲	DJ MUSTARD, L. DOPSON (E. MALD, MCFARLANE, L. DOPSON, L. JAMES)	<b>Ella Mai</b>	10 SUMMERS/INTERSCOPE	5	15
9	4	6	<b>God's Plan</b> ▲	CARDO ON THE BEAT/YOUNG EXCLUSIVE/BOUNDA (M) (L) (S) A. MUELS, A. GRAHAM, M. L. S. H. E. B. B. A. L. A. F. O. U. R. D. J. A. C. O. S. O. N. E. M. O. R. S. A. N.	<b>Drake</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	1	25
3	16	7	<b>Lucid Dreams</b>	N. M. R. A. (L. HIGGINS, N. M. R. A., STING, D. MILLER)	<b>Juice WRLD</b>	GRADE A/INTERSCOPE	3	9
8	15	8	<b>No Tears Left To Cry</b> ▲	MAX MARTINI/LYLA (S. KOTECHEA, KNOCDOWN/L.A. GRANDE, MAX MARTINI)	<b>Ariana Grande</b>	REPUBLIC	3	12
5	12	9	<b>Psycho</b> ▲	L. BELL, POST MALONE (L. BELL, A. POST, J. W. GRIFFIN, J. R.)	<b>Post Malone</b> <small>Feat. Ty Dolla \$ign</small>	REPUBLIC	1	20
2	10	10	<b>Sad!</b> ▲	L. CUNNINGHAM (XXXTENTACION, L. CUNNINGHAM)	<b>XXXTENTACION</b>	BAD VIBES FOREVER	1	19

74

**MORGAN EVANS**  
Kiss Somebody



The 33-year-old Australian native's hit also holds at its No. 8 peak in its 36th week on Country Airplay.

You put out "Kiss Somebody" a year ago this month. Did you expect it to be a hit? I wrote it for a mate of mine trying to get over a girl. It cracked the [songwriting] code: You can play it acoustic or super loud, and it's got a singalong element. People I meet after shows are like, "That song helped fix my head after a breakup." I never thought it had power like that. It's an incredible feeling.

As an Australian artist, has this song helped you connect with U.S. audiences? I moved to Nashville [in 2015] with just a guitar. A year ago, me playing a festival here,

there would be no one. Now, I'm playing venues I've always wanted to play, like Hotel Cafe in Los Angeles, and people are singing along. That's what you dream about when you move from the other side of the world.

In 2017 you tied the knot with Kelsea Ballerini. Has marriage changed your perspective on writing love songs? It's less about meeting the girl and trying to impress the girl. It's deeper. [My second album, out this fall] tells the story of my last couple of years: meeting a girl, getting married and trying to chase down some crazy dreams. —TAYLOR WEATHERBY



**8**  
**ARIANA GRANDE**  
No Tears Left to Cry

The lead single from *Sweetener* (Aug. 17) becomes Grande's third Mainstream Top 40 No. 1, following "Problem" (featuring Iggy Azalea) in 2014 and "Side to Side" (featuring Nicki Minaj) in 2016 and 2017.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
-	2	11	<b>Nonstop</b>		<b>Drake</b>	2	2
			TAY KEITH, N.O.I.D. (A. GRAHAM, B. CHAMBERS, E. DWILSON)		YOUNG MONEY/CASH MONEY/REPUBLIC		
14	24	12	<b>Better Now</b> ▲		<b>Post Malone</b>	7	11
			FRANK DUKE, S. BELL (A. POST, W. WALSH, A. FEENY, L. BELL)		REPUBLIC		
12	19	13	<b>The Middle</b>		<b>Zedd, Maren Morris &amp; Grey</b>	5	24
			ZEDD, GREY (A. ZASLAVSKI, K. TREVARTHAN, M. TREVARTHAN, S. AARONS, S. JOHNSON, M. LOMAX, K. JOHNSON)		INTERSCOPE		
10	22	14	<b>Meant To Be</b> ▲		<b>Bebe Rexha &amp; Florida Georgia Line</b>	2	38
			WILSHIRE (B. REXHA, J. HUBBARD, J. MILLER, D. A. GARCIA)		WARNER BROS./BMLG		
20	23	15	<b>Delicate</b>		<b>Taylor Swift</b>	15	18
			MAX, MARTIN, SHELLBACK (T. SWIFT, MAX, MARTIN, SHELLBACK)		BIG MACHINE/REPUBLIC		
26	7	16	<b>I'm Upset</b>		<b>Drake</b>	7	7
			OOGIE MANE (A. GRAHAM, J. CRITZ)		YOUNG MONEY/CASH MONEY/REPUBLIC		
11	26	17	<b>Yes Indeed</b>		<b>Lil Baby &amp; Drake</b>	6	9
			WHEEZY (D. JONES, A. GRAHAM, M. W. GLASS)		QUALITY CONTROL/MOJIBAN/CARTIOL		
30	39	18	<b>Taste</b>		<b>Tyga</b> Feat. Offset	18	7
			D.A. DOMAN (M.F. NGUYEN, STEVINSON, K. CEPHUS, C. LEVINS, D. DOMAN)		LAST KINGS/EMPIRE RECORDINGS		
16	25	19	<b>Mine</b> ▲		<b>Bazzi</b>	11	25
			RICEN, PEAS, BAZZI (A. BAZZI, M. WOODS, K. WHITE)		ZZZ/IAN COSMIC/ATLANTIC		
22	33	20	<b>Friends</b> ●		<b>Marshmello &amp; Anne-Marie</b>	11	22
			MARSHMELLO (J. M. NICHOLSON), BLANCHARD, BARBERMAN, FERGUSON, MANN, DUNN, MARSHMELLO (J. M. NICHOLSON), ANDERSON		101/ME COLLECTIVE/ASYLUM/WARNER BROS.		

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
-	9	21	<b>Don't Matter To Me</b>		<b>Drake</b> Feat. Michael Jackson	9	2
			N. SHIBRU, N. T. V. (A. GRAHAM, M. J. JACKSON, PANKAJ, N. SHIBRU, P. JEFFERSON, R. GUNES, N. DAFARI)		YOUNG MONEY/CASH MONEY/REPUBLIC		
17	29	22	<b>Perfect</b> ▲		<b>Ed Sheeran</b>	1	46
			W. HICKS, E. SHEERAN (E. C. SHEERAN)		ATLANTIC		
23	31	23	<b>In My Blood</b> ●		<b>Shawn Mendes</b>	11	17
			L. I. G. B. G. R. I. S. M. N. D. E. S. (S. M. B. N. D. E. S. T. G. E. G. E. R. S. H. A. P. P. R. I. S. G. W. A. R. B. U. R. T. O. N.)		ISLAND/REPUBLIC		
21	34	24	<b>Tequila</b>		<b>Dan + Shay</b>	21	18
			D. S. M. Y. E. R. S. S. H. E. R. I. C. K. S. (D. S. M. Y. E. R. S. J. R. E. Y. N. O. L. D. S. N. G. A. D. I. O. N.)		WARNER BROS. NASHVILLE/WAR		
37	46	25	<b>Love Lies</b> ●		<b>Khalid &amp; Normani</b>	25	21
			CHARLIE HANDS, SOME DIGI (K. ROBINSON, N. K. HAMILTON, T. M. PARKS, A. VOITESAK, J. CHAMMAS)		FOX/RCA		
28	35	26	<b>Never Be the Same</b> ▲		<b>Camila Cabello</b>	6	30
			FRANK DUKE, J. A. R. A. M. I. Y. C. C. A. B. E. L. L. O. A. F. E. E. N. Y. L. R. D. A. W. O. O. D. I. L. L. C. R. I. S. S. O. N. N. O. C. I. E. B. A. C. S. T. A. T. C. H. E. N. K. O.		SYCO/EPIC		
31	40	27	<b>Whatever It Takes</b>		<b>Imagine Dragons</b>	12	24
			L. I. T. T. L. E. (D. R. E. Y. N. O. L. D. S. V. S. E. R. M. O. N. B. M. C. K. E. D. P. L. A. Z. M. A. N. L. I. T. T. L. E.)		KIDINA KORNBER/INTERSCOPE		
-	13	28	<b>Mob Ties</b>		<b>Drake</b>	13	2
			B. O. H. A. A. S. I. T. T. E. (A. G. R. A. H. A. M. M. S. A. M. U. L. E. S. A. B. I. T. T. E. T. H. O. U. S. I. R. D. A. T. O. N. K. I. J. A. N. I. N. G. A. C. R. U. Z. I. N. O. E. S. I. M. A. R. C. H. A. N. D. C. M. C. K. A. J. C. O. U. V. E. N.)		YOUNG MONEY/CASH MONEY/REPUBLIC		
36	45	29	<b>One Kiss</b>		<b>Calvin Harris &amp; Dua Lipa</b>	29	14
			CALVIN HARRIS (CALVIN HARRIS, D. LIPA, L. R. E. Y. E. Z.)		COLUMBIA		
19	43	30	<b>Apes**t</b>		<b>The Carters</b>	13	4
			P. L. W. I. L. L. I. A. M. S. B. K. N. O. W. L. E. S. J. A. Y. Z. (P. L. W. I. L. L. I. A. M. S. B. K. N. O. W. L. E. S. S. C. C. A. R. T. E. R. C. K. M. A. R. S. H. A. L. L. K. C. E. P. H. U. S.)		PARKWOOD/ROC NATION		
35	49	31	<b>Back To You</b>		<b>Selena Gomez</b>	22	9
			L. K. I. R. P. A. T. R. I. C. K. T. R. A. C. I. S. I. D. E. (P. W. A. R. R. I. N. G. T. O. N. D. I. V. A. N. E. L. S. A. R. A. R. A. L. L. E. N. M. P. R. E. M. I. A. T. H. S. G. O. M. E. Z.)		NETFLIX/INTERSCOPE		
27	44	32	<b>Look Alive</b> ▲		<b>BlocBoy JB</b> Feat. Drake	5	22
			TAY KEITH (A. GRAHAM, J. BAKER, B. CHAMBERS)		OVO SOUND/WARNER BROS.		
41	52	33	<b>I Like Me Better</b> ▲		<b>Lauv</b>	33	22
			LAUV (A. LEFFEM, M. MOTASIC)		LAUV/AWAL-KOBALT		
13	47	34	<b>Moonlight</b>		<b>XXXTENTACION</b>	13	13
			J. C. U. N. N. I. N. G. H. A. M. (X. X. X. T. E. N. T. A. C. I. O. N. I. C. U. N. N. I. N. G. H. A. M.)		BAD VIBES FOREVER		
44	53	35	<b>Get Along</b>		<b>Kenny Chesney</b>	35	14
			B. C. A. N. N. O. N. K. C. H. E. S. N. E. Y. (R. C. O. P. P. E. R. M. A. N. S. M. C. A. N. A. L. I. C. S. B. O. R. N. E.)		BLUE CHAIR/WARNER BROS. NASHVILLE/WEA		
32	48	36	<b>Be Careful</b>		<b>Cardi B</b>	11	15
			V. I. N. I. Z. P. R. A. N. Q. U. E. S. C. O. R. I. D. A. T. I. A. S. P. R. I. N. T. H. O. R. E. A. L. L. S. H. A. M. A. Z. A. V. E. R. N. A. Z. E. A. F. E. N. Y. A. B. R. E. M. A. N. M. E. R. C. H. A. N. D. O. C. C. E. S. S. A. D. G. E. S. S. E. R. C. E. K. H. A. M. A. S. K. I. L. L. H. A. W. K. E. L. L. A. N. I. L. L. S. H. U. N. K. E. R. T. O. C.		THE GIRL NEXT DOOR/ATLANTIC		
45	54	37	<b>Simple</b>		<b>Florida Georgia Line</b>	37	6
			J. M. O. I. (T. H. U. B. B. A. R. D. B. & K. E. L. L. E. Y. M. H. A. R. D. Y. M. H. O. L. M. A. N.)		BMLG		
-	8	38	<b>Emotionless</b>		<b>Drake</b>	8	2
			N. O. I. D. N. S. H. I. P. S. (A. G. R. A. H. A. M. M. S. C. H. E. R. I. C. C. I. V. I. L. L. E. S. D. O. C. E. S. S. W. I. L. S. O. N. I. S. H. E. B. A. G. O. W. S.)		YOUNG MONEY/CASH MONEY/REPUBLIC		
24	50	39	<b>This Is America</b> ▲		<b>Childish Gambino</b>	1	10
			D. G. I. O. V. E. R. L. G. O. R. A. N. S. S. O. N. (D. G. I. O. V. E. R. L. G. O. R. A. N. S. S. O. N.)		MCDI/WOLF + ROITHSTEN/RCA		
52	66	40	<b>Youngblood</b>		<b>5 Seconds Of Summer</b>	40	6
			A. N. D. R. E. W. W. A. I. T. L. B. E. L. L. A. (W. O. T. M. A. N. A. T. A. M. P. O. S. I. A. I. R. W. I. N. C. H. O. O. L. L. H. E. M. M. I. N. G. S. L. B. E. L. L.)		ONE MODE/CAPITOL		
48	64	41	<b>Mercy</b> ●		<b>Brett Young</b>	41	10
			D. H. U. F. F. (B. Y. O. U. N. G. S. M. C. C. O. N. N. E. L. L.)		BMLG		
51	59	42	<b>Sit Next To Me</b> ●		<b>Foster The People</b>	42	17
			J. A. B. R. A. H. A. M. O. L. G. I. E. (M. D. F. O. S. T. E. R. I. N. E. W. M. A. N. O. G. G. O. L. S. T. E. N. J. A. B. R. A. H. A. M. L. S. T. A. F. O. R. S.)		COLUMBIA		
43	61	43	<b>TeBto</b>		<b>Casper Magico, No Garcia, Darell, Nicky Jam, Ozuna &amp; Bad Bunny</b>	36	12
			NOT LISTED (NOT LISTED)		LOS MAGICOS/FLOW LA MOVIE		
-	14	44	<b>Elevate</b>		<b>Drake</b>	14	2
			N. O. N. T. O. P. S. T. A. H. M. A. N. I. N. T. H. E. T. O. O. R. (A. G. R. A. H. A. M. G. E. F. O. U. N. T. I. N. G. A. B. R. A. T. H. W. A. T. E.)		YOUNG MONEY/CASH MONEY/REPUBLIC		
-	18	45	<b>Can't Take A Joke</b>		<b>Drake</b>	18	2
			M. O. D. M. A. X. X. (A. G. R. A. H. A. M. M. M. E. R. P. H. A. R. D.)		YOUNG MONEY/CASH MONEY/REPUBLIC		
56	67	46	<b>Big Bank</b>		<b>YG</b> Feat. 2 Chainz, Big Sean & Nicki Minaj	46	6
			D. I. M. I. S. T. A. R. D. (K. D. J. A. C. K. S. O. N. D. M. C. F. A. R. L. A. N. E. N. I. L. E. R. J. R. T. E. P. P. S. S. M. A. N. D. E. R. S. O. N. O. T. A. M. A. R. A.)		PUSH AZ INC./CITE/DEF JAM		
18	55	47	<b>Changes</b> ▲		<b>XXXTENTACION</b>	18	13
			J. C. U. N. N. I. N. G. H. A. M. (X. X. X. T. E. N. T. A. C. I. O. N. I. C. U. N. N. I. N. G. H. A. M. R. H. A. L. L. E. N.)		BAD VIBES FOREVER		
67	81	48	<b>Bed</b>		<b>Nicki Minaj</b> Feat. Ariana Grande	43	4
			B. E. N. I. L. L. O. N. S. B. E. A. T. S. S. A. L. E. Y. T. O. C. H. I. N. O. L. I. E. M. E. S. S. Y. (O. T. M. A. R. A. L. B. D. I. E. H. I. G. L. E. W. I. S. S. & B. A. I. L. E. Y. A. D. A. S. H. B. I. D. C. H. I. N. O. L. I. E.)		YOUNG MONEY/CASH MONEY/REPUBLIC		
49	65	49	<b>One Number Away</b>		<b>Luke Combs</b>	34	17
			S. M. I. T. C. H. E. L. L. A. C. K. E. B. O. Y. Z. J. L. C. O. M. B. S. A. B. A. T. T. E. S. S. M. I. T. C. H. E. L. L. W. I. L. L. F. O. R. E.)		RIVERHOUSE/COLUMBIA NASHVILLE		
75	69	50	<b>I Was Jack (You Were Diane)</b>		<b>Jake Owen</b>	50	7
			J. M. O. I. (T. C. E. L. L. I. M. E. L. L. E. N. C. A. M. P. D. R. A. Y. L. S. T. E. V. E. N. S. C. W. I. S. E. M. A. N.)		BIG LOUD		

SALES: AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SONGS ARE RANKED BY THE SUM OF RADIO AIRPLAY AND STREAMING SALES. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDE SPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS. LEGEND ON BILLBOARD.COM/CHARTS FOR COMPLETE RULES AND EXPLANATIONS. © 2018. PROMOTERS: GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
64	58	51	<b>X</b>		Nicky Jam x J Balvin	LANDUSTRA/SONY MUSIC/LAUNICA	41	19
73	70	52	<b>Drowns The Whiskey</b>		Jason Aldean Feat. Miranda Lambert	MACON/BROKEN BOW	52	4
<b>HOT SHOT DEBUT</b>			<b>Wifi Lit</b>		Future	FREEBANDZ/EPIC	53	1
53	62	54	<b>Up Down</b>		Morgan Wallen Feat. Florida Georgia Line	BMLG/BIG LOUD	49	16
-	30	55	<b>Blue Tint</b>		Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	30	2
-	41	56	<b>After Dark</b>		Drake Feat. Static Major & Ty Dolla \$ign	YOUNG MONEY/CASH MONEY/REPUBLIC	41	2
42	60	57	<b>All Girls Are The Same</b>		Juice WRLD	GRADE A/INTERSCOPE	41	9
-	20	58	<b>Talk Up</b>		Drake Feat. JAY-Z	YOUNG MONEY/CASH MONEY/REPUBLIC	20	2
-	21	59	<b>8 Out Of 10</b>		Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	21	2
<b>NEW</b>			<b>Jumpsuit</b>		twenty one pilots	FUELED BY RAMEN/RRP	60	1
92	75	61	<b>Life Changes</b>		Thomas Rhett	VALORY	61	3
25	68	62	<b>Jocelyn Flores</b>		XXXTENTACION	BAD VIBES FOREVER/EMPIRE RECORDINGS	19	20
-	27	63	<b>Sandra's Rose</b>		Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	27	2
-	28	64	<b>Summer Games</b>		Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	28	2
<b>NEW</b>			<b>31 Days</b>		Future	FREEBANDZ/EPIC	65	1
69	71	66	<b>Alone</b>		Halsey Feat. Big Sean & Stefflon Don	ASTRALWERKS/CAPITOL	66	13
-	32	67	<b>Jaded</b>		Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	32	2
-	37	68	<b>That's How You Feel</b>		Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	37	2
-	17	69	<b>Survival</b>		Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	17	2
98	79	70	<b>Take Back Home Girl</b>		Chris Lane Feat. Tori Kelly	BIG LOUD	70	6
<b>NEW</b>			<b>Cuddle My Wrist</b>		Future	FREEBANDZ/EPIC	71	1
47	72	72	<b>Freaky Friday</b>		Lil Dicky Feat. Chris Brown	DIRTY SUR/DW/COMMISSION	8	17
<b>NEW</b>			<b>Millidelfia</b>		Meek Mill Feat. Swizz Beatz	MAYBACH/ATLANTIC	73	1
-	76	74	<b>Kiss Somebody</b>		Morgan Evans	WARNER BROS. NASHVILLE/WEA	74	2
59	74	75	<b>Ball For Me</b>		Post Malone Feat. Nicki Minaj	REPUBLIC	16	11
<b>NEW</b>			<b>Racks Blue</b>		Future	FREEBANDZ/EPIC	76	1
88	80	77	<b>Coming Home</b>		Keith Urban Feat. Julia Michaels	CAPITOL NASHVILLE	77	3
-	42	78	<b>Finesse</b>		Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	42	2
<b>NEW</b>			<b>Dangerous</b>		Meek Mill Feat. Jeremih & PnB Rock	MAYBACH/ATLANTIC	79	1
66	73	80	<b>Everything's Gonna Be Alright</b>		David Lee Murphy & Kenny Chesney	BLUE CHAIR/REVIVER	66	12



**2**

**CARDI B, BAD BUNNY & J BALVIN**  
I Like It

"I Like It," which topped the July 7 Hot 100, blasts 6-1 on the Radio Songs chart, up 15 percent to 102.7 million in audience, according to Nielsen Music. **Cardi B** earns her second No. 1 on Radio Songs after the "Finesse" remix, with **Bruno Mars**, which led for four weeks beginning in March, while **Bad Bunny** and **J Balvin** each notch their first leader on the survey. "Like It" also spends its first week at No. 1 on the Songs of the Summer chart, which ranks the top-performing titles on the Hot 100 between Memorial Day and Labor Day. —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
-	86	81	<b>Sunrise, Sunburn, Sunset</b>		Luke Bryan	CAPITOL NASHVILLE	81	2
-	84	82	<b>Don't Go Breaking My Heart</b>		Backstreet Boys	KBAHN/RCA	82	3
<b>NEW</b>			<b>Drug Addicts</b>		Lil Pump	WARNER BROS.	83	1
68	77	84	<b>KOD</b>		J. Cole	DREAMVILLE/ROC NATION/INTERSCOPE	10	12
54	83	85	<b>All Mine</b>		Kanye West	GOOD/DEF JAM	11	6
-	99	86	<b>Growing Pains</b>		Alessia Cara	EP/DEF JAM	86	2
-	93	87	<b>Hotel Key</b>		Old Dominion	RCA NASHVILLE	87	2
<b>NEW</b>			<b>Jackie Chan</b>		Tiesto & Dzeko Feat. Preme & Post Malone	MUSICAL FREEDOM/RAAM/CASABLANCA/REPUBLIC	88	1
62	82	89	<b>Chun-Li</b>		Nicki Minaj	YOUNG MONEY/CASH MONEY/REPUBLIC	10	14
81	85	90	<b>Medicine</b>		Queen Naija	QUEEN NAIJA/CAPITOL	45	6
-	87	91	<b>Cry Pretty</b>		Carrie Underwood	CAPITOL NASHVILLE	48	5
<b>RE-ENTRY</b>			<b>Ocean</b>		Martin Garrix Feat. Khalid	STMPD RCRDS/RCA	78	2
-	38	93	<b>Peak</b>		Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	38	2
<b>RE-ENTRY</b>			<b>Legends</b>		Juice WRLD	GRADE A/INTERSCOPE	65	2
78	90	95	<b>Call Out My Name</b>		The Weeknd	XO/REPUBLIC	4	15
<b>NEW</b>			<b>Kream</b>		Iggy Azalea Feat. Tyga	ISLAND/REPUBLIC	96	1
<b>RE-ENTRY</b>			<b>OTW</b>		Khalid, Ty Dolla \$ign & 6LACK	RIGHT HAND/RCA	57	11
<b>RE-ENTRY</b>			<b>Solo</b>		Clean Bandit Feat. Demi Lovato	BIG BEAT/ATLANTIC/RRP	97	2
83	89	99	<b>Sin Pijama</b>		Becky G + Natti Natasha	ACASONY MUSIC/LAUNICA	83	5
-	36	100	<b>Is There More</b>		Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	36	2



**88**

**TIESTO & DZEKO**  
FEAT. PREME & POST MALONE  
Jackie Chan

Tiesto's ode to the martial artist/action-film star holds at its No. 4 high on Hot Dance/Electronic Songs and surges by 19 percent to 7.5 million U.S. streams.



**96**

**IGGY AZALEA**  
FEAT. TYGA  
Kream

Five years to the week after her inaugural chart entry, **Azalea** makes her first Hot 100 visit in over two years as "Kream" launches with 8.1 million U.S. streams in its first frame.

The week's most popular current songs across all genres, ranked by radio airplay audience as measured by Nielsen Music, and streaming activity as measured by Nielsen Music. Songs are ranked by total activity (radio airplay plus streaming activity) for the week. See charts.royal.com for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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# Contents

THIS WEEK

Volume 130 / No. 17

## TO OUR READERS

*Billboard* will publish its next issue on Aug. 4. For 24-7 music coverage, go to [Billboard.com](http://Billboard.com).

## ON THE COVER

Kid Cudi photographed by Joe Pugliese on July 12 in Los Angeles. Kid Cudi wears a Beautiful Fül shirt, Off White pants and Louis Vuitton shoes.

## FEATURES

- 48 *Night And Day*** Kid Cudi's new album with Kanye West, *Kids See Ghosts*, is the culmination of a remarkable personal turnaround that began in late 2016, when he entered rehab for a crippling depression: "I'm the best I've ever been in my life."
- 54 *The [Troubled] Rise Of A Hip-Hop Boy Band*** Brockhampton looks to fulfill its outsized promise — while owning its internal struggles.
- 58 *Money Makers*** Road warriors U2 top *Billboard's* annual list of highest-earning artists, while total revenue from streaming royalties has more than doubled thanks in no small part to Drake.

## BILLBOARD HOT 100

- 3** Drake scores his sixth No. 1 with "In My Feelings," passing Diddy, Eminem and Ludacris for the most among rappers.

## TOPLINE

- 17** As startup music festivals collapse and stalwarts struggle to stand out from the pack, a new crop of artist-curated fests is nabbing more fans — and big sponsors.
- 20** What artists and labels give up in CD revenue when they release surprise albums to streaming services first.

## 7 DAYS ON THE SCENE

- 32** Lovebox Festival, World Cup

## THE BEAT

- 37** Jason Mraz's music darkened after President Trump's election, and he nearly quit. Now he's back inspiring positivity — even if he still thinks "life sucks."
- 44** Rather than enjoy solo stardom, Tobias Jesso Jr. retreated from the spotlight to write for others — and landed marquee credits for Adele, P!nk and Sia.

## BACKSTAGE PASS

- 65** The U.S. arm of the international Music Managers Forum turns 25.

## CODA

- 84** Fifty years ago, Johnny Cash's classic "Folsom Prison Blues" topped the Hot Country Songs chart.

## **mensch**

*noun* | /men(t)SH/

1. A person of integrity and honor
2. Barry Bergman



Barry,

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# PREMIUM Economy



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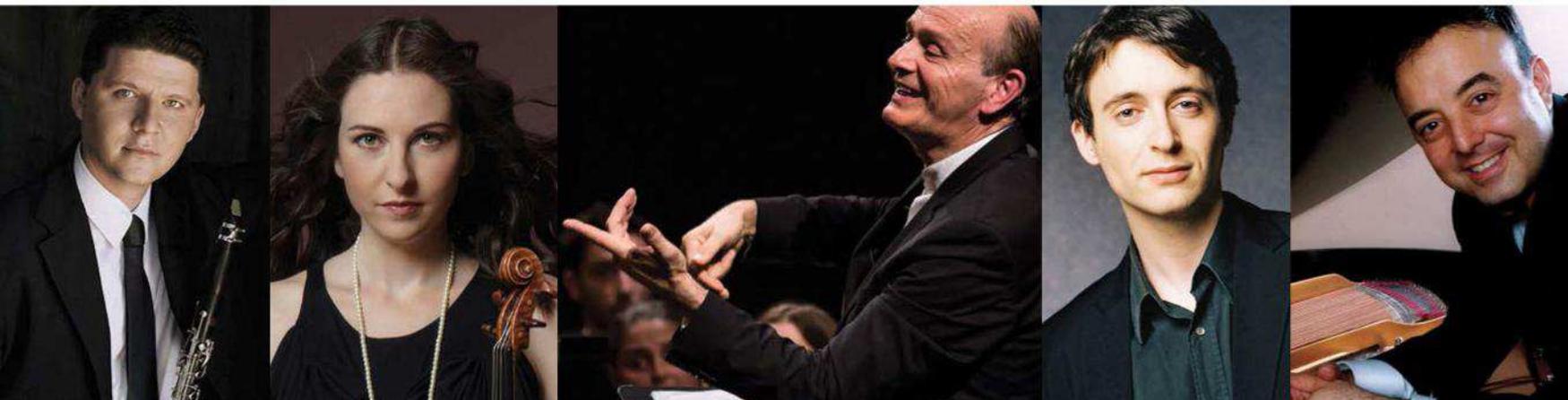
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# Topline

## The Rise Of The Artist-Run Festival

In a saturated market that's becoming more competitive than ever, a new crop of headliners is having little trouble launching their own events — here's why

BY DAVE BROOKS

**L**AUNCHING A FIRST-YEAR festival has long been a risky — and often money-losing — business. But in 2018, some startup fests are emerging as exceptions to that rule: events curated by big-name artists.

“We announced Posty Fest without a lineup and sold out in two hours,” says **Post Malone**’s agent, **Cheryl Paglierani** of United Talent Agency, who helped the 23-year-old star develop the concept for his one-day event on Oct. 28 at Dos Equis Pavilion in his hometown of Dallas, a city that has never had its own major festival.

Malone joins a number of artists launching their own music extravaganzas this year, including **Florida Georgia Line**, whose FGL Fest at the Indianapolis Speedway on Sept. 8 features **Cole Swindell** and **Nelly. J. Cole**’s Dreamville Festival in Raleigh, N.C., is scheduled for Sept. 15, and Australian indie-pop duo **Client Liaison**’s new event, Expo Liaison, will play four dates Down Under in August. The launches

follow the success of festivals like **Chance the Rapper**’s 2016 Magnificent Coloring Day, which broke the attendance record at baseball stadium Cellular One Field in Chicago; MAC Presents helped nab Bud Light and Lollapalooza as show sponsors and H&M and Nintendo as retail sponsors, while Citi sponsored the presale.

Though the artist-curated festival isn't new, such events have become exponentially more attractive to advertisers recently as companies

struggle to connect with fragmented young consumers. Not only do such festivals get brands closer to the artist in

charge, they also include increasingly valuable promotion on the act's social media feeds, which boast far better engagement than a traditional festival's social accounts.

“An artist isn't going to promote a beer company for a festival that he's playing unless it's his own,” says a branding expert who has worked on artist-curated initiatives.

Artist-led events are capturing

sponsorship money in an increasingly cutthroat festival market, with a slew of other fests both old and new going belly-up. “There's just a lot of competition out there for dollars,” says **Kevin Lyman** of 4Fini, which produces the Vans Warped Tour, one of the longest-running festivals in North America that is coming off the road this year. Lyman says his decision to retire the brand after two decades isn't “based on any one particular reason,” but an overall sense that the “live music business is changing, and to survive you have to change with it.”

While the amount of festivals launching in 2018 has grown significantly, the number of ticket buyers hasn't kept up: Los Angeles' long-running FYF Fest and the second-year, Phoenix-based Lost Lake festival announced cancellations months before they were set to take place, citing slow ticket sales and lack of consumer interest.

On top of the marketing and headline glut, the festival space is still grappling with bad and inexperienced actors after the 2017

### THE OVER UNDER



**Cardi B** leads the 2018 MTV Video Music Awards nominations with 10 nods, including video, song and artist of the year.



Rapper **6ix9ine** is arrested on an outstanding warrant for allegedly choking a teen at a Houston mall in January.



**Monte** (left) and **Avery Lipman**'s Republic Records becomes the first label to rule the top three slots on the Billboard 200 in 15 years.

CHANCE: COUSIN/DANIEL.COM; CARDI B: JOHN PARRA/TELEVISION/NECUI PHOTO BANK/GETTY IMAGES; 6IX9INE: JEFFERSON SIEGEL/DAILY NEWS/GETTY IMAGES; LIPMAN: ARANA DIMA/GETTY IMAGES.

Fyre Festival, the failed Bahamas event whose founder is now in jail facing multiple charges of fraud. On July 11, **Joe Brengle**, who manages Contra Costa Event Park in Antioch, Calif., where the new XO Music festival was set to happen, canceled the event two days before it was to start due to a lack of insurance and concerns that organizers had not begun basic preparations at the site; it was supposed to include seven stages, two silent discos, a giant foam

**“We announced Posty Fest without a lineup and sold out in two hours.”**

—*Cheryl Paglierani, UTA*

pit and high-end craft beer and wine. (T.I., **Ludacris** and **Mistah F.A.B.** confirmed to *Billboard* that they were paid for their headlining slots, though.) And the Montebello Festival in Quebec declared bankruptcy at the end of this year’s event because of a mix of lower-than-expected ticket sales and alleged poor accounting practices. It left many bands unpaid and drew comparisons to the 2017 Pemberton festival in Canada that also filed for insolvency protection after selling millions of dollars worth of tickets to fans.

“The big agencies are going to have to reconsider their capitalization requirements because of the harm caused by events like Montebello,” says WME head of music **Marc Geiger**. “That means 100 percent payment in advance and guarantees that vendors won’t be left holding the bag.”

Against that backdrop, artist-backed events have the advantage with lower talent costs, since they don’t have to bid for bigger headliners. But there’s a catch: The acts who run their own festivals do need to be on good behavior. In May, punk band **NOFX** lost the beer sponsor for its traveling Punk in Drublic fest after the group made an off-color joke about the Route 91 Harvest attack that killed 59 in Las Vegas last October. Says Lyman: “They need sponsors to be successful.”

**NIelsen MIDYEAR REPORT**

# Post Malone Helps Fuel Growth

Bucking typical trends, streaming’s gains continue to outpace those of previous years, while genre patterns begin to shape the industry’s new world order

BY ED CHRISTMAN

In the first half of 2018, overall on-demand streaming increased 41.7 percent to reach 403.5 billion U.S. streams, according to Nielsen Music. That growth defies mathematical trends, which dictate that, as a base enlarges, it becomes harder to achieve a bigger percentage growth than in preceding time periods.

That increase is larger than the 36.3 percent bump in 2017 over the prior year’s 208.9 billion streams at the six-month mark. Also at midyear 2018, total U.S. album consumption units reached 360.2 million, an 18.4 percent increase over 2017 that follows another: a 7.8 percent gain in album consumption units counted in the first half of 2016.

The most-streamed song so far this year is **Drake’s “God’s Plan,”** with 1.12 billion total on-demand streams, a 63 percent rise over the 689.8 million streams garnered by the top on-demand streaming song at this point in 2017, **Ed Sheeran’s “Shape of You.”** Yet at last year’s midpoint, six songs had reached the half-billion-stream mark, compared with four this year.

**Post Malone’s beerbongs & bentleys** was the most-consumed album with 1.79 million album units, while the *Greatest Showman* soundtrack led with 1.06 million album sales and Sheeran’s “Perfect” topped song sales at 1.01 million downloads. R&B/hip-hop remained the most popular genre with a 31.2 percent market share, and had the largest gain overall, up from 28.65 percent in 2017.



Post Malone

## MARKET WATCH

A NATIONAL MUSIC SALES REPORT

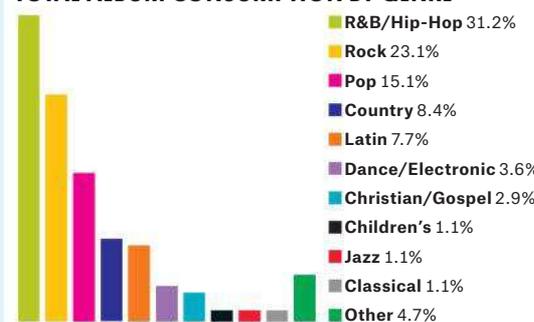


### OVERALL CONSUMPTION UNITS (Year To Date)

	2017	2018	CHANGE
ALBUM SALES	83,519,000	68,838,000	-17.6%
DIGITAL TRACKS	307,161,000	223,084,000	-27.4%
TOTAL STREAMS	284.8B	403.5B	+41.7%
ALBUM W/ TEA*	114,235,000	91,146,000	-21.2%
TOTAL CONSUMPTION	304,116,000	360,149,000	+18.4%

For the tracking period of Dec. 29, 2017-June 28, 2018, according to Nielsen Music.

### TOTAL ALBUM CONSUMPTION BY GENRE



For the tracking period of Dec. 29, 2017-June 28, 2018, according to Nielsen Music.

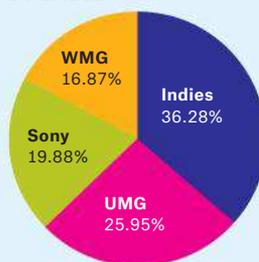
### ALBUMS BY CONSUMPTION (Year To Date)

	ARTIST	ALBUM	UNITS
1	POST MALONE	beerbongs & bentleys	1.79M
2	VARIOUS ARTISTS	The Greatest Showman: Original Soundtrack	1.60M
3	CARDIB	Invasion of Privacy	1.11M
4	MIGOS	Culture II	1.09M
5	VARIOUS ARTISTS	Black Panther: The Album	1.06M
6	EDSHEERAN	÷ (Divide)	845,000
7	J. COLE	KOD	794,000
8	POST MALONE	Stoney	788,000
9	XXXTENTACION	?	769,000
10	JUSTIN TIMBERLAKE	Man of the Woods	664,000

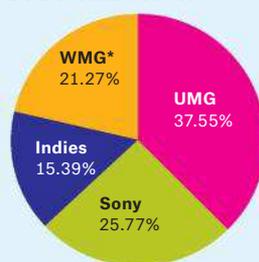
### SONGS BY ON-DEMAND STREAMS (Year To Date)

	ARTIST	SONG	UNITS
1	DRAKE	God’s Plan	1.12B
2	POST MALONE FEAT. TY DOLLA \$IGN	Psycho	576M
3	BLOCCBOY JB FEAT. DRAKE	Look Alive	543M
4	POST MALONE FEAT. 21 SAVAGE	rockstar	542M
5	CAMILA CABELLO FEAT. YOUNG THUG	Havana	487M
6	DRAKE	Nice for What	484M
7	EDSHEERAN	Perfect	480M
8	BRUNO MARS & CARDIB	Finesse	429M
9	XXXTENTACION	SAD!	423M
10	POST MALONE	I Fall Apart	419M

### OWNERSHIP BY LABEL\*



### OWNERSHIP BY DISTRIBUTION



Note: Market-share totals may not equal 100 percent due to rounding. \*Billboard estimate calculated using Nielsen data.



Cardi B

MALONE: ROGER KISBY/GETTY IMAGES; CARDI B: CHRISTOPHER POLK/GETTY IMAGES.

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AUGUST 4 · GREAT AMERICAN BALL PARK · CINCINNATI

AUGUST 10 · TARGET FIELD · MINNEAPOLIS

AUGUST 31 · SAFECO FIELD · SEATTLE

# What Drake Left On The Table With *Scorpion*

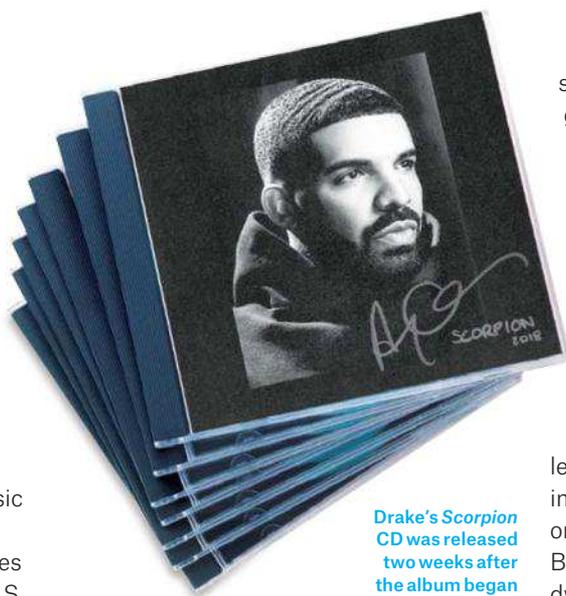
Superstar artists and their labels are missing bigger paydays when they rush albums to streaming before issuing CDs

BY ED CHRISTMAN

**O**n the eve of the release of Drake's *Scorpion* on June 29, several music retailers nervously wondered if the rapper's album would eventually come out on CD, since his previous release, *More Life*, never did.

The merchants were gathered in Florida at the annual convention of Alliance Entertainment, the largest music wholesaler of CDs and vinyl in the United States. With CD sales accounting for \$1.1 billion at U.S. retail in 2017, attendees were at a loss as to why labels weren't wholeheartedly supporting the CD. If *Scorpion*, which earned 732,000 equivalent album units in its first week, according to Nielsen Music, had come out on the format at the same time as it hit streaming services, retailers speculated that it would have also sold 250,000-300,000 physical copies in its debut week.

Now, though, after its July 13 release, the *Scorpion* CD is selling fewer copies



Drake's *Scorpion* CD was released two weeks after the album began streaming.

than even they had expected: Given some shipping delays, merchants say it will be lucky if it sells 50,000 copies its first week in the United States.

"What Drake is doing is walking up to a table and seeing two bags of money, one with '\$100,000' on it and one with '\$500,000' on it and choosing to leave the larger bag of money on the table," says a music retailer, assuming \$2 per CD in royalties. Alliance says DVDs and video games get more

support from Hollywood and the gaming industry than CDs do from the music business.

Label executives say delaying a CD's release prevents prerelease leaks and some piracy, though pirates can rip music from streaming services as well. Also, Drake is likely more interested in being a top-streamed artist than in banking at least a half-million more in physical revenue, says one major-label head. But retailers say that the dwindling support and the decreasing amount of warning they get from the majors about their biggest albums is accelerating a decline in CD shelf space. Best Buy is aiming to eliminate all of its CD departments in August, label sources say, though it will still carry vinyl and budget CDs. And Target recently implemented a policy: "If a title didn't sell 800 pieces of inventory a month across its chain, it got pulled from

inventory," says a label executive. "I lost records right in the middle of their life."

CD sales are down 19.9 percent to 35.9 million in the first 27 weeks of 2018 compared with the same period last year, according to Nielsen Music. Country music, for example, is still particularly dependent on CDs. "It's frustrating to the stores, as they have

to turn away thousands of customers a week when they have to tell them an album is not available," says Record Store Day founder

**Michael Kurtz.**

Surprise albums are costing the industry even more, both in lost sales and efforts to chase down information, says Alliance marketing director

**Jocelyn Pryor:** "Data is the biggest sales factor; it

is the key to selling. The fact that data is screwed up due to an information embargo is a humongous problem to sales. If the industry doesn't get away from this practice, this will be the final nail in the physical coffin." ●

**-19.9%**

Drop in U.S. CD sales so far in 2018

**\$1.1B**

U.S. CD sales in 2017

**\$500K**

Estimated CD sales in U.S. revenue Drake gave up



## Zac Brown Takes Fans To The Circus

A one-off collaboration between his EDM project Sir Rosevelt and the flying acrobats of Cirque du Soleil will test a new ticketing distribution system, where fans conduct the process

BY DEBORAH WILKER

A cryptic 13-second Facebook video from **Zac Brown Band** has circulated in recent weeks, with dancers, horns and glitter teasing an "epic," one-night-only event at Denver's 1stBank Center on Aug. 7. The show is free — but only a friend can get you in the door.

It's part of **Zac Brown's** latest project with his other band, EDM pop outfit **Sir Rosevelt**, and its collaboration with Montreal-based theatrical group **Cirque du Soleil**, with fans themselves distributing all the tickets.

Brown kicked off the initiative on June 21 by distributing free tickets to just a handful of followers, who were then instructed to keep one ticket for themselves and share three additional ticket codes with friends who were important in their lives. Those fans, too, received extra tickets to pass along exponentially until 5,000 tickets were released. Fans can track the

ticketing in real time and are being asked to post personal stories on the platform explaining why they shared their tickets with the people they did.

"We're just digging deeper into a network of people who are passionate about the same things," says Brown. "It's a new way to connect."

Footing the bill for the pay-it-forward promo — costing up to \$75,000, two sources estimated — are Brown and partner Enterprise Holdings, parent company of Enterprise Rent-A-Car. Enterprise vp marketing **Frank Thurman** says the partnership is about "acts of kindness and creating unique connections." "We're able to reward those fans who are picking people up," says Thurman, a play on the company's longtime catchphrase, "We'll pick you up."

As for the circus aspect, "it's woven throughout the concert," says Brown. "We're going to open some doors."

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# RYMAN





FROM THE DESK OF

EXECUTIVE VP GLOBAL REVENUE AND ROYALTY OPTIMIZATION,  
UNIVERSAL MUSIC GROUP

# Cindy Oliver

Getting to know the woman in charge of doling out the dough to the artists signed to the world's biggest record company

BY ROBERT LEVINE  
PHOTOGRAPHED BY NOAH WEBB

**A**S FAR AS ARTISTS ARE concerned, **Cindy Oliver** has one of the most vital jobs in the industry: She pays them. And in a business dominated by streaming, that's far more complex than it used to be.

"Years ago, you had relatively brief agreements that told you the royalty rates you needed to pay on physical products," says Oliver, sitting in her office at Universal Music Group's Woodland Hills facility, in Los Angeles, which holds most of her 300-member team. "But that has become much more complicated."

That's a typical understatement from Oliver, a 25-year UMG veteran who loves Southern rock and speaks with the precision of someone accustomed to dealing with details. Every month, UMG receives over 1,500 digital sales files from

more than 200 partners — all of which contain information that needs to be aggregated, accounted for and converted into the relevant currency. In some ways, that's the easy part. Oliver's department also handles audits (both UMG's audits of its distribution partners and artists' audits of their labels); works with business affairs to monitor usage of UMG's recordings on online platforms; runs the company's growing operation to collect revenue from the use of those recordings on radio around the world; and helps claim and monetize videos on YouTube.

"This is about finding and collecting every fraction of a penny made from every use of our intellectual property across every platform in every territory around the world — and doing it more efficiently so more can be paid through to our artists," says Oliver,

who was promoted to her current position last September. "We put together a road map on this several years ago and we've been working against it ever since."

Earlier in July, her team finalized the first step of an upgrade for the company's worldwide royalty-accounting infrastructure that was two years in the making. Before the end of 2019, Oliver's team will create the capability for UMG to account to artists on a monthly basis. Oliver also helps acts and label partners keep up: "We still have people who ask for the source data for a given year from all of our digital partners — that's billions of lines of data. So I try to help people wrap their heads around what they're asking for."

**How much more complicated is it to manage royalties in the streaming era?**

"We want one place where our artists and label partners can go to get whatever information they need from us," says Oliver, photographed June 18 at UMG's office in Los Angeles, who has run royalties since 2005.



**“I try to help people wrap their heads around what they’re asking for.”**

**“transactional accounting,” where you’re counting sales, to “actuarial accounting,” where you’re also dividing pools of revenue.**

In a world where everything was delivered through a physical or digital supply chain, you knew where you sent it, how it was used and how you needed to account for it. Now we have to hunt down and collect money much more rigorously.

**Are you buying systems off the shelf, or are they all custom-built for you?**

I wish there were an off-the-shelf solution. After an 18-month selection process, we’re working with an outside vendor that specializes in financial systems. The first piece of this, the Global Clearinghouse Initiative, just went live [in early July] — sales file ingestion, data aggregation and currency conversion for all of our digital partners.

**How does that affect how you account to artists?**

Since we’ll have monthly ingestion and reporting of financial data, we’re revamping our local royalty systems around the world so they’ll be able to account to artists on a monthly basis. We’re scheduled to do that outside the U.S. by early 2019, with the U.S. to follow shortly after that. Most of our agreements with artists call for quarterly or semi-annual accounting — but we know that artists would prefer more frequent reporting.

**What’s the ultimate vision for all of this?**

Artists expect more from us now — and they should. The idea of paying royalties on a quarterly or semi-annual basis was to allow physical products to cycle through — there were returns and so on. Today there’s a different dynamic — everything is moving faster. So we’re looking at ways to make our reporting even more responsive in the future. There’s no complacency here — there’s excitement about what we’re doing. People have never worked harder.

**Even with the new system, won’t there be artists who still need to have some of this explained to them?**

We get between 12,000 and 13,000 inquiries a year — an endless flurry ranging from simple address changes to notices about royalty participants passing away that have to be sorted out with the estate. A few years ago we invested in software that tracks all of this, so that every time someone calls, we track it, we know who handled it, we know what they did with it and we know how long it took to respond. I can see the trends: If a lot of people are calling because they’re confused about the same thing, that means we need to address it. One very prominent artist passed away and his estate had lost track of royalties for recordings he made for Motown as a child. We were able to pull the history, connect the dots and sort it out for the artist’s heirs. This is an honor and a burden. ●



**1** Oliver’s copy of *75 Years of Capitol Records XL*, published by Taschen Books in 2016. **2** Her “minimalist garden, given to me by one [member] of my team with whom I have worked for 20 years,” she says. “It makes me smile.” **3** *Def Jam Recordings’ 30th Anniversary: Greatest Hits* box set, a gift from the label.

I gave a presentation about the evolution of royalties where I compared **U2**’s *All That You Can’t Leave Behind*, from 2000, and **Lady Gaga**’s *Born This Way*, from 2011. The U2 release, which was initially only physical, involved a total of four products when it came out. With *Born This Way*, there were more than 100 unique assets. That’s counting the digital albums that have different rate structures. I remember **Boyd [Muir, UMG’s CFO]** looking at that and... (*Gasps.*) But it was the best way to show our workload. The number of people in the department isn’t so different, though; they used to have to do a lot more manually. Computers enable a lot of complexity, but also help us deal with it.

**Streaming also complicates all of this because you’re moving from**

## DRAG QUEENS ARE CLIMBING THE CHARTS

Major-label exec: 'We love the music, but can you repackage it as a non-drag artist?'

BY PATRICK CROWLEY

In its 10 seasons, as *RuPaul's Drag Race* has become a cultural phenomenon and a platform for over 100 performers, many of the drag queens from the show have used the spotlight to release music. Now, one enterprise is working to take that music mainstream.

On July 14, Producer Entertainment Group, a management company boasting a roster that includes *Drag Race* winners **Sharon Needles**, **Jinkx Monsoon**, **Alaska 5000** and **Bob the Drag Queen**, saw its release of **Blair St. Clair's** electro-pop debut album, *Call My Life*, take the top spot on *Billboard's* Dance/Electronic Album Sales chart.

PEG founder **David Charpentier** says he formed his own imprint because "there were no labels out there that would take us seriously. They just thought drag was a joke. I remember going to meetings with various labels and one telling me, 'We love the music, but can you repackage it as a non-drag artist?' I've been in situations like that several times, as recently as maybe a year ago. It's surprising how conservative the record industry really is."

But PEG partner **David Slane** says the industry is missing out, with some of PEG's drag clients counting over 1 million social media followers. "It's only a matter of time before someone at these labels realizes the opportunity here. It's a complete built-in economy and demand," says Slane, noting that radio play is still a challenge. "I would love for PEG to secure a distribution deal like many indie record labels have. That way, they could trust our expertise of this industry and we can tap into some of those larger resources that are still off-limits to us."

Now PEG is educating its clients, having explained to St. Clair the commercial potential of a dance-pop LP compared to a Broadway album. Says Charpentier: "It's really important for them to understand the business."



Blair St. Clair



Cara (left) and Grande on Amazon Prime Day in Brooklyn.

NOTED

7-10  
→

**Steve Aoki** opened pizza delivery company **Pizzaaoki** in Los Angeles.

**Common** signed to **United Talent Agency** in all areas worldwide.

**Beyoncé** teamed with **Balmain** for a collection benefiting the **United Negro College Fund**.



**Cardi B** and **Offset's** daughter, **Kulture**, was born.

7-13  
→

Music investment firm **Hipgnosis** bought a majority stake in **The-Dream's** catalog.

**Ariana Grande**, **Alessia Cara** and others celebrated **Amazon Prime Day** with concerts in New York.

**Universal Music Group** opened an office in African city **Abidjan**, led by **Moussa Soumbounou**.

R&B artist **K. Roosevelt** signed with **Def Jam Records**.

**BBR Music Group** absorbed its **Red Bow Records** imprint.

**YouTube** launched a **Copyright Match Tool** to battle re-uploads.

**Proper Music Group** opened a London press and promotions department led by **Jo Donnelly**.

**John Amato** stepped down as CEO of the **Hollywood Reporter-Billboard Media Group**.



Vaughan-Fruehe

7-12  
→

**300 Entertainment** named **Aimie Vaughan-Fruehe** senior vp promotion.



Shy Glizzy

**Shy Glizzy** signed with **ICM Partners** in all areas worldwide.

**Sprint** introduced a **Tidal-bundled Unlimited Plus** plan.

**Atlantic Records** named **Steve Robertson** GM/senior vp A&R for pop/rock in Nashville.

**Sony/ATV Music Publishing** became co-producer of the **Elvis Presley** musical *Heartbreak Hotel*.

**BMG** elevated **Ben Katovsky** to COO and **Ama Walton** to global general counsel/chief human resources officer.



The Sinatras in 1946.

**Nancy Sinatra Sr.**, **Frank Sinatra's** first wife, died at age 101.

**Steve Stoute's** **UnitedMasters** rolled out **Releases**, its digital distribution portal for artists.

**ASCAP** upped **Gregory Morgado** to deputy general counsel.

**Capitol Music Group** distribution arm **Caroline** elevated **Matt Sawin** to executive vp.

**Lisa Hauptman** was promoted to a new role as **Downtown's** first global head of people.

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# The Slow, Steady Ticketing Race

Halfway through 2018, touring revenue is down slightly even as top artists experiment with raising prices. But the question remains — does slow ticketing actually work, or leave fans out in the cold?

BY DAVE BROOKS

**O**NE OF THE BIGGEST AND MOST CONTROVERSIAL NEW concert industry trends over the last six months has been the practice of “slow ticketing,” which sets seat prices higher and sells them over a longer period of time, often leaving thousands of seats still available the night of the show.

Artists who have experimented with the strategy so far — including **JAY-Z** and **Taylor Swift** — have endured criticism for the high prices and lack of sellouts. But when it comes to the goal of maximizing revenue, a central question remains as the touring industry’s midyear revenue dips below 2017 levels: Does the practice actually work?

“It absolutely works, but like everything new, we’re still learning and finding ways to improve,” says **Louis Messina** of the AEG-backed Messina Touring Group, which is promoting Swift’s reputation Stadium Tour. Swift’s defenders say the lack of sellouts has been a good thing because fans can buy tickets at any time — and Swift is on track to have one of the highest-grossing tours of the year, and one of the top runs by a solo female artist ever, averaging \$5 million per show and grossing nearly \$300 million in one year.

But it isn’t clear how much of that success can be chalked up to slow

## TOP 10 HIGHEST-GROSSING TOURS\*

	ARTIST	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	BRUNO MARS	\$147,403,741	1,222,774	63
2	P!NK	\$100,048,628	712,369	46
3	JUSTIN TIMBERLAKE	\$81,371,012	559,666	35
4	TAYLORSWIFT	\$68,648,704	503,160	9
5	DEPECHE MODE	\$66,492,469	791,716	45
6	TRANS-SIBERIAN ORCHESTRA	\$47,409,262	817,634	80
7	JAY-Z	\$45,496,805	401,921	30
8	LADY GAGA	\$42,810,398	401,384	29
9	KENNY CHESNEY	\$36,055,048	403,299	14
10	PAUL McCARTNEY	\$28,574,908	186,096	7

\*Ranked by gross. Compiled from Boxscores reported Nov. 7, 2017-June 4, 2018.



ticketing. At the same time, Swift has pioneered another new tactic for Ticketmaster: placing resale tickets for her tour on the same sales seat map where primary tickets are still available. Ticketmaster president **Jared Smith** told *Billboard* in May that the practice was another “experiment” that improved visibility and overall sales for the tour, but has since put changes in place to the way Swift’s tickets are resold on the platform, making it impossible for fans to undercut primary tickets with lower prices.

Coupled with Swift’s program to boost a fan’s place in the virtual ticket line through merch sales along with the sheer volume of tickets available, it can be difficult to draw conclusions.

“They might not keep the ‘slow’ part, but they’ll keep the part where they make Taylor hundreds of millions of dollars,” says one tour insider. “Pricing tickets aggressively to maximize gross is a practice that isn’t going away, and that means shows won’t sell out instantly, which is probably better for the business. Will tickets sell slower but make more overall? Probably. Do we keep calling it ‘slow ticketing’ for artists who are concerned with what a lack of sellouts means for their image? Probably not, but the goal remains the same: putting money in artists’ hands and not scalpers’.”

Live Nation is again the most dominant promoter in the live music space, charting nearly \$800 million for 1,770 shows, with an attendance of about 9.5 million. It easily bested rival AEG, which brought in less than half that in 2018 so far.

Both promoters were down from the same point last year: In 2017, Live Nation reported \$878 million with about 160 more shows by this time, while AEG was down about 7 percent compared with this same time last year. Part of the drop is because many of the big stadium shows are beginning later this year — Swift and **Beyoncé** will have large legs of their tours to complete, and only a few of **Ed Sheeran**’s shows have been counted. But in general, experts say, there are fewer major acts on the road this year compared to last.

The revenue drop comes despite a rise in prices. Live Nation — which promoted six of the top 10 tours of the year — has seen the prices on those tours rise about \$10 on average, from \$74.78 in 2017 to \$84.17, an increase of 13 percent. Same goes for AEG, which had three of the top 10 tours and saw average ticket prices rise from \$69.02 to \$89.74, a leap of 30 percent.

“Fans are already paying these prices on the secondary market, and it only makes sense for artists to capture more of that money from ticket resellers and brokers who essentially do nothing and take home big margins,” says Messina, who is promoting **Kenny Chesney** and is backing big runs by **Shawn Mendes** and a mini-run of dates by **George Strait**.

**Jeff Nickler**, with the BOK Center in Tulsa, Okla., says higher ticket prices aren’t just a result of artists pushing out scalpers, but also individual markets proving their buildings can deliver seven-figure grosses. Strait’s two



TOP 10 PROMOTERS

PROMOTER	TOTAL GROSS All Promotions	TOTAL ATTENDEES	NO. OF SHOWS
1 <b>LIVENATION</b>	\$799,483,063	9,498,542	1,770
2 <b>AEG PRESENTS</b>	\$370,080,515	4,123,798	1,012
3 <b>OCESA-CIE</b>	\$125,866,073	2,101,280	324
4 <b>CAESARS ENTERTAINMENT</b>	\$105,712,935	753,335	344
5 <b>T4F-TIME FOR FUN</b>	\$59,232,659	992,594	318
6 <b>SJM CONCERTS</b>	\$54,752,574	822,158	69
7 <b>FRONTIER TOURING</b>	\$54,387,439	489,457	36
8 <b>MOVE CONCERTS</b>	\$53,747,871	726,870	60
9 <b>CARDENAS MARKETING NETWORK</b>	\$52,460,927	570,452	76
10 <b>TEG DAINTY</b>	\$46,860,457	494,921	102

TOP 10 BOXSCORES

ARTIST(S) Venue Date(s)	GROSS Ticket Prices	TOTAL ATTENDEES No. of Shows	PROMOTER(S)
1 <b>BILLY JOEL</b> Madison Square Garden, New York Nov. 18, Dec. 20, 2017; Jan. 11, Feb. 21, March 28, April 13, May 23, June 2, 2018	\$17,262,673 \$133.50/ \$99.50/\$59.50	149,192 8	MSG Live
2 <b>TAYLOR SWIFT, CHARLI XCX, CAMILA CABELLO</b> Rose Bowl, Pasadena, Calif. May 18-19, 2018	\$16,251,980 \$499.50/\$49.50	118,084 2	Messina Touring Group
3 <b>BRUNO MARS</b> Saitama Super Arena, Saitama, Japan April 11-12, 14-15, 2018	\$15,531,450 (1,668,233,000 yen) \$172.24/\$88.45	90,672 4	H.I.P., Live Nation
4 <b>TAYLOR SWIFT, CHARLI XCX, CAMILA CABELLO</b> Soldier Field, Chicago June 1-2, 2018	\$14,576,697 \$499.50/\$49.50	105,208 2	Messina Touring Group
5 <b>ELTON JOHN</b> The Colosseum at Caesars Palace, Las Vegas April 28-29, May 1-2, 4-6, 8-9, 11-12, 15-17, 2018	\$14,242,301 \$500/\$250/ \$140/\$55	58,970 14	AEG Presents, Caesars Entertainment
6 <b>TAYLOR SWIFT, CHARLI XCX, CAMILA CABELLO</b> Levi’s Stadium, Santa Clara, Calif. May 11-12, 2018	\$14,006,963 \$499.50/\$49.50	107,550 2	Messina Touring Group
7 <b>COLDPLAY, IZA, DUA LIPA, JON HOPKINS</b> Allianz Parque, São Paulo Nov. 7-8, 2017	\$10,456,435 (33,983,413 reais) \$225/\$29.50	96,549 2	Live Nation
8 <b>ELTON JOHN</b> The Colosseum at Caesars Palace, Las Vegas Feb. 9-11, 14, 16-18, 21-22, 25, 27, March 1-2, 2018	\$10,077,310 \$500/\$250/ \$140/\$55	54,936 13	AEG Presents, Caesars Entertainment
9 <b>PAUL McCARTNEY</b> AAMI Park, Melbourne, Australia Dec. 5-6, 2017	\$9,623,682 (\$12,729,738 Australian) \$301.63/\$52.16	59,002 2	Marshall Arts, Frontier Touring
10 <b>BRUNO MARS, DUA LIPA</b> Qudos Bank Arena, Sydney March 17-18, 20, 23-24, 2018	\$9,179,810 (\$11,899,710 Australian) \$130.14/\$68.43	86,133 5	Live Nation

“It only makes sense for artists to capture more of that money from ticket resellers and brokers.”

— *Louis Messina, Messina Touring Group*

MARS: AMP HARRIS/INVISION/AP IMAGES; JOEL: MICHAEL PUNCH/ALAMY LIVE NEWS; SWIFT: DAVID HOGAN/TASIS/GETTY IMAGES.

“Like everything new, we’re still learning and finding ways to improve.”

— *Messina*

performances at the arena in June grossed a combined \$5 million, breaking a number of attendance records for the building.

“We want to show the promoters that Tulsans are willing to support touring properties with aggressive ticket prices,” explains Nickler, adding that rock, country and pop are strong in the market. “We don’t have professional sports teams in Tulsa, and in some ways we’re the only game in town. That makes our value proposition strong.”

International growth is still important to the long-term health of the touring industry, as agents and promoters seek growth opportunities. Four of the top-grossing boxscores for the 2018 midyear report come from non-U.S. markets — two of which were by **Bruno Mars**, whose four dates at Saitama Super Arena in Japan grossed \$15.5 million, while his five concerts at Qudos Bank Arena in Sydney brought in \$9.2 million.

Owning the top spot is **Billy Joel**, who played his 100th show at New York’s Madison Square Garden on July 18, capping off an odds-defying run at the arena that began with three shows in 1978 and blossomed under a monthly residency that started in 2014. Joel’s eight reported concerts grossed \$17.3 million with nearly 150,000 tickets sold.

“The idea for the residency actually began in 2012, when we did a benefit show for Hurricane Sandy,” explains **Dennis Arfa**, founder/CEO of Artist Group International, who has been with Joel for over four decades. Arfa says he negotiated the residency plan with then-Garden president



JAY-Z

TOP 10 VENUES 15,001 OR MORE CAPACITY

	VENUE Location	VENUE CAPACITY	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	<b>O2 ARENA</b> London	21,000	\$95,504,772	1,244,459	114
2	<b>MADISON SQUARE GARDEN</b> New York	20,697	\$84,652,134	985,526	71
3	<b>THE FORUM</b> Inglewood, Calif.	17,800	\$63,901,226	614,375	55
4	<b>QUDOS BANK ARENA</b> Sydney	21,000	\$49,605,872	496,726	46
5	<b>STAPLES CENTER</b> Los Angeles	20,000	\$42,560,672	283,230	27
6	<b>MANCHESTER ARENA</b> Manchester, England	21,000	\$42,258,549	676,042	70
7	<b>T-MOBILE ARENA</b> Las Vegas	20,000	\$40,220,838	365,614	30
8	<b>BARCLAYS CENTER</b> Brooklyn	19,000	\$39,618,787	598,019	60
9	<b>AMERICAN AIRLINES CENTER</b> Dallas	20,020	\$35,637,655	424,051	38
10	<b>PRUDENTIAL CENTER</b> Newark, N.J.	18,000	\$31,804,132	400,905	45

TOP 10 VENUES 10,001-15,000 CAPACITY

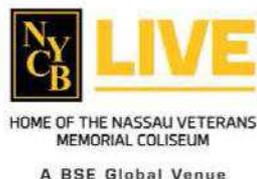
	VENUE Location	VENUE CAPACITY	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	<b>SSE HYDRO</b> Glasgow	13,000	\$36,317,079	579,383	76
2	<b>BARCLAYCARD ARENA</b> Hamburg	15,000	\$35,952,326	556,509	77
3	<b>MERCEDES-BENZ ARENA</b> Berlin	15,000	\$28,648,170	435,826	55
4	<b>HALLENSTADION</b> Zürich	13,000	\$28,297,603	342,686	49
5	<b>PERTH ARENA</b> Perth, Australia	15,000	\$20,866,917	243,826	34
6	<b>BRISBANE ENTERTAINMENT CENTRE</b> Brisbane, Australia	13,500	\$18,012,450	191,015	25
7	<b>NYCB LIVE, HOME OF NASSAU VETERANS MEMORIAL COLISEUM</b> Uniondale, N.Y.	14,500	\$16,880,688	349,153	121
8	<b>SSE ARENA, WEMBLEY</b> London	12,530	\$14,107,872	201,507	36
9	<b>VAN ANDEL ARENA</b> Grand Rapids, Mich.	12,860	\$13,316,690	258,488	37
10	<b>MGM GRAND GARDEN</b> Las Vegas	14,500	\$12,853,701	92,405	12

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P!nk

“The idea was to create a franchise for Billy Joel, just like the Knicks or Rangers.”

— Dennis Arfa, Artist Group International

Jay Marciano, who now serves as chairman/CEO of AEG Presents, while the two were vacationing in the Caribbean.

“The idea was to create a franchise for Billy, just like the Knicks or Rangers,” says Arfa, noting Joel’s shows are sold out through the end of the year.

The turf wars that began in 2017 between Live Nation and Madison Square Garden on one side and AEG on the other have shown no signs of cooling off—or being bad for business. AEG, which is requiring artists who play the O2 Arena in London to sign a letter committing to playing the Staples Center in Los Angeles as well, has seen substantial gains at its L.A. venue. While grosses at the O2 are down about 10 percent from 2017, Staples grosses are up 75 percent, with sales jumping from \$24 million to \$42 million with fewer shows — 31 last year compared with 27 this year — fueled by shows from **Guns N’ Roses**, **Lorde** and **P!nk**, and two nights of **The Killers**. While AEG officials won’t say how much of the rise is tied to block-booking, company officials acknowledge that an uptick in marquee talent helped the bottom line, boosting it from No. 10 in 2017 to No. 5.

The Forum in Los Angeles, meanwhile, which has called for an end to block-booking — **Irving Azoff** told *Billboard* in 2017 that the company had backed away from tying its L.A. arena to the Garden — hasn’t suffered at the ticket window, either. Reported sales to *Billboard* Boxscore are up 150 percent over 2017, with 55 shows reported in 2018 compared with 31 last year. While ticket revenue is off 15 percent at partner venue the Garden, like Staples and O2, the increase in sales at The Forum far outpaced any decline in New York — showing that in some cases, war can be good for business. ●

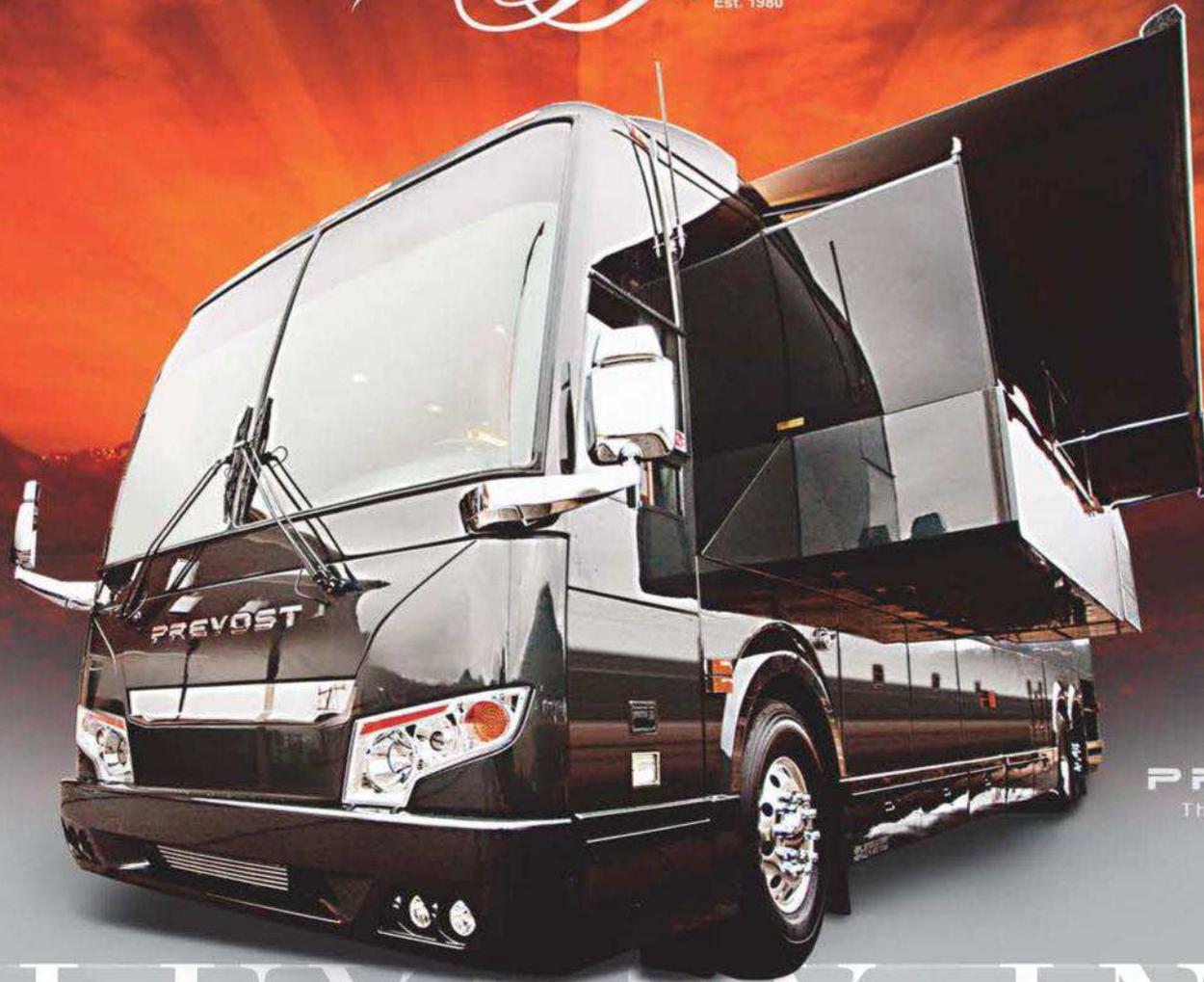
TOP 10 VENUES 5,001-10,000 CAPACITY

	VENUE Location	VENUE CAPACITY	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	RADIO CITY MUSIC HALL New York	5,900	\$101,684,148	1,214,083	234
2	AUDITORIO NACIONAL Mexico City	9,683	\$55,632,417	1,057,973	125
3	ZAPPOS THEATER AT PLANET HOLLYWOOD Las Vegas	7,000	\$40,597,372	251,116	76
4	THE PARK THEATER AT MONTE CARLO RESORT & CASINO Las Vegas	5,200	\$18,729,215	115,403	33
5	HULU THEATER AT MADISON SQUARE GARDEN New York	5,610	\$16,811,159	261,946	76
6	MOHEGAN SUN ARENA Uncasville, Conn.	10,000	\$16,420,650	249,282	42
7	MICROSOFT THEATER Los Angeles	7,100	\$14,869,004	201,636	42
8	BILL GRAHAM CIVIC AUDITORIUM San Francisco	7,000	\$12,004,929	218,023	28
9	HORDERN PAVILION Sydney	5,500	\$8,302,588	113,222	24
10	CREDICARD HALL São Paulo	6,938	\$7,248,513	146,746	92

TOP 10 VENUES 5,000 OR LESS CAPACITY

	VENUE Location	VENUE CAPACITY	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	THE COLOSSEUM AT CAESARS PALACE Las Vegas	4,000	\$54,143,658	311,844	80
2	FOX THEATRE Atlanta	4,600	\$26,755,423	382,176	113
3	BROWARD CENTER FOR THE PERFORMING ARTS Fort Lauderdale, Fla.	2,700	\$18,341,028	237,372	208
4	EVENTIM APOLLO London	5,000	\$16,351,102	327,187	105
5	DURHAM PERFORMING ARTS CENTER Durham, N.C.	2,712	\$16,335,627	284,875	116
6	DAVID A. STRAZ, JR. CENTER FOR THE PERFORMING ARTS Tampa, Fla.	2,610	\$16,221,225	256,342	307
7	CHICAGO THEATRE Chicago	3,604	\$13,960,075	242,675	84
8	THE ANTHEM Washington, D.C.	5,000	\$13,533,812	234,572	54
9	ORPHEUM THEATRE Minneapolis	2,618	\$13,194,155	187,890	85
10	BEACON THEATRE New York	2,900	\$12,908,361	173,108	69

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7  
DAYS  
*on the*  
SCENE



# Lovebox Festival

LONDON, JULY 13-14

AFTER CALLING LONDON'S VICTORIA PARK HOME FOR 12 YEARS, the Lovebox Festival took over West London's Gunnersbury Park for 2018's two-day event, which happened to coincide with protests against President **Donald Trump**'s U.K. visit. The demonstrations delayed **SZA**'s arrival, resulting in a truncated four-song set on the festival's main stage on day one. Trump's presence was still felt on day two when **N\*E\*R\*D**'s **Pharrell Williams**, **Childish Gambino** and other performers sounded off. "I understand you had an unwanted visitor this week," said Williams. "We stand for the resistance." Later that evening, Gambino — who delivered his first festival appearance of the year — said, "I know it's scary, because we know what happens to people who fight, but we got to stick together."

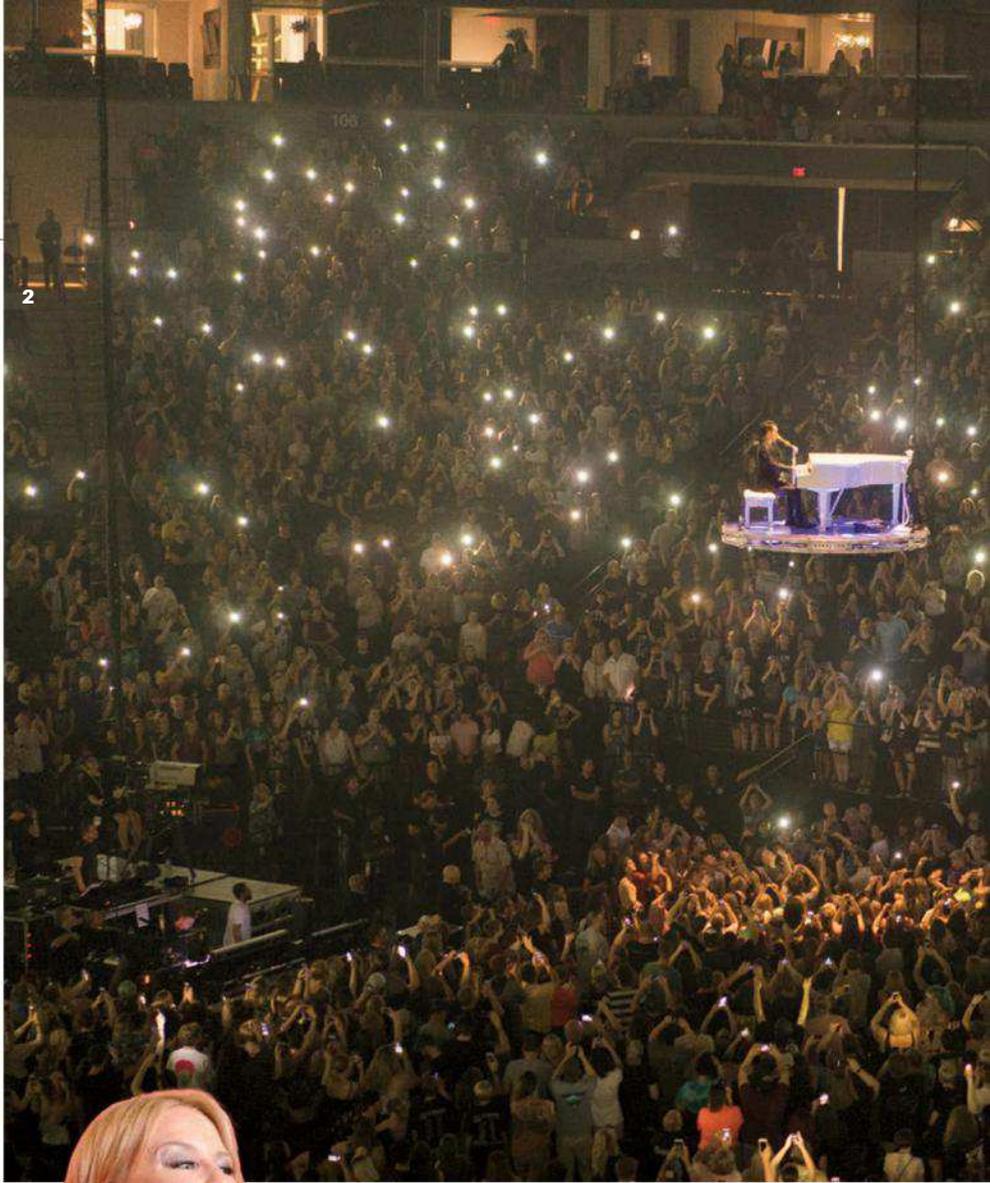
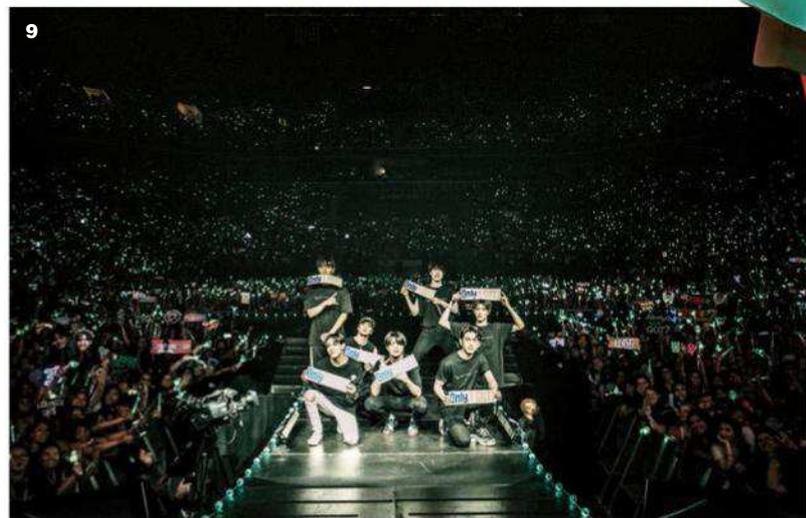
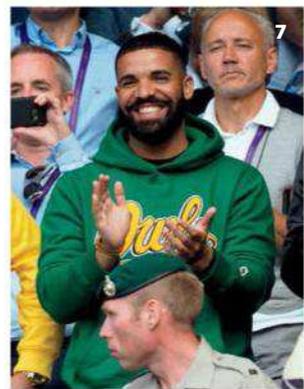
—LYNDSEY HAVENS



Gambino headlined the second and final night of Lovebox, held at Gunnersbury Park.

1 Anderson .Paak and SZA backstage on July 13. 2 RZA of Wu-Tang Clan on July 14. The group performed a classics-heavy set, mainly pulling from its 1993 debut, *Enter the Wu-Tang (36 Chambers)*, in celebration of the album's 25th anniversary. 3 Diplo DJ'd on day one. 4 Shay Haley (left) and Williams of N\*E\*R\*D on July 14. 5 Jorja Smith, who joined Kali Uchis onstage during her set, backstage on July 14. 6 Syd of The Internet performed on day two.





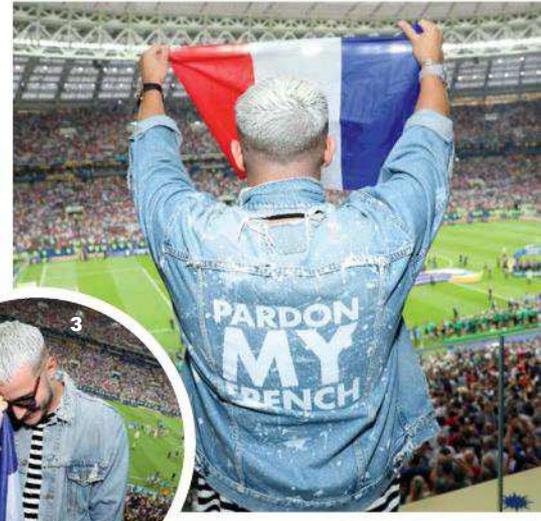


# 2018 FIFA World Cup

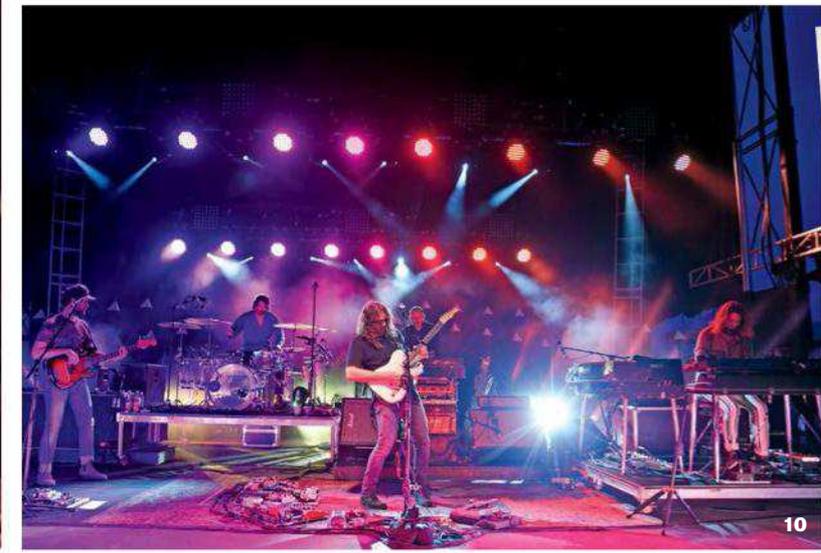
RUSSIA, JUNE 14-JULY 15



**1** From left: Lily James, Cher and Amanda Seyfried at the London world premiere of *Mamma Mia! Here We Go Again* on July 16. **2** Panic! at the Disco's Brendon Urie at the Target Center in Minneapolis on July 11. **3** Kim Petras at the San Diego Pride Festival on July 14. **4** Kylie Minogue attended *Vogue's* 30th-anniversary celebration in Madrid on July 12. **5** Rob Zombie at the opener of the *Twins of Evil: The Second Coming Tour* in Clarkston, Mich., on July 11. **6** Björk at Sint-Pietersplein in Gent, Belgium, on July 11. **7** Drake cheered on Serena Williams at the Wimbledon Tennis Championships in London on July 10. **8** Jessica Biel and Justin Timberlake at Wimbledon. **9** GOT7 at the Brooklyn stop of its *Eyes on You!* World Tour on July 11. **10** The War on Drugs at Forecastle Music Festival in Louisville, Ky., on July 14.



**1** From left: Nicky Jam, Era Istrefi and Will Smith performed at the closing ceremony prior to the France-Croatia final on July 15. **2** Mick Jagger and son James Jagger attended the semifinal between France and Belgium at Saint Petersburg Stadium on July 10. **3** DJ Snake supported France at the final match. **4** Maluma rooted for Colombia as his native country played Japan at the Mordovia Arena in Saransk on June 19. **5** Security escorted out Pussy Riot's Veronika Nikulshina, who ran onto the field dressed in a police uniform during the France-Croatia game at Luzhniki Stadium in Moscow on July 15. Bandmembers Nikulshina, Olga Pakhtusova, Olga Kurachyova and Pyotr Verzilov were sentenced to 15 days in jail for their protest.



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# BACK IN THE SADDLE

Jason Mraz's music darkened after President Trump's election, and he nearly quit the industry. Now he's back, intent on inspiring positivity — even if he still thinks “life sucks”

BY PHOEBE REILLY

PHOTOGRAPHED BY BRIAN LOWE

# The Heart

THE PULSE  
OF MUSIC  
RIGHT NOW



Mraz photographed July 10 at The Forge in Los Angeles. Check out the inspiration behind his song “Have It All” at [billboard.com/video](http://billboard.com/video).

GROOMING BY ASHLEY HUMPHREYS AT CELESTINE AGENCY

BEING COOL ISN'T WHO I AM," SAYS JASON MRAZ, the Grammy Award-winning singer-songwriter best known for what he calls "wedding songs." His most popular hit, the snuggly "I'm Yours," spent 76 weeks on the Billboard Hot 100 beginning in 2008, a record at the time. In 2012, he attempted to rough up his image by "living dangerously": "I surfed bigger waves. I upgraded from a scooter to a motorcycle, but I was scared all the time. I grew my hair out and got mistaken for **Kenny G**." He shrugs. Now, he says, "I just want to be a reminder that everything's OK."

It's a sweltering July day, and Mraz, 41, is sitting outside a Los Angeles photo studio, sipping a homemade elixir of herb-infused oat straw. He looks boyishly handsome, having traded his signature fedora for a baseball cap. Ever since he broke out of the San Diego coffee shop scene with his 2002 reggae-inflected "The Remedy (I Won't Worry)," he has stewarded a quietly massive career — nearly 7 million records sold, according to Nielsen Music, and 1 billion total on-demand U.S. streams — by being almost defiantly wholesome. He likens his live show to a yoga class. He has never released an album that didn't feature at least one song with "love" in the title. He's an investor in Café Gratitude, a California-based vegan eatery serving plates named Humble and Evolved.

But his kryptonite, as Mraz discovered while struggling to finish his forthcoming sixth album, *Know* (out Aug. 10, his first since 2014's folksy *Yes!*), was coping with America's suddenly toxic political and cultural climate. After **Donald Trump**'s election, he admits, "I grew despondent." Mraz experimented with a moodier vibe that reflected his unease, churning out "teenage rebellion songs" with titles like "Undone" and "My Own Shit," which he debuted live to baffled audiences. "Nobody wants to get their bad news from Jason Mraz," he says, smirking. "Nobody wants to hear Jason Mraz having a bad day."

His label, Atlantic, rejected most of the new material. Discouraged, Mraz, who married former coffee shop owner **Christina**

**Carano** in 2015, debated quitting music. "I started to feel a little ridiculous," he says. "Like, 'Why am I up here onstage saying, 'Look at me'?' I didn't have that moxie anymore."

But his Broadway stint in *Waitress* earlier in 2018 restored his enthusiasm for performing, and Mraz decided he "could be of more service as the voice of optimism." His new single, "Have It All," is the sonic equivalent of a commencement speech, the kind Mraz would like to give students who protest gun violence. "May the best of your

## "I just want to be a reminder that everything's OK."

—Mraz

today be the worst of your tomorrows," he offers, accompanied by hand claps. Elsewhere, "Unlonely" whistles in the face of music critics' dismissals with unapologetic schmaltz. "That song is hard corn," declares Mraz.

"Jason's not walking around with a big ego," notes **Meghan Trainor**, who says his love song "Lucky" is her favorite ever. She collaborated with him on *Know* standout "More Than Friends." "I just knew

we would crush at writing an adorable pop song."

Mraz was raised by divorced parents in Mechanicsville, Va., and dropped out of performing-arts college to do janitorial jobs before relocating to California. His pursuit of happiness included dalliances with Scientology and Landmark Forum, but his relentless positivity belies a surprisingly somber worldview. "I mean, life sucks," he says. "I came from a working-class family. My dad put his hand on me once or twice." He adds that the two are still close. "We inherit a gnarly history. Everybody wakes up in this world totally fucked. Unless your parents have a billion dollars, in which case you can screw people over your whole life. And then become president." He takes a deep breath.

Mraz is passionate about myriad topics, from the environment to capitalism. In June, he wrote a poem celebrating Pride Month for Billboard.com, which closed with the line "I am bi your side," stoking speculation about his sexuality. "Honestly, I didn't realize it was going to be so telling," he says. "But I've had experiences with men, even while I was dating the woman who became my wife. It was like, 'Wow, does that mean I am gay?' And my wife laid it out for me. She calls it 'two spirit,' which is what the Native Americans call someone who can love both man and woman. I really like that."

When he's not touring, Mraz and his wife like to stroll the five-and-a-half acres of their organic avocado farm in nearby Oceanside, which supplies a small portion of Chipotle's guacamole-destined haul. They graze and try to discourage "caffeinated squirrels" from hoarding the beans of newly planted coffee trees. "They're getting hyped," says Mraz. (The coffee will be processed and sold through a company called Frinj, possibly as early as 2019.) He employs only one person, his friend **Justin**, who used to drive him to open-mic gigs back in 1999. "I need to offset my farming habit with music," he says, smiling. "I dream of a life where I don't have to put out any more records if I don't want to. I've loved it, I'm stoked I'm still doing this, but when it's done, I will be on that tractor." ●



The cast of *Waitress* in January, from left: NaTasha Yvette Williams, Sara Bareilles, Mraz, Caitlin Houlihan and Christopher Fitzgerald.

### VIRAL

## GETTIN' SHIGGY WITH IT

The day **Drake** dropped his new No. 1 double album, *Scorpion*, social media comedian **Shiggy** posted an Instagram video dancing to the album track "In My Feelings." The 25-year-old born **Shaquille Mitchell** dubbed the dance #DoTheShiggy, and it became the Internet's latest dance-challenge craze, pushing the non-single to No. 1 on the Billboard Hot 100. His clip racked up over 5 million views, with celebrities like **Odell Beckham Jr.** and the *Queer Eye* cast doing their own. Shiggy shares his favorites.



CIARA

"Everyone knows Ciara's a dancer, but you [haven't] seen her dance in a while. I was like, 'Oh, snap.' To see her dance to something that I helped start is great, and having her husband **Russell [Wilson]** in the background all calm, it made it funny and cool at the same time."



DIPLO

"It's crazy, because sometimes celebrities do it and they'll not show some type of recognition, but when he did it, he followed me on Instagram and of course put the hashtag and tagged me. It helps me out besides him just doing the dance, and that's dope."



WILL SMITH

"I was in shock. When I watched the video, I was like, 'Hold on. What is he doing?' I like the fact that he made it a production, he made it a big thing. He had the drone, he had the selfie camera and somebody shooting it. He put a lot into it; it was exciting."

—LYNDESEY HAVENS





**SATURDAY, SEPTEMBER 29**

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BLONDIE • FRANK TURNER AND THE SLEEPING SOULS  
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CARL BROEMEL (OF MY MORNING JACKET) • JESSE MALIN  
THE BATTERY ELECTRIC • TANGIERS BLUES BAND + MORE TBA**

# JACK JOHNSON

**SUNDAY, SEPTEMBER 30**

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LANGHORNE SLIM AND THE LOST AT LAST BAND • G. LOVE & SPECIAL SAUCE  
THE ORIGINAL WAILERS • TWIN PEAKS • RAYLAND BAXTER  
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# Driving Dancehall

As Rihanna and Drake keep his sound bubbling in the mainstream, Popcaan lays the groundwork back home in Jamaica

BY BIANCA GRACIE

Ever since his breakthrough — a feature on his now incarcerated mentor Vybz Kartel's 2010 hit "Clarks" — Popcaan has become the torchbearer for dancehall. The Portmore, Jamaica, native born **Andrae Sutherland** has soared from the island to countries worldwide, with 304.9 million total on-demand streams since spring 2012, according to Nielsen Music, thanks to his affable charm and guest spots on tracks from **Kanye West** and **Gorillaz**. As dancehall has re-entered the American mainstream in recent years — with artists like **Rihanna** and **Drake** co-opting its conventions for sizable hits — the 30-year-old has a bigger platform for his second album, *Forever*, arriving July 20 via Mixpak Records. As it happens, he has a new, more positive focus — along with some eyebrow-raising views on gender relations.

**Forever shies away from gangster themes in favor of more motivational material. Why is that?**

Well, I'm from the streets, and my influence [there] is very strong, so I can use it to do anything. With my album right now, it makes me feel good, because it doesn't involve any gun lyrics and it's not telling anybody to kill anyone. But I still got the side for the girls and the side for the audience that doesn't want to hear no slackness.

**The song "Strong Woman" is a highlight — now seems like time for women to take over.**

No, it's not like one is taking over. Man is the ruler, man is the leader, man is first.

**You think so? Many women are stepping up.**

The world was created for man to go in front, and women should respect that — in my world. But it only works if you have a strong woman [by your side]. I know this girl who was locked up, yet she pulled through. That's

what gave me the inspiration, just how strong that girl was while she was going through [her situation].

**What are your thoughts on stars borrowing from dancehall without working with its artists?**

It doesn't bother me. We can't force people to do anything, and you can't stop them from being influenced by dancehall. I've worked with many artists who are big fans of Jamaican music. There's a lot of talent in Jamaica. It's natural people will be influenced by the sound or make their own version. ●

Since dropping his debut in 2014, Popcaan has worked with Jamie XX, Pusha T and Kanye West.



## TOUR ESSENTIALS

### RIDERS OF THE STORM

Hard-rock quartet **Halestorm**'s fourth album, *Vicious*, drops July 27, the same day that the Pennsylvania natives launch a U.S. summer headline tour of arenas and amphitheaters. "That's when we all get to lose our minds for a couple years," says singer and guitarist **Lzzy Hale**, 34, who breaks down what she needs to survive on the road.



#### RECORD PLAYER

"We call it Steve the D.J. — it's a long story as to how we came up with the name. Every day, off we go to find records so we can feed Steve. Plus, he has a whiskey drawer. He's the life of the party."



#### BAKING SODA

"It's great for when we're hanging out on a long bus ride and all you can smell is feet. And you can also use it as deodorant or toothpaste. But every now and then when we fly, TSA is like, 'What the hell is this?'"



#### LEATHER JACKET

"It has five or six pockets, and I keep some makeup in there, some vitamins, a phone charger ... if I'm running late, I can just grab my jacket and go. It's like my get-out bag."



#### MEAL SHAKES

"I don't like to eat super heavy before going onstage because I don't want to be burping up mashed potatoes. So having these small little meal drinks that are easily digestible is a lifesaver."



#### "STRIPPER HEELS"

"They're meant to be danced around in. And they have great traction, so I don't fall over. When I'm wearing them, I'm like a goat — I can literally walk on any terrain."

—RICHARD BIENSTOCK

The background of the poster is a vibrant, high-energy photograph of a concert crowd. The scene is filled with people, many of whom have their arms raised in the air, suggesting a moment of high excitement or a performance. The lighting is a mix of bright yellow and orange, creating a warm and celebratory atmosphere. The overall composition is dynamic and captures the essence of a live music event.

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# CHART BREAKER

DISCOVERING NEW TALENT SINCE 1894 [1]

## KING PRINCESS

The 19-year-old New Yorker created a queer love anthem with "1950"

By Christine Werthman

Photographed by Meredith Jenks

### Lab rat

King Princess grew up Mikaela Straus in Williamsburg, Brooklyn, where she would spend time with her sound-engineer father at his studio, Mission Sound. She met Arctic Monkeys, shook hands with Missy Elliott and watched Sia write. Those studio hangs gave her fodder for her earliest tracks. "I wrote about ladies who had come through," she says. "I've been listening to straight-people music for so many fucking years. Why can't it be gay?"

### College try

Inspired by Patricia Highsmith's 1952 novel, *The Price of Salt*, which depicts a lesbian love story, Straus wrote the opening line to "1950" — "I hate it when dudes try to chase me" — in her University of Southern California dorm room. "That was the first time I was like, 'I did the thing.'" The song, which has racked up 40.9 million on-demand streams (audio and video), according to Nielsen Music, is "an ode to queer love," though unlike Highsmith's book, doesn't have a happy ending: "I didn't get the bitch."

### Getting settled

Record labels had courted Straus before, but it wasn't until she met Mark Ronson for dinner in February 2017 that she agreed to become the first artist on his new label, Zelig Recordings. "I met him because he listened to my music, and he fucked with it," she says. "Now he's my dad. I'm not a good listener, but I try to listen to him. He cares."

### Making moves

Straus is on her first headlining tour — she sold out two nights at Los Angeles' Troubadour — in support of her June EP *Make My Bed*, and has picked up a few fans along the way, including Harry Styles, who tweeted the lyrics to "1950." She'll be touring through September, but her main goal for the rest of 2018, she says, is to "finish this damn record and put it out, hopefully within the year." ●

**No. 25**  
on Billboard's  
Alternative  
Songs chart

"I get asked, 'Is it a choice to gender your music?' — for me, it wasn't," says King Princess, photographed July 11 at Dream Machine in Brooklyn. Learn more about King Princess in this week's episode of *You Should Know* on [Billboard.com/videos](http://Billboard.com/videos).

HAIR AND MAKEUP BY KRISTY STRATE AT ENNIS

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#### Molly Bloom



Molly's fascinating life was made into a film, *Molly's Game*, which was adapted from her memoir. Molly's journey included many challenges including addiction, financial devastation and legal issues but through it all, she was fearless, resilient and steadfast in her convictions.

#### Catt Sadler



Catt is a journalist and entrepreneur who is CEO and editor of *thecattwalk.com*, an online destination featuring empowering interviews with influential women and an array of lifestyle and fashion content.

Catt worked at E! Entertainment for over 10 years and recently left over a wage gap issue. She's now a prominent voice for the *Time's Up* movement.

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# MUSIC'S SHYEST HITMAKER

Rather than enjoy solo stardom, Tobias Jesso Jr. retreated from the spotlight to write for others — and landed marquee credits for Adele, P!nk and Sia

BY LYNDSEY HAVENS



"Most people I meet, they love performing. That's just not me," says Jesso.

up: writing sessions in Nashville with top-tier country acts. "I'm treading water everywhere I go," he says, "but I'm super blessed to get these opportunities."

The 33-year-old, who grew up in North Vancouver, British Columbia, and currently lives in Los Angeles, was always wary of fame. Shortly before his 27th birthday, he posted his first song on YouTube, and it became one of many demos that landed him a record deal with True Panther Sounds. But

**B**Y THE END OF 2015, TOBIAS JESSO JR. had reached a professional peak. In January of that year, **Adele** discovered him on YouTube and tweeted a link to his "How Could You Babe." The aching torch song was a preview of his March debut, *Goon*, a piano-heavy critical hit that reached No. 7 on *Billboard's* Alternative Albums chart. He would go on to co-write "When We Were Young," a smash from Adele's blockbuster 2015 album *25*, and soon booked appearances on *The Tonight Show Starring Jimmy Fallon* and *Jimmy Kimmel Live!*

But then he suddenly canceled his Australian tour and told his managers he wouldn't be doing any more interviews. "I just said, 'I've got to hang this up.'" It was a heavy, heavy suit I wanted to take off," says Jesso now, in his first conversation with a journalist since 2015. He has been trying to live his "best life" out of the spotlight, writing songs for artists like **Sia**, **P!nk** and **John Legend**. So far this year, he added **Charlie Puth** and **Florence + The Machine** to his résumé. Next

he made his intentions clear from the start: "I talked to my manager very realistically about my prospects as an artist, which was that I don't want to be an artist," he says. "The end goal was Adele. So it was funny that [her discovering "How Could You Babe"] was the first thing that happened. Once it did, I was like, 'Great, if this works out, I'm quitting the artist thing.' And here we are."

Today, Jesso won't write off the prospect of new solo music entirely, but instead is focusing on aiding other songwriters through the launch of his own publishing company, Orange Publishing. "[My first] record was a learning curve — its micro-success was a little much for me at the time," he says. "Most people I meet, they love performing. They love getting onstage. They find that it's their true selves up there — that's just not me. I'm very scared. Maybe I've changed a little bit, but I just have so much fun writing. That's what I try to be good at. Talk about me as a songwriter — that's all I want." ●



Ruth (left) and Madisen Ward.

**Q&A**

## FAMILY MATTERS

While raising three kids in Independence, Mo., **Ruth Ward** would play folk music at local coffee shops. During set breaks, her son **Madisen**, then in high school, would hop onstage to play an original. "Eventually it became, 'Let's share the whole night,'" says Madisen, 29. They made the mother-son duo official in 2009, forming **Madisen Ward & The Mama**

**Bear**, and in 2015 released their debut album, *Skeleton Crew*, which peaked at No. 6 on the Americana/Folk Albums chart. Ahead of their rollicking new EP, *The Radio Winners*, out July 27, Ruth, 66, says: "I would've never dreamt this in a million years."



Madisen and his mother in 1993.

**Why are you drawn to folk music?**

**RUTH** Being brought up in the '60s and '70s with the **Janis Ians** and the **Joni Mitchells**, they made a huge impact on my life. What you hear is who we are — whether it's bluesy, soulful, country, whatever — and I love that.

**MADISEN** From the moment you're a baby, you've got lullabies being sung to you, and that's just melody. Everybody can relate to basic root melodies.

**What's the biggest misconception about being a mother-son duo?**

**MADISEN** That I've been playing with my mom since I was 3 years old. People imagine us on a porch, drinking lemonade, playing. And they imagine that we have the sweetest relationship in the world. No! We're too honest.

**Why do you love working together?**

**RUTH** When we were on [*The Late Show With David Letterman* in February 2015], I thought, "What am I doing here?" Coming from the kitchen to the *Letterman* show! But the biggest joy is to see my son succeed. —SADIE BELL

## Inside The Songs



**P!NK, "YOU GET MY LOVE"**

"The first day we worked together, she went super high, and we were just like, 'Holy shit, let's take it there.' I think we broke the scale on that one."



**FLORENCE + THE MACHINE, "HUNGER"**

"Her fans are like, 'She's a mother goddess queen of nature and channels whatever spirit god.' That's actually true."



**CHARLIE PUTH, "IF YOU LEAVE ME NOW"**

"Charlie comes from this place of understanding music theory like *The Matrix*. It's like he knows the recipe for every song."

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**AMY SHARK**

**HOMETOWN** Gold Coast, Queensland  
**THE HIT** Shark released her debut album, *Love Monster*, in July, and, in her second appearance on the chart, saw her dark-pop single "I Said Hi" bow at No. 40 on Triple A.

**HOW SHE DID IT** "There weren't many venues where I'm from — a small beach town. You had to go to Brisbane, Sydney or Melbourne," says Shark, 32. "It was hard to make any waves where I was from, but that's why it was always going to be all or nothing. I knew I had something, and I [had] to give it a go."

**MIDDLE KIDS**

**HOMETOWN** Sydney

**THE HIT** The indie-rock trio, which has toured with **Ryan Adams** and **Cold War Kids**, released *Middle Kids*, its U.S. label debut, in May, reaching No. 24 on Alternative Album Sales.

**HOW THEY DID IT** "Labels were into the fact that we were like, 'We will play [shows] however much you want us to play,'" says guitarist **Tim Fitz** (pictured), 28, of the group's members, who were performing long before they formed Middle Kids. "We are a better band because of all of those gigs."

**TASH SULTANA**

**HOMETOWN** Melbourne

**THE HIT** Since her home recording of experimental rock track "Jungle" went viral in March 2016, netting 20 million YouTube views and hitting No. 39 on Alternative Songs, Sultana set to work on her debut LP, *Flow State*, out Aug. 31.

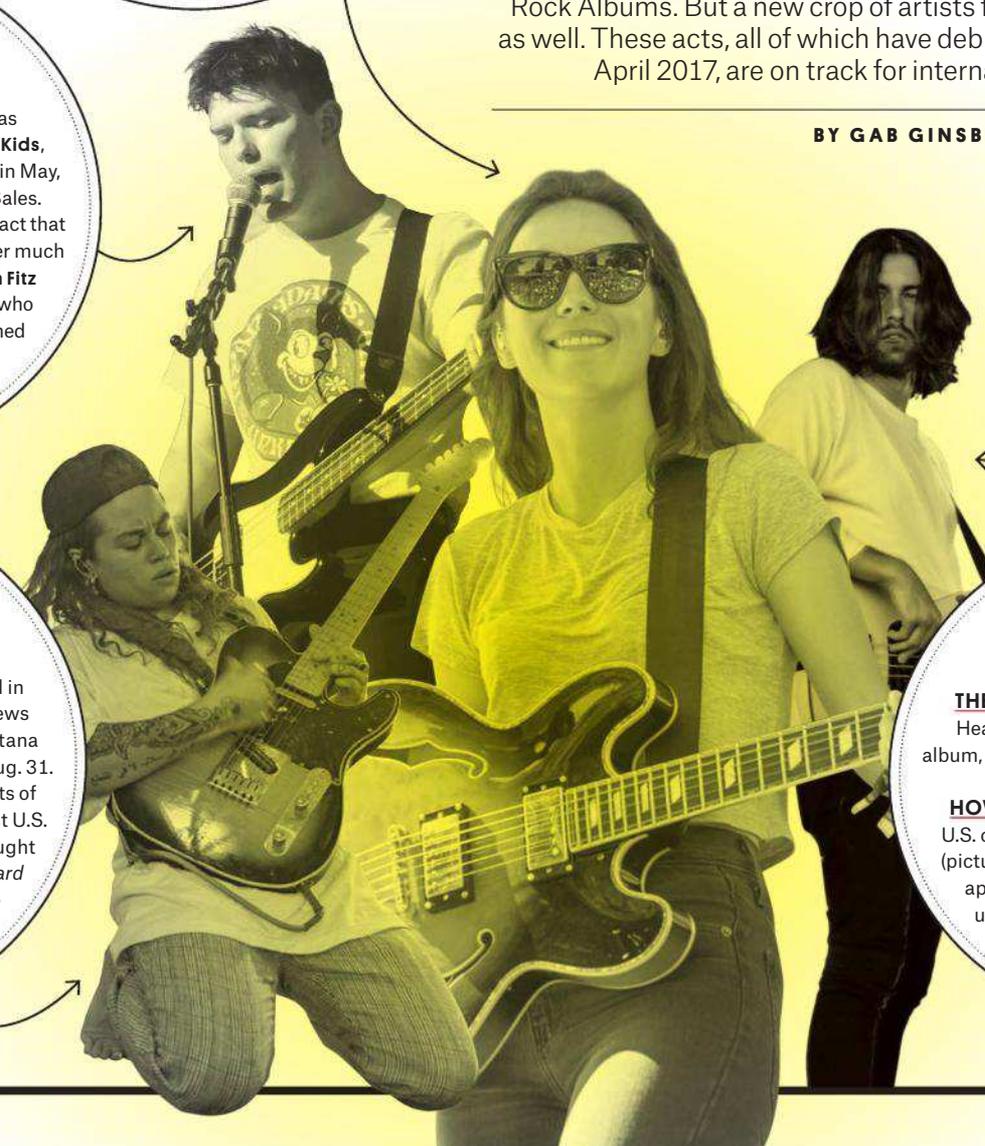
**HOW SHE DID IT** After busking in the streets of Melbourne, Sultana, 23, embarked on her first U.S. tour in 2017. It quickly sold out. The self-taught multi-instrumentalist later assured *Billboard* that her skills have sharpened since she left busking behind: "You only get better at stuff; you don't get worse."

**TRENDING**

**Australia's Next Wave**

Established Australian acts are having a moment on the charts — 5 Seconds of Summer nabbed its third No. 1 album on the *Billboard* 200 with *Youngblood* in June, and Courtney Barnett's latest, *Tell Me How You Really Feel*, earned her her third top 10 on Alternative Albums and Top Rock Albums. But a new crop of artists from Down Under is rising up as well. These acts, all of which have debuted on a *Billboard* chart since April 2017, are on track for international breakthroughs

BY GAB GINSBERG



**GANG OF YOUTHS**

**HOMETOWN** Sydney

**THE HIT** The band's rollicking single "The Heart Is a Muscle" — off its punky second album, 2017's *Go Farther in Lightness* — debuted at No. 37 on Triple A in June.

**HOW THEY DID IT** "Building a story in the U.S. can be hard," says bassist **Max Dunn**, 27 (pictured), of growing the quintet's stateside appeal. "[But] regardless of who shows up, make sure you do." —ADDITIONAL REPORTING BY LYNDSSEY HAVENS

Richter will soon take *SLEEP* on a five-date North American tour.

**PRO TIPS**

**ODE TO [PROPER] SLEEP**

Composer **Max Richter** (*The Leftovers*) researched states of slumber while writing his eight-hour classical ode to repose, 2015's *SLEEP* — which, along with the hourlong *From Sleep*, earned 37.7 million on-demand streams, according to Nielsen Music. Ahead of performing the lullaby in Los Angeles' Grand Park as attendees sleep on provided beds, Richter, 52, shares how to get the best rest.



**YES — COUNT SHEEP**  
 "Traditional methods for falling asleep work. Non-taxing, repetitive mental tasks have a lulling effect, and I built those patterns into *SLEEP*."



**DO AS YOU'RE TOLD**  
 "It's all kinds of obvious: Make sure your body clock isn't messed up; don't have coffee or stimulants before bed; stay away from screens."



**#RESIST**  
 "We have a very screen-based life — we're cogs in a late-capitalist machine, and we're always on. Sleep is an act of resistance against that."



**FOLLOW HIS LEAD**  
 "Sleep is probably my favorite activity. I wrote this piece out of gratitude that I'm able to sleep well as an offering to people who don't."  
 —CAMILLE DODERO

ON SALE | SEP 15, 2018

2018

# QUINCY JONES

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On September 15, *Billboard* will celebrate Quincy Jones' 85th Birthday and 70 years in music. During his career, the world-renown producer has worked with legendary artists such as Michael Jackson, Frank Sinatra, Ella Fitzgerald, Billie Holiday, Ray Charles, Paul McCartney.

Quincy has earned himself numerous accolades including 79 Grammy nominations, 28 Grammy wins, including a Grammy Legend Award, and was inducted into the Rock & Roll Hall of Fame as the winner of the Ahmet Ertegun Award.

Please join *Billboard* in celebrating Quincy Jones 85th Birthday, and recognizing his lifelong success.

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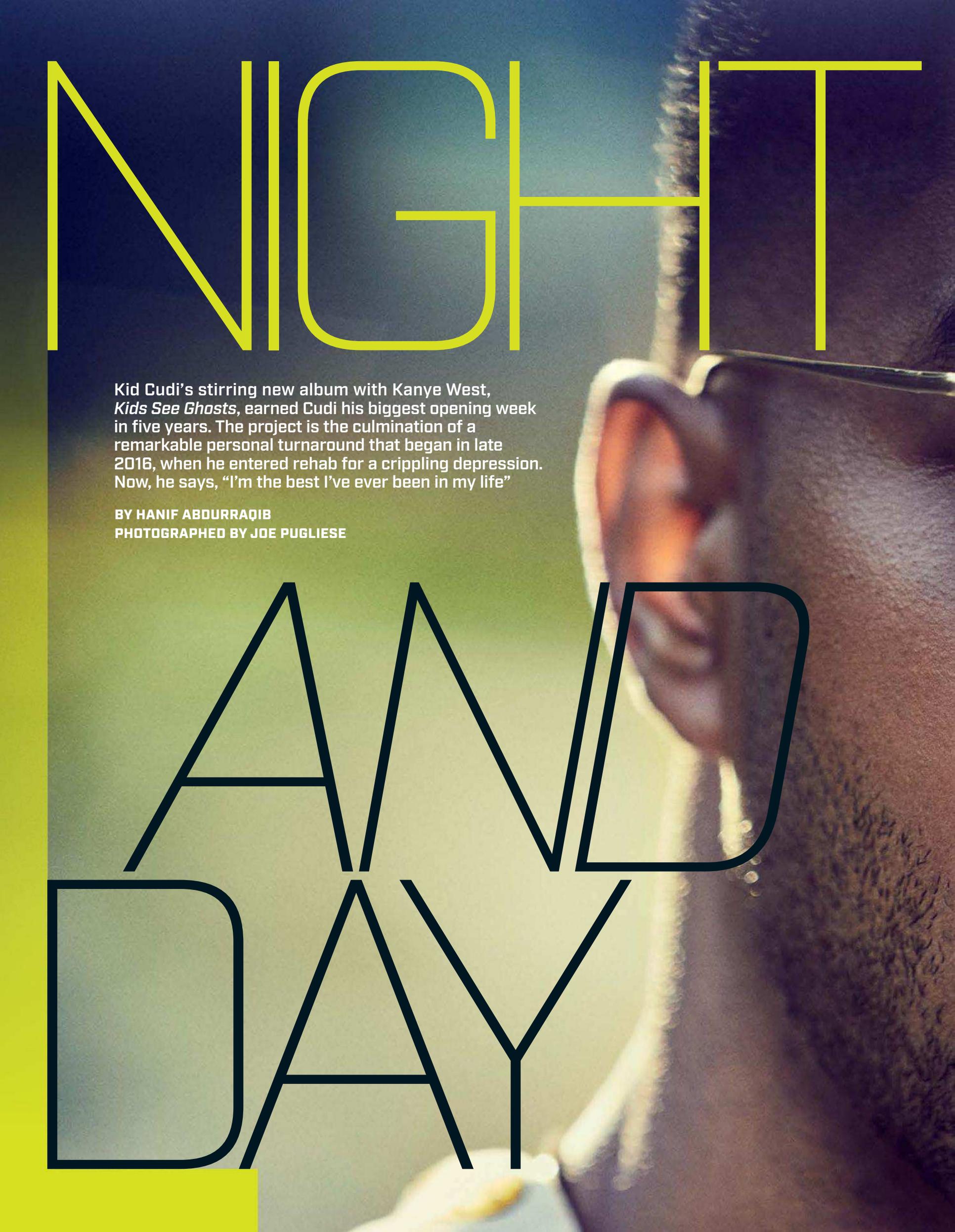
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# NIGHT

A close-up, high-angle photograph of Kid Cudi's face, partially obscured by dark sunglasses. The background is a soft, out-of-focus green and blue gradient. The overall mood is contemplative and artistic.

Kid Cudi's stirring new album with Kanye West, *Kids See Ghosts*, earned Cudi his biggest opening week in five years. The project is the culmination of a remarkable personal turnaround that began in late 2016, when he entered rehab for a crippling depression. Now, he says, "I'm the best I've ever been in my life"

BY HANIF ABDURRAQIB  
PHOTOGRAPHED BY JOE PUGLIESE

# DAY



Kid Cudi photographed  
July 12 in Los Angeles.  
Styling by Karen Levitt.  
Cudi wears Bonnie and  
Clyde sunglasses and a  
Beautiful Fül shirt.

# SCOTT MESCUDI GRINS LIKE

a person who knows that his next smile isn't promised. His often arched eyebrows slowly dissolve, and the corners of his mouth extend to the edges of his face as if there is a new freedom waiting to be discovered there. At that point, Kid Cudi, as he's better known, is mostly teeth. Once that smile arrives, it lingers. Cudi's smile fights to exist, and it fights to stay.

Cudi, 34, is oscillating between delightedly at ease and on the edge of excitement when we meet in Los Angeles at the Chateau Marmont hotel. It's a Wednesday afternoon, in the midst of a vicious heat wave that's weighing heavily on the city. He lounges in a hotel room chair in bright yellow shorts and an old *Beavis and Butt-Head* T-shirt but jumps in close, with a spark in his eye, when answering questions. The Chateau Marmont was built in 1929 to be earthquake-proof and survived massive ones in 1933, 1953, 1971, 1987 and 1994. It is fitting to meet this artist here — not because so many celebrity interviews happen in the building, but because it is a place that has endured even as the earth has moved beneath it.

We are not too far removed from fall 2016, when Cudi logged on to Facebook, typed a long message to his fans and then logged off. In the message, he detailed his struggles with anxiety, depression and "suicidal urges," and how those struggles pushed him to enter rehab. He insisted he wasn't at peace and

hadn't been since he began making music. He had been living a lie and wanted to get closer to the truth.

The culmination of Cudi inching closer to that truth is *Kids See Ghosts*, his new joint project with his mentor and friend Kanye West, with whom he has had a turbulent but fruitful relationship. The two traded swipes at each other in September 2016: Cudi on Twitter over West's use of songwriters, and West during an in-concert rant on his Saint Pablo Tour. But the feud was quickly washed away in the same month, when West declared Cudi "the most influential artist of the past 10 years" (thinking, no doubt, of Cudi's pioneering introspection and use of melody). Cudi, fresh out of rehab, joined West onstage in November 2016.

The core of their relationship, it seems, has always been a desire to push each other creatively. In the June run of G.O.O.D. Music releases — seven-song albums by Pusha T, Nas, Teyana Taylor and West solo — *Kids See Ghosts*, Cudi's first album since 2016's *Passion, Pain & Demon Slayin'*, is the one with the most emotional resonance. (It also outperformed

all the other G.O.O.D. releases but West's in its first week, debuting at No. 2 on the Billboard 200 and moving 142,000 units, according to Nielsen Music.) For all the debate about what West has left to offer the cultural and musical conversation, it should not be lost that *Kids See Ghosts* is a reawakening for Cudi — a contributor who makes every sound richer, more layered. West offers the palette of primary colors, and Cudi stretches them across the spectrum. His honesty bursts from the edges of the songs, like when he opens the album shouting, "I CAN STILL FEEL THE LOVE," and it echoes, a mantra to both speaker and listener.

Sitting in this unshakable hotel with sunlight moving across the table, Cudi mostly wants to talk about joy. Not as if he's trying to convince me or sell me on his joy, but like he has made a long journey along a river, finally saw his reflection in the water for the first time and wants to tell me all about it. He beams when circling back repeatedly to his 8-year-old daughter, Vada Mescudi. "Make sure

this is good," he tells me early in the interview. "I want my daughter to read it." When we pause so that he can quickly eat half of a burger drowned in ketchup, I tell him about the kids in Ohio, where we are both from, who listen to his music and feel more alive. Kids who are doing better because he's doing better. He pauses before biting into his burger, stares at the light along the table and exclaims, "Word?," as if the thought had never occurred to him before. He has long departed from his hometown of Cleveland and now resides in Los Angeles. He mentions how the seasons don't really change, current heat notwithstanding. Gone are the wild swings of Ohio weather, replaced with a consistent calm. Cudi himself has withstood what seems to be the most unpredictable period in his life, and what washes over him now is a palpable sense of serenity. I wonder out loud if the lack of seasonal change takes some getting used to. It does, he tells me. It does.

## What are you doing these days to keep your head right and your energy right?

I'm just creating a lot, with more love in my heart for what I'm doing and for myself. Living a healthy life, keeping my family around and staying on a mission, which is making music that means something. I'm focusing on my art again and throwing myself back into it and wanting to write something with more of a positive outlook on things, because I've written the dark so well for so long. I wanted to bring the opposite of that, you know? I'm at a place where I was able to do that. It took me so long to get to that place, and I was really excited to write from that standpoint when I got there. *Passion, Pain* was more positive, but I wasn't necessarily



Top: Cudi (right) and West at the *Kids See Ghosts* listening party in Los Angeles in June. Bottom: With his then-manager Plain Pat in 2008, the year Cudi released his first mixtape.

Cudi wears a Greg Lauren shirt, jacket and pants.



living when I was writing it. Because I wrote that album before I went to rehab, then I came out and released it, I never really got a chance to write post-rehab, show the world where I'm at right now. That's what *Kids See Ghosts* was: to update the world on where I'm at.

**The joy you get working with Kanye has always shone through in your collaborative efforts, no matter what the project has looked like, but you've also seen each other through some tension. How have you felt fed by that**

**partnership throughout your career, and do you feel like it's still progressing?**

Oh, man. I think me and Kanye are always going to make awesome shit together. We just have this chemistry that's undeniable, especially when we have to fight for it with each other. It's really easy for us. *Kids See Ghosts* did take us a little over a year-and-a-half to just get it tight and where we wanted it to be, but the actual songwriting process and putting the songs together wasn't really hard. Me and Ye, we click like that musically. But — I was just talking about this

with Jaden [Smith] today — it was still the pressure of going toe-to-toe, line for line with Ye, and that was heavy for me. At first, when he mentioned he wanted to do the album, I didn't know how serious he was. But I was real serious about it. Months went by, and we just kept working on it and chiseling away at it. It was funny to us when people were talking about how the album was rushed or last-minute. I knew what it took. I was there the whole time.

**If nothing else, I'm fascinated by how difficult clearing some of**

**those samples must have been and how that seemed to add a new layer of rigor to the finished product. The Louis Prima sample in "4th Dimension" —**

And the "Cudi Montage" sample! That [sample of Kurt Cobain's posthumously released song "Burn the Rain"] is the one I was the most worried about, but Courtney Love and Frances [Bean Cobain] were really cool and they cleared it, and I love them both for that. Courtney told me, "I don't clear shit for just anybody," and I was like, "I know, I know," and I was so thankful. Those songs took some real time and real work.

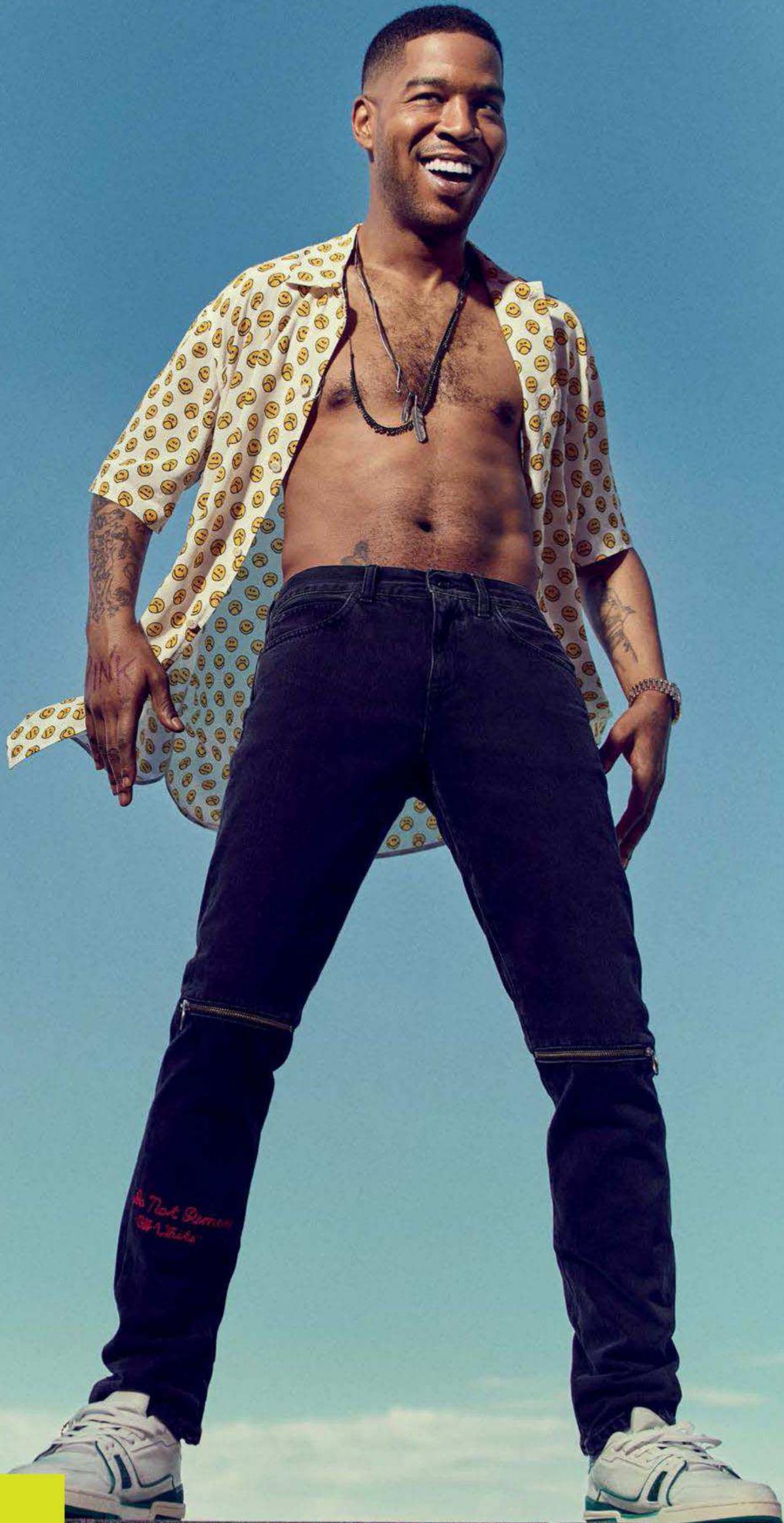
**You aim to take a different approach with every project. I'm interested in the ways you cultivate that fearlessness.**

I have no fear, because I've been given a gift. I'm blessed. Every album is like I've been given a grant for some art school to make something. Anything I want. That's my dream. I approach every fucking album like an art project, like I'm doing this for school or something, to get a grade. [But] it's really just for my fans, because I know that they get off on that shit. They like when I try new stuff. That's what it has always been about. All my albums have explored so many different sounds from day one. Sonically, we've always been, or tried to be, a step ahead of everything that's out there.

**How do you manage the things you do fear?**

I don't live in fear like that. I'm just not that type of individual. I moved away from home at a very young age. A lot of motherfuckers never leave home, get the fucking strength to pack up their shit and head out to the unknown. That's why I like to say I'm the chosen. It's kind of like a funny thing, but I [do] feel like I've been chosen. When I look back at my journey, it's like everything happened for a reason. Everything from working at Abercrombie & Fitch to meeting friends who introduced me to Dot [Da Genius, Cudi's longtime producer], then

"Right now, I'm just having fun," says Cudi. "I'm like, 'Hey, let's make an album, Kanye.'"



me and Dot creating [Cudi's breakthrough] "Day 'N' Nite," me meeting Plain Pat and begging him to manage me, him finally saying OK, and us then having a mixtape [2008's *A Kid Named Cudi*] and just doing this together. It was my destiny.

**Have your darker moments also been a part of your destiny?**

Yeah. I was chosen to endure those, too. And I'll have to explain my darker moments again to my daughter one day. She'll want to know, and I'll have to explain, but she'll understand. She ain't going to judge me or nothing. It'd be different if she was living some crazy, messed-up life and shit, but like, no. She's straight. She's a happy little girl, and I'll want her to know all of who I am.

**What was it like finishing *Kids See Ghosts* out in Wyoming? What were your favorite parts of the process?**

It was like camp, like a super camp where all the fucking creatives go to create. We ate together. We laughed together. Chilled. It was really cool to be around Nas. That was the illest. We'd be chilling in the room, and then Nas would leave and we'd be like, "That's fucking Nas." We'd be asking him questions about coming up in Queens, did he know Biggie, all these questions. I had a ball out there, man. Kanye had his family around. He had his dad there. And we knew what songs we wanted to use. We had "Reborn." We had "4th Dimension." We just took our time fine-tuning the process.

**Was the album always intended to be seven songs?**

It was always seven. There are some songs that we didn't use that I'm hopeful we can put out later. But the plan is to do more *Kids See Ghosts* albums.

**You're talking about figuring out how to write into the light, and "Reborn" feels like a song where you specifically figure that out. It sounds like the answer to a lot of questions you were asking in your past work.**

Yeah, it's supposed to sound like a continuation. Where are we at now? Where does it go from here? Because I don't think people got that record from me. It hasn't been said that I'm good, that I'm OK. On *Passion*,

**When you put up the Facebook post detailing your struggles, were you aware of the response it got, or did you just walk away after putting it up?**

I put it up, and I walked away. A couple of hours later, I saw that it was all over the news. Then I got really scared. I didn't read any articles about it at first. I didn't know how people were responding. I was asking Dennis [Cummings, his current manager] what the response was, and then

I checked it [myself] a couple of days later and saw that the response was all love and support, and it really touched me. I was in a really bad place, and at the time, I felt like I was letting a lot of people down. It was really hard for me to even write that letter, but I needed to be honest with the kids. I needed to. I couldn't live a lie. I couldn't pretend to be happy.

**Has the fight gotten easier, or have you found enough joy to eclipse the idea that you're fighting at all?**

I have so much joy — I don't feel like I'm fighting anymore.

**How and when did you come to the realization that you're good, or whatever "good" means for you?**

It was this year, around my birthday [in late January]. I'm the best I've

ever been in my life. I realized I was genuinely happy, and there's nothing really going on in particular. Just being 34, to be still doing what I love. Taking care of my responsibilities, and my daughter's good and my family's good. Creating is making me happy again. I've been working on this TV show secretly for four years, and I'm finally working on a pilot and getting it right. I hired a showrunner recently, [and] Monkeypaw Productions is producing it — Jordan Peele's company. I've got this little collaboration I'm doing with [the French clothing brand] APC that's coming out soon. I definitely know myself better than I ever have. I've arrived at this point of feeling 34. When I was 30, I didn't feel 30. I still felt younger than my age. I felt like I was going to get some type of wisdom, something was going to hit me when I turned 30. It didn't happen. It came a little later for me, but it's here, and it feels great.

**Legacy and influence are difficult things to unravel in the moment, especially for an artist as young as you are. But you mentioned Jaden earlier, and I think he's one of a handful of rap artists younger than you who list you as a major influence. You've granted a lot of permissions through your openness and emotional aesthetics, and I'm wondering how you look at all of that now.**

It was my intention to inspire, to change things. I wanted to infect the game with my energy and my beliefs on how to create music. My rules. I didn't know how many people would catch on, but I knew the right people would. The thinkers. It's 2018, [and] we're talking about music I made 10 years ago. That's wild. I've influenced people, and it makes me feel good about the stuff that I've done. I don't think about sales. I'm in a good place creatively, and it's a beautiful thing to know that there's people still out there that want to listen to what I've got to say. I've never really thought about my legacy too much. But things are going to get a lot more trippy, and I'm into that. I like where we're headed. ●

“  
I HAVE SO  
MUCH JOY —  
I DON'T FEEL  
LIKE I'M  
FIGHTING  
ANYMORE.”



Cudi performed at the 2017 BET Experience Staples Center concert in Los Angeles.

*Pain*, I never let the world know that I'm good, because I wasn't good yet. I was thinking, "How can I let the world know?" It was great when Kanye wanted to use [the song], because it was perfect for both — we are both reborn after what we went through. I couldn't have made a song like "Reborn" until now, because I didn't feel reborn yet.

# THE (TROUBLED) RISE

*In March, Brockhampton scored a \$15 million record deal. Weeks openly gay rapper, kicked out a core member over allegations of sexual abuse and Now, the group looks to*

BY AMOS BARSHAD

ILLUSTRATION BY TIM MARRS

**T**he modest one-family home in Beverly Hills, Calif., is overflowing with what can only be called *stuff*. Camera cases, sneaker boxes, manuals covered in the discarded guts of Backwoods cigars. Bottles of barbecue sauce, mac-and-cheese packets, Energy Sparkling White Grape V8. Confetti cannons, Halloween skulls, IV bags on rolling stands (apparently props of some sort). There's a whiteboard that reads, in ghostly half-erased letters, "make the best thing you can every day." Mellotrons, drum pads and one very '80s Mac desktop, plopped in the middle of the room, constitute a makeshift recording studio. And finally, scattered among all this *stuff*, there are the 14 members of the über-egalitarian, cult-favorite hip-hop collective Brockhampton.

On this Monday afternoon in late May, Kevin Abstract, 22, the de facto frontman, quietly sits in the de facto power position: in the corner of an L-shaped couch, gripping an Xbox controller. He's surrounded by Matt Champion, Merlyn Wood, Dom McLennon and Ameer Vann, the group's rappers; and Joba and Bearface, its vocalists. These are the core members who perform at Brockhampton's oddball but electric live shows, covered in Blue Man Group makeup or wearing bulletproof vests bearing labels like "Fiend" and "Nothing." Then there's the other personnel: producers Romil Hemnani, Jabari Manwa and Kiko Merley; photographers/creative directors Ashlan Grey and Henock "HK" Sileshi; manager Jon Nunes; and webmaster/music video personality Robert Ontenient.

Whether they're onstage or behind the scenes, they're all full members of Brockhampton, credited as writers or producers on most of the band's tracks. Polite, inseparable men in their early to mid-20s, they're a racially diverse crew that vibrates on the same strange frequency. Conversations rattle around the room: Is John Mayer "old" or is he "classic"? What is *James and the Giant Peach* about? ("Why can't it just be about a cool peach?") "Pull up Kanye's tweet! About the hammer! I think Steve Jobs said something similar!" The exchanges are immediate, considerate, warm, insightful. I have never seen a bigger group of friends all in one room, interacting for this long, without anyone being mean to anyone else.

The anhedonian libertines of the SoundCloud wave want to take you out for one of the craziest nights of your life, but Brockhampton wants to love you forever. They call themselves a boy band, and they bristle when people don't take that claim seriously. They don't do



*"We're a family, and family's built on trust, right?" —Kevin Abstract*

synchronized dancing or owe their careers to a music competition show, but they do love One Direction, and encourage similar cults of personality around each member. Their sound is tricky to pin down: at times, there's the carnival bounce of Eminem's early hits or the round-robin melodies of Bone Thugs-N-Harmony; at others, the ease with which anthemic riffs that comes when, like Abstract, you grew up unreservedly fucking with the Goo Goo Dolls and Vanessa Carlton.

Abstract has been out to fans more or less from the beginning and mines his experiences growing up gay in a Texas family that didn't understand him. On "JUNKY," he spits a cheeky kind of mission statement: " 'Why you always rap about being gay?/Cause not enough n—as rap and be gay.'" In some of Brockhampton's more ambitious videos, he plays Helmet Boy, a masked character in a

# of a HIP-HOP BOY BAND

later, the cultishly beloved collective, led by an  
briefly vanished from sight.

fulfill its outsized promise — while owning its internal struggles



From left: Core Brockhampton members McLennon, Wood, Champion, Joba, Bearface and Abstract.

fraught romance with a boy named Summer.

That candor is the bedrock of Brockhampton's relationship with its impassioned fans, who eagerly snap up both the band's normcore merch (bearing phrases like "Team Effort" and "Gay," it's perpetually sold out) and music (the group put out three albums, the *Saturation* trilogy, in 2017 alone). The act has earned 434.2 million on-demand streams in the United States, according to Nielsen Music, and while June 2017's *Saturation* only appeared on *Billboard*'s Heatseekers and Independent Albums charts, by January 2018 *Saturation III* debuted at No. 5 on Top R&B/Hip-Hop Albums. Scroll through Reddit's Brockhampton thread, and you'll find everything from gushing meme-based odes to unified Zapruder-esque theories breaking down video plotlines.

"I feel like I know them from a past life," Jaden Smith, a fan and friend who helped the group announce its RCA deal, writes in an email. "The vision that they have is what really sets them apart. I see

them winning a lot of awards, making movies and creating all different types of multimedia platforms and companies."

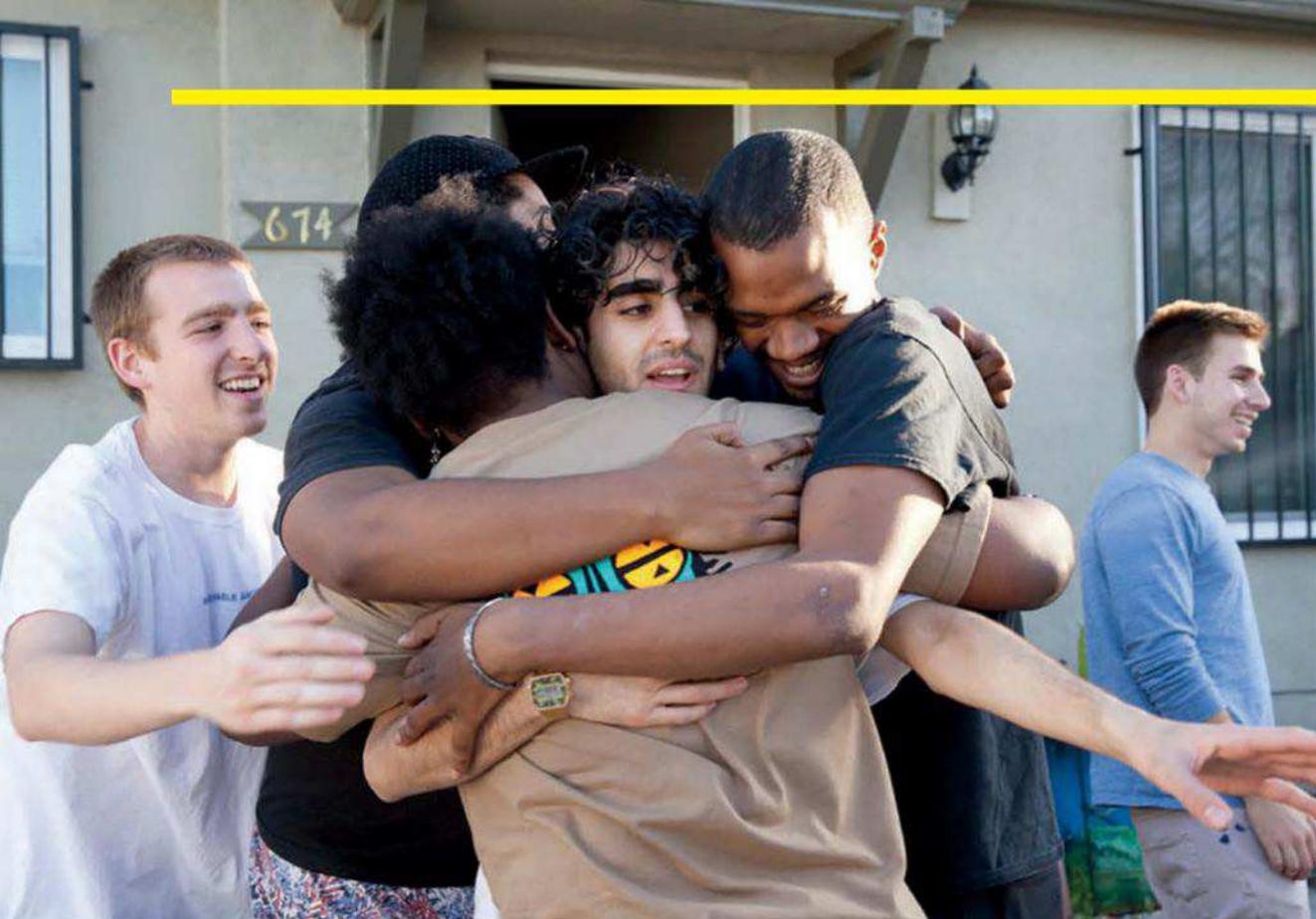
As the band has blown up, its members have chosen to stay clustered together. But their lives have certainly changed. When the group first came to Los Angeles from San Marcos, Texas, in mid-2016, "They had no money," their manager Kelly Clancy tells me. "Their diets consisted entirely of corner store stuff. We'd have morning meetings and dudes would be eating ice cream for breakfast." In late March, Brockhampton scored a \$15 million deal with RCA — which, of course, the members split equally. All of which makes the events beginning in May — the ouster of Vann following allegations of emotional and sexual abuse, and the band's struggle to reimagine its future — all the more complicated and heartbreaking.

**O**n May 11, over a week before I arrived in Los Angeles, a young female music fan tweeted an allegation that Vann "degrades women, makes forceful advances and does not ease up when asked, is emotionally abusive, uses girl, v manipulative, has sex with underage/legal fans." The next day, the singer-songwriter Rhett Rowan tweeted, "I dated him and can confirm that Ameer ... is emotional manipulative and mentally abusive."

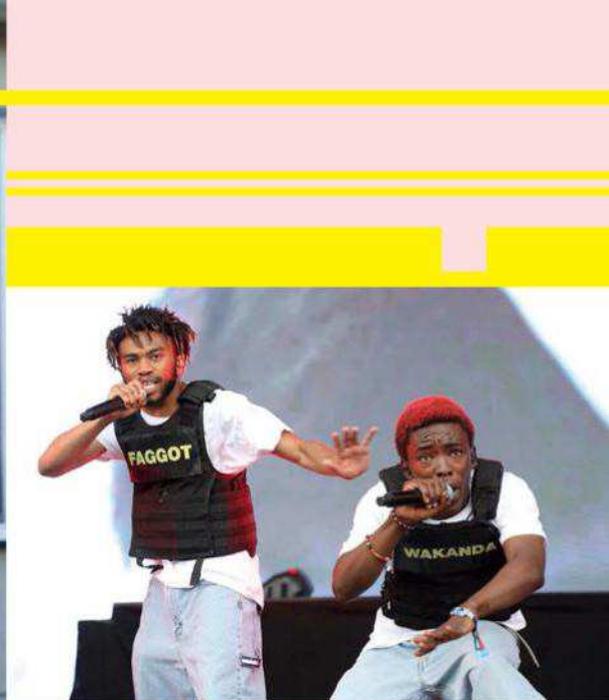
A founding member of Brockhampton, Vann was the face of the group — his portrait is on the cover of all three *Saturation* albums. On May 12, he responded to the allegations on Twitter, allowing that his behavior in the past had been "selfish, childish and unkind" and admitting that "throughout the past 3 years I've been working hard to reflect on myself and seek out help," but also insisting he had "never criminally harmed anyone or disrespected their boundaries. I have never had relations with a minor or violated anybody's consent." At the time, the group's representatives told *Billboard* that Brockhampton stood by Vann and would not issue any response beyond his tweets. (Vann has since deleted his Twitter account, and *Billboard* has been unable to reach him for comment.)

When I finally meet the band, in my first visit to the messy Beverly Hills house they share, Vann literally doesn't say a word. But during a session in the home studio, he does seem to reference the situation. "Couple hoes gonna murder me/Shoot my name on my Twitter feed," he repeats a few times into the microphone. "I don't need you cause I hate myself." Hearing this from the other room, Abstract skeptically asks Vann to repeat the lines.

On my next visit, a few days later, we sit in folding chairs on a concrete slab outside the house, and Vann is downright chatty.



Above left: Nunes, McLennon, Manwa, Hemnani and Vann (from left) in a still from the 2017 Viceland show about them, *American Boyband*. Above right: Abstract (left) and Wood at the Boston Calling festival — Brockhampton's first show without Vann — on May 26.



Like the other guys, he's self-deprecating and prone to oversharing — talking excitedly about the time he saw wrestler “Stone Cold” Steven Austin in a Quiznos, or making a crack about how he looks 40 (though he's actually 21) — but he's also got palpable star power. His blunt charisma shines through.

As before, Abstract sits quietly in a power position, at the center of the loose circle. He's dribbling a basketball and wearing a shirt that bears the names Jim Belushi and Tupac Shakur (it's plugging *Gang Related*, the 1997 movie starring the pair). As the family lore goes, it was Abstract who posted “Anybody wanna make a band?” on the fan forum KanyeToThe.com in 2010. The guys who heeded his call came from close (his high school friends Vann, Wood and Joba) and far (Bearface, from Belfast; Hemnani, from South Windsor, Conn.). Eventually, Brockhampton, named for the street Abstract grew up on in Corpus Christi, was born.

“Did anyone ever tell you a group this big would never work?” I ask.

“People didn't even *care* enough to tell us that,” says Vann. “We were all in this hot-ass house, recording everything, just every single day. Everyone had their day jobs. We had to work really, really fucking hard.”

“Do you take time out to work on this very particular dynamic?” I ask, half-expecting to get laughed at for trying to lead us down the group therapy path.

Abstract speaks for the first time that day. “We don't do that enough,” he says, to mumbles of approval.

“Recently it has become apparent we need to,” adds Joba. “Don't get me wrong: We've obviously had open and honest discussions with each other. I would say we're insanely, alarmingly in sync with one other.”

“We all emotional,” shouts McLennon. “Very emotional!”

According to Vann, it's Abstract who sets the tone for the group, which in turns lends the music its power: “He always has some ingenious idea, some way to get kids to care about this.” Vann continues with a comment that later seems ironic, but is nevertheless spot-on for the band. “The challenge is being open and honest,” he says. “And it is difficult to say those things to a seemingly infinite audience of people. But it's our job.”

RCA Records chairman/CEO Peter Edge describes the appeal in only slightly more boardroom-friendly terms: “They captivate fans with honest and relatable themes that challenge societal boundaries. What they're doing resonates.”

Brockhampton's music is, in some ways, classic emo, with the

their emotions into the world, for everyone to love, ache and hurt as they did.” It's a young person's game, being that vulnerable.

Later that day, the band is supposed to depart for a tour that'll bounce the members from 3,000-capacity venues to massive festivals, from Albuquerque, N.M., to London. We make plans to catch up a couple of weeks later, when they're slated to be in New York playing at the Governors Ball festival. As I walk out, I pass by the laundry room and notice a red and black motorcycle helmet propped on top of a tiny keyboard. It's the one Abstract wears as Helmet Boy, a tucked-away little bit of Brockhampton's self-constructed world.

**A**

few hours after I leave, Abstract goes on Instagram Live. “I don't agree with anything Ameer has admitted to,” he declares. “I shouldn't have been quiet for so long.” It's his first response to the allegations against Vann. He also says the band is postponing release of its album *PUPPY*, originally slated for June. Three days later, Brockhampton plays the Boston Calling festival without Vann. As fan videos quickly posted to YouTube show, the band remains still and silent during Vann's parts in the songs, and at one point, McLennon wraps Joba in a prolonged hug. The next day, the band releases a statement: “Ameer is no longer in BROCKHAMPTON. We want to sincerely apologize to the victims affected by Ameer's actions. We were lied to, and we're sorry for not speaking up sooner.” They call off the remainder of their tour.

About a week later, *Pitchfork* publishes a story with more detailed allegations from two women against Vann. The article says that a woman who dated him “initially viewed Vann's behavior as a form of BDSM, but ended their sexual relationship when she realized that ‘my body could not handle what Ameer was putting me through.’” “If I told him I didn't like something, it only made him want to do it more,” she's quoted as saying. “I had no idea what was to be expected, and once it started I had no way to end it.” (The story notes that Vann hasn't been charged with any crimes.)

Soon after, with their New York tour date canceled, I connect with Abstract over the phone while he takes some time off in Hawaii with the rest of the band. “I went on a hike” today, he tells me. “I've been eating a lot of shrimp. It's my first time here. I don't want to go back to Los Angeles. I kind of want to live here.” He says he hasn't purchased a return ticket yet. “Life is short.”

For the next 40 minutes or so, we have a pained conversation about Vann. After nearly every question I ask, he pauses for so long I think



Above left: Trailed by fans, Brockhampton performed on MTV's *TRL* in Times Square in February. Above right: On *The Tonight Show Starring Jimmy Fallon* on June 20.



I've lost the connection. I can almost feel him physically recoiling, and his voice is hushed whenever he responds.

**How did you first become aware of the allegations — via Twitter?**

*Yes. A hundred percent. I became aware of the allegations at the same time as the public did.*

**What do you remember?**

*It was in the morning, and I was at the house. I woke up and that was one of the first things I saw. It's kind of a blur. I was probably confused? Yeah. I was pretty confused.*

**Had you ever seen Ameer act in the way described in the allegations?**

*No. No. He was a private person for sure. At least around me. And towards me.*

In the first band meeting after the news broke, explains Abstract, Vann denied the allegations and Brockhampton believed him. "We're a family, and family's built on trust, right? And because of that we stood by Ameer as he responded," says Abstract. Then, at a certain point after that first meeting, the band felt like he "broke that trust — he did break that trust." A lie was uncovered.

**What was the lie?**

*There was a few ... it was just a few different things. It just made me ... really skeptical ... I guess I'm not comfortable going into details of what he was lying about. I do know that I was lied to.*

I want to hear more. But I don't think Abstract sees his responsibility as being with a reporter so much as with the fans. If they feel he has been honest and direct, then he has done his job. "We got off social media so we could finish working on the album," explains Abstract, "and during that same month that's when the allegations came up. We were really slow to respond to them. I just felt terrible that the fans couldn't reach us for answers." But in fact, the fans haven't been in revolt — the same fawning love has been spilling forth on Reddit, YouTube and Twitter.

Still, it's clear that Abstract is suffering through this moment. The only point on the call when he seems happy to answer a question is when I ask how he met Ameer. "I was 14," he says. "It was on my bus. We weren't really that close at first. He played sports, he was that kind of guy. I was more to myself, listening to music. Then the next year I invited him over to my friend's studio at his house, and we recorded together. We kind of became good friends ever since then."

I hoped to speak to the members again — about Vann, but also about moving forward, about how they were feeling as they put the final touches on *PUPPY*. But the band's reps decline to grant any more interviews that would include questions about Vann.

Meanwhile, the band ends its hiatus to make its late-night TV debut on *The Tonight Show Starring Jimmy Fallon*. I attend the June 20 taping. Before the musical performance, Fallon interviews the rascally *Saturday Night Live* star Pete Davidson, while Davidson's fiancée, Ariana Grande, stands in the wings, lovingly watching him joke about how being engaged to her is "fucking lit."

The mood turns somber when Brockhampton takes the stage. Abstract, McLennon, Champion, Wood and Bearface sit on a green carpet before a video projection of the band alone on a beach. Joba sits behind a piano, and three guests (Ryan Beatty, Jazmine Sullivan and serpentwithfeet) sing backup off to the side. Everyone in the band wears flannel shirts and hangdog expressions. They debut a new song, "Tonya," full of cryptic references to pain, betrayal and regret. "I've been in my feelings on an island in the dirt," raps Abstract, "I feel like brothers lie just so my feelings don't get hurt." Fallon officially announces the group's new album, now called *the best years of our lives*. And the next day, the band says it will resume touring.

Brockhampton has owned this traumatic episode, but the members have also subsumed it into their collective brand — transformed it into another challenge to overcome. On July 4, the band started posting images on Instagram of its members turned away from the camera, wearing T-shirts printed with sayings like "There's definitely, definitely, definitely no logic to human behavior" and "The hardest thing to do is to be true to yourself especially when everybody is watching." On July 7, they released their poppiest single yet, "1999 Wildfire," a catchy groove with a singsong OutKast-esque hook.

With the buzz that goes along with being the next big thing in a hip-hop-dominated pop landscape, the rest of 2018 seems to be Brockhampton's for the taking. "1999 Wildfire" has quickly collected 1.7 million streams on Spotify. In August, they will play some of their biggest shows yet at Lollapalooza and Reading. And while RCA won't volunteer that it expects the band to earn back its millions, Edge allows that the group is "sure to draw attention with a broader audience."

The *Fallon* performance, which now has nearly 1 million YouTube views, was well-orchestrated and ambitious, full of headshakes and long stares, the guys supportively patting each others' shoulders and knees. That afternoon, they worked hard to show that things have been hard; they emoted with every last ounce of sincerity. But there was a technical malfunction. So then they did the song, exactly the same way, one more time. ●



# MONEY MAKERS

Touring income rules again as U2 takes the top spot on *Billboard's* annual earnings list, but revenue from streaming royalties has more than doubled thanks in no small part to Drake

By **ED CHRISTMAN**

The music industry is growing again, and so are the incomes of its top artists. *Billboard's* annual Money Makers report — which ranks the earnings of the top 50 music acts based on their U.S. concert grosses and royalties generated from domestic sales, streaming and publishing in 2017 — reveals that the collective take-home pay for these artists grew 12.9 percent to almost \$961 million, up from \$851 million for the previous year.

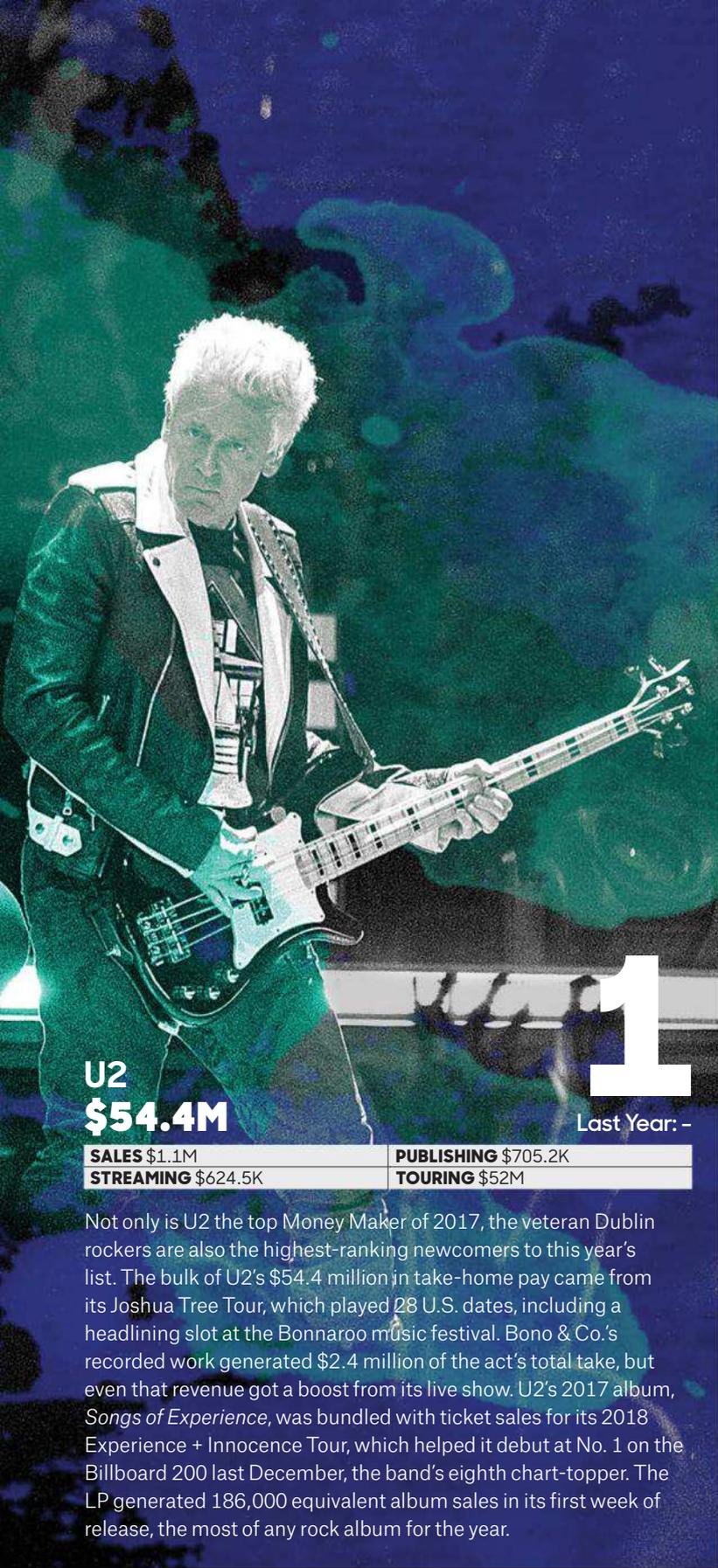
Broken down by genre, there are 24 rock, nine pop, nine country and eight R&B/hip-hop acts on this list; 29 of them are considered heritage artists, which have been active for at least 20 years and/or released a

minimum of 10 albums. (The Chainsmokers were the only electronic dance act to make the list because DJs rarely report their live earnings, which comprise most of their income.)

As has been the case since this list's inception, touring revenue accounts for the lion's share — almost 80 percent — of the top 50's total income. It's no surprise then that this year's No. 1 and No. 2, respectively, U2 and Garth Brooks, mounted the top two most profitable U.S. tours in 2017. Nearly all of the 28 newcomers to the 2018 list, such as Lady Gaga, made the cut due to their live income, while only

two artists who did not tour in 2017 qualified: Drake (No. 37), who raked in the most streaming royalties of 2017, \$8.6 million, and Taylor Swift (No. 48), who sold the most albums, almost \$5 million worth.

On-demand streaming royalties accounted for 8.2 percent of overall earnings; from sales, 7.4 percent; and from publishing, 4.5 percent. Physical and digital sales shrank 23.4 percent, but the good news is that the streaming royalties generated by these 50 acts totaled \$78.9 million, more than double the prior year's \$36.4 million total. Publishing royalties also rose 36 percent to \$43.6 million.



**U2**  
**\$54.4M**

Last Year: -

<b>SALES</b> \$1.1M	<b>PUBLISHING</b> \$705.2K
<b>STREAMING</b> \$624.5K	<b>TOURING</b> \$52M

Not only is U2 the top Money Maker of 2017, the veteran Dublin rockers are also the highest-ranking newcomers to this year's list. The bulk of U2's \$54.4 million in take-home pay came from its Joshua Tree Tour, which played 28 U.S. dates, including a headlining slot at the Bonnaroo music festival. Bono & Co.'s recorded work generated \$2.4 million of the act's total take, but even that revenue got a boost from its live show. U2's 2017 album, *Songs of Experience*, was bundled with ticket sales for its 2018 Experience + Innocence Tour, which helped it debut at No. 1 on the Billboard 200 last December, the band's eighth chart-topper. The LP generated 186,000 equivalent album sales in its first week of release, the most of any rock album for the year.

Above: U2 played the Prudential Center in Newark, N.J., on June 29.



**Garth Brooks**  
**\$52.2M**

Last Year: 18

<b>SAL</b> \$4.8M	<b>PUB</b> \$190.5K
<b>STR</b> \$569K	<b>TOU</b> \$46.7M

Brooks' strong showing is almost entirely the result of his road work. He wrapped up a three-and-a-half-year, 390-date concert tour at the end of 2017 that *Billboard* estimates grossed \$137.3 million that year, netting him \$46.7 million in take-home pay.



**Metallica**  
**\$43.2M**

Last Year: 15

<b>SAL</b> \$8.7M	<b>PUB</b> \$1.6M
<b>STR</b> \$2.2M	<b>TOU</b> \$30.7M

These monsters of metal were the No. 4 live act of 2017 and No. 1 in recorded-music royalties thanks to sales of 1.4 million album copies — 585,000 of their last LP, 2016's *Hardwired... To Self-Destruct* — and over 1 million tracks, which translated to \$8.7 million.



**Bruno Mars**  
**\$40.7M**

Last Year: -

<b>SAL</b> \$2.6M	<b>PUB</b> \$1.4M
<b>STR</b> \$2.8M	<b>TOU</b> \$33.9M

Mars, who's new to this year's list, claimed a number of milestones in 2017: He's the top-ranking R&B/hip-hop act, the second-most-played artist on terrestrial radio (with 1.8 million spins), the No. 3 live performer and No. 7 in streaming royalties (2.6 billion streams).



**Ed Sheeran**  
**\$31.3M**

Last Year: -

<b>SAL</b> \$4M	<b>PUB</b> \$3.2M
<b>STR</b> \$4.2M	<b>TOU</b> \$19.9M

Sheeran, who topped the Billboard Hot 100 twice in 2017 with "Perfect" and "Shape of You," was the most-played artist on terrestrial radio, with 1.9 million spins. He also netted the third-most total recording and music publishing royalties, \$11.5 million.



**Lady Gaga**  
**\$29.7M**

Last Year: -

<b>SAL</b> \$1.2M	<b>PUB</b> \$757.3K
<b>STR</b> \$1.2M	<b>TOU</b> \$26.5M

Gaga released her last album, *Joanne*, in 2016, so it's no surprise that her 2017 recorded-music sales were relatively muted. Digital track sales, totaling 2.3 million downloads, were strongest. Her biggest check came from having the No. 6 tour of last year.



**Billy Joel**  
**\$29.2M**

Last Year: 11

<b>SAL</b> \$479.7K	<b>PUB</b> \$584.2K
<b>STR</b> \$780.9K	<b>TOU</b> \$27.4M

Joel's Madison Square Garden residency, plus another 15 arena and stadium shows, made him the fifth-highest-paid live act of 2017. And despite having released his last studio recording in 2001, his catalog earned over \$1.8 million in total royalties.



**Guns N' Roses**  
**\$27.8M**

Last Year: 2

<b>SAL</b> \$655.6K	<b>PUB</b> \$524.5K
<b>STR</b> \$755.7K	<b>TOU</b> \$25.9M

Axl Rose, Slash and Duff McKagan silenced doubters who said their Not in This Lifetime... Tour (now in its third year) would implode. It netted \$25.9 million in 2017, and a healthy 39 percent of GNR's total recorded-music royalties were from streaming.



**Roger Waters**  
**\$27.2M**

Last Year: -

<b>SAL</b> \$1.3M	<b>PUB</b> \$269.4K
<b>STR</b> \$453K	<b>TOU</b> \$25.2M

Waters' robust \$1.3 million in sales royalties are attributable, in part, to his share of the Pink Floyd catalog, which the band owns and is calculated at a higher royalty rate, given the group's heritage-act status. (*Billboard* estimates Waters' cut at 25 percent.)



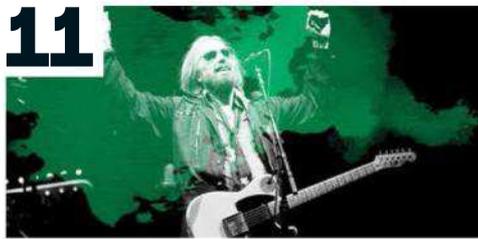
**Coldplay**  
**\$26.5M**

Last Year: 6

<b>SAL</b> \$820.5K	<b>PUB</b> \$1.6M
<b>STR</b> \$1.7M	<b>TOU</b> \$22.3M

Coldplay ended 2017 with a well-rounded portfolio of income streams. It sold upwards of 2.2 million digital tracks and was one of four rock bands to top 1 billion streams, which helped push its total recorded-music royalties north of \$4.1 million.

1: PAUL ZIMMERMAN/GETTY IMAGES; 2: JASON SQUIRES/GETTY IMAGES; 3: HERBERT P. OCZEREK/AP/GETTY IMAGES; 4: AMY HARRIS/INVISION/AP IMAGES; 5: RICHARD ISAAC/REX/SHUTTERSTOCK; 6: JEFFREY M. HARRIS/REX USA/GETTY IMAGES; 7: MICHAEL O'NEILL/REX USA/GETTY IMAGES; 8: GREGG DEGUIRE/REX USA/GETTY IMAGES; 9: SEBASTIAN HANAUER/REX USA/GETTY IMAGES; 10: MARIO CASARSA/REX USA/GETTY IMAGES



**11**  
**Tom Petty & The Heartbreakers**  
**\$23.4M** Last Year: -

SAL \$1.5M	PUB \$1M
STR \$1.1M	TOU \$19.8M

The band's 40th-anniversary tour, which wrapped just weeks before Petty's fatal opioid overdose last October, accounted for 85 percent of its total earnings. A spike in consumption of Petty's music following his death drove \$3.6 million in nonconcert royalties.



**12**  
**The Weeknd**  
**\$23.3M** Last Year: 42

SAL \$1.3M	PUB \$1.1M
STR \$3.8M	TOU \$17.2M

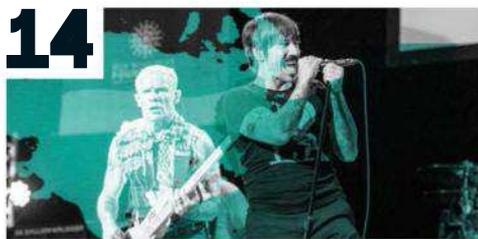
Abel Tesfaye jumps 30 spots from last year's list to become the No. 2 earner among R&B/hip-hop artists and a superstar of the streaming era, with \$3.8 million in royalties. He's in the top 10 for digital track sales, on-demand streams and radio spins.



**13**  
**Kendrick Lamar**  
**\$21.7M** Last Year: -

SAL \$2.7M	PUB \$1.5M
STR \$5.3M	TOU \$12.2M

The top-earning rapper of 2017, Lamar netted \$9.5 million in recording and publishing royalties, the fifth-highest on this list. Of that total, a whopping \$5.3 million came from streaming, which puts him at No. 3 in that income sector.



**14**  
**Red Hot Chili Peppers**  
**\$21.6M** Last Year: -

SAL \$720.1K	PUB \$906.9K
STR \$1.4M	TOU \$18.5M

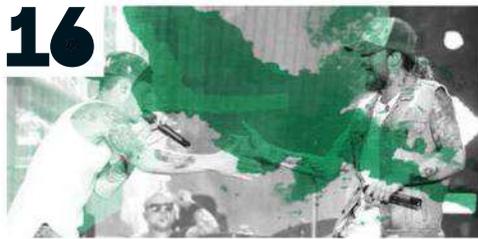
For a heritage act, the Chili Peppers generated a hefty 738.6 million streams in 2017, which translates to \$1.4 million in earnings. That will buy a lot of mustache wax for Anthony Kiedis. The band was also the No. 12 touring act in the United States last year.



**15**  
**Luke Bryan**  
**\$21M** Last Year: 8

SAL \$1.2M	PUB \$616.1K
STR \$1.3M	TOU \$17.8M

In addition to being the No. 2 country artist of 2017 thanks in part to his tireless touring, Bryan is one of just four country acts on this list to earn more from streaming than sales, and one of three to chalk up over 1 billion on-demand streams last year.



**16**  
**Florida Georgia Line**  
**\$20.9M** Last Year: 23

SAL \$791.2K	PUB \$698.8K
STR \$1.6M	TOU \$17.8M

With over 1 billion streams, Florida Georgia Line is the No. 1 country act in that income category, netting Tyler Hubbard and Brian Kelley \$1.6 million. Not included in FGL's 2017 take: earnings from entrepreneurial ventures such as the duo's Old Camp whiskey line.



**17**  
**Paul McCartney**  
**\$20.5M** Last Year: 16

SAL \$2M	PUB \$464.9K
STR \$1.2M	TOU \$16.8M

As he did in 2017, Macca finishes in the top 20, making bank on his frequent touring and from owning his post-Beatles catalog. He also benefits from particularly high royalty rates for his cut of The Fab Four's perennially popular repertoire.



**18**  
**JAY-Z**  
**\$19.8M** Last Year: -

SAL \$3M	PUB \$359.5K
STR \$2.5M	TOU \$14M

Hova, who released his 4:44 LP in 2017, hit 776 million streams last year and raked in \$5.9 million in recorded-music royalties, the 11th-highest total on this list. His ownership of the Roc Nation label, which puts out his records, entitles him to a higher royalty rate.

**TOP SALES**

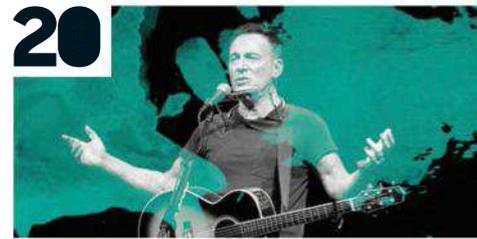
- 1 Metallica \$8.7M
- 2 Taylor Swift \$5M
- 3 Garth Brooks \$4.8M
- 4 Ed Sheeran \$4M
- 5 JAY-Z \$2.98M
- 6 Chris Stapleton \$2.97M
- 7 Kendrick Lamar \$2.7M
- 8 Bruno Mars \$2.6M
- 9 Queen \$2.1M
- 10 Paul McCartney \$2M



**19**  
**Eric Church**  
**\$19.4M** Last Year: -

SAL \$787.1K	PUB \$815.5K
STR \$926.9K	TOU \$16.9M

Church's U.S., 47-date *Holdin' My Own* Tour pocketed him nearly \$17 million. He also is one of four country artists who generated more from streaming (\$927,000) than sales (\$787,000) in 2017 and took home the third-most publishing royalties in the genre (\$815,000-plus).



**20**  
**Bruce Springsteen**  
**\$18.5M** Last Year: 3

SAL \$414.9K	PUB \$331.5K
STR \$444.7K	TOU \$17.3M

Springsteen downsized from arenas and stadiums to the 975-seat Walter Kerr Theatre and still cracked the Money Makers top 20. Although not technically a tour, his (mostly) one-man show with music, *Springsteen on Broadway*, has been extended three times.

**TOP STREAMING**

- 1 Drake \$8.6M
- 2 Future \$5.4M
- 3 Kendrick Lamar \$5.3M
- 4 Ed Sheeran \$4.3M
- 5 The Weeknd \$3.8M
- 6 Bruno Mars \$2.8M
- 7 J. Cole \$2.6M
- 8 Chris Brown \$2.6M
- 9 The Chainsmokers \$2.52M
- 10 JAY-Z \$2.51M



**21**  
**Chris Stapleton**  
**\$17.9M** Last Year: -

SAL \$3M	PUB \$755.1K
STR \$875.6K	TOU \$13.3M

Stapleton generated the fourth-highest publishing royalties among country artists. Collectively, the two albums he released in 2017, *From A Room: Volume 1* and *Volume 2*, crossed the seven-figure sales mark, moving 1.1 million copies.



**22**  
**Dead & Company**  
**\$17.6M** Last Year: 33

SAL \$873.1K	PUB \$366.8K
STR \$468.8K	TOU \$15.9M

Though 90 percent of Dead & Company's take-home pay was made on the road, the original Grateful Dead's catalog still racked up a healthy 337,000 album scans, 200,000 song downloads and streaming totals that were north of 230 million last year.



## 23 Neil Diamond \$16.5M

Last Year: -

SAL \$1.3M	PUB \$237.5K
STR \$393.3K	TOU \$14.5M

In January, 77-year-old Diamond announced his retirement from touring after being diagnosed with Parkinson's disease, but he finished his final year on the road with a hefty \$14.5 million paycheck plus nearly \$2 million from his recording career.



## 24 Trans-Siberian Orchestra \$16.3M

Last Year: 19

SAL \$380.6K	PUB \$203.2K
STR \$105.2K	TOU \$15.6M

Trans-Siberian Orchestra released its last album in 2015, and its streaming total is the third-lowest on this list, but it continues to draw massive crowds, particularly during holiday-season touring where sets draw from TSO's contemporary Christmas albums.



## 25 John Mayer \$16.24M

Last Year: -

SAL \$888.7K	PUB \$890.3K
STR \$1M	TOU \$13.4M

Mayer, who released the No. 2 Billboard 200 album *The Search for Everything* in 2017, appealed to old-school and next-gen fans, netting nearly \$900,000 from track/album sales and \$1 million-plus from streaming. (His pay from Dead & Company is not included here.)



## 26 Céline Dion \$16.18M

Last Year: 37

SAL \$469.7K	PUB \$3.6K
STR \$535.8K	TOU \$15.1M

Dion jumps 11 spots from last year, despite banking the least amount of publishing royalties on the list (because she rarely writes the songs she sings). Still, her catalog generated \$1 million in artist royalties, and her Las Vegas residency and live shows minted \$15.1 million.

# Why No Latin Artists Made This Year's List

Owing in large part to Luis Fonsi and Daddy Yankee's "Despacito" and J Balvin and Willy William's "Mi Gente" — with some help from the songs' respective guest stars, Justin Bieber and Beyoncé — Latin pop had a breakthrough crossover year in 2017, but that didn't translate to a windfall for the artists who toppled those barriers.

Despite Latin music fans' embrace of what is now the dominant mode of music consumption, on-demand streaming, no Latin artist made the latest Money Makers list. Jennifer Lopez came the closest with \$8.6 million in royalties, followed by Pitbull (\$7.7 million), Enrique Iglesias (\$7.39 million) and Marc Anthony (\$7.38 million). Both J.Lo and ex-husband Anthony made last year's list, respectively ranking at Nos. 31 and 40.

Although it may seem shocking that Fonsi and Yankee did not make the list — "Despacito" tied for the longest run at No. 1 on the Billboard Hot 100 (16 weeks) and is the most-viewed video on YouTube (5.3 billion) — that was not enough to make the cut. *Billboard* estimates that the song's U.S. performance paid out about \$3.7 million in royalties, which had to be split two ways on the recorded-music side and six ways on the publishing side. Even if one performer was entitled to all of its royalties, that song alone wouldn't be enough to break that artist into the top 50, where The Chainsmokers held the last slot with \$9.1 million in total 2017 earnings.

More importantly, streaming doesn't come close to generating the income that live performance does, and neither Fonsi nor Yankee mounted major U.S. tours. Despite the genre's crossover potential, many Latin acts still log the bulk of their live performances abroad, which means those numbers are not reflected in Money Makers' U.S.-only accounting.

Those artists also aren't headlining the arena shows or charging the kind of ticket prices that mainstream U.S. acts do. The urban Latin artists that have broken through over the last year tend to appeal to younger, less affluent audiences, and tickets for these shows are often priced lower as a result, which also affects box-office receipts. And, observes Henry Cárdenas, CEO of concert promotion powerhouse CMN (which has organized tours for Ozuna, Bad Bunny and Maluma), "For many of these acts, this was their first outing, so they're not playing as many arenas as established names."

—LEILA COBO

### HOW CLOSE THEY CAME



## 27 Future \$15M

Last Year: 17

SAL \$840.3K	PUB \$1.7M
STR \$5.4M	TOU \$7M

Future's take-home pay from his recording career exceeded his earnings from touring — a rarity in this age. His artist and publishing royalties total \$7.9 million, with almost 70 percent of that from streaming versus \$7 million from live appearances.



## 28 Bon Jovi \$14.5M

Last Year: -

SAL \$563.3K	PUB \$475.7K
STR \$523.5K	TOU \$12.9M

In a year without an album release — the band's last LP, *This House Is Not for Sale*, came out in 2016 — the 2018 Rock & Roll Hall of Fame inductees' U.S. sales, streaming and publishing royalties still amounted to a respectable \$1.6 million.



## 29 Imagine Dragons \$14.4M

Last Year: -

SAL \$1.9M	PUB \$3M
STR \$2.2M	TOU \$7.4M

The Dragons ended 2017 with 1.8 billion streams, the most of any rock band on this list. Its No. 2 Billboard 200 album, *Evolvement*, and top five Hot 100 singles, "Believer" and "Thunder," also helped ring up \$7.1 million in total recorded-music royalties.



## 30 Britney Spears \$14.1M

Last Year: 39

SAL \$274.1K	PUB \$38K
STR \$614.6K	TOU \$13.2M

While the bulk of Spears' income came from live shows and her Las Vegas residency, she netted another \$927,000 from her recorded music, including 548 million streams — about 200 million more than the average generated by the heritage artists on this list.

11: GARY MILLER/GETTY IMAGES; 12: SCOTT DUBELSON/GETTY IMAGES; 13: SAMIR HUSSEIN/WIREIMAGE; 14: ROY ROCHLIN/FILMMAGIC; 15: ANNA WEBBER/GETTY IMAGES; 16: 22: 25: CLANG/FILMMAGIC; 17: LARRY BUSACCA/GETTY IMAGES; 24: MPOA/MEDIA/PHOTO/PHOTO; 26: TONY BARSON/GETTY IMAGES; 27: 30: TIM MOSENFELDER/GETTY IMAGES; 29: PHOTO ACTION PRESSURE/SHUTTERSTOCK; 23: GARY MILLER/GETTY IMAGES; 24: MPOA/MEDIA/PHOTO/PHOTO; 26: TONY BARSON/GETTY IMAGES; 27: 30: TIM MOSENFELDER/GETTY IMAGES; 29: PHOTO ACTION PRESSURE/SHUTTERSTOCK



## 31 New Kids on the Block \$13.478M

Last Year: -

SAL \$176K	PUB \$8.7K
STR \$42.1K	TOU \$13.3M

NKOTB fans skew old school, as one can see from the quintet's \$42,100 in streaming royalties — the lowest sum on this list. Live, however, the Kids are hangin' tough. Their Total Package Tour with Boyz II Men and Paula Abdul netted them about \$2.7 million apiece.



## 32 Tim McGraw \$13.475M

Last Year: -

SAL \$798.7K	PUB \$7K
STR \$725.3K	TOU \$12M

McGraw, whose third Soul2Soul Tour with wife Faith Hill kicked off in 2017, earned the bulk of his income on the road, but, aided by the couple's collaborative LP, *The Rest of Our Life*, 582.5 million total streams and 1.3 million downloads added another \$1.5 million.



## 33 Queen + Adam Lambert \$13.4M

Last Year: -

SAL \$2.1M	PUB \$883.1K
STR \$1.8M	TOU \$8.7M

Queen's surviving members own their catalog, which added \$4.7 million in sales, streaming and publishing royalties to the tidy sum they make touring with Lambert. The act also generated 640 million streams in 2017, almost double the average of heritage acts listed here.



## 34 Zac Brown Band \$13.1M

Last Year: 28

SAL \$1.1M	PUB \$1.2M
STR \$872.2K	TOU \$10M

ZBB's live earnings are no surprise, given the 24 U.S. dates the Atlanta-based band played behind its 2017 *Welcome Home* album, but the 658 million streams it notched were stronger than usual for a country act. A million song downloads didn't hurt either.

# Three 'Billionaires' Spark Country Streaming Growth

Thanks in large part to Luke Bryan, Florida Georgia Line and Sam Hunt, streaming finally seems to have caught fire with country music fans.

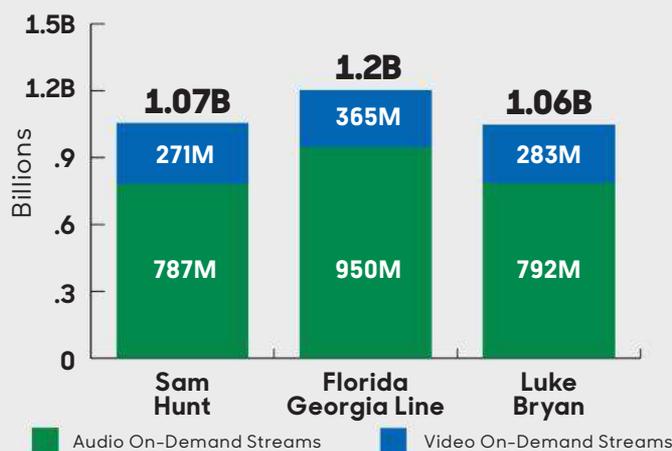
Although country artists have been a steady fixture on *Billboard's* annual Money Makers ranking — over the past three years, they have accounted for almost 20 percent of those who have made the final cut — their frequent touring and success as arena/stadium acts have almost always been deciding factors in landing on this list.

Yet despite their ability to draw tens of thousands of fans to their shows, country artists' popularity as live acts did not initially translate to streaming success, even as physical sales and digital downloads declined. Country fans traditionally have been slow to adopt new technologies. "Every time there is a format change, country music has lagged three to five years behind the rest of the market," says one Nashville-based commerce executive.

The good news: "They are adopting streaming faster than we have seen on other format shifts," he says. In 2017, for the first time, three contemporary country acts each generated over 1 billion streams. At No. 15, Bryan is the second-highest-ranked country artist on the list, but the 1.06 billion streams he generated is almost twice that of No. 2 Garth Brooks' total. At No. 16, Florida Georgia Line did even better, racking up 1.1 billion streams. And though Hunt, No. 45, had approximately half the box-office earnings of those acts, he is slightly ahead of Bryan for total 2017 streams with 1.07 billion.

That said, Universal Music Group Nashville chairman/CEO Mike Dungan isn't ready to declare country's streaming shortfall solved. Adoption still depends on younger listeners, and he suspects there aren't a lot of 40-year-olds streaming yet. Bryan and Hunt, who are UMGN artists, "appeal to a younger audience," says Dungan. "Luke has always had that going for him." In Hunt's case, he adds that getting the "Body Like a Back Road" singer to take off on streaming platforms "was a concentrated effort from day one." —ED CHRISTMAN

### TOP COUNTRY STREAMING NUMBERS



**METHODOLOGY** Money Makers was compiled with Nielsen Music and Billboard Boxscore information, using 2017 U.S. data only. All revenue figures cited are *Billboard* estimates and may not equal the sum of the subcategories due to rounding. Unless otherwise noted, references to streaming totals consist of combined on-demand audio and video streams. References to recording-career totals are the sum of an act's sales, streaming and publishing earnings. Revenue from featured-artist appearances, merchandising, synchronization and sponsorship is not included. Touring revenue, after the manager's cut, equals 34 percent of an act's Boxscore. The top 10 lists for sales royalties were calculated based on physical and digital albums and track sales; streaming royalties consist of on-demand audio and video streams, and estimated royalties from webcasting, SiriusXM and Music Choice. The following royalty rates were used: album and track sales, 22 percent of retail revenue; if the artists own their masters, the rate used was 66 percent of wholesale. On-demand streaming royalties were calculated using blended audio and video rates of, respectively, \$0.0054 and \$0.0018 per stream, applied against a 33 percent superstar-artist royalty rate; 50 percent for heritage artists; and 79 percent for artist-owned masters. Further, the statutory subscription per-stream rate of \$0.0022 was applied to programmed streams and per-play estimated rates of 74 cents for Music Choice and \$30 for SiriusXM. Publishing royalties were estimated using statutory mechanical rates for album and track sales. The Copyright Royalty Board streaming formula produced an average rate of 13.1 percent of streaming revenue, an average of \$2.50 per play for hit radio and 60 cents per play for heritage spins and per-play publishing rates of 40 cents for Music Choice, \$8.33 for SiriusXM and \$0.0003 for programmed streams. A 10 percent manager's fee was deducted from the resultant artist and publisher royalty pools, and a further 4 percent producer's fee was deducted from each artist's royalty pool.



## 35 J. Cole \$12.9M

Last Year: -

SAL \$668.5K	PUB \$1.9M
STR \$2.6M	TOU \$7.8M

Although his only charting song in 2017 (on R&B/Hip-Hop Songs) was as a featured artist on Miguel's "Come Through and Chill," Cole amassed an impressive 2 billion streams last year — the 10th-highest amount on this list — which put \$2.6 million in his coffers.



## 36 Faith Hill \$12.5M

Last Year: -

SAL \$329.4K	PUB \$13.1K
STR \$151.3K	TOU \$12M

Like husband Tim McGraw, Hill pocketed \$12 million from their (still ongoing) Soul2Soul Tour last year, but even with the No. 1 debut of their joint album, *The Rest of Our Life*, on Top Country Albums, her 2017 sales and streaming totals are a fraction of her spouse's.



## 37 Drake \$12.1M

Last Year: 4

SAL \$1.7M	PUB \$1.8M
STR \$8.6M	TOU -

Champagne Papi didn't tour last year, which ordinarily would have bumped most artists from this list, but Drake is not most artists. He's No. 1 in the streaming category, with a \$3 million-plus lead over the runner-up, Future.



## 38 Journey \$11.7M

Last Year: 44

SAL \$815.9K	PUB \$695.3K
STR \$710.6M	TOU \$9.5M

For a band that put out its last studio album in 2011 and relies heavily on touring, almost 20 percent of Journey's earnings, \$2.2 million, came from its recorded work, which generated 416 million on-demand streams and 619,000 song downloads.



**39**  
**Depeche Mode**  
**\$11.64M** Last Year: -

<b>SAL</b> \$387.1K	<b>PUB</b> \$237.9K
<b>STR</b> \$256.8K	<b>TOU</b> \$10.8M

Although their streaming numbers are lower than average for heritage artists on this list (146 million streams in 2017), '80s electronic music pioneers Depeche Mode are still touring strong, to the tune of \$10.8 million last year.



**40**  
**Green Day**  
**\$11.61M** Last Year: -

<b>SAL</b> \$818.3K	<b>PUB</b> \$843.5K
<b>STR</b> \$730.6K	<b>TOU</b> \$9.2M

Green Day spent much of last year touring behind its 2016 album, *Revolution Radio*, including 44 U.S. dates that helped vault it onto the list, as did a strong (for a heritage act) 565 million streams and 665,000 song downloads in 2017.



**41**  
**Elton John**  
**\$11.4M** Last Year: 32

<b>SAL</b> \$625.6K	<b>PUB</b> \$278.3K
<b>STR</b> \$696K	<b>TOU</b> \$9.8M

In the year before he announced his Farewell Yellow Brick Road retirement tour, John, 71, spent quite a bit of time on the road, collecting \$9.8 million in the process. He also had a solid year in song downloads (739,000) and streams (357 million).



**42**  
**Ariana Grande**  
**\$11.36M** Last Year: -

<b>SAL</b> \$405K	<b>PUB</b> \$151.9K
<b>STR</b> \$1.5M	<b>TOU</b> \$9.4M

Grande is a streaming star — one of 20 acts on this list to top 1 billion on-demand streams in 2017 — but she also continues to sell her music the old-fashioned way: Fans purchased over 1 million song downloads last year.



**43**  
**Janet Jackson**  
**\$11.34M** Last Year: -

<b>SAL</b> \$141.7K	<b>PUB</b> \$6.6K
<b>STR</b> \$344.7K	<b>TOU</b> \$10.9M

Jackson's comeback clearly resonated with fans, but with no new recordings since 2015, the lion's share of her take-home pay came from her live shows. Like other heritage artists, her on-demand streaming numbers are anemic: 159.5 million for the year.



**44**  
**Twenty One Pilots**  
**\$11M** Last Year: 13

<b>SAL</b> \$1.2M	<b>PUB</b> \$2.7M
<b>STR</b> \$2M	<b>TOU</b> \$5.1M

The Columbus, Ohio, duo spent the second half of 2017 working on its upcoming album but still notched strong numbers all around, particularly in streaming, where its fans made the act the No. 2 rock band in the category, with 1.8 billion streams.



**45**  
**Sam Hunt**  
**\$10.7M** Last Year: -

<b>SAL</b> \$752.5K	<b>PUB</b> \$1.4M
<b>STR</b> \$1.3M	<b>TOU</b> \$7.3M

"Body Like a Back Road" was the hit that wouldn't quit for Hunt. Although it peaked at only No. 17 on the On-Demand Streaming Songs chart, the single helped make Hunt one of three country artists who topped 1 billion streams for 2017 (see story, page 58).



**46**  
**Chris Brown**  
**\$9.8M** Last Year: -

<b>SAL</b> \$475.5K	<b>PUB</b> \$361.7K
<b>STR</b> \$2.6M	<b>TOU</b> \$6.4M

Brown's combined total of 2.4 billion audio and video streams was the seventh-highest on this list, and his \$2.6 million in royalties was the ninth-highest. Why the discrepancy? Video streams pay smaller royalties than audio, and Brown logged quite a lot of the former.

**TOP PUBLISHING**

- 1**  
Ed Sheeran  
**\$3.2M**
- 2**  
Imagine Dragons  
**\$3M**
- 3**  
Twenty One Pilots  
**\$2.7M**
- 4**  
Taylor Swift  
**\$2M**
- 5**  
J. Cole  
**\$1.9M**
- 6**  
Drake  
**\$1.8M**
- 7**  
Future  
**\$1.7M**
- 8**  
Coldplay  
**\$1.6M**
- 9**  
Metallica  
**\$1.56M**
- 10**  
Kendrick Lamar  
**\$1.5M**



**47**  
**Panic! at the Disco**  
**\$9.4M** Last Year: -

<b>SAL</b> \$1M	<b>PUB</b> \$1.1M
<b>STR</b> \$1.4M	<b>TOU</b> \$5.9M

The Brendon Urie-led act was a triple threat in 2017. Panic! logged 1.2 billion streams — one of four rock acts to break the 10-figure barrier. It also netted \$5.9 million in touring behind 2016's *Death of a Bachelor* album and generated over 1 million song downloads.



**48**  
**Taylor Swift**  
**\$9.3M** Last Year: -

<b>SAL</b> \$5M	<b>PUB</b> \$2M
<b>STR</b> \$2.4M	<b>TOU</b> -

Like Drake, Swift made the list solely on the strength of her recording career. (Her Reputation Tour didn't launch until May 2018.) She was the year's top album seller, with 2.2 million units; scanned 2.8 million track downloads; and amassed over 2 billion streams.

**TOP TOURING BOX OFFICE**

- 1**  
U2  
**\$52M**
- 2**  
Garth Brooks  
**\$46.7M**
- 3**  
Bruno Mars  
**\$33.9M**
- 4**  
Metallica  
**\$30.7M**
- 5**  
Billy Joel  
**\$27.4M**
- 6**  
Lady Gaga  
**\$26.5M**
- 7**  
Guns N' Roses  
**\$25.9M**
- 8**  
Roger Waters  
**\$25.2M**
- 9**  
Coldplay  
**\$22.4M**
- 10**  
Ed Sheeran  
**\$19.9M**



**49**  
**Def Leppard**  
**\$9.2M** Last Year: 38

<b>SAL</b> \$502.5K	<b>PUB</b> \$299.5K
<b>STR</b> \$167K	<b>TOU</b> \$8.2M

Def Leppard's fans prefer head-banging to streaming: The band finished the year with the second-lowest on-demand total for this list. That said, it sold 200,000 album copies from its catalog (*Hysteria* was reissued last year) and took home \$9.2 million from touring.



**50**  
**The Chainsmokers**  
**\$9.1M** Last Year: -

<b>SAL</b> \$1.5M	<b>PUB</b> \$1.4M
<b>STR</b> \$2.5M	<b>TOU</b> \$3.7M

The Chainsmokers' decision to release an album in 2017, *Memories...Do Not Open*, following a flurry of singles, paid off. The duo finished the year with the fourth-highest number of track downloads, 3.5 million, and a very strong 2.1 billion streams.

36: AL PERERA/WIREIMAGE; 37: JOHNNY LOUIS/GETTY IMAGES; 38: DAVID WOLFF/PATRICK/REDFERNS/GETTY IMAGES; 39: FRANCESCO PIRANONDI/REDFERNS/GETTY IMAGES; 40: MICHAEL KOVAC/GETTY IMAGES; 41: PE BUELENZ/INVISION/REX/SHUTTERSTOCK; 42: ANDREW LIPOVSKY/REX/GETTY IMAGES; 43: ETHAN MILLER/GETTY IMAGES; 44: KEVIN WINTER/GETTY IMAGES; 45: JOHN SHEARER/COUNTRY/REX/GETTY IMAGES; 46: MANNY CARABEL/PHOTO BANK/GETTY IMAGES; 47: ANDREW LIPOVSKY/REX/PHOTO BANK/GETTY IMAGES; 48: MICHAEL CAMPANELLA/REDFERNS/GETTY IMAGES; 49: MICHAEL CAMPANELLA/REDFERNS/GETTY IMAGES; 50: MICHAEL CAMPANELLA/REDFERNS/GETTY IMAGES

# CONGRATULATIONS

# BARRY BERGMAN

on the 25th Anniversary of the  
Music Managers Forum-US

*We salute our trailblazing friend and partner  
in the fight for digital music*





Members of the Music Managers Forum represent (clockwise from upper left) Andersen, Collins, LIVE frontman Ed Kowalczyk and his band, and Mann.

## Music Managers Forum Hits 25

The U.S. arm of the international organization of artist representatives has a history that spans the digital music age. "I have only one priority," says Barry Bergman, the group's longtime president: "Creators"

BY ROBERT LEVINE AND THOM DUFFY

**O**N A MID-SEPTEMBER evening in 1992, in the lobby bar of the Midland Hotel in Manchester, England, music managers Peter Grant and Ed Bicknell sat trading war stories about guiding the careers of their respective clients, Led Zeppelin and Dire Straits.

Grant and Bicknell were among some 300 artist managers in Manchester to attend a music business conference called In the City. Before the event concluded, the group had turned conversations and concerns into shared action.

"Int'l Managers Forum Unveiled At U.K. Confab," read a front-page story in the Sept. 26, 1992, issue of *Billboard*. The assembly of managers had unanimously voted to create a new body to serve as a collective voice for artist representatives: the Music Managers Forum.

The group's greatest concern — the fair compensation of artists in the digital age — proved prescient. The launch of

Apple iTunes was still nine years away, and Spotify founder Daniel Ek was not yet 10 years old. Still, managers including Bicknell, the team of Elliot Rashman and Andy Dodd (then working with hitmakers Simply Red) and others had been speaking out against contracts that called for reduced royalties for then-new (and now archaic) digital formats: the digital compact cassette and the MiniDisc.

By early 1993, the Forum was formally incorporated in London, and today it includes member associations in more than 50 countries, connecting more than 3,000 artists and their managers.

This month, the U.S. arm of the organization marks its 25th anniversary.

"On July 20, 1993, some people from the U.K. Managers Forum had a meeting at a hotel uptown" in Manhattan, recalls Barry Bergman, a Brooklyn-born music industry veteran

whose career has included working for the music publisher who signed Meat Loaf and his *Bat Out of Hell* songwriter Jim Steinman. "There were about 350 people there talking about how we need to come together to level the playing field



From left: Producer-songwriter Ben Talmi, Bergman and singer-songwriter Lane.

[with record companies]. I raised my hand and said, 'OK, everyone in this room who wants to get involved, give me a business card, and I'll call you in three weeks.'

Three weeks later, I called 35 people, and two of them were real [in terms of wanting to get involved].”

Bergman has been president of the Music Managers Forum in the United States (MMF-US) since its inception. The volunteer organization, funded largely by \$75 annual member dues, is guided by a board and seeks to provide “a platform to connect, enhance and reinforce the expertise and professionalism of music managers,” according to its mission statement. “It is the goal of the MMF to make sure managers’ voices are heard. As the industry continues to evolve, the MMF-US endeavors to help its members to stay ahead of the curve.”

MMF-US’ 100-plus membership today includes representatives of veteran and rising acts alike, such as Cindy da Silva (The Zombies, New York rock band Hollis Brown), Katherine DePaul (Judy Collins), Steve Garvan (Eric Andersen), Chris Hardin (LIVE), Michael Hausman (Aimee Mann, Suzanne Vega), management partners Jamie Kitman and Pete Smolin (Brooklyn trio Moon Hooch), Justin Seidenberg (Dr. Duke Tumatoo & The Power Trio) and Alan Wolmark (The Accidentals and John the Martyr, the rock/R&B ensemble fronted by 70-year-old former subway busker Bill Hudson).

“I was intrigued by the idea that managers could meet and exchange ideas about many issues we all shared,” says Wolmark, who joined the MMF-US in 1993. “I had had a couple of mentors in my earliest years as a manager, but that was on an irregular basis. I felt I could best serve my artists by having as wide a perspective as possible on the business.

**“I was intrigued by the idea that managers could meet and exchange ideas about many issues we all shared.”**  
—Alan Wolmark



Above left: The Midland Hotel in Manchester, England, saw the creation of the International Music Managers Forum in 1992. Above right, from left: IMM’s Jake Beaumont-Nesbitt, MMF-US board member Jerry Lembo, MMF-US membership and fundraising representative Neeta Ragoowansi, MMF-US founder/president Bergman and MMF board members Garvan, Yaya Rey, Wolmark and Jack Bookbinder.

“What many new managers do not realize is that it is quite easy to exist in a vacuum, because the daily demands on management can keep you so focused on the immediate needs of your artists,” he continues. “The MMF-US gives a new manager a great perspective on the overall industry and a way to learn all aspects as the needs arise in your artists’ development.”

MMF-US does not draw managers of superstars, who don’t need the organization’s collective clout. But, as Bergman observes, “This business is not about becoming a superstar but earning a living. Superstardom is reserved for a few. And I always had clients who did music full time and earned a living; none of them were Uber drivers.” He points to clients he has worked with, such as Bob Halligan Jr., who has written songs for Judas Priest; Rob Friedman, who co-wrote Paul Carrack’s 1987 top 10 Billboard Hot 100 hit “Don’t Shed a Tear”; Canadian

singer-songwriter Keven Jordan; New Jersey-based performer-producer Marc Ribler; and Midwest-born singer-songwriter Bill Harvey. More recently, Bergman has begun managing Timorris Lane, an actor and multilingual singer who self-released the EP *Big City Life* in 2016.

In the same way that the Music Managers Forum in the United Kingdom launched by taking on the issue of compensation for

digital recording formats, “to make [MMF-US] viable, we needed to deal with monetary issues,” says Bergman. “There were going to be hearings in Washington, D.C. [in June 1995], about a performance right in digital sound recordings. It took me 41 phone calls to get through to someone on the House Judiciary Committee, and I said, ‘I know you want to do the right thing, but you have no one who’s going to testify who represents artists.’” Bergman spoke before Congress, and the advocacy of MMF-US helped shape the debate over subsequent adoption of digital performance rights for sound recordings, ensuring that online radio services like Pandora would pay artists directly for the use of their work.

At 25, the MMF-US hopes to expand its membership, and has continued its advocacy with a shared voice for its manager members. Like other music industry groups, its No. 1 priority is the key bill pending in Congress. “We want to see the Music Modernization Act passed,” says Bergman. “None of us are completely happy with it, but you have to start somewhere. The issues are bipartisan issues, which is unusual, and we had a unanimous vote in the House. We’re still after a terrestrial performance right [for sound recordings] — we have digital but not terrestrial. We’d like to get rid of the California Talent Agency Act, which basically says that managers can’t operate as agents without an agency license.

“I [really] have only one priority,” says Bergman: “Creators.”

Where would he like to see the MMF-US in, say, five years?

“Hopefully, flying high so I can retire and pass it along to others,” says the 73-year-old manager. “I’ve put my whole life into this. And it’s the best decision I ever made.” ●



MMF-US board member Wolmark managed Folds (pictured) for 20 years, through 2013.

CONGRATULATIONS



AND  
**BARRY BERGMAN**



ON 25 YEARS OF  
PROVIDING A PLATFORM FOR  
MANAGERS AND ARTISTS

FROM YOUR FRIENDS AT



# Billboard Artist 100

July 21  
2018  
**billboard**



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
4	1	1	<b>#1</b> <b>DRAKE</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	1	211
3	2	2	<b>POST MALONE</b>	REPUBLIC	1	107
7	5	3	<b>BTS</b>	BIGHIT ENTERTAINMENT	1	92
2	3	4	<b>XXXTENTACION</b>	BAD VIBES FOREVER	1	48
5	7	5	<b>IMAGINE DRAGONS</b>	HIDRAHOUND/INTERSCOPE/IGA	1	179
6	6	6	<b>CARDI B</b>	THE KSR GROUP/ATLANTIC/AG	1	52
9	9	7	<b>MAROON 5</b>	222/INTERSCOPE/IGA	1	211
15	11	8	<b>TAYLOR SWIFT</b>	BIG MACHINE/BMLG	1	207
17	13	9	<b>FLORIDA GEORGIA LINE</b>	BMLG	1	211
10	10	10	<b>ED SHEERAN</b>	ATLANTIC/AG	1	205
12	12	11	<b>SHAWN MENDES</b>	ISLAND	1	179
13	14	12	<b>ARIANA GRANDE</b>	REPUBLIC	1	179
RE-ENTRY		13	<b>FUTURE</b>	FREEBANDZ/EPIC	1	144
1	15	14	<b>PANIC! AT THE DISCO</b>	DECOY/HELED BY RAME/NAG	1	95
14	19	15	<b>JUICE WRLD</b>	GRADE A/INTERSCOPE/IGA	14	8
16	18	16	<b>LUKE COMBS</b>	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	5	71
28	24	17	<b>ELLA MAI</b>	10 SUMMERS/INTERSCOPE/IGA	17	12
80	79	18	<b>TWENTY ONE PILOTS</b>	FUELED BY RAMEN/AG	1	169
30	23	19	<b>JASON ALDEAN</b>	MAACON/ERS/KEN BY/W/BBMG	1	189
24	25	20	<b>BRUNO MARS</b>	ATLANTIC/AG	1	199
19	22	21	<b>DUA LIPA</b>	WARNER BROS.	10	46
8	21	22	<b>THE CARTERS</b>	PARKWOOD/ROC NATION	3	4
11	26	23	<b>DAN + SHAY</b>	WARNER BROS. NASHVILLE/WMN	11	33
26	27	24	<b>KANE BROWN</b>	ZONE 4/RCA NASHVILLE/SMN	5	56
20	20	25	<b>CAMILA CABELLO</b>	SYCO/EPIC	1	83
35	17	26	<b>KENNY CHESNEY</b>	BLUE CHAIR/WARNER BROS. NASHVILLE/WMN	1	147
32	28	27	<b>J BALVIN</b>	CAPITOL LATIN/UMLE	16	44
27	29	28	<b>KENDRICK LAMAR</b>	KOP DRUG/AF TEMAFIL/INTERSCOPE/IGA	1	182
RE-ENTRY		29	<b>MEEK MILL</b>	MAYBACH/ATLANTIC/AG	1	31

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
38	35	30	<b>THOMAS RHETT</b>	VALORY/BMLG	1	180
33	36	31	<b>KHALID</b>	RIGHT HAND/RCA	11	71
41	48	32	<b>CHILDISH GAMBINO</b>	MC/UMPT + KORSTEIN/RCA	3	75
31	31	33	<b>MIGOS</b>	QUALITY CONTROL/300/AG	1	92
50	30	34	<b>BAD BUNNY</b>	RIMAS/HEAR THIS MUSIC	30	17
39	37	35	<b>CHRIS STAPLETON</b>	MERCURY NASHVILLE/UMGN	1	142
25	41	36	<b>5 SECONDS OF SUMMER</b>	ONE ROCK/CAPITOL	1	68
51	40	37	<b>LUKE BRYAN</b>	CAPITOL NASHVILLE/UMGN	1	210
40	44	38	<b>CHARLIE PUTH</b>	OTTO/ATLANTIC/AG	6	163
29	39	39	<b>NICKI MINAJ</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	2	200
42	43	40	<b>BRETT YOUNG</b>	BMLG	28	84
45	45	41	<b>HALSEY</b>	ASTRALWERKS	1	135
-	8	42	<b>GORILLAZ</b>	PARLOPHONE/WARNER BROS.	2	10
37	38	43	<b>BAZZI</b>	ZZZ/IAMCOSMIC/AG	34	24
23	46	44	<b>BEBE REXHA</b>	WARNER BROS.	23	73
-	16	45	<b>GUNS N' ROSES</b>	BLACK FROG/GEFFEN/IGA	16	10
55	62	46	<b>KEITH URBAN</b>	HIT RED/CAPITOL NASHVILLE/UMGN	2	170
						
47	47	47	<b>SELENA GOMEZ</b>	INTERSCOPE/IGA	2	180
53	32	48	<b>MICHAEL JACKSON</b>	MJJ/EPIC	20	176
67	63	49	<b>METALLICA</b>	BLACKENED	2	161

## NO. 13 Future

As Drake conquers the Artist 100 for a 28th total week (and second in a row), Future re-enters the tally at No. 13 as the rapper's new album, *Beastmode 2*, launches at No. 3 on the Billboard 200 (see page 72) with 57,000 equivalent album units, according to Nielsen Music, arriving as the highest-charting streaming-exclusive LP to date.

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/hiz for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

AIRPLAY/STREAMING & SALES DATA COMPILED BY  
nielsen MUSIC



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*Congratulations to an amazing  
colleague and an ever better friend.  
All the best to you, Barry*



## Lauv Still Getting 'Better'

Pop singer-songwriter **Lauv** (above) returns to No. 1 on *Billboard's* Emerging Artists chart, rising 2-1 for a fifth week atop the tally as his breakthrough hit, "I Like Me Better," reaches the top 40 of the *Billboard* Hot 100 (52-33) in its 22nd week. The song ties **Kodak Black's** "Roll in Peace" (featuring **XXXTentacion**) for the steadiest advance to the region in 2018. "Better" concurrently bumps 8-7 in its 39th week on *Mainstream Top 40*, as it ties for the third-longest stay in the airplay chart's 25-year history.

Meanwhile, **Why Don't We** re-enters Emerging Artists at No. 3, a new peak, as the pop quintet's new track "Talk" arrives at No. 18 on *Digital Song Sales* with 14,000 copies sold, according to Nielsen Music. The group previously reached No. 5 last October.

—Xander Zellner

## CHART BEAT



### 'THREE LIONS' ROARS AGAIN

Frenzy surrounding the FIFA World Cup helps **Ian Broudie** of **The Lightning Seeds** and comedians **Frank Skinner** and **David Baddiel** (above, from left) make history on the *Official U.K. Singles* chart, where soccer anthem "Three Lions" returns to No. 1. Having first led the list for two nonconsecutive weeks in 1996 and for three in a row (via an update) in 1998, the song is the first in the chart's archives to log four No. 1 runs (with the same artist lineup). The *Lightning Seeds* scored their biggest U.S. chart success when debut hit "Pure" rose to No. 31 on the *Billboard* Hot 100 after reaching No. 8 on *Alternative* in July 1990.

—Gary Trust and Paul Sexton

Go to [Billboard.com](http://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
34	42	50	<b>MARSHMELLO</b>	JOYTIME COLLECTIVE	25	39
70	50	51	<b>JUSTIN TIMBERLAKE</b>	RCA	1	160
48	49	52	<b>THE WEEKND</b>	XO/REPUBLIC	1	196
RE-ENTRY		53	<b>EXO</b>	S.M.	21	19
57	56	54	<b>P!NK</b>	RCA	1	114
-	4	55	<b>FLORENCE + THE MACHINE</b>	REPUBLIC	2	6
46	55	56	<b>LIL BABY</b>	QUALITY CONTROL/MOTOWN/CAPITOL	25	9
58	53	57	<b>SAM HUNT</b>	MCA NASHVILLE/UMGN	5	203
69	65	58	<b>LYNYRD SKYNYRD</b>	BLACKROD PRODUCTIONS/ARTISTSERVICES/RED	58	21
49	59	59	<b>NF</b>	NF REAL MUSIC/CAPITOL/CAROLINE	8	40
59	58	60	<b>FOSTER THE PEOPLE</b>	COLUMBIA	55	17
44	61	61	<b>RICH THE KID</b>	RICH FOREVER/300/INTERSCOPE/IGA	16	22
56	51	62	<b>MERCYME</b>	FAIR TRADE/PLG	15	24
36	54	63	<b>KANYE WEST</b>	G.O.O.D./DEF JAM	1	94
99	95	64	<b>TYGA</b>	LAST KINGS/EMPIRE RECORDINGS	27	16
63	60	65	<b>LAUV</b>	LAUV/AWAL-KOBALT	58	11
RE-ENTRY		66	<b>LIL PUMP</b>	WARNER BROS.	12	35
68	78	67	<b>EMINEM</b>	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	1	211
21	57	68	<b>DEMI LOVATO</b>	SAFEHOUSE/ISLAND/HOLLYWOOD	3	136
52	66	69	<b>J. COLE</b>	DREAMVILLE/ROC NATION	1	132
22	69	70	<b>THE BEATLES</b>	APPLE/CAPITOL/UME	5	52
64	64	71	<b>TY DOLLA \$IGN</b>	ATLANTIC/AG	36	51
54	68	72	<b>YOUNGBOY NEVER BROKE AGAIN</b>	NEVER BROKE AGAIN/AG	26	28
77	76	73	<b>ALESSIA CARA</b>	EP/DEF JAM	12	133
71	70	74	<b>PORTUGAL. THE MAN</b>	ATLANTIC/AG	16	54
78	77	75	<b>ANNE-MARIE</b>	MAJOR TOM'S/ASYLUM/ATLANTIC/AG	61	13
RE-ENTRY		76	<b>FLEETWOOD MAC</b>	UNSIGNED	58	17
65	74	77	<b>SZA</b>	TOP DAWG/RCA	16	57
94	75	78	<b>OLD DOMINION</b>	RCA NASHVILLE/SMN	10	94
62	71	79	<b>BLAKE SHELTON</b>	WARNER BROS. NASHVILLE/WMN	1	207
-	96	80	<b>JOURNEY</b>	NOMOTA	80	14
75	84	81	<b>G-EAZY</b>	G-EAZY/RVG/BPG/RCA	6	95
61	80	82	<b>EAGLES</b>	ERC	10	25
85	92	83	<b>FIVE FINGER DEATH PUNCH</b>	PROSPECT PARK	3	20
100	88	84	<b>RIHANNA</b>	WESTBURY ROAD/ROC NATION	2	207
74	73	85	<b>MAREN MORRIS</b>	COLUMBIA NASHVILLE/SMN	15	81
-	34	86	<b>JOHN COLTRANE</b>	IMPULSE/VI&G	34	2
-	100	87	<b>JUSTIN BIEBER</b>	SCHOKKON/RAYMOND BRAUN/DEF JAM	1	204
93	81	88	<b>JAKE OWEN</b>	BIG LOUD	13	22
-	72	89	<b>BACKSTREET BOYS</b>	K-BAHN/RCA	54	4
95	85	90	<b>QUEEN</b>	HOLLYWOOD	58	11
60	93	91	<b>DIERKS BENTLEY</b>	CAPITOL NASHVILLE/UMGN	3	97
88	89	92	<b>THE CHAINSMOKERS</b>	DISRUPTOR/COLUMBIA	1	137
43	67	93	<b>DAVE MATTHEWS BAND</b>	BAMA BAGS/RCA	1	5
90	91	94	<b>ADELE</b>	XL/COLUMBIA	1	179
RE-ENTRY		95	<b>LINKIN PARK</b>	MACHINE SHOP/WARNER BROS.	1	53
82	90	96	<b>DADDY YANKEE</b>	EL CARTEL/UMLE	19	52
79	86	97	<b>ZEDD</b>	INTERSCOPE/IGA	17	80
84	98	98	<b>OZUNA</b>	VP ENTERTAINMENT/DIMELOVA/SONY MUSIC/LATIN	44	35
RE-ENTRY		99	<b>OFFSET</b>	QUALITY CONTROL/MOTOWN/CAPITOL	75	6
RE-ENTRY		100	<b>ALAN JACKSON</b>	ACR/EMI NASHVILLE/UMGN	20	27

# Emerging Artists

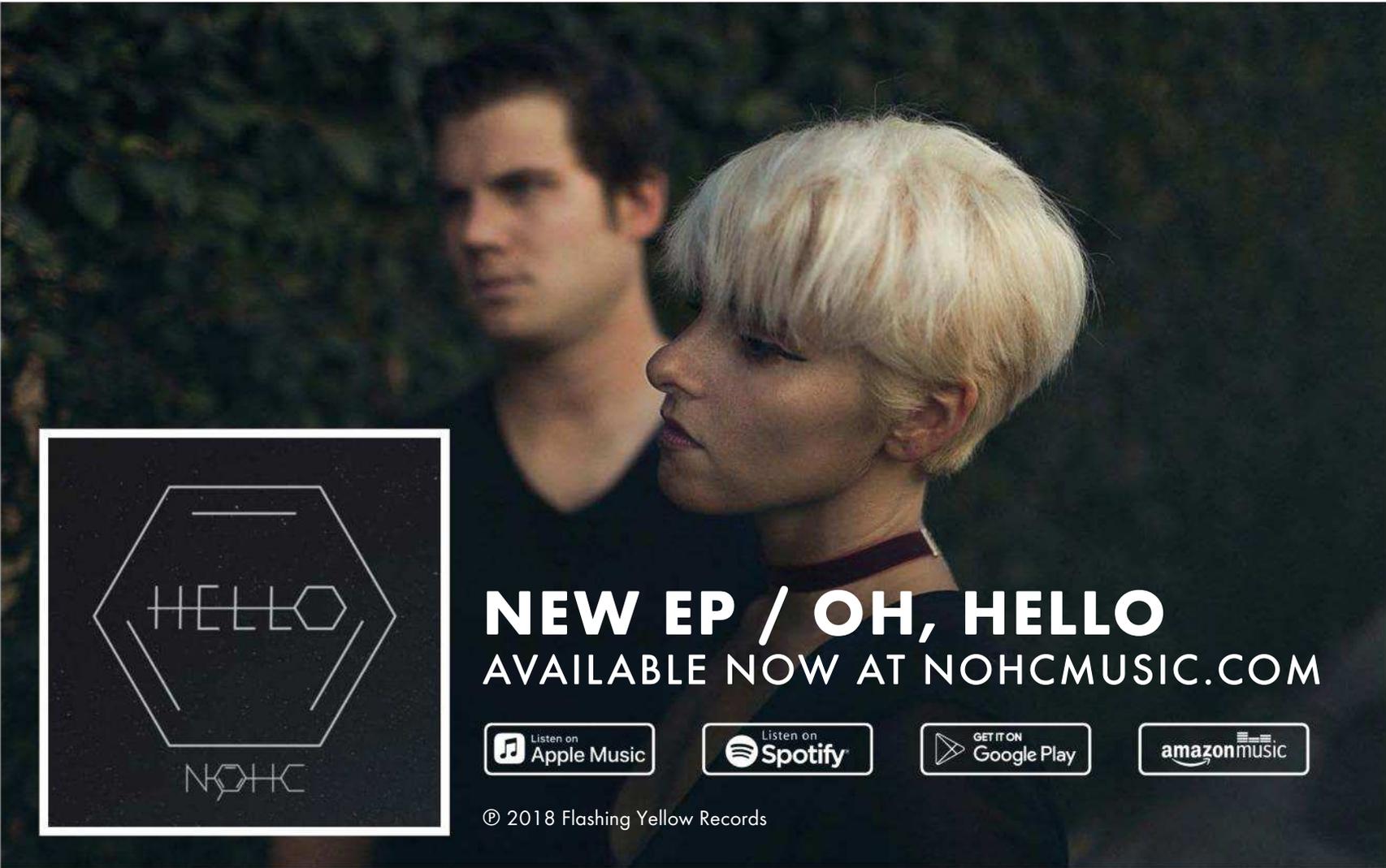
July 21  
2018  
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	2	1	<b>#1 5 WKS LAUV</b>	LAUV/AWAL-KOBALT	1	44
11	1	2	<b>QUEEN NAIJA</b>	QUEEN NAIJA/CAPITOL	1	17
RE-ENTRY		3	<b>WHY DON'T WE</b>	SIGNATURE ENTERTAINMENT/AG	3	19
15	4	4	<b>MORGAN EVANS</b>	WARNER BROS. NASHVILLE/WMN	4	13
3	3	5	<b>MORGAN WALLEN</b>	BIG LOUD	2	28
20	5	6	<b>CHRIS LANE</b>	BIG LOUD	5	32
RE-ENTRY		7	<b>LOUIS TOMLINSON</b>	78/SYCO/EPIC	2	23
2	7	8	<b>BLACKPINK</b>	YG	1	4
10	8	9	<b>DYLAN SCOTT</b>	CURB	6	45
5	10	10	<b>H.E.R.</b>	RCA	5	26
14	14	11	<b>BILLIE EILISH</b>	DARKROOM/INTERSCOPE/IGA	7	14
21	15	12	<b>LOVELYTHEBAND</b>	ANOTHER CENTURY/CENTURY MEDIA/RED	12	16
18	11	13	<b>JORDAN DAVIS</b>	MCA NASHVILLE/UMGN	1	39
13	17	14	<b>CORY ASBURY</b>	BETHEL	3	25
17	13	15	<b>SWAE LEE</b>	EARORUMMA/INTERSCOPE/IGA	4	47
19	18	16	<b>GRETA VAN FLEET</b>	LAVA/REPUBLIC	3	48
27	16	17	<b>DENNIS LLOYD</b>	TIME/WARNER BROS.	16	6
NEW		18	<b>MITCHELL TENPENNY</b>	RIVERHOUSE/COLUMBIA NASHVILLE/UMGN	18	1
25	20	19	<b>YBN NAHMIR</b>	YBN/MMMG/ATLANTIC/AG	7	36
39	28	20	<b>RAYMIX</b>	LATIN SQUAD/ATLANTIC/AG	14	13
36	31	21	<b>RUSSELL DICKERSON</b>	TRIPLE TIGERS	1	47
12	19	22	<b>NCT</b>	S.M.	1	13
30	23	23	<b>ALAN WALKER</b>	MER MUSIKK/RCA	19	46
31	22	24	<b>WOLFINE</b>	CODISCOS/WARNER LATINA	22	10
NEW		25	<b>STEVE GRAND</b>	GRAND NATION	25	1
33	25	26	<b>TK KRAVITZ</b>	RECKLESS REPUBLIC/300/AG	25	6
34	26	27	<b>MONSTA X</b>	STARSHIP ENTERTAINMENT/LOEVEN ENTERTAINMENT	14	19
24	24	28	<b>AJR</b>	AJR/BMG	15	29
43	39	29	<b>YELLA BEEZY</b>	PROFIT	29	5
41	36	30	<b>LALI</b>	ARIOLA/SONY MUSIC ARGENTINA	30	6
RE-ENTRY		31	<b>THIS WILD LIFE</b>	EPITAPH	16	2
9	41	32	<b>TRIPPIE REDD</b>	EG	5	46
37	35	33	<b>KEALA SETTLE</b>	FOX/20TH CENTURY FOX/ATLANTIC/AG	6	29
-	12	34	<b>COPILOT MUSIC + SOUND</b>	BETHESDA	12	2
44	34	35	<b>LINDSAY ELL</b>	STONEY CREEK/BMG/BBMG	3	9
RE-ENTRY		36	<b>WANNA ONE</b>	SWING ENTERTAINMENT/STONE MUSIC ENTERTAINMENT	4	23
-	43	37	<b>DARELL</b>	SINFONICO/LEON BLANCO	37	2
42	38	38	<b>TWO FEET</b>	REPUBLIC	34	8
-	44	39	<b>CAROLINE JONES</b>	TRUE TO THE SOUND/MALIBU/AT	34	3
-	49	40	<b>KAROL G</b>	UNIVERSAL MUSIC LATIN/UMLE	20	3
8	27	41	<b>KAMASI WASHINGTON</b>	DOMCH NY/Young TUBES	8	4
-	21	42	<b>TYLER CHILDERS</b>	HIDEMAN HOLLER/THIRTY TIGERS	21	2
RE-ENTRY		43	<b>GOLDLINK</b>	SQUAASH CLUB/RCA	4	46
NEW		44	<b>LUAN SANTANA</b>	SOM LIVRE	44	1
-	50	45	<b>STEFFLON DON</b>	SAUNDERS/QUALITY CONTROL/MOTOWN/CAPITOL	32	9
38	30	46	<b>DEREZ DE'SHON</b>	DEREZ DE'SHON/COMMERCIAL/BMG	14	20
NEW		47	<b>DZEKO</b>	MUSICAL FREEDOM/MCA/SABLANCA/REPUBLIC	47	1
35	29	48	<b>CALUM SCOTT</b>	CAPITOL	4	19
47	45	49	<b>HOODCELEBRITY</b>	THE KSR GROUP/EPIC	33	6
RE-ENTRY		50	<b>GUNNA</b>	GUNNA	46	5

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BILLBOARD ARTIST 100, EMERGING ARTISTS: THE WEEK'S MOST POPULAR ARTISTS, AS DETERMINED BY MULTIPLE CHART CRITERIA, RESPECTIVELY, ACROSS ALL GENRES, RANKED BY ALBUM AND TRACK SALES AS MEASURED BY NIELSEN MUSIC, RADIO AIRPLAY/AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, STREAMING ACTIVITY AS MEASURED BY NIELSEN MUSIC, AND FIN INTERACTION ON SOCIAL NETWORKING SITES AS COMPILED BY HUI BIG SOUND. SEE CHARTS.LEGENDONBILLBOARD.COM/HIT FOR COMPLETE RULES AND EXPLANATIONS. © 2018 PROMOTIONS: EBI&B MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

AIRPLAY/STREAMING & SALES DATA COMPILED BY NIELSEN MUSIC





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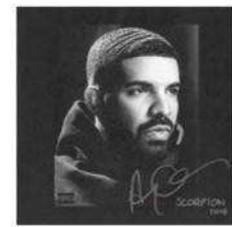
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# Billboard 200

July 21  
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LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
1	1	#1 7 WKS <b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	2
	3	<b>POST MALONE</b> REPUBLIC	beerbongs & bentleys	1	11
<b>HOT SHOT DEBUT</b>	3	<b>FUTURE</b> FREE BANDS/EPIC	BEASTMODE 2	3	1
	5	<b>XXXTENTACION</b> BAD VIBES FOREVER	?	1	17
	6	<b>CARDI B</b> THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	14
	7	<b>JUICE WRLD</b> GRADE A/INTERSCOPE/IGA	Goodbye & Good Riddance	6	8
	11	<b>SOUNDTRACK</b> FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	31
	8	<b>THE CARTERS</b> PARK WOOD/ROC NATION	EVERYTHING IS LOVE	2	4
<b>NEW</b>	9	<b>MEEK MILL</b> MAYBACH/ATLANTIC/AG	Legends Of The Summer (EP)	9	1
	12	<b>LIL BABY</b> QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	3	8
	9	<b>PANIC! AT THE DISCO</b> DCD/ Fueled By Ramen/AG	Pray For The Wicked	1	3
	15	<b>MARON 5</b> 222/INTERSCOPE/IGA	Red Pill Blues	2	36
	14	<b>LUKE COMBS</b> RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	58
	13	<b>XXXTENTACION</b> BAD VIBES FOREVER/EMPIRE RECORDINGS	17	2	46
30	15	<b>GG TAYLOR SWIFT</b> BIG MACHINE/BMLG	reputation	1	35
	18	<b>POST MALONE</b> REPUBLIC	Stoney	4	83
	16	<b>IMAGINE DRAGONS</b> KIDINAKORNER/INTERSCOPE/IGA	Evolve	2	55
	19	<b>ED SHEERAN</b> ATLANTIC/AG	÷ (Divide)	1	71
	24	<b>MIGOS</b> QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	24
	20	<b>DAN + SHAY</b> WARNER BROS. NASHVILLE/WMN	Dan + Shay	6	3
	22	<b>KANYE WEST</b> G.O.O.D./DEF JAM	ye	1	6
	23	<b>JASON ALDEAN</b> MCA/SONY/RED BOW/BMG/BBMG	Rearview Town	1	13
	26	<b>J. COLE</b> DREAMVILLE/ROC NATION/INTERSCOPE/IGA	KOD	1	12
	28	<b>SHAWN MENDES</b> ISLAND	Shawn Mendes	1	7
	25	<b>5 SECONDS OF SUMMER</b> ONE MODE/CAPITOL	Youngblood	1	4
	27	<b>YOUNGBOY NEVER BROKE AGAIN</b> NEVER BROKE AGAIN/AG	Until Death Call My Name	7	11
	29	<b>ORIGINAL BROADWAY CAST</b> HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	146
	33	<b>KHALID</b> RIGHT HAND/RCA	American Teen	4	71
	39	<b>ELLA MAI</b> 10 SUMMERS/INTERSCOPE/IGA	Ready (EP)	29	11
	31	<b>BEBE REXHA</b> WARNER BROS.	Expectations	13	3
	32	<b>KANE BROWN</b> ZONE 4/RCA NASHVILLE/SMN	Kane Brown	5	84
	34	<b>KENDRICK LAMAR</b> TOP DAWG/AFTERMATH/INTERSCOPE/IGA	DAMN.	1	65
4	33	<b>GORILLAZ</b> PARLOPHONE/WARNER BROS.	The Now Now	4	2
10	34	<b>GUNS N' ROSES</b> GEFFEN/UMI	Appetite For Destruction	1	189
2	35	<b>FLORENCE + THE MACHINE</b> REPUBLIC	High As Hope	2	2
40	36	<b>SOUNDTRACK</b> NETFLIX/INTERSCOPE/IGA	13 Reasons Why, Season 2	26	8
38	37	<b>MICHAEL JACKSON</b> EPIC/LEGACY	The Essential Michael Jackson	37	233
42	38	<b>THOMAS RHETT</b> VALORY/BMLG	Life Changes	1	44
43	39	<b>BAZZI</b> ZZZ/IAMCOSMIC/AG	Cosmic	14	14
46	40	<b>CAMILA CABELLO</b> SYCO/EPIC	Camila	1	26
41	41	<b>SOUNDTRACK</b> TOP DAWG/AFTERMATH/INTERSCOPE/IGA	Black Panther: The Album, Music From And Inspired By	1	22
37	42	<b>CHRIS STAPLETON</b> MERCURY NASHVILLE/UMGN	Traveller	1	148
53	43	<b>LIL UZI VERT</b> GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	46
36	44	<b>JAY ROCK</b> TOP DAWG/INTERSCOPE/IGA	Redemption	13	4
51	45	<b>BRETT YOUNG</b> BMLG	Brett Young	18	74
45	46	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	115
50	47	<b>RICH THE KID</b> RICH FOREVER/300/INTERSCOPE/IGA	The World Is Yours	2	15
47	48	<b>BTS</b> BIG HIT ENTERTAINMENT	Love Yourself: Tear	1	8
55	49	<b>OZUNA</b> DIMELUVI/VP ENTERTAINMENT/SONY MUSIC LATIN	Odisea	22	46
52	50	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	69

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
62	51	<b>NF</b> NF REAL MUSIC/CAPITOL/CAROLINE	Perception	1	40
	61	<b>SZA</b> TOP DAWG/RCA	Ctrl	3	57
49	53	<b>BRUNO MARS</b> ATLANTIC/AG	24K Magic	2	86
60	54	<b>CHRIS BROWN</b> RCA	Heartbreak On A Full Moon	3	37
65	55	<b>BILLIE EILISH</b> DARK ROOM/INTERSCOPE/IGA	Dont Smile At Me	55	29
58	56	<b>RAE SREMMURD, SWAE LEE &amp; SLIM JXMMI</b> EAR DRUMMA/INTERSCOPE/IGA	SR3MM	6	10
54	57	<b>QUEEN</b> HOLLYWOOD	Greatest Hits	11	296
48	58	<b>BOB MARLEY AND THE WAILERS</b> TUFF GONG/ISLAND/UMI	Legend: The Best Of...	5	530
64	59	<b>LIL SKIES</b> ALL WE GOT/AG	Life Of A Dark Rose	10	27
56	60	<b>A\$AP ROCKY</b> A\$AP WORLDWIDE/POLO GROUNDS/RCA	Testing	4	7
81	61	<b>HALSEY</b> ASTRALWERKS	hopeless fountain kingdom	1	58
44	62	<b>KIDS SEE GHOSTS</b> G.O.O.D./DEF JAM	KIDS SEE GHOSTS	2	5
67	63	<b>H.E.R.</b> RCA	H.E.R.	56	38
68	64	<b>SOUNDTRACK</b> WALT DISNEY	Moana	2	86
63	65	<b>DUA LIPA</b> WARNER BROS.	Dua Lipa	27	54
73	66	<b>EMINEM</b> SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	1	401
71	67	<b>PLAYBOI CARTI</b> AWGE/INTERSCOPE/IGA	Die Lit	3	9
69	68	<b>JOURNEY</b> COLUMBIA/LEGACY	Journey's Greatest Hits	10	520
59	69	<b>CREDENCE CLEARWATER REVIVAL</b> FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	375
77	70	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	280
72	71	<b>IMAGINE DRAGONS</b> KIDINAKORNER/INTERSCOPE/IGA	Night Visions	2	302
78	72	<b>CHARLIE PUTH</b> OTTO/ATLANTIC/AG	Voicenotes	4	9
82	73	<b>THE WEEKND</b> XO/REPUBLIC	Starboy	1	85
80	74	<b>ELTON JOHN</b> ROCKET/ISLAND/UMI	Diamonds	23	35
<b>NEW</b>	75	<b>YEARS &amp; YEARS</b> POLYDOR/INTERSCOPE/IGA	Palo Santo	75	1
102	76	<b>TWENTY ONE PILOTS</b> FUELED BY RAMEN/AG	Blurryface	1	165
70	77	<b>TOM PETTY AND THE HEARTBREAKERS</b> MCA/GEFFEN/UMI	Greatest Hits	2	275
79	78	<b>BLOCCBOY JB</b> BLOC NATION	Simi	28	10
86	79	<b>THE WEEKND</b> XO/REPUBLIC	My Dear Melancholy, (EP)	1	15
85	80	<b>6IX9INE</b> SCUMGANG/FEN THOUSAND PROJECTS	DAY69	4	20
75	81	<b>THE BEATLES</b> APPLE/CAPITOL/UMI	1	1	325
92	82	<b>FLEETWOOD MAC</b> WARNER BROS./RHINO	Rumours	1	278
76	83	<b>ZAC BROWN BAND</b> ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	172
109	84	<b>KEITH URBAN</b> HIT REDY/CAPITOL NASHVILLE/UMGN	Graffiti U	2	11
35	85	<b>DAVE MATTHEWS BAND</b> BAMA RAGS/RCA	Come Tomorrow	1	5
87	86	<b>DEMI LOVATO</b> HOLLYWOOD/SAFEHOUSE/ISLAND	Tell Me You Love Me	3	41
96	87	<b>TAYLOR SWIFT</b> BIG MACHINE/BMLG	1989	1	187
91	88	<b>KODAK BLACK</b> DOLLAZ N DEALZ/ATLANTIC/AG	Project Baby Two	2	47
106	89	<b>G-EAZY</b> G-EAZY/RVG/BPG/RCA	The Beautiful & Damned	3	30
89	90	<b>ED SHEERAN</b> ATLANTIC/AG	X	1	212
57	91	<b>TEYANA TAYLOR</b> G.O.O.D./DEF JAM	K.T.S.E.	17	3
84	92	<b>LUKE BRYAN</b> CAPITOL NASHVILLE/UMGN	What Makes You Country	1	31
101	93	<b>LALU</b> LAUJ/AWAL-KOBALT	I met you when I was 18. (the playlist)	50	6
88	94	<b>SAM HUNT</b> MCA NASHVILLE/UMGN	Montevallo	3	194
95	95	<b>FLORIDA GEORGIA LINE</b> BMLG	Dig Your Roots	2	97
93	96	<b>LOGIC</b> VISIONARY/DEF JAM	Bobby Tarantino II	1	18
100	97	<b>ANNE-MARIE</b> MAJOR TOM'S/ASYLUM/WARNER BROS.	Speak Your Mind	31	11
83	98	<b>XXXTENTACION</b> BAD VIBES FOREVER/EMPIRE RECORDINGS	Revenge	28	33
103	99	<b>NAV</b> XO/REPUBLIC	Reckless	8	8
110	100	<b>THE WEEKND</b> XO/REPUBLIC	Beauty Behind The Madness	1	150



## Scorpion Stings Again

Drake's *Scorpion* holds at No. 1 on the Billboard 200 for a second frame, logging the biggest sophomore week for any album in over two years. The set earned 335,000 equivalent album units in the week ending July 12, according to Nielsen Music (down 54 percent from its big start of 732,000 units a week earlier). Of its second-week sum, a rather small 29,000 were in traditional album sales (see page 74).

The last set to log a larger second week was **Adele's** *25*, which earned 1.2 million units on the chart dated Dec. 19, 2015.

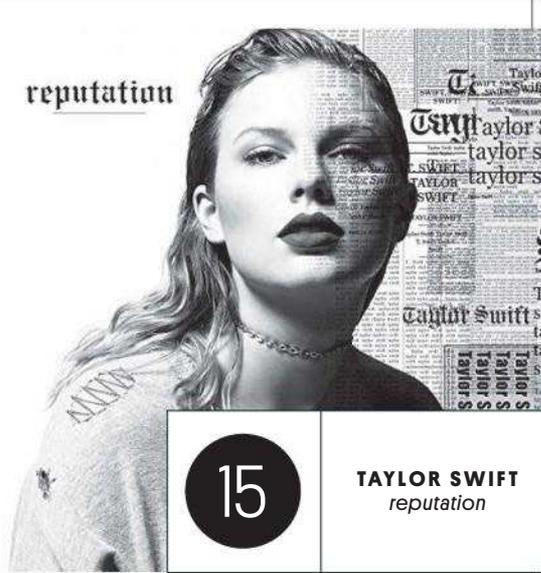
Further, *Scorpion's* second week is fueled largely by its streaming activity: The set collected 288,000 stream equivalent album units, which translates to 391 million on-demand audio streams. The latter figure is the third-largest weekly streaming sum for an album's tracks. The largest was earned by *Scorpion* in its debut frame (745.9 million), while the second-biggest was **Post Malone's** opening week with *beerbongs & bentleys* (431.3 million) earlier in 2018.

*Scorpion* is only the fourth album to log multiple weeks at No. 1 this year. It follows Post Malone's *beerbongs* (three straight weeks at No. 1), *Black Panther: The Album* (three nonconsecutive weeks at No. 1) and the *Greatest Showman* soundtrack (two weeks in a row at No. 1).

—Keith Caulfield

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
66	101	<b>SAM SMITH</b> CAPITOL	The Thrill Of It All	1	36
105	102	<b>J BALVIN</b> UNIVERSAL MUSIC LATIN/UMLE	Vibras	15	7
111	103	<b>SOUNDTRACK</b> VILLA 40/DREAMWORKS/RCA	Trolls	3	94
107	104	<b>GUNNA</b> YSL	Drip Season 3	55	23
128	105	<b>SOUNDTRACK</b> FOX/RCA	Love, Simon	37	17
90	106	<b>FIVE FINGER DEATH PUNCH</b> PROSPECT PARK	And Justice For None	4	8
118	107	<b>RIHANNA</b> WESTBURY ROAD/ROC NATION	ANTI	1	129
119	108	<b>SAM SMITH</b> CAPITOL	In The Lonely Hour	2	213
115	109	<b>THOMAS RHETT</b> VALORY/BMLG	Tangled Up	6	140
21	110	<b>JOHN COLTRANE</b> IMPULSE/VLG	Both Directions At Once: The Lost Album	21	2
125	111	<b>KENDRICK LAMAR</b> TOP DAWG/AFTERMATH/INTERSCOPE/300	good kid, m.A.A.d city	2	298
113	112	<b>THE BEACH BOYS</b> CAPITOL/UMLE	Sounds of Summer/The Very Best of The Beach Boys	16	141
120	113	<b>OLD DOMINION</b> RCA NASHVILLE/SMN	Happy Endings	7	42
127	114	<b>TRAVIS SCOTT</b> GRAND MUSTEL/EPIC	Birds In The Trap Sing McKnight	1	97
112	115	<b>JON PARDI</b> CAPITOL NASHVILLE/UMGN	California Sunrise	11	106
117	116	<b>MIGOS</b> QUALITY CONTROL/300/AG	Culture	1	76
116	117	<b>ZI SAVAGE, OFFSET &amp; METRO BOOMIN</b> BOOMNATION/QUALITY CONTROL/MOTOWN/LAUGHTER GANG/REPUBLIC/CAPITOL/EPIC	Without Warning	4	37
98	118	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> HIDEOUT/CAPITOL/UMLE	Greatest Hits	8	233
99	119	<b>MERCYME</b> FAIR TRADE/PIG	I Can Only Imagine: The Very Best of MercyMe	23	19
121	120	<b>BLAKE SHELTON</b> WARNER BROS. NASHVILLE/WMN	Reloaded: 20 #1 Hits	5	119
126	121	<b>SHAWN MENDES</b> ISLAND	Illuminate	1	93
104	122	<b>EAGLES</b> ASYLUM/ELEKTRA/RHINO	Their Greatest Hits 1971-1975	1	233
108	123	<b>LYNYRD SKYNYRD</b> MCA/GEFFEN/UMLE	All Time Greatest Hits	56	28
129	124	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	245
133	125	<b>J. COLE</b> DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	188
124	126	<b>FLORIDA GEORGIA LINE</b> BMLG	Here's To The Good Times	4	253
114	127	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE/UMGN	The Mountain	3	5
123	128	<b>PANIC! AT THE DISCO</b> DCD2/FUELED BY RAMEN/AG	Death Of A Bachelor	1	130
122	129	<b>AC/DC</b> COLUMBIA/LEGACY	Back In Black	4	316
140	130	<b>DANIEL CAESAR</b> GOLDEN CHILD	Freudian	25	44
130	131	<b>FIVE FINGER DEATH PUNCH</b> PROSPECT PARK	A Decade Of Destruction	29	32
134	132	<b>THE NOTORIOUS B.I.G.</b> BAD BOY/RHINO	Greatest Hits	1	136
142	133	<b>RED HOT CHILI PEPPERS</b> WARNER BROS.	Greatest Hits	18	177
143	134	<b>METALLICA</b> BLACKENED/RHINO	Metallica	1	491
137	135	<b>TEE GRIZZLEY</b> 300/AG	Activated	10	9
132	136	<b>BON JOVI</b> ISLAND/UMLE	Greatest Hits: The Ultimate Collection	5	101
149	137	<b>BRUNO MARS</b> ELEKTRA/AG	Doo-Wops & Hooligans	3	383
190	138	<b>PS FOO FIGHTERS</b> ROSWELL/RE/LEGACY	Greatest Hits	11	139
150	139	<b>RUSS</b> DIEMON/RUSS MY WAY/COLUMBIA	There's Really A Wolf	7	62
138	140	<b>FAMOUS DEX</b> RICH FOREVER/300/AG	Dex Meets Dexter	12	14
170	141	<b>ABBA</b> POLAR/POLYDOR/UMLE	Gold -- Greatest Hits	36	138
146	142	<b>LED ZEPPELIN</b> SWAN SONG/ATLANTIC/RHINO	Mothership	7	260
153	143	<b>KYLE</b> INDEPENDENTLY POPULAR./ATLANTIC/AG	Light Of Mine	29	8
135	144	<b>MORGAN WALLEN</b> BIG LOUD	If I Know Me	72	11
NEW	145	<b>ALAN JACKSON</b> ARISTA NASHVILLE/LEGACY	The Essential Alan Jackson	145	1
97	146	<b>FUTURE</b> COLUMBIA PICTURES/A-1/FREEBANDZ/EPIC	Superfly (Soundtrack)	25	5
155	147	<b>TY DOLA \$IGN</b> ATLANTIC/AG	Beach House 3	11	20
139	148	<b>THE ROLLING STONES</b> ABKCO	Hot Rocks 1964-1971	4	272
176	149	<b>JUSTIN BIEBER</b> SCHOOL BOY/RAYMOND BRAUN/DEF JAM	Purpose	1	138
156	150	<b>LINKIN PARK</b> WARNER BROS.	[Hybrid Theory]	2	216

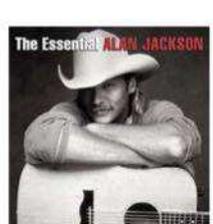
LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
154	151	<b>THE CHAINSMOKERS</b> DISRUPTOR/COLUMBIA	Memories...Do Not Open	1	66
171	152	<b>PINK</b> RCA	Beautiful Trauma	1	39
145	153	<b>CHRIS STAPLETON</b> MERCURY NASHVILLE/UMGN	From A Room: Volume 1	2	62
167	154	<b>ADELE</b> XL/COLUMBIA	25	1	138
144	155	<b>EAGLES</b> ASYLUM/WARNER STRATEGIC MARKETING/RHINO	Their Greatest Hits: Volumes 1 & 2	86	10
157	156	<b>LUKE BRYAN</b> CAPITOL NASHVILLE/UMGN	Crash My Party	1	226
182	157	<b>BRYSON TILLER</b> TRAPSOUL/RCA	TRAPSOUL	8	146
166	158	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	1	177
158	159	<b>BTS</b> BIG HIT ENTERTAINMENT/LOEN ENTERTAINMENT	Love Yourself: Her	7	38
159	160	<b>TIM MCGRAW</b> CURB	Number One Hits	27	118
184	161	<b>JHENE AIKO</b> ARTELUS/ARTIUM/DEF JAM	Trip	5	42
187	162	<b>KACKLEMORE</b> BENDO	GEMINI	2	39
191	163	<b>KANYE WEST</b> G.O.O.D./DEF JAM	The Life Of Pablo	1	116
160	164	<b>PORTUGAL. THE MAN</b> ATLANTIC/AG	Woodstock	32	56
136	165	<b>PUSH T</b> G.O.O.D./DEF JAM	DAYTONA	3	7
194	166	<b>CHANCE THE RAPPER</b> CHANCE THE RAPPER	Coloring Book	8	113
162	167	<b>2PAC</b> AMARU/DEATH ROW/INTERSCOPE/UMLE	The Best Of 2Pac - Part 1: Thug	65	28
178	168	<b>ARIANA GRANDE</b> REPUBLIC	Dangerous Woman	2	105
151	169	<b>DARYL HALL JOHN OATES</b> RCA/LEGACY	The Very Best of Daryl Hall John Oates	34	34
177	170	<b>DJ KHALED</b> WE THE BEST/EPIC	Grateful	1	55
165	171	<b>BILLY JOEL</b> COLUMBIA/LEGACY	The Hits	34	18
NEW	172	<b>DEVILDRIVER</b> NAPALM	Outlaws 'Til The End, Vol. 1	172	1
180	173	<b>LIL BABY</b> QUALITY CONTROL	Too Hard	80	30
188	174	<b>MIGUEL</b> BYSTORM/RCA	War & Leisure	9	32
94	175	<b>NAS</b> MASS APPEAL/DEF JAM	Nasir	5	4
183	176	<b>IMAGINE DRAGONS</b> KIDINAHORNER/INTERSCOPE/RCA	Smoke + Mirrors	1	110
179	177	<b>THE CHAINSMOKERS</b> DISRUPTOR/COLUMBIA	Collage (EP)	6	62
RE	178	<b>FUTURE</b> A-1/FREEBANDZ/EPIC	FUTURE	1	71
RE	179	<b>WHITNEY HOUSTON</b> ARISTA/RCA/LEGACY	I Will Always Love You: The Best Of Whitney Houston	14	22
199	180	<b>A BOOGIE WIT DA HOODIE</b> HIGHBRIDGE THE LABEL/ATLANTIC/AG	The Bigger Artist	4	41
181	181	<b>CARRIE UNDERWOOD</b> 19/ARISTA NASHVILLE/SMN	Greatest Hits: Decade #1	4	133
RE	182	<b>HALSEY</b> ASTRALWERKS	Badlands	2	139
RE	183	<b>FRANK OCEAN</b> BOYS DON'T CRY	Blonde	1	91
RE	184	<b>LIL YACHTY</b> QUALITY CONTROL/MOTOWN/CAPITOL	Lil Boat 2	2	17
RE	185	<b>FUTURE</b> A-1/FREEBANDZ/EPIC	DS2	1	136
195	186	<b>FOSTER THE PEOPLE</b> COLUMBIA	Sacred Hearts Club	47	5
169	187	<b>JACQUEES</b> CASH MONEY/REPUBLIC	4275	35	4
193	188	<b>KEITH URBAN</b> HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	4	109
161	189	<b>SIMON &amp; GARFUNKEL</b> COLUMBIA/LEGACY	Simon And Garfunkel's Greatest Hits	5	167
197	190	<b>KACEY MUSGRAVES</b> MCA NASHVILLE/UMGN	Golden Hour	4	15
RE	191	<b>THE LUMINEERS</b> DUATONE	Cleopatra	1	106
17	192	<b>BULLET FOR MY VALENTINE</b> SPINEBARK	Gravity	17	2
RE	193	<b>LANA DEL REY</b> POLYDOR/INTERSCOPE/RCA	Born To Die	2	312
RE	194	<b>LIL WAYNE</b> CASH MONEY/REPUBLIC	Tha Carter III	1	152
RE	195	<b>BEYONCE</b> MUSIC WORLD/COLUMBIA	I Am...Sasha Fierce	1	175
198	196	<b>DEF LEPPARD</b> MERCURY/UMLE	Vault: Greatest Hits 1980-1995	15	71
186	197	<b>SUBLIME</b> GASOLINE ALLEY/MCA/GEFFEN/UMLE	Sublime	13	151
173	198	<b>SUGARLAND</b> BIG MACHINE/BMLG/UMGN	Bigger	11	5
152	199	<b>A BOOGIE WIT DA HOODIE</b> HIGHBRIDGE THE LABEL/ATLANTIC/AG	International Artist	57	4
196	200	<b>BAD WAVES</b> ELEVEN SEVEN/EP7LO	Disobey	23	9



**reputation**

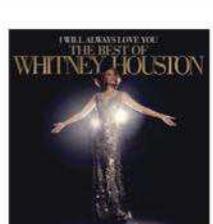
**15** **TAYLOR SWIFT**  
*reputation*

Taylor Swift's former No. 1, *reputation*, climbs 30-15 with a 32 percent gain, thanks to sales of the album generated at stops during Swift's stadium tour for the LP. The trek returned stateside on June 30 after a month in England and Ireland. The set earned 22,000 equivalent album units in the week ending July 12, with 8,000 of that sum driven by traditional album sales (up 92 percent). The album has sold 2.1 million copies thus far and has earned nearly 3 million units overall. —GARY TRUST



**145** **ALAN JACKSON**  
*The Essential Alan Jackson*

The country king collects his 30th charting effort on the tally as this 2012 release finally arrives on the list (5,000 units; up 57 percent). Most of the 37-track set's activity is driven by streams of its many hit singles.



**179** **WHITNEY HOUSTON**  
*I Will Always Love You: The Best of Whitney Houston*

The hits collection returns to the list (5,000 units; up 7 percent) after eight months, perhaps owed to buzz generated by the new documentary about Houston, titled *Whitney*, that opened in theaters on July 6.

# Future's Streaming Record; Rap Rules Top 10

A little under a year after Future became the first artist to achieve successive, back-to-back No. 1 debuts on the Billboard 200, he earns the highest-charting streaming-exclusive album on the tally. His new LP, *Beastmode 2* — which is available only via streaming — starts at No. 3 on the July 21 chart.

*Beastmode 2* arrives with 57,000 equivalent album units earned in the week ending July 12 — all from streaming equivalent album units, according to Nielsen Music. The nine-track set was not released for purchase, nor were any of its tracks available to buy through digital retailers.

*Beastmode 2* launches with 73.5 million on-demand audio streams. The bow gives the artist not only his ninth top 10 but also the highest-charting streaming-exclusive album. Previously, *Chance the Rapper's Coloring Book* held the record for the highest-charting streaming-only set when it debuted and peaked at No. 8 on June 4, 2016. It bowed with 38,000 units (57.3 million streams). *Coloring Book* was the first streaming-only album to reach the top 10.

As *Beastmode 2* arrives at No. 3, it joins a very rap-heavy top 10. For the first time ever, all top six entries are rap albums, while a record nine out of the top 10 are rap. A slim release schedule on July 6 (without any notable pop, rock or country titles) along with rap's dominance at streaming helped yield the record run. —Keith Caulfield

# Album Sales

July 21 2018  
billboard

TOP ALBUM SALES™				
Last Week	This Week	Artist Certification Imprint/Distributing Label	Title	Wks. On Chart
1	1	#1 2 WKS DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	2
7	2	SOUNDTRACK FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	31
8	3	PANIC! AT THE DISCO OCCO2/FUELED BY RAMEN/AG	Pray For The Wicked	3
3	4	GORILLAZ PARLOPHONE/WARNER BROS.	The Now Now	2
2	5	FLORENCE + THE MACHINE REPUBLIC	High As Hope	2
28	6	TAYLOR SWIFT BIG MACHINE/BMG	reputation	35
10	7	JASON ALDEAN MACON/BROKEN BOW/BMG/BMG	Rearview Town	13
4	8	GUNS N' ROSES GEFEN/UMI	Appetite For Destruction	34
15	9	POST MALONE REPUBLIC	beerbongs & bentleys	11
5	10	JOHN COLTRANE IMPULSE/VLG	Both Directions At Once: The Lost Album	2
13	11	THE CARTERS PARKWOOD/ROC NATION	EVERYTHING IS LOVE	4
HOT SHOT DEBUT	12	MEEK MILL MAYBACH/ATLANTIC/AG	Legends Of The Summer (EP)	1
9	13	DAVE MATTHEWS BAND BAMA RAGS/RELA	Come Tomorrow	5
18	14	BTS BIGHIT ENTERTAINMENT	Love Yourself: Tear	8
14	15	IMAGINE DRAGONS KIDINA/KORNER/INTERSCOPE/IGA	Evolve	55
12	16	5 SECONDS OF SUMMER ONE MODE/CAPITOL	Youngblood	4
16	17	LUKE COMBS RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	49
NEW	18	DEVILDRIVER NAPALM	Outlaws 'Til The End, Vol. 1	1
20	19	ORIGINAL BROADWAY CAST HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	145
31	20	KEITH URBAN HIT RED/CAPITOL NASHVILLE/UMGN	Graffiti U	11
25	21	SHAWN MENDES ISLAND	Shawn Mendes	7
19	22	VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/UMI	NOW That's What I Call Country, Volume 11	5
42	23	XXXTENTACION BAD VIBES FOREVER	?	7
34	24	SOUNDTRACK MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	192
24	25	MERCYME FAIR TRADE/PLG	I Can Only Imagine: The Very Best Of MercyMe	19
29	26	VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/UMI	NOW 66	10
NEW	27	YEARS & YEARS POLYDOR/INTERSCOPE/IGA	Palo Santo	1
27	28	ED SHEERAN ATLANTIC/AG	÷ (Divide)	71
21	29	DAN + SHAY WARNER BROS. NASHVILLE/WMN	Dan + Shay	3
23	30	FIVE FINGER DEATH PUNCH PROSPECT PARK	And Justice For None	8
6	31	BULLET FOR MY VALENTINE SPINEARM	Gravity	2
11	32	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Live In No Shoes Nation	31
30	33	BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL/UMI	Greatest Hits	240
NEW	34	IMMORTAL NUCLEAR BLAST	Northern Chaos Gods	1
32	35	KANE BROWN ZONE 4/RCA NASHVILLE/SMN	Kane Brown	76
43	36	METALLICA BLACKENED/RHINO	Metallica	460
41	37	BTS BIGHIT ENTERTAINMENT/LOEN ENTERTAINMENT	Love Yourself: Her	24
35	38	CHRIS STAPLETON MERCURY NASHVILLE/UMGN	Traveller	148
54	39	ABBA RCA	Gold -- Greatest Hits	142
44	40	SOUNDTRACK MARVEL/HOLLYWOOD	Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2	64
37	41	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UMI	Legend: The Best Of...	373
39	42	DIERKS BENTLEY CAPITOL NASHVILLE/UMGN	The Mountain	5
36	43	GRETA VAN FLEET LAVA/REPUBLIC	From The Fires	35
58	44	P!NK RCA	Beautiful Trauma	39
47	45	CHRISTINA AGUILERA	Liberation	4
66	46	INDIGO GIRLS W/ THE UNIVERSITY OF COLORADO SYMPHONY ROUNDER/CONCORD	Indigo Girls...	2
99	47	FORBESER W/ THE 25TH CENTURY SYMPHONY ORCHESTRA & CHORUS TRIGGER/E-A-MUSIC/DEL	Forever...	3
65	48	ALAN JACKSON ARC/EMI NASHVILLE/UMGN	Precious Memories Collection	40
45	49	CARDI B THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	14
49	50	CHRIS STAPLETON MERCURY NASHVILLE/UMGN	From A Room: Volume 1	62

HEATSEEKERS ALBUMS™				
Last Week	This Week	Artist Certification Imprint/Distributing Label	Title	Wks. On Chart
NEW	1	#1 1 WK IMMORTAL NUCLEAR BLAST	Northern Chaos Gods	1
9	2	GG THIS WILD LIFE EPITAPH	Petaluma	3
8	3	CAROLINE JONES TRUE TO THE SONG/MAILBOAT	Bare Feet	9
2	4	KAMASI WASHINGTON DOM CHI NG/YOUNG TURKS	Heaven And Earth	3
1	5	THE INTERRUPTERS HELLCATZ/EPITAPH	Fight The Good Fight	2
NEW	6	LUCIFER CENTURY MEDIA/RED	Lucifer II	1
14	7	ARMIK BOLEDO	Pacifica	21
RE	8	CIRCLE OF DUST FIAT	Machines Of Our Disgrace	3
RE	9	THE WRECKS ANOTHER CENTURY MEDIA/RED	Panic Vertigo (EP)	2
23	10	KITTEL & CO. LOMPASS	Whorls	2
NEW	11	THE NUDE PARTY NEW WEST	The Nude Party	1
NEW	12	HALL OF THE ELDERS HALL OF THE ELDERS	Balls Deep	1
16	13	TYLER CHILDERS HICKMAN HOLLER/THIRTY TIGERS	Purgatory	23
5	14	TYLER CHILDERS HICKMAN HOLLER/THIRTY TIGERS	Live On Red Barn Radio I & II	2
RE	15	SNAIL MAIL MATADOR	Lush	4
RE	16	MIKE LOVE BMG	Unleash The Love	2
24	17	ARMIK BOLEDO	Enamor	21
NEW	18	DR. MICHAEL WHITE BASIN STREET	Tricentennial Rag	1
NEW	19	YUNGBLUD LOCOMOTION/GEFFEN/IGA	21st Century Liability	1
NEW	20	DOG FASHION DISCO RAZOR TO WRIST	Experiments In Embryos	1
RE	21	J CHRIS NEWBERG 800 POUND GOBILLA	Live!!! (And Let Dye)	5
NEW	22	COLBY KEELING KEELO	Whatever It Takes (EP)	1
NEW	23	ZOE KEATING D323222 MUSIC	Snowmelt (EP)	1
4	24	THE MILK CARTON KIDS ANTI-EPITAPH	All The Things That I Did And All The Things That I Didn't Do	2
7	25	PROTOJE IN.DIGG.NATION COLLECTIVE/OVERSTAND/EASY STAR	A Matter Of Time	2



# A New Sales Low For The Top Seller

While *Scorpion* by Drake (above) rules the Billboard 200 for a second week, the album also claims a woeful distinction at No. 1 on the Top Album Sales chart.

With just over 29,000 copies sold in the week ending July 12, according to Nielsen Music, *Scorpion* logs the smallest sum for the week's top-selling album since Nielsen began tracking data in 1991. (*Scorpion's* sales are all from digital downloads as the set's CD version did not reach retail until July 13.)

Further, this is just the third time that the week's top seller sold under 30,000 copies. It also happened on Jan. 28, 2017, when the soundtrack to *La La Land* was tops (just under 30,000) and on Aug. 22, 2015, when another soundtrack, Disney Channel's *Descendants*, led with a handful of copies just below 30,000.

The July 6 release schedule (which impacted the July 21 charts) was light in general, and even lighter when looking for titles that would generate noteworthy sales. The highest-selling new album of the week is Meek Mill's four-song EP, *Legends of the Summer*, which launches at No. 12 on Top Album Sales with just 6,000 copies sold.

So far in 2018 (through July 12) album sales stand at 72.7 million, down 17 percent compared to this time a year ago. Further, CD album sales are off by 19 percent (to 35 million), while digital album sales are down 21 percent (to 29.4 million). —K.C.

SOUNDTRACKS™				
Last Week	This Week	Artist Certification Imprint/Distributing Label	Title	Wks. On Chart
1	1	#1 22 WKS SOUNDTRACK FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	31
2	2	SOUNDTRACK NETFLIX/INTERSCOPE/IGA	13 Reasons Why, Season 2	8
3	3	SOUNDTRACK TOP DAWG/AFTERMATH/INTERSCOPE/IGA	Black Panthers: The Album, Music From And Inspired By	22
4	4	SOUNDTRACK WALT DISNEY	Moana	86
6	5	SOUNDTRACK VILLA 40/DREAMWORKS/RCA	Trolls	94
7	6	SOUNDTRACK FOX/RCA	Love, Simon	17
5	7	SOUNDTRACK COLUMBIA PICTURES/A-1/FREEBAND/EPIC	Superfly (Future)	5
18	8	SOUNDTRACK DECCA/UMI	Mamma Mia!	126
9	9	SOUNDTRACK DC/ATLAS/WATER TOWER/ATLANTIC/AG	Suicide Squad: The Album	101
8	10	SOUNDTRACK LIONS GATE/RCA	Uncle Drew	4
10	11	SOUNDTRACK WALT DISNEY	Frozen	224
11	12	SOUNDTRACK MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	207
12	13	SOUNDTRACK UNIVERSAL STUDIOS/REPUBLIC	Fifty Shades Freed	22
13	14	SOUNDTRACK NPG/WARNER BROS./RHINO	Purple Rain (Prince And The Revolution)	357
16	15	SOUNDTRACK MARVEL/HOLLYWOOD	Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2	64
17	16	SOUNDTRACK UNIVERSAL STUDIOS/ILLUMINATION/REPUBLIC	Sing	83
14	17	SOUNDTRACK PIXAR/WALT DISNEY	Coco	35
15	18	SOUNDTRACK MARVEL/20TH CENTURY FOX/FOX/COLUMBIA	Deadpool 2	8
25	19	SOUNDTRACK COLUMBIA PICTURES/MOTOWN/UMI	The Big Chill	2
20	20	SOUNDTRACK UNIVERSAL STUDIOS/REPUBLIC	Fifty Shades Darker	72
19	21	SOUNDTRACK LOST HIGHWAY/MERCURY/UMI	O Brother, Where Art Thou?	648
22	22	SOUNDTRACK WALT DISNEY	Beauty And The Beast (2017)	70
21	23	SOUNDTRACK NETFLIX/ATLANTIC/AG	Bright: The Album	30
23	24	SOUNDTRACK UNIVERSAL STUDIOS/ARTIST PARTNERS GROUP/ATLANTIC/AG	The Fate Of The Furious: The Album	65
RE	25	SOUNDTRACK WALT DISNEY	The Little Mermaid	71

INVISION/AP/REX/SHUTTERSTOCK

TOP ALBUM SALES: The week's top-selling albums across all genres, ranked by sales data as compiled by Nielsen Music. HEATSEEKERS ALBUMS: The week's top-selling albums by new or developing acts, defined as those who have never appeared in the top 100 of the Billboard 200 or the top 100 of Top R&B/Hip-Hop albums, Top Latin albums, Christian albums or Gospel albums. If it reaches any of these levels, it and the act's subsequent albums are then eligible to appear on Heatseekers Albums. Titles are ranked by sales data as compiled by Nielsen Music. SOUNDTRACKS: The week's most popular movie and television soundtrack albums, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). See charts legend on billboard.com/biz for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

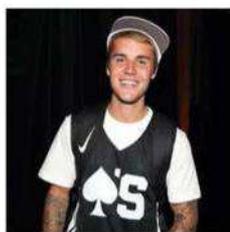
# Bieber And Baldwin's Betrothal

Justin Bieber (below) is getting married, and he's got the Social 50 gain to prove it. After rumors of his engagement to Hailey Baldwin surfaced, Bieber officially revealed his betrothal on social media. He gathered boosts in all social metrics in the process, led by 156,000 Twitter mentions (up 316 percent in the week ending July 12, according to Next Big Sound), to re-enter the chart at No. 15. "My heart is COMPLETELY and FULLY YOURS and I will ALWAYS put you first!" he wrote.

Four spots above Bieber, Charlie Puth re-enters the Social 50 at No. 11 after releasing the music video for his song "The Way I Am" on July 9. The clip got its biggest boost in attention when the singer initially tweeted it with the caption, "Jungkook look," referencing his friendship with BTS member Jungkook. Unsurprisingly, BTS fans flocked to the tweet, and Puth garnered 194,000 Twitter reactions — a 717 percent jump — alongside 107,000 new YouTube subscribers.

Meanwhile, GOT7 reaches its highest Social 50 position since April 2016, when it hit No. 2, by sliding 12-3. The K-pop group concurrently kicked off the U.S. leg of its North American tour on the first day of the chart's tracking week (July 6) in Los Angeles, and has since visited Houston and New York, posting about each show and the band's many promotional stops (including *Billboard's* New York office) along the way. GOT7's July 11 date at Brooklyn's Barclays Center made it the first Korean act to headline the venue. The group leapt 41 percent in Twitter mentions overall, accruing 1.6 million total.

—Kevin Rutherford



# Social/Streaming

July 21  
2018  
billboard

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	<b>#1 83 WKS</b> <b>BTS</b> RIGHT ENTERTAINMENT	92
4	2	<b>EXO</b> S.M.	51
12	3	<b>GOT7</b> JYP	47
31	4	<b>LOUIS TOMLINSON</b> 78/SYCO/EPIC	67
9	5	<b>ARIANA GRANDE</b> REPUBLIC	284
2	6	<b>SEVENTEEN</b> PLEDIS/LOEN ENTERTAINMENT	57
15	7	<b>SHAWN MENDES</b> ISLAND	186
8	8	<b>NCT</b> S.M.	17
5	9	<b>TWICE</b> JYP	22
11	10	<b>MONSTA X</b> STARSHIP ENTERTAINMENT/LOEN ENTERTAINMENT	32
RE	11	<b>CHARLIE PUTH</b> OTTO/ATLANTIC/AG	41
10	12	<b>BLACKPINK</b> YG	39
3	13	<b>XXXTENTACION</b> BAD VIBES FOREVER	4
14	14	<b>LALI</b> ARIOLA/SONY MUSIC ARGENTINA	74
RE	15	<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/DEF JAM	393
20	16	<b>DUA LIPA</b> WARNER BROS.	53
RE	17	<b>FUTURE</b> FREEBANDZ/EPIC	46
26	18	<b>LIL PUMP</b> WARNER BROS.	32
7	19	<b>CARDI B</b> THE KSR GROUP/ATLANTIC/AG	55
RE	20	<b>WANNA ONE</b> SWING ENTERTAINMENT/STONE MUSIC ENTERTAINMENT	34
NEW	21	<b>PADRE FABIO DE MELO</b> CANCAO NOVA	1
19	22	<b>NICKI MINAJ</b> YOUNG MONEY/CASH MONEY/REPUBLIC	375
RE	23	<b>LUAN SANTANA</b> SOM LIVRE	24
17	24	<b>HARRY STYLES</b> ERSKINE/COLUMBIA	47
RE	25	<b>NCT 127</b> S.M.	5
27	26	<b>NU'EST</b> PLEDIS/LOEN ENTERTAINMENT	5
13	27	<b>MARSHMELLO</b> JOYTIME COLLECTIVE	59
16	28	<b>BAD BUNNY</b> RIMAS/HEAR THIS MUSIC	20
35	29	<b>RIHANNA</b> WESTBURY ROAD/ROC NATION	386
6	30	<b>ONE DIRECTION</b> SYCO/COLUMBIA	257
21	31	<b>NIALL HORAN</b> NEON HAZE/CAPITOL	90
22	32	<b>SHAKIRA</b> SONY MUSIC LATIN/RCA	380
29	33	<b>SUPER JUNIOR</b> S.M.	8
30	34	<b>ED SHEERAN</b> ATLANTIC/AG	172
RE	35	<b>SELENA GOMEZ</b> INTERSCOPE/IGA	381
43	36	<b>SHINEE</b> S.M.	9
50	37	<b>DEMI LOVATO</b> SAFEHOUSE/ISLAND/HOLLYWOOD	388
24	38	<b>POST MALONE</b> REPUBLIC	42
18	39	<b>CAMILA CABELLO</b> SYCO/EPIC	114
34	40	<b>MAROON 5</b> 222/INTERSCOPE/IGA	169
RE	41	<b>LITTLE MIX</b> SYCO/COLUMBIA	148
RE	42	<b>BTOB</b> CUBE/LOEN ENTERTAINMENT	4
25	43	<b>MICHAEL JACKSON</b> MJJ/EPIC	208
RE	44	<b>EMINEM</b> WE B SHADY/AFTERMATH/INTERSCOPE/IGA	293
23	45	<b>WIZ KHALIFA</b> TAYLOR GANG/ATLANTIC/AG	361
32	46	<b>NICKY JAM</b> LA INDUSTRIA/SONY MUSIC LATIN	28
NEW	47	<b>MAMAMOO</b> RBW/LOEN ENTERTAINMENT	1
RE	48	<b>JADEN SMITH</b> COLUMBIA	3
RE	49	<b>RICH THE KID</b> RICH FOREVER/300/INTERSCOPE/IGA	8
RE	50	<b>BEBE REXHA</b> WARNER BROS.	15

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	<b>#1 1 WK</b> <b>IN MY FEELINGS</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	2
13	2	<b>LUCID DREAMS</b> GRADE A/INTERSCOPE	Juice WRLD	8
1	3	<b>NONSTOP</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	2
16	4	<b>I LIKE IT</b> Cardi B, Bad Bunny & J Balvin THE KSR GROUP/ATLANTIC	14	
9	5	<b>SAD!</b> BAD VIBES FOREVER	XXXTENTACION	19
3	6	<b>I'M UPSET</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	7
10	7	<b>NICE FOR WHAT</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	14
21	8	<b>BOO'D UP</b> 10 SUMMERS/INTERSCOPE	Ella Mai	11
22	9	<b>GIRLS LIKE YOU</b> Maroon 5 Feat. Cardi B 222/INTERSCOPE	6	
7	10	<b>GOD'S PLAN</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	25
8	11	<b>DON'T MATTER TO ME</b> Drake Feat. Michael Jackson YOUNG MONEY/CASH MONEY/REPUBLIC	2	
24	12	<b>YES INDEED</b> Lil Baby & Drake QUALITY CONTROL/MOTOWN/CAPITOL	9	
31	13	<b>TASTE</b> Tyga Feat. Offset LAST KINGS/EMPIRE RECORDINGS	6	
5	14	<b>MOB TIES</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	2
30	15	<b>MOONLIGHT</b> XXXTENTACION BAD VIBES FOREVER	6	
4	16	<b>EMOTIONLESS</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	2
35	17	<b>BETTER NOW</b> Republic REPUBLIC	Post Malone	11
32	18	<b>PSYCHO</b> Post Malone Feat. Ty Dolla \$ign REPUBLIC	20	
12	19	<b>CAN'T TAKE A JOKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	2
6	20	<b>ELEVATE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	2
40	21	<b>PLUG WALK</b> Rich The Kid RICH FOREVER/300/INTERSCOPE	21	
38	22	<b>APES**T</b> The Carters PARKWOOD/ROC NATION	4	
41	23	<b>MEANT TO BE</b> Bebe Rexha & Florida Georgia Line WARNER BROS.	33	
37	24	<b>CHANGES</b> XXXTENTACION BAD VIBES FOREVER	11	
39	25	<b>NO TEARS LEFT TO CRY</b> Ariana Grande REPUBLIC	12	
NEW	26	<b>WIFI LIT</b> Future FREEBANDZ/EPIC	1	
19	27	<b>BLUE TINT</b> Drake YOUNG MONEY/CASH MONEY/REPUBLIC	2	
28	28	<b>AFTER DARK</b> Drake Feat. Static Major & Ty Dolla \$ign YOUNG MONEY/CASH MONEY/REPUBLIC	2	
43	29	<b>TEBOTE</b> Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny LOS MAGICOS/FLOW LA MOVIE	10	
14	30	<b>8 OUT OF 10</b> Drake YOUNG MONEY/CASH MONEY/REPUBLIC	2	
45	31	<b>ROCKSTAR</b> Post Malone Feat. 21 Savage REPUBLIC	43	
36	32	<b>ALL GIRLS ARE THE SAME</b> Juice WRLD GRADE A/INTERSCOPE	8	
47	33	<b>WALK IT TALK IT</b> Migos Feat. Drake QUALITY CONTROL/MOTOWN/CAPITOL	24	
44	34	<b>LOOK ALIVE</b> BlocBoy JB Feat. Drake OVO SOUND/WARNER BROS.	22	
RE	35	<b>BIG BANK</b> YG Feat. 2 Chainz, Big Sean & Nicki Minaj PUSHAZ INC./CTE/DEF JAM	2	
15	36	<b>TALK UP</b> Drake Feat. JAY-Z YOUNG MONEY/CASH MONEY/REPUBLIC	2	
RE	37	<b>DESPACITO</b> Luis Fonsi & Daddy Yankee Feat. Justin Bieber UNIVERSAL MUSIC LATIN/RAYMOND BRAUN/SCHOOLBOY/DEF JAM/JALE/REPUBLIC	71	
50	38	<b>PERFECT</b> Ed Sheeran ATLANTIC	42	
46	39	<b>THIS IS AMERICA</b> Childish Gambino MCD/WOLF + ROTHSTEIN/RCA	10	
NEW	40	<b>31 DAYS</b> Future FREEBANDZ/EPIC	1	
17	41	<b>SANDRA'S ROSE</b> Drake YOUNG MONEY/CASH MONEY/REPUBLIC	2	
42	42	<b>JOCELYN FLORES</b> XXXTENTACION BAD VIBES FOREVER/EMPIRE RECORDINGS	12	
NEW	43	<b>CUDDLE MY WRIST</b> Future FREEBANDZ/EPIC	1	
11	44	<b>SURVIVAL</b> Drake YOUNG MONEY/CASH MONEY/REPUBLIC	2	
18	45	<b>SUMMER GAMES</b> Drake YOUNG MONEY/CASH MONEY/REPUBLIC	2	
26	46	<b>THAT'S HOW YOU FEEL</b> Drake YOUNG MONEY/CASH MONEY/REPUBLIC	2	
RE	47	<b>BED</b> Nicki Minaj Feat. Ariana Grande YOUNG MONEY/CASH MONEY/REPUBLIC	2	
20	48	<b>JADED</b> Drake YOUNG MONEY/CASH MONEY/REPUBLIC	2	
RE	49	<b>I FALL APART</b> Republic REPUBLIC	41	
RE	50	<b>BELIEVER</b> Imagine Dragons KIDINAKORNER/INTERSCOPE	59	



## Don't Sleep On 'Bed'

"Bed" by Nicki Minaj (above right) featuring Ariana Grande (above left) returns to Streaming Songs three weeks after its debut thanks to the release of the track's music video on July 6. The clip, issued at the start of the streaming tracking week, helps the song make a No. 47 re-entry with 13.1 million streams (up 69 percent), according to Nielsen Music. Of that sum, 43 percent comes from video views.

With the rise of Drake's "In My Feelings" to No. 1 on Streaming Songs and On-Demand Streaming Songs (concurrent with the song's jump to No. 1 on the *Billboard* Hot 100; see page 3), he notches his seventh and 11th leaders, respectively, on each streaming tally, extending his overall records. "Feelings," which benefits from a viral dance challenge soundtrack by the song, is the only track from the 25-song *Scorpion* that increases in streams in the album's second week, gathering 71.7 million overall, up 58 percent from its opening-week sum of 45.3 million.

Additionally, despite the multidigit-percentage drops in overall streams for all the other *Scorpion* songs besides "Feelings," Drake still holds seven of the top 10 positions on On-Demand Streaming Songs, led by "Feelings" and its 60.5 million audio streams. Holding seven top 10 ranks has been accomplished only 11 times in the chart's history — now including six times by Drake himself — and only one other time by an artist in consecutive weeks (Drake, seven songs each, June 4-11, 2016). —K.R.

RADIO SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
6	1	<b>#1</b> <b>I LIKE IT</b> THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	8	
2	2	<b>DELICATE</b> BIG MACHINE/REPUBLIC	Taylor Swift	15	
1	3	<b>THE MIDDLE</b> INTERSCOPE	Zedd, Maren Morris & Grey	23	
3	4	<b>NO TEARS LEFT TO CRY</b> REPUBLIC	Ariana Grande	12	
5	5	<b>NICE FOR WHAT</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	14	
4	6	<b>PSYCHO</b> REPUBLIC	Post Malone Feat. Ty Dolla \$ign	18	
10	7	<b>GIRLS LIKE YOU</b> 222/INTERSCOPE	Maroon 5 Feat. Cardi B	5	
9	8	<b>IN MY BLOOD</b> ISLAND/REPUBLIC	Shawn Mendes	16	
7	9	<b>MINE</b> ZZZ/AMCOSMIC/ATLANTIC	Bazzi	18	
11	10	<b>FRIENDS</b> JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.	Marshmello & Anne-Marie	16	
12	11	<b>MEANT TO BE</b> WARNER BROS./BMLG	Bebe Rexha & Florida Georgia Line	28	
14	12	<b>BOO'D UP</b> 10 SUMMERS/INTERSCOPE	Ella Mai	12	
8	13	<b>NEVER BE THE SAME</b> SYCO/EPIC	Camila Cabello	24	
13	14	<b>GOD'S PLAN</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	24	
17	15	<b>I LIKE ME BETTER</b> LAUJAWAL/KOBALT	Lauv	14	
16	16	<b>PERFECT</b> ATLANTIC	Ed Sheeran	41	
15	17	<b>WHATEVER IT TAKES</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	22	
19	18	<b>GET ALONG</b> BLUE CHAIR/WARNER BROS. NASHVILLE/WEA	Kenny Chesney	12	
24	19	<b>BETTER NOW</b> REPUBLIC	Post Malone	4	
22	20	<b>LOVE LIES</b> FOX/RCA	Khalid & Normani	6	
18	21	<b>TEQUILA</b> WARNER BROS. NASHVILLE/WAR	Dan + Shay	11	
21	22	<b>ONE KISS</b> COLUMBIA	Calvin Harris & Dua Lipa	12	
23	23	<b>I WAS JACK (YOU WERE DIANE)</b> BIG LOUD	Jake Owen	13	
20	24	<b>BE CAREFUL</b> THE KSR GROUP/ATLANTIC	Cardi B	12	
25	25	<b>SIT NEXT TO ME</b> COLUMBIA	Foster The People	15	

DIGITAL SONG SALES™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
9	1	<b>#1</b> <b>IN MY FEELINGS</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	2	
1	2	<b>GIRLS LIKE YOU</b> 222/INTERSCOPE/IGA	Maroon 5 Feat. Cardi B	7	
2	3	<b>I LIKE IT</b> THE KSR GROUP/ATLANTIC/AG	Cardi B, Bad Bunny & J Balvin	14	
7	4	<b>BOO'D UP</b> 10 SUMMERS/INTERSCOPE/IGA	Ella Mai	11	
8	5	<b>BETTER NOW</b> REPUBLIC	Post Malone	9	
NEW	6	<b>JUMPSUIT</b> FUELED BY RAMEN/AG	twenty one pilots	1	
4	7	<b>SIMPLE</b> BMLG	Florida Georgia Line	6	
NEW	8	<b>TALK YOU OUT OF IT</b> BMLG	Florida Georgia Line	1	
3	9	<b>NO TEARS LEFT TO CRY</b> REPUBLIC	Ariana Grande	12	
NEW	10	<b>NICO AND THE NINERS</b> FUELED BY RAMEN/AG	twenty one pilots	1	
11	11	<b>WHATEVER IT TAKES</b> KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	26	
14	12	<b>TEQUILA</b> WARNER BROS. NASHVILLE/WMN	Dan + Shay	14	
15	13	<b>MEANT TO BE</b> WARNER BROS.	Bebe Rexha & Florida Georgia Line	39	
6	14	<b>SAD!</b> BAD VIBES FOREVER	XXXTENTACION	9	
12	15	<b>PSYCHO</b> REPUBLIC	Post Malone Feat. Ty Dolla \$ign	19	
33	16	<b>YOUNGBLOOD</b> ONE MODE/CAPITOL	5 Seconds Of Summer	3	
43	17	<b>NICE FOR WHAT</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	14	
NEW	18	<b>TALK</b> SIGNATURE ENTERTAINMENT/AG	Why Don't We	1	
18	19	<b>DELICATE</b> BIG MACHINE/BMLG	Taylor Swift	14	
22	20	<b>MERCY</b> BMLG	Brett Young	9	
20	21	<b>LUCID DREAMS</b> GRADE A/INTERSCOPE/IGA	Juice WRLD	6	
16	22	<b>PERFECT</b> ATLANTIC/AG	Ed Sheeran	45	
35	23	<b>LOVE LIES</b> FOX/RCA	Khalid & Normani	9	
27	24	<b>SIT NEXT TO ME</b> COLUMBIA	Foster The People	10	
28	25	<b>DROWNS THE WHISKEY</b> MACON/BROKEN BOW/BMG/BMG	Jason Aldean Feat. Miranda Lambert	6	

# Pop/Rhythmic/Adult

July 21  
2018  
billboard

MAINSTREAM TOP 40™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	<b>#1</b> <b>NO TEARS LEFT TO CRY</b> REPUBLIC	Ariana Grande	13	
1	2	<b>MINE</b> ZZZ/AMCOSMIC/ATLANTIC	Bazzi	21	
5	3	<b>DELICATE</b> BIG MACHINE/REPUBLIC	Taylor Swift	18	
4	4	<b>FRIENDS</b> JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.	Marshmello & Anne-Marie	22	
3	5	<b>PSYCHO</b> REPUBLIC	Post Malone Feat. Ty Dolla \$ign	19	
9	6	<b>GG</b> <b>GIRLS LIKE YOU</b> 222/INTERSCOPE	Maroon 5 Feat. Cardi B	6	
8	7	<b>I LIKE ME BETTER</b> LAUJAWAL/KOBALT	Lauv	39	
7	8	<b>IN MY BLOOD</b> ISLAND/REPUBLIC	Shawn Mendes	17	
6	9	<b>THE MIDDLE</b> INTERSCOPE	Zedd, Maren Morris & Grey	25	
11	10	<b>ONE KISS</b> COLUMBIA	Calvin Harris & Dua Lipa	15	
14	11	<b>I LIKE IT</b> THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	8	
12	12	<b>BACK TO YOU</b> NETFLIX/INTERSCOPE	Selena Gomez	10	
10	13	<b>NEVER BE THE SAME</b> SYCO/EPIC	Camila Cabello	30	
13	14	<b>NICE FOR WHAT</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	13	
16	15	<b>BETTER NOW</b> REPUBLIC	Post Malone	6	
17	16	<b>LOVE LIES</b> FOX/RCA	Khalid & Normani	15	
19	17	<b>GROWING PAINS</b> EP/DEF JAM	Alessia Cara	5	
21	18	<b>YOUNGBLOOD</b> ONE MODE/CAPITOL	5 Seconds Of Summer	6	
18	19	<b>ALONE</b> ASTRALWERKS/CAPITOL	Halsey Feat. Big Sean & Stefflon Don	17	
20	20	<b>SIT NEXT TO ME</b> COLUMBIA	Foster The People	19	
22	21	<b>DON'T GO BREAKING MY HEART</b> K-BAHN/RCA	Backstreet Boys	8	
24	22	<b>REMEMBER ME TO FORGET</b> KYGO AS/ULTRA/RCA	Kygo Feat. Miguel	3	
25	23	<b>BED</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj Feat. Ariana Grande	3	
28	24	<b>DREW BARRYMORE</b> SIRE/WARNER BROS.	Bryce Vine	6	
34	25	<b>I'M A MESS</b> WARNER BROS.	Bebe Rexha	3	

ADULT CONTEMPORARY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	<b>#1</b> <b>PERFECT</b> ATLANTIC	Ed Sheeran	42	
4	2	<b>THE MIDDLE</b> INTERSCOPE	Zedd, Maren Morris & Grey	18	
2	3	<b>LIGHTS DOWN LOW</b> DODZ/CRUSH MUSIC/RED	MAX Feat. gnash	28	
3	4	<b>MEANT TO BE</b> WARNER BROS.	Bebe Rexha & Florida Georgia Line	23	
5	5	<b>FEEL IT STILL</b> ATLANTIC	Portugal. The Man	47	
6	6	<b>WHAT ABOUT US</b> RCA	P!nk	48	
7	7	<b>HAVANA</b> SYCO/EPIC	Camila Cabello Feat. Young Thug	27	
8	8	<b>THUNDER</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	38	
9	9	<b>GG</b> <b>DELICATE</b> BIG MACHINE/REPUBLIC	Taylor Swift	17	
11	10	<b>WAIT</b> 222/INTERSCOPE	Maroon 5	24	
12	11	<b>DON'T GO BREAKING MY HEART</b> K-BAHN/RCA	Backstreet Boys	7	
10	12	<b>SING TO YOU</b> ASYLUM	John Splithoff	6	
13	13	<b>YOU ARE THE REASON</b> CAPITOL	Calum Scott & Leona Lewis	23	
17	14	<b>IN MY BLOOD</b> ISLAND/REPUBLIC	Shawn Mendes	14	
15	15	<b>LOVE IS BIGGER THAN ANYTHING IN ITS WAY</b> ISLAND/INTERSCOPE	U2	8	
14	16	<b>WHATEVER IT TAKES</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	16	
18	17	<b>NEVER BE THE SAME</b> SYCO/EPIC	Camila Cabello	13	
16	18	<b>PHILLY FORGET ME NOT</b> U-WATCH/BMG	Daryl Hall & John Oates With Train	15	
19	19	<b>HAVE IT ALL</b> ATLANTIC/RRP	Jason Mraz	8	
25	20	<b>GIRLS LIKE YOU</b> 222/INTERSCOPE	Maroon 5 Feat. Cardi B	2	
20	21	<b>NO EXCUSES</b> EPIC	Meghan Trainor	18	
21	22	<b>SIT NEXT TO ME</b> COLUMBIA	Foster The People	19	
23	23	<b>GRANTED</b> REPRISE/WARNER BROS.	Josh Groban	3	
22	24	<b>NO TEARS LEFT TO CRY</b> REPUBLIC	Ariana Grande	10	
24	25	<b>MY SLEEPING HEART</b> FOD	Gregory Darling	5	

RHYTHMIC™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	<b>#1</b> <b>I LIKE IT</b> THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	12	
4	2	<b>LOVE LIES</b> FOX/RCA	Khalid & Normani	19	
2	3	<b>NICE FOR WHAT</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	14	
5	4	<b>BOO'D UP</b> 10 SUMMERS/INTERSCOPE	Ella Mai	16	
3	5	<b>BE CAREFUL</b> THE KSR GROUP/ATLANTIC	Cardi B	15	
8	6	<b>BETTER NOW</b> REPUBLIC	Post Malone	6	
6	7	<b>PSYCHO</b> REPUBLIC	Post Malone Feat. Ty Dolla \$ign	20	
11	8	<b>LAST</b> TASTE KINGS/EMPIRE RECORDINGS	Tyga Feat. Offset	4	
9	9	<b>GOD'S PLAN</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	25	
10	10	<b>ALL NIGHT</b> CHICO DUTY/INTCO	Big Boi	14	
NEW	11	<b>GG</b> <b>IN MY FEELINGS</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1	
7	12	<b>WALK IT TALK IT</b> QUALITY CONTROL/MOTOWN/CAPITOL	Migos Feat. Drake	15	
24	13	<b>LUCID DREAMS</b> GRADE A/INTERSCOPE	Juice WRLD	3	
14	14	<b>PLUG WALK</b> RICH FOREVER/300/INTERSCOPE	Rich The Kid	12	
16	15	<b>PLAYIN'WITME</b> INDEPENDENTLY POPULAR/ATLANTIC	KYLE Feat. Kehlani	8	
18	16	<b>APES**T</b> PARKWOOD/ROC NATION	The Carters	3	
15	17	<b>NO TEARS LEFT TO CRY</b> REPUBLIC	Ariana Grande	12	
23	18	<b>BED</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj Feat. Ariana Grande	4	
21	19	<b>WHAT YOU WANT</b> KIDINAKORNER/REPUBLIC	Belly & The Weeknd	6	
19	20	<b>COME THROUGH AND CHILL</b> BYSTORM/RCA	Miguel Feat. J. Cole & Salaam Remi	14	
26	21	<b>YES INDEED</b> QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby & Drake	5	
27	22	<b>BIG BANK</b> PUSHAZ INC./DEF JAM	YG Feat. 2 Chainz, Big Sean & Nicki Minaj	4	
22	23	<b>LOVE IN HENNESSY</b> GAZD WORLD/EMPIRE RECORDINGS/EPIC	A.CHAL	12	
25	24	<b>WELCOME TO THE PARTY</b> MARVEL/20TH CENTURY FOX/FOX/COLUMBIA	Diplo, French Montana & Lil Pump Feat. Zhaara Ward	7	
29	25	<b>YIKES</b> G.O.O.D./DEF JAM	Kanye West	4	

ADULT TOP 40™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	<b>#1</b> <b>DELICATE</b> BIG MACHINE/REPUBLIC	Taylor Swift	19	
2	2	<b>THE MIDDLE</b> INTERSCOPE	Zedd, Maren Morris & Grey	23	
3	3	<b>IN MY BLOOD</b> ISLAND/REPUBLIC	Shawn Mendes	17	
4	4	<b>NEVER BE THE SAME</b> SYCO/EPIC	Camila Cabello	24	
5	5	<b>WHATEVER IT TAKES</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	29	
6	6	<b>GOOD OLD DAYS</b> BEND/DA/WARNER BROS.	Macklemore Feat. Kesha	35	
7	7	<b>GG</b> <b>GIRLS LIKE YOU</b> 222/INTERSCOPE	Maroon 5 Feat. Cardi B	6	
8	8	<b>NO TEARS LEFT TO CRY</b> REPUBLIC	Ariana Grande	12	
9	9	<b>SIT NEXT TO ME</b> COLUMBIA	Foster The People	29	
11	10	<b>HAVE IT ALL</b> ATLANTIC/RRP	Jason Mraz	11	
13	11	<b>I LIKE ME BETTER</b> LAUJAWAL/KOBALT	Lauv	15	
15	12	<b>WHATEVER YOU WANT</b> RCA	P!nk	7	
14	13	<b>DON'T GO BREAKING MY HEART</b> K-BAHN/RCA	Backstreet Boys	9	
17	14	<b>FRIENDS</b> JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.	Marshmello & Anne-Marie	16	
18	15	<b>BROKEN</b> ANOTHER CENTURY/CENTURY MEDIA	lovelytheband	9	
16	16	<b>ALONE</b> ASTRALWERKS/CAPITOL	Halsey Feat. Big Sean & Stefflon Don	14	
12	17	<b>DONE FOR ME</b> OTTO/ATLANTIC	Charlie Puth Feat. Kehlani	15	
19	18	<b>GROWING PAINS</b> EP/DEF JAM	Alessia Cara	4	
24	19	<b>AFRICA</b> WEezer/CRUSH MUSIC/RRP	Weezer	4	
21	20	<b>YOUNGER</b> BLACK MAGNETIC/EPIC	A Great Big World	8	
22	21	<b>LOVE IS BIGGER THAN ANYTHING IN ITS WAY</b> ISLAND/INTERSCOPE	U2	8	
23	22	<b>BEYOND</b> LISASAWYERS3/COLUMBIA	Leon Bridges	10	
25	23	<b>LET YOU BE RIGHT</b> EPIC	Meghan Trainor	5	
27	24	<b>CALL ME SIR</b> SUNKEN FOREST/COLUMBIA	Train Feat. Cam & Travie McCoy	5	
26	25	<b>MINE</b> ZZZ/AMCOSMIC/ATLANTIC	Bazzi	8	

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, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. MAINSTREAM TOP 40: 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. RHYTHMIC: 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. ADULT CONTEMPORARY: 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. ADULT TOP 40: 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. All charts © 2018. Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



# Country

July 21  
2018  
billboard

HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS. ON CHART
1	1	1	<b>#1</b> <b>MEANT TO BE</b> ▲	▲	Bebe Rexha & Florida Georgia Line	1
			WILSHIRE (B.REXHA,T.HUBBARD,L.MILLER,D.G.GARCIA)		WARNER BROS./BMLG	33
2	2	2	<b>TEQUILA</b>		Dan + Shay	2
			D.SMYERS,S.HENDRICKS (D.SMYERS,J.REYNOLDS,N.GALYON)		WARNER BROS./WAR	26
4	4	3	<b>GET ALONG</b>		Kenny Chesney	3
			R.CANNON,K.C.HESNEY (R.COPPERMAN,S.MCANALLY,L.OSBORNE)		BLUE CHAIR/WARNER BROS./WEA	15
3	3	4	<b>HEAVEN</b> ▲		Kane Brown	2
			D.HUFF (S.CARTER,M.MCGINNIS,L.RIMES)		ZONE 4/RCA NASHVILLE	40
5	5	5	<b>SIMPLE</b>		Florida Georgia Line	5
			J.MOI (T.HUBBARD,B.KELLEY,M.HARDY,M.HOLMAN)		BMLG	7
6	7	6	<b>AG</b> <b>MERCY</b> ●		Brett Young	6
			D.HUFF (B.YOUNG,S.MCCONNELL)		BMLG	26
7	8	7	<b>ONE NUMBER AWAY</b>		Luke Combs	3
			S.MITCHELL,JACKIE BOYZ (J.DOBBS,S.BATEY,S.MITCHELL,R.WILLFORD)		RIVER HOUSE/COLUMBIA NASHVILLE	28
11	9	8	<b>I WAS JACK (YOU WERE DIANE)</b>		Jake Owen	8
			J.MOI (T.C.ECIL,L.MELLEN,CAMP,D.RAY,J.STEVENS,C.WISEMAN)		BIG LOUD	20
10	10	9	<b>DROWNS THE WHISKEY</b> Jason Aldean Featuring Miranda Lambert		Miranda Lambert	9
			M.KNOX (J.HOMPSON,L.MIDDLETON,B.KINNEY)		MACON/BROKEN BOW	11
8	6	10	<b>UP DOWN</b> ●		Morgan Wallen Featuring Florida Georgia Line	5
			J.MOI (B.C.LAWSON,M.HARDY,C.J.SOLAR)		BMLG/BIG LOUD	39
9	11	11	<b>YOU MAKE IT EASY</b> ▲		Jason Aldean	2
			M.KNOX (T.HUBBARD,B.KELLEY,M.WALLEN,J.M.SCHMIDT)		MACON/BROKEN BOW	24
14	12	12	<b>LIFE CHANGES</b>		Thomas Rhett	12
			D.HUFF,J.FRASURE,T.HOMAS RHETT (THOMAS RHETT,R.KINIS,J.FRASURE,A.GORLEY)		VALORY/BMLG	18
16	14	13	<b>TAKE BACK HOME GIRL</b> ●		Chris Lane Featuring Tori Kelly	13
			J.MOI (D.A.GARCIA,H.LINDSEY,L.MILLER)		BIG LOUD	41
20	13	14	<b>KISS SOMEBODY</b>		Morgan Evans	13
			C.DESTEFANO (M.EVANS,C.DESTEFANO,J.OSBORNE)		WARNER BROS./WEA	22
13	15	15	<b>COMING HOME</b>		Keith Urban Featuring Julia Michaels	13
			J.R.ROTEM,K.JURBAN (K.JURBAN,J.ROTEM,L.MICHAELS,M.HAGGARD,N.GALYON)		CAPITOL NASHVILLE	17
23	16	16	<b>SUNRISE, SUNBURN, SUNSET</b>		Luke Bryan	16
			I.STEVENS,I.STEVENS (Z.ZROWELL,R.HURD,C.MCGILL)		CAPITOL NASHVILLE	8
27	18	17	<b>HOTEL KEY</b>		Old Dominion	17
			S.MCANALLY (M.RAMSEY,T.ROSEN,J.OSBORNE)		RCA NASHVILLE	12
17	17	18	<b>CRY PRETTY</b>		Carrie Underwood	5
			D.GARCIA,C.UNDERWOOD (C.UNDERWOOD,H.LINDSEY,L.MCKENNA,L.ROSE)		CAPITOL NASHVILLE	14
			<b>HOT SHOT DEBUT</b>		Florida Georgia Line	19
			<b>TALK YOU OUT OF IT</b>		Florida Georgia Line	1
			J.MOI (M.HARDY,H.PHELPS,J.ROGERS,A.VANDERHEYM)		BMLG	1
19	19	20	<b>DOWNTOWN'S DEAD</b>		Sam Hunt	14
			Z.ZROWELL,CHARLIE HANDSOME (S.HUNT,Z.ZROWELL,J.OSBORNE,S.MCANALLY,CHARLIE HANDSOME)		MCA NASHVILLE	9
26	21	21	<b>HOOKED</b>		Dylan Scott	21
			M.A.LDERMAN,C.GIBBS,L.E.NORMAN (L.RIMES,S.ENNIS,M.EVANS)		CURB	37
22	22	22	<b>BREAK UP IN THE END</b>		Cole Swindell	13
			M.R.CARTER (L.MANITE,C.MCGILL,J.DILLON)		WARNER BROS./WMN	20
28	26	23	<b>LOSE IT</b>		Kane Brown	13
			D.HUFF (K.BROWN,C.MCGILL,W.WEATHERLY)		ZONE 4/RCA NASHVILLE	6
24	25	24	<b>BABE</b>		Sugarland Featuring Taylor Swift	8
			K.BUSH,L.NETTLES,L.RAYMOND (T.SWIFT,P.LAMONAHAN)		BIG MACHINE	13
18	27	25	<b>DG</b> <b>BEAUTIFUL CRAZY</b>		Luke Combs	6
			S.MOFFATT (L.COMBS,W.BOURRETTE,R.WILLFORD)		RIVER HOUSE/COLUMBIA NASHVILLE	10
29	29	26	<b>HEART BREAK</b>		Lady Antebellum	22
			BUSBEE (D.HAYWOOD,C.KELLEY,H.SCOTT,J.FRASURE,N.GALYON)		CAPITOL NASHVILLE	31
30	28	27	<b>DRUNK GIRL</b>		Chris Janson	27
			S.HENDRICKS (C.JANSON,SCOOTER CARUSO,E.T.DUGLAS)		WARNER BROS./WAR	27
31	30	28	<b>KINDA DON'T CARE</b>		Justin Moore	28
			S.BORCHETTA,L.S.SOVER (R.AKINS,R.COPPERMAN,B.HAYS/SLIP)		VALORY	25
37	32	29	<b>BORN TO LOVE YOU</b>		LANCO	29
			J.JOYCE (B.LANCASTER,R.COPPERMAN,A.GORLEY,J.OSBORNE)		ARISTA NASHVILLE	25
33	33	30	<b>CRIMINAL</b>		Lindsay Ell	28
			K.BUSH (L.E.L.C.STEVENS,F.WILHELM)		STONEY CREEK	26
25	31	31	<b>SPEECHLESS</b>		Dan + Shay	25
			D.SMYERS,S.HENDRICKS (D.SMYERS,S.MOONEY,L.REYNOLDS,L.VELTZ)		WARNER BROS./WAR	8
44	39	32	<b>BLUE TACOMA</b>		Russell Dickerson	32
			C.BROWN (R.DICKERSON,C.BROWN,P.WELLING)		TRIPLE TIGERS	7
36	35	33	<b>I HATE LOVE SONGS</b>		Kelsea Ballerini	28
			F.G.WHITHEAD,J.MASSEY (K.BALLERINI,T.ROSEN,S.MCANALLY)		BLACK RIVER	17
41	34	34	<b>RICH</b>		Maren Morris	32
			BUSBEE,M.MORRIS (M.MORRIS,J.DILLON,L.VELTZ)		COLUMBIA NASHVILLE	16
39	38	35	<b>BEST SHOT</b>		Jimmie Allen	35
			A.BOWERS (L.ALLEN,L.LONDON,L.WILLIAMS)		STONEY CREEK	9
40	36	36	<b>HIDE THE WINE</b>		Carly Pearce	36
			BUSBEE (A.GORLEY,L.LAIRD,H.LINDSEY)		BIG MACHINE	20
43	37	37	<b>SHOOT ME STRAIGHT</b>		Brothers Osborne	29
			J.JOYCE (J.OSBORNE,T.J.OSBORNE,L.J.MILLER)		EMI NASHVILLE	24
48	48	38	<b>SG</b> <b>SHE GOT THE BEST OF ME</b>		Luke Combs	36
			S.MOFFATT (L.COMBS,S.SNYDER,C.WILSON)		RIVER HOUSE/COLUMBIA NASHVILLE	4
32	40	39	<b>MUST'VE NEVER MET YOU</b>		Luke Combs	14
			S.MOFFATT (L.COMBS,J.SINGLETON,R.WILLFORD)		RIVER HOUSE/COLUMBIA NASHVILLE	6
47	42	40	<b>HANGIN' ON</b>		Chris Young	35
			C.YOUNG,C.CROWDER (C.YOUNG,C.CROWDER,L.HOGE)		RCA NASHVILLE	20
-	43	41	<b>ALL DAY LONG</b>		Garth Brooks	41
			G.BROOKS (M.ROSSELL,B.KENNEDY,T.G.BROOKS)		PEARL	3
46	45	42	<b>LAST SHOT</b>		Kip Moore	42
			K.MOORE (K.MOORE,D.COUCH,D.L.MURPHY)		MCA NASHVILLE	5
49	46	43	<b>MILLIONAIRE</b>		Chris Stapleton	26
			D.COBLE,C.STAPLETON (K.WELCH)		MERCURY	25
-	44	44	<b>BURN OUT</b>		Midland	44
			D.HUFF,S.MCANALLY,OSBORNE (D.CARSON,C.DUDDY,MWYTRACKS,MCANALLY,OSBORNE)		BIG MACHINE	4
NEW		45	<b>DESPERATE MAN</b>		Eric Church	45
			J.JOYCE (E.CHURCH,R.W.HUBBARD)		EMI NASHVILLE	1
42	49	46	<b>HOUSTON, WE GOT A PROBLEM</b>		Luke Combs	22
			S.MOFFATT (L.COMBS,R.MONTANA,J.SINGLETON)		RIVER HOUSE/COLUMBIA NASHVILLE	6
RE-ENTRY		47	<b>BURNING MAN</b>		Dierks Bentley Featuring Brothers Osborne	44
			R.COPPERMAN,J.R.STEWART (L.DICK,B.PINSON)		CAPITOL NASHVILLE	3
NEW		48	<b>DAVID ASHLEY PARKER FROM POWDER SPRINGS</b>		Travis Denning	48
			I.S.STOVER (T.DENNING,J.R.STEWART,J.L.ALEXANDER)		MERCURY	1
-		50	<b>SUMMER FEVER</b>		Little Big Town	32
			S.MCANALLY,J.FRASURE (K.FAIRCHILD,R.BARLOWE,J.FRASURE,ROMANS)		CAPITOL NASHVILLE	4
NEW		50	<b>TAKE IT FROM ME</b>		Jordan Davis	50
			P.DIGIOVANNI (J.DAVIS,J.DAVIS,J.GANTT)		MCA NASHVILLE	1

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL			CHART	
1	1	<b>#1</b> <b>LUKE COMBS</b> ●	●	This One's For You	58	
		RIVER HOUSE/COLUMBIA NASHVILLE/SMN				
2	2	<b>DAN + SHAY</b>		Dan + Shay	3	
		WARNER BROS./WMN				
3	3	<b>JASON ALDEAN</b>		Rearview Town	13	
		MACON/BROKEN BOW/BMG/BMG				
4	4	<b>KANE BROWN</b> ▲		Kane Brown	84	
		ZONE 4/RCA NASHVILLE/SMN				
6	5	<b>THOMAS RHETT</b> ●		Life Changes	44	
		VALORY/BMLG				
5	6	<b>CHRIS STAPLETON</b> ▲		Traveller	167	
		MERCURY/UMGN				
7	7	<b>BRETT YOUNG</b> ●		Brett Young	74	
		BMLG				
9	8	<b>ZAC BROWN BAND</b>		Greatest Hits So Far...	155	
		ROAR/SOUTHERN GROUND/ATLANTIC/AG				
13	9	<b>KEITH URBAN</b>		Graffiti U	11	
		HIT RED/CAPITOL NASHVILLE/UMGN				
10	10	<b>LUKE BRYAN</b>		What Makes You Country	31	
		CAPITOL NASHVILLE/UMGN				
11	11	<b>SAM HUNT</b> ▲		Montevallo	178	
		MCA NASHVILLE/UMGN				
12	12	<b>FLORIDA GEORGIA LINE</b> ▲		Dig Your Roots	98	
		BMLG				
16	13	<b>THOMAS RHETT</b> ▲		Tangled Up	146	
		VALORY/BMLG				
17	14	<b>OLD DOMINION</b>		Happy Endings	46	
		RCA NASHVILLE/SMN				
14	15	<b>JON PARDI</b> ●		California Sunrise	108	
		CAPITOL NASHVILLE/UMGN				
18	16	<b>BLAKE SHELTON</b>		Reloaded: 20 #1 Hits	142	
		WARNER BROS./WMN				
19	17	<b>FLORIDA GEORGIA LINE</b> ▲		Here's To The Good Times	176	
		REPUBLIC NASHVILLE/BMLG				
15	18	<b>DIERKS BENTLEY</b>		The Mountain	5	
		CAPITOL NASHVILLE/UMGN				
20	19	<b>MORGAN WALLEN</b>		If I Know Me	11	
		BIG LOUD				
47	20	<b>GG</b> <b>ALAN JACKSON</b>		The Essential Alan Jackson	32	
		ARISTA NASHVILLE/LEGACY				
21	21	<b>CHRIS STAPLETON</b> ▲		From A Room: Volume 1	62	
		MERCURY/UMGN				
22	22	<b>LUKE BRYAN</b> ▲		Crash My Party	184	
		CAPITOL NASHVILLE/UMGN				
23	23	<b>TIM MCGRAW</b> ▲		Number One Hits	134	
		CURB				
28	24	<b>CARRIE UNDERWOOD</b> ▲		Greatest Hits: Decade #1	153	
		REPUBLIC NASHVILLE/SMN				
29	25	<b>KEITH URBAN</b> ▲		Ripcord	114	
		HIT RED/CAPITOL NASHVILLE/UMGN				

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL		CHART		
2	1	<b>#1</b> <b>GET ALONG</b>	Kenny Chesney	15		
		BLUE CHAIR/WARNER BROS./WEA				
1	2	<b>TEQUILA</b>	Dan + Shay	27		
		WARNER BROS./WAR				
3	3	<b>I WAS JACK (YOU WERE DIANE)</b>	Jake Owen	20		
		BIG LOUD				
4	4	<b>ONE NUMBER AWAY</b>	Luke Combs	30		
		RIVER HOUSE/COLUMBIA NASHVILLE				
5	5	<b>HEAVEN</b>	Kane Brown	37		
		ZONE 4/RCA NASHVILLE				
9	6	<b>MERCY</b>	Brett Young	23		
		BMLG				
7	7	<b>COMING HOME</b>	Keith Urban Feat. Julia Michaels	17		
		CAPITOL NASHVILLE				
8	8	<b>KISS SOMEBODY</b>	Morgan Evans	36		
		WARNER BROS./WEA				
12	9	<b>DROWNS THE WHISKEY</b>	Jason Aldean Feat. Miranda Lambert	10		
		MACON/BROKEN BOW				
13	10	<b>LIFE CHANGES</b>	Thomas Rhett	14		
		VALORY				
14	11	<b>SIMPLE</b>	Florida Georgia Line	7		
		BMLG				
11	12	<b>TAKE BACK HOME GIRL</b>	Chris Lane Feat. Tori Kelly	40		
		BIG LOUD				
10	13	<b>CRY PRETTY</b>	Carrie Underwood	14		
		CAPITOL NASHVILLE				
15	14	<b>HOOKED</b>	Dylan Scott	46		
		CURB				
16	15	<b>SUNRISE, SUNBURN, SUNSET</b>	Luke Bryan	8		
		CAPITOL NASHVILLE				
17	16	<b>HEART BREAK</b>	Lady Antebellum	42		
		CAPITOL NASHVILLE				
18	17	<b>HOTEL KEY</b>	Old Dominion	17		
		RCA NASHVILLE				
19	18	<b>DOWNTOWN'S DEAD</b>	Sam Hunt	9		
		MCA NASHVILLE				
21	19	<b>KINDA DON'T CARE</b>	Justin Moore	41		
		VALORY				
23	20	<b>BREAK UP IN THE END</b>	Cole Swindell	21		
		WARNER BROS./WMN				
22	21	<b>DRUNK GIRL</b>	Chris Janson	31		
		WARNER BROS./WAR				
24	22	<b>ALL DAY LONG</b>	Garth Brooks	4		

# Rock

July 21  
2018  
billboard

HOT ROCK SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
	1	1	<b>#1</b> <b>WHATEVER IT TAKES</b>	J.LITTLE (D.REYNOLDS,W.SERMON,B.MOKEE,D.PLATZMAN,J.LITTLE)	Imagine Dragons KIDINAKORNE/INTERSCOPE	1	54
	2	2	<b>THUNDER</b>	ALEX DA KOUDZU (D.REYNOLDS,W.SERMON,B.MOKEE,D.PLATZMAN,A.GRAN,J.DEZUZZO)	Imagine Dragons KIDINAKORNE/INTERSCOPE	1	64
	3	3	<b>BELIEVER</b>	MATTMAN & HIBON (D.REYNOLDS,W.SERMON,B.MOKEE,D.PLATZMAN,REPERSON,M.LARSSON,J.DOTRANT)	Imagine Dragons KIDINAKORNE/INTERSCOPE	1	76
	4	4	<b>FEEL IT STILL</b>	J.HILL,A.TACCOONE (PORTUGAL), THE MAN,A.TACCOONE,J.HILL,R.BATEMAN,F.GORMAN,B.HOLLAND	Portugal. The Man ATLANTIC	1	71
	5	5	<b>SIT NEXT TO ME</b>	J.ABRAHAM,O.LIGEE (M.D.FOSTER,J.NEWMAN,O.GOLDSTEIN,J.ABRAHAM,L.STALFORS)	Foster The People COLUMBIA	5	43
	<b>HOT SHOT DEBUT</b>	6	<b>JUMPSUIT</b>	J.OSEPH,F.MEANY (J.OSEPH)	twenty one pilots FUELED BY RAMEN/RBP	6	1
	8	7	<b>ZOMBIE</b>	TOMMY NEXT,R.NASLUND (D.M.D/RIIDAN,R.NASLUND,T.CUMMINGS)	Bad Wolves ELEVEN SEVEN/E7LG	5	25
	9	8	<b>DG SG BROKEN</b>	C.MEDICE,C.PARK (C.MEDICE,M.COLLINS,C.DEROSA)	lovelytheband ANOTHER CENTURY/CENTURY MEDIA	8	29
	<b>NEW</b>	9	<b>NICO AND THE NINERS</b>	J.OSEPH,F.MEANY (J.OSEPH)	twenty one pilots FUELED BY RAMEN/RBP	9	1
	6	7	<b>SAY AMEN (SATURDAY NIGHT)</b>	J.SUNLAR,B.BURKE,SUN LAR,B.POTH,WALLS,S.HOLLANDER,K.HARRIS (J.SUNLAR,B.BURKE,SUN LAR,B.POTH,WALLS,S.HOLLANDER,K.HARRIS)	Panic! At The Disco DCCD2/FUELED BY RAMEN/RBP	5	17
	7	9	<b>HIGH HOPES</b>	J.SUNLAR,B.BURKE,SUN LAR,B.POTH,WALLS,S.HOLLANDER,K.HARRIS (J.SUNLAR,B.BURKE,SUN LAR,B.POTH,WALLS,S.HOLLANDER,K.HARRIS)	Panic! At The Disco DCCD2/FUELED BY RAMEN/RBP	7	8
	15	11	<b>AG AFRICA</b>	M.RANKIN (D.F.PAICH,J.F.PORCARO)	Weezer WEEZER/CRUSH MUSIC/RBP	8	7
	13	12	<b>NEW LIGHT</b>	J.MAYER,N.D.L.D. (J.MAYER,E.D.WILSON)	John Mayer SNACK MONEY	7	10
	21	16	<b>BULLETPROOF</b>	E.RON (S.E.RINA,E.RON)	Godsmack BMG	9	19
	20	15	<b>I FEEL LIKE I'M DROWNING</b>	Z.W.DESS (Z.W.DESS)	Two Feet REPUBLIC	13	25
	25	10	<b>HUNGER</b>	L.HAYNIE,F.WELCH (F.WELCH,T.JESSE, JR.,E.HAYNIE,T.BARTLETT)	Florence + The Machine REPUBLIC	9	10
	29	21	<b>QUARTER PAST MIDNIGHT</b>	M.CREW,D.SMITH (D.SMITH)	Bastille VIRGIN/CAPITOL	15	10
	28	22	<b>DEVIL</b>	W.F.BASS JR. (B.S.SMITH,W.F.BASS JR.)	Shinedown ATLANTIC	9	19
	10	20	<b>HEY LOOK MA, I MADE IT</b>	J.SUNLAR,B.BURKE,SUN LAR,B.POTH,WALLS,S.HOLLANDER,K.HARRIS (J.SUNLAR,B.BURKE,SUN LAR,B.POTH,WALLS,S.HOLLANDER,K.HARRIS)	Panic! At The Disco DCCD2/FUELED BY RAMEN/RBP	10	3
	26	14	<b>HUMILITY</b>	GORILLAZ,R.KABAKA,J.FORD (D.A.BARN,R.KABAKA,J.FORD,G.BENSON)	GORILLAZ FEAT. GEORGE BENSON PARLOPHONE/WARNER BROS.	7	6
	27	23	<b>&amp;RUN</b>	J.S.UWITO,H.COPIEN,L.JACOBS (L.JACOBS,J.S.UWITO,H.COPIEN)	Sir Sly INTERSCOPE	17	21
	30	27	<b>SHAM PAIN</b>	K.C.HURKO (VAN MGOOD,K.HOOK,JEREMY HEYDE,Z.BATHORY,K.C.HURKO)	Five Finger Death Punch PROSPECT PARK	14	12
	<b>NEW</b>	23	<b>AMERICAN IDIOT</b>	R.C.AVALLO,GREEN DAY (GREEN DAY)	Green Day REPRISE/WARNER BROS.	23	1
	33	31	<b>KAMIKAZE</b>	M.EI,DOMO,CAPTAIN OUTS (N.PETRICCA,K.RAY,S.WAUGAMANE,MAIMAN,B.BERGER,R.MCMANON,R.RABIN)	WALK THE MOON RCA	24	9
	31	30	<b>GOLD RUSH</b>	K.COSTEY (B.AJB.BAND,D.DEPPEY,VONCO)	Death Cab For Cutie BARSUK/ATLANTIC	23	4
	14	24	<b>ROARING 20S</b>	J.SUNLAR,B.BURKE,SUN LAR,B.POTH,WALLS,S.HOLLANDER,K.HARRIS (J.SUNLAR,B.BURKE,SUN LAR,B.POTH,WALLS,S.HOLLANDER,K.HARRIS)	Panic! At The Disco DCCD2/FUELED BY RAMEN/RBP	14	3
	34	32	<b>RATS</b>	T.DALGETY (A.GHOUL WRITER,T.DALGETY)	Ghost LOMA VISTA/CONCORD	16	13
	11	28	<b>KING OF THE CLOUDS</b>	J.SINCLAIR,B.LURIE,J.SINCLAIR,K.HRESOVICH,S.HOLLANDER,S.HINNI	Panic! At The Disco DCCD2/FUELED BY RAMEN/RBP	11	4
	36	48	<b>BLOOD // WATER</b>	B.OONN,KIUPA (J.BENJAMIN,K.HISSINK,C.K.CARBONE)	grandson FUELED BY RAMEN/RBP	29	7
	40	39	<b>COLORS</b>	B.HANSEN,G.KURSTIN (B.HANSEN,G.KURSTIN)	Beck FONOGRAP RECORDS/CAPITOL	30	9
	<b>NEW</b>	31	<b>LOVE IS BIGGER THAN ANYTHING IN ITS WAY</b>	JACKNIFE LEE (BONOL,MULLEN, JR.,A.C.LAYTON,THE EDGE)	U2 ISLAND/INTERSCOPE	31	1
	17	33	<b>DYING IN LA</b>	J.SINCLAIR (B.JURIE,J.SINCLAIR,M.A.VIOLA,M.KIBBY)	Panic! At The Disco DCCD2/FUELED BY RAMEN/RBP	17	3
	38	45	<b>BLUE ON BLACK</b>	K.C.HURKO (M.SELBY,T.SILLERS,K.W.SHEPHERD)	Five Finger Death Punch PROSPECT PARK	19	8
	43	50	<b>I HOPE YOU'RE HAPPY</b>	J.S.FURSTENFELD (J.S.FURSTENFELD,S.N.SCHILTZ)	Blue October UP DOWN/BRANDO	13	10
	12	34	<b>(FUCK A) SILVER LINING</b>	J.SINCLAIR,S.DREK (B.LURIE,J.SINCLAIR,K.SCHESAK,M.KIBBY,J.FUNCKE,S.M.JUNIOR)	Panic! At The Disco DCCD2/FUELED BY RAMEN/RBP	10	12
	37	46	<b>GIVE YOURSELF A TRY</b>	G.DANIEL,M.HEALY (G.DANIEL,M.HEALY,A.HANN,R.S.MACDONALD)	The 1975 DIRTY HIT/INTERSCOPE	12	6
	<b>RE-ENTRY</b>	37	<b>HEAR ME NOW</b>	J.BOECKLIN,T.VERT,M.LEWIS,P.NASLUND (L.BOECKLIN,T.VERT,M.LEWIS,P.NASLUND)	Bad Wolves Feat. DIAMANTE ELEVEN SEVEN/E7LG	35	10
	16	35	<b>DANCING'S NOT A CRIME</b>	J.SUNLAR,B.BURKE,SUN LAR,B.POTH,WALLS,S.HOLLANDER,K.HARRIS (J.SUNLAR,B.BURKE,SUN LAR,B.POTH,WALLS,S.HOLLANDER,K.HARRIS)	Panic! At The Disco DCCD2/FUELED BY RAMEN/RBP	16	3
	<b>NEW</b>	39	<b>FREAKING OUT</b>	NOT LISTED (NOT LISTED)	ARIZONA ATLANTIC	39	1
	19	38	<b>ONE OF THE DRUNKS</b>	J.SUNLAR,B.BURKE,SUN LAR,B.POTH,WALLS,S.HOLLANDER,K.HARRIS (J.SUNLAR,B.BURKE,SUN LAR,B.POTH,WALLS,S.HOLLANDER,K.HARRIS)	Panic! At The Disco DCCD2/FUELED BY RAMEN/RBP	19	3
	<b>NEW</b>	41	<b>GHOST</b>	N.SHAHN (K.KATZ,J.MORROW,A.ESPINITA,L.A.SONNET,N.SHAHN)	Badflower JOHN VARVATOS/BIG MACHINE	41	1
	<b>RE-ENTRY</b>	42	<b>MIRACLE</b>	STEVE MAC (J.COOK,M.DOHERTY,S.MCCUTCHEON,L.MAYBERRY)	CHVRCHES GOODBYE/GLASSNOTE	33	5
	<b>NEW</b>	43	<b>CONFIDENCE</b>	M.ARMSTRONG,SANCTUS REAL (C.ROHMAN,D.LOLL,M.ARMSTRONG,E.HULSE)	Sanctus Real FRAMEWORK	43	1
	<b>RE-ENTRY</b>	44	<b>LASH OUT</b>	A.MERTON,D.R.BASSETT (A.MERTON,D.R.BASSETT)	Alice Merton PAPER PLANE/MOM + POP	44	5
	22	47	<b>OLD FASHIONED</b>	J.SINCLAIR,B.BURKE,SUN LAR,B.POTH,WALLS,S.HOLLANDER,K.HARRIS (J.SINCLAIR,B.BURKE,SUN LAR,B.POTH,WALLS,S.HOLLANDER,K.HARRIS)	Panic! At The Disco DCCD2/FUELED BY RAMEN/RBP	22	3
	<b>RE-ENTRY</b>	46	<b>THE LINE</b>	G.KURSTIN,FOO FIGHTERS (FOO FIGHTERS)	Foo Fighters ROSWELL/RCA	41	3
	<b>NEW</b>	47	<b>CRAZY</b>	NOT LISTED (NOT LISTED)	From Ashes To New BETTER NOISE/E7LG	47	1
	<b>RE-ENTRY</b>	48	<b>THE OVERPASS</b>	J.SUNLAR,B.BURKE,SUN LAR,B.POTH,WALLS,S.HOLLANDER,K.HARRIS (J.SUNLAR,B.BURKE,SUN LAR,B.POTH,WALLS,S.HOLLANDER,K.HARRIS)	Panic! At The Disco DCCD2/FUELED BY RAMEN/RBP	23	2
	<b>RE-ENTRY</b>	49	<b>SILVER LINING</b>	J.GILBERT (MQUINN)	Mt. Joy DUALTONE	47	2
	<b>RE-ENTRY</b>	50	<b>WHITE FLAG</b>	NOT LISTED (NOT LISTED)	Bishop Briggs V	25	8

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
3	1	<b>#1</b> <b>PANIC! AT THE DISCO</b>	DCCD2/FUELED BY RAMEN/AG	Pray For The Wicked	3	
5	2	<b>IMAGINE DRAGONS</b>	KIDINAKORNE/R/INTERSCOPE/IGA	Evolve	55	
2	3	<b>GORILLAZ</b>	PARLOPHONE/WARNER BROS.	The Now Now	2	
4	4	<b>GUNS N' ROSES</b>	GEFFEN/UMF	Appetite For Destruction	18	
1	5	<b>FLORENCE + THE MACHINE</b>	REPUBLIC	High As Hope	2	
8	6	<b>SOUNDTRACK</b>	NETFLIX/INTERSCOPE/IGA	13 Reasons Why, Season 2	8	
9	7	<b>QUEEN</b>	HOLLYWOOD	Greatest Hits	33	
11	8	<b>JOURNEY</b>	COLUMBIA/LEGACY	Journey's Greatest Hits	77	
10	9	<b>CREEDEEN CLEARWATER REVIVAL</b>	FANTASY/CONCORD	Chronicle	77	
13	10	<b>IMAGINE DRAGONS</b>	KIDINAKORNE/R/INTERSCOPE/IGA	Night Visions	190	
15	11	<b>ELTON JOHN</b>	ROCKET/ISLAND/UMF	Diamonds	35	
19	12	<b>GG TWENTY ONE PILOTS</b>	FUELED BY RAMEN/AG	Blurryface	165	
12	13	<b>TOM PETTY AND THE HEARTBREAKERS</b>	MCA/GEFFEN/UMF	Greatest Hits	59	
14	14	<b>THE BEATLES</b>	APPLE/CAPITOL/UMF	1	77	
17	15	<b>FLEETWOOD MAC</b>	WARNER BROS./RHINO	Rumours	72	
7	16	<b>DAVE MATTHEWS BAND</b>	BAMA RAGS/RCA	Come Tomorrow	5	
24	17	<b>SOUNDTRACK</b>	FOX/RCA	Love, Simon	17	
16	18	<b>FIVE FINGER DEATH PUNCH</b>	PROSPECT PARK	And Justice For None	8	
18	19	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b>	HIDEOUT/CAPITOL/UMF	Greatest Hits	32	
20	20	<b>EAGLES</b>	ASYLUM/ELEKTRA/RHINO	Their Greatest Hits 1971-1975	49	
21	21	<b>LYNYRD SKYNYRD</b>	MCA/GEFFEN/UMF	All Time Greatest Hits	27	
23	22	<b>PANIC! AT THE DISCO</b>	DCCD2/FUELED BY RAMEN/AG	Death Of A Bachelor	130	
22	23	<b>AC/DC</b>	COLUMBIA/LEGACY	Back In Black	64	
25	24	<b>FIVE FINGER DEATH PUNCH</b>	PROSPECT PARK	A Decade Of Destruction	32	
29	25	<b>RED HOT CHILI PEPPERS</b>	WARNER BROS.	Greatest Hits	72	

ALTERNATIVE AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	<b>#1</b> <b>SAY AMEN (SATURDAY NIGHT)</b>	DCCD2/FUELED BY RAMEN/RBP	Panic! At The Disco	17	
1	2	<b>I FEEL LIKE I'M DROWNING</b>	REPUBLIC	Two Feet	21	
3	3	<b>BROKEN</b>	ANOTHER CENTURY/CENTURY MEDIA	lovelytheband	34	
5	4	<b>QUARTER PAST MIDNIGHT</b>	VIRGIN/CAPITOL	Bastille	10	
4	5	<b>WHATEVER IT TAKES</b>	KIDINAKORNE/R/INTERSCOPE	Imagine Dragons	33	
8	6	<b>AFRICA</b>	WEEZER/CRUSH MUSIC/RBP	Weezer	6	
6	7	<b>SIT NEXT TO ME</b>	COLUMBIA	Foster The People	45	
<b>NEW</b>	8	<b>JUMPSUIT</b>	FUELED BY RAMEN/RBP	twenty one pilots	1	
10	9	<b>KAMIKAZE</b>	RCA	WALK THE MOON	13	
11	10	<b>COLORS</b>	FONOGRAP RECORDS/CAPITOL	Beck	15	
13	11	<b>BURN THE HOUSE DOWN</b>	AJR/BMG/ULTRA	AJR	12	
9	12	<b>YOU WORRY ME</b>	STAX/CONCORD	Nathaniel Rateliff & The Night Sweats	26	
7	13	<b>&amp;RUN</b>	INTERSCOPE	Sir Sly	32	
12	14	<b>HUNGER</b>	REPUBLIC	Florence + The Machine	10	
14	15	<b>GOLD RUSH</b>	BARSUK/ATLANTIC	Death Cab For Cutie	5	
15	16	<b>GIVE YOURSELF A TRY</b>	DIRTY HIT/INTERSCOPE	The 1975	6	
16	17	<b>NEVERMIND</b>	TIME/WARNER BROS.	Dennis Lloyd	8	
18	18	<b>LASH OUT</b>	PAPER PLANE/MOM + POP	Alice Merton	14	
19	19	<b>WHITE FLAG</b>	TELEPORT/ISLAND/REPUBLIC	Bishop Briggs	18	
20	20	<b>FOUR OUT OF FIVE</b>	DOMINO/ADA	Arctic Monkeys	9	
21	21	<b>FEVER PITCH</b>	RKS/ELEKTRA/RBP	Rainbow Kitten Surprise	11	
23	22	<b>MIRACLE</b>	GOODBYE/GLASSNOTE	CHVRCHES	6	
24	23	<b>SIMPLIFY</b>	ELEKTRA/RBP	Young The Giant	4	
22	24	<b>RIDE OR DIE</b>	BIG BEAT/RBP	The Knocks Feat. Foster The People	8	
25	25	<b>1950</b>	ZELIG/COLUMBIA	King Princess	8	



## Pilots 'Jump' Back In

**Twenty one pilots** (above) blast back onto the Hot Rock Songs chart with two new tracks released July 11: "Jumpsuit" (No. 6) and "Nico and the Niners" (No. 9). The former starts with 11.4 million airplay audience impressions, 5.2 million U.S. streams and 22,000 downloads sold, according to Nielsen Music, the latter two metrics logged in just two days of availability. "Jumpsuit" zips onto multiple airplay charts, including the all-rock-format Rock Airplay tally, where it bows at No. 4, marking the top debut since **The Black Keys'** "Fever," which began at No. 2 in April 2014. "Jumpsuit" also enters the Alternative airplay chart at No. 8, the best start since **Mumford & Sons'** "Believe" (No. 5, April 2015). "Nico" arrives on Hot Rock Songs with 19,000 sold and launches on Rock Digital Song Sales at No. 2, below "Jumpsuit."

**The Record Company** snags its second No. 1 on the Triple A airplay chart with "Life to Fix" (2-1), the lead single from the trio's sophomore album, *All of This Life*. The band first reigned with debut single "Off the Ground" for two weeks in 2016. Meanwhile, **Green Day's** "American Idiot" returns following sales and streaming gains attributed to the song's role in protests against President **Donald Trump** in the United Kingdom. The 2004 track debuts at No. 23 on Hot Rock Songs (which began in 2009), surging by a 22 percent jump to 1.4 million U.S. streams and 322 percent to 2,000 sold. —Kevin Rutherford

ROBIN MARCHANT/GETTY IMAGES  
HOT ROCK SONGS: The week's most popular current rock songs, ranked by radio airplay audience impressions as measured by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP ROCK ALBUMS: The week's most popular rock albums, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). ALTERNATIVE AIRPLAY: The week's most popular alternative rock songs, ranked by radio airplay 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/biz for complete rules and explanations. © 2018, Prominent Global Media, LLC and Nielsen Music, Inc. All rights reserved.



HOT LATIN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
	1	2	<b>#1</b> <b>TE BOTE</b> Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny LOS MAGICOS/FLOW LA MOVIE		1	12
	2	3	<b>DESPACITO</b> Luis Fonsi & Daddy Yankee Feat. Justin Bieber UNIVERSAL MUSIC LATIN/RAIMOND BRAUN/SCHOLBOYDEF JAM/REPUBLIC/UMLE		1	78
	4	1	<b>X</b> Nicky Jam x J Balvin LA INDUSTRIA/SONY MUSIC LATIN		1	19
	3	4	<b>DURA</b> Daddy Yankee EL CARTEL/UMLE		2	25
	5	5	<b>MI GENTE</b> J Balvin & Willy William Featuring Beyonce SCORPIO/CAPITOL LATIN/PARKWOOD/COLUMBIA/UMLE		1	54
	6	6	<b>SIN PIJAMA</b> Becky G + Natti Natasha GABY MUSIC/DADDY YANKEE/MALUMA/LEONE, E. COHEN/RYO/RESELERO MONTAÑER, J. REY/SONY MUSIC LATIN		6	12
	7	8	<b>EL FARSANTE</b> Ozuna & Romeo Santos DIMELQ/VP ENTERTAINMENT/SONY MUSIC LATIN		2	50
	9	7	<b>ME NIEGO</b> Reik Featuring Ozuna & Wisin WISIN/LOS LEGENDARIOS (C.I.) NARES/VP ENTERTAINMENT/SONY MUSIC LATIN		6	21
	10	10	<b>OYE MUJER</b> Raymix LATIN STYLISH/AFTERCLUV/FONOVISA/UMLE		9	22
	12	11	<b>AG UNICA</b> Ozuna DIMELQ/VP ENTERTAINMENT/SONY MUSIC LATIN		10	11
	-	9	<b>ESTAMOS BIEN</b> Bad Bunny RIMAS		9	2
	13	15	<b>EL PRESTAMO</b> Maluma ROYALTY WORLD/SONY MUSIC LATIN		10	18
	17	17	<b>MI CAMA</b> Karol G & J Balvin Featuring Nicky Jam UNIVERSAL MUSIC LATIN/UMLE		13	7
	19	16	<b>CLANDESTINO</b> Shakira & Maluma SONY MUSIC LATIN		14	5
	11	13	<b>AMBIENTE</b> J Balvin UNIVERSAL MUSIC LATIN/UMLE		11	9
	8	14	<b>DAME TU COSITA</b> El Chombo Featuring Cutty Ranks JUSTIN/PLAY TWO/ULTRA		1	14
	20	19	<b>EL CLAVO</b> Prince Royce SONY MUSIC LATIN		15	16
	18	12	<b>EL ANILLO</b> Jennifer Lopez Nuyorican/Sony Music Latin		12	11
	15	18	<b>LA PLAYER (BANDOLERA)</b> Zion & Lennox WARNER LATINA		12	20
	26	24	<b>ASESINA</b> Brytiago X Darell BUSINESS		20	8
	21	23	<b>MADURA</b> Cosculluela + Bad Bunny WARNER LATINA		14	12
	24	22	<b>QUE BONITO ES QUERER</b> Ulises Chaidez y Sus Plebes DEL		22	10
	14	20	<b>SCOOBY DOO PA PA</b> DJ KASS DI KASS/GROUNDWEEK/EGNE		9	25
	30	27	<b>CALYPSO</b> Luis Fonsi & Stefflon Don UNIVERSAL MUSIC LATIN/UMLE		23	4
	22	25	<b>NO ME ACUERDO</b> Thalia & Natti Natasha SONY MUSIC LATIN		22	6
	38	26	<b>NO ES JUSTO</b> J Balvin & Zion & Lennox UNIVERSAL MUSIC LATIN/UMLE		26	6
	32	30	<b>POR PERRO</b> Sebastian Yatra Feat. Luis Figueroa & Lary Over UNIVERSAL MUSIC LATIN/UMLE		27	7
	29	28	<b>TE FALLE</b> Christian Nodal JG/FONOVISA/UMLE		28	4
	-	37	<b>ORIGINAL</b> Arcangel X Bad Bunny PINA/SONY MUSIC LATIN		29	2
	33	33	<b>CALIDAD Y CANTIDAD</b> La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE		28	16
	31	31	<b>1, 2, 3</b> Sofia Reyes Featuring Jason Derulo & De La Ghetto WARNER LATINA		24	19
	37	48	<b>DG SG PA MI</b> Tory Lanez & Ozuna MAD LOVE/INTERSCOPE		21	5
	27	32	<b>ME HUBIERAS DICHO</b> Joss Favela SONY MUSIC LATIN		27	9
	23	36	<b>ZUM ZUM</b> Daddy Yankee x RKM & Ken-Y x Arcangel PINA/SONY MUSIC LATIN		23	4
	-	29	<b>VAINA LOCA</b> Ozuna x Manuel Turizo VP ENTERTAINMENT/SONY MUSIC LATIN		29	2
	48	39	<b>DIEZ MINUTOS MAS</b> Los Huracanes del Norte GARMEX		35	7
	41	38	<b>QUISIERA ALEJARME</b> Wisin Featuring Ozuna SONY MUSIC LATIN		37	5
	35	35	<b>SEGUNDA OPCION</b> Banda Carnaval ANDALUZ/DISA/UMLE		33	8
	44	40	<b>INOLVIDABLE</b> Farruko CARBON FIBER/SONY MUSIC LATIN		39	4
RE-ENTRY	-	40	<b>PELIGROSA</b> J Balvin, Wisin & Yandel UNIVERSAL MUSIC LATIN/UMLE		33	5
	-	45	<b>PA DENTRO</b> Juanes UNIVERSAL MUSIC LATIN/UMLE		41	2
HOT SHOT DEBUT	-	42	<b>EN PELIGRO DE EXTINCION</b> La Adictiva Banda San José de Mesillas ANVAL/SONY MUSIC LATIN		42	1
	-	43	<b>EN EL CAMINO</b> El Fantasma AFINARTE		43	2
	46	43	<b>ESPERANDOTE</b> Manuel Turizo LA INDUSTRIA/SONY MUSIC LATIN		39	11
	-	50	<b>PRIVILEGIO</b> Banda Rancho Viejo de Julio Aramburo La Bandonnon Desde El Ion de Los Peraza DISA/UMLE		45	2
	49	49	<b>BIPOLAR</b> Chris Jeday, Ozuna & Brytiago UNIVERSAL MUSIC LATIN/UMLE		17	17
	34	41	<b>BUM BUM TAM TAM</b> MC Floti, Future, J Balvin, Stefflon Don & Juan Magan PUBIC		23	18
NEW	-	48	<b>LA VIDA SIN TI</b> Piso 21 WARNER LATINA		48	1
	-	46	<b>EL QUE A TI TE GUSTA</b> Voz de Mando AFINARTE		46	2
RE-ENTRY	-	50	<b>LOCA</b> Maite Perroni Featuring Cali Dandee WARNER LATINA		30	4

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
1	1	<b>#1</b> <b>OZUNA</b> DIMELQ/VP ENTERTAINMENT/SONY MUSIC LATIN	Odisea	46		
2	2	<b>J BALVIN</b> UNIVERSAL MUSIC LATIN/UMLE	Vibras	7		
3	3	<b>MALUMA</b> ROYALTY WORLD/SONY MUSIC LATIN	F.A.M.E.	8		
4	4	<b>NICKY JAM</b> LA INDUSTRIA/SONY MUSIC LATIN	Fenix	77		
5	5	<b>ROMEO SANTOS</b> SONY MUSIC LATIN	Golden	51		
6	6	<b>SHAKIRA</b> SONY MUSIC LATIN	El Dorado	59		
7	7	<b>SEBASTIAN YATRA</b> UNIVERSAL MUSIC LATIN/UMLE	Mantra	8		
8	8	<b>SELENA</b> CAPITOL LATIN/UMLE	Ones	141		
9	9	<b>ROMEO SANTOS</b> SONY MUSIC LATIN	Formula: Vol. 2	172		
10	10	<b>GG CHRISTIAN NODAL</b> JG/FONOVISA/UMLE	Me Deje Llevar	46		
11	11	<b>WISIN</b> SONY MUSIC LATIN	Victory	32		
12	12	<b>J BALVIN</b> CAPITOL LATIN/UMLE	Energia	107		
13	13	<b>CNCO</b> SONY MUSIC LATIN	CNCO	14		
14	13	<b>BANDA SINALOENSE MS DE SERGIO LIZARRAGA</b> LIZOS/SONY MUSIC LATIN	La Mejor Version de Mi	65		
15	14	<b>PISO 21</b> WARNER LATINA	Ubuntu	9		
16	15	<b>MARCO ANTONIO SOLIS</b> UMLE	40 Años	77		
17	17	<b>YANDEL</b> SONY MUSIC LATIN	#UPDATE	44		
18	16	<b>MALUMA</b> SONY MUSIC LATIN	Pretty Boy Dirty Boy	134		
19	18	<b>AVENTURA</b> THE ORCHARD/SONY MUSIC LATIN	Todavía Me Amas: Lo Mejor de Aventura	106		
20	20	<b>BANDA SINALOENSE MS DE SERGIO LIZARRAGA</b> LIZOS	Que Bendición	127		
21	21	<b>RAYMIX</b> LATIN STYLISH/AFTERCLUV/FONOVISA/UMLE	Oye Mujer	13		
22	22	<b>LUIS MIGUEL</b> WARNER LATINA	Grandes Exitos	38		
23	23	<b>FARRUKO</b> CARBON FIBER/SONY MUSIC LATIN	Trapxficante	43		
24	24	<b>T3R ELEMENTO</b> PARRAL/LA RED	Underground	36		
25	25	<b>ROMEO SANTOS</b> SONY MUSIC LATIN	Formula: Vol. 1	166		

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
13	1	<b>#1</b> <b>GG SOBREDOSIS</b> SONY MUSIC LATIN	Romeo Santos Feat. Ozuna	22		
2	2	<b>X</b> LA INDUSTRIA/SONY MUSIC LATIN	Nicky Jam x J Balvin	19		
3	3	<b>ME NIEGO</b> SONY MUSIC LATIN	Reik Feat. Ozuna & Wisin	21		
5	4	<b>EL PRESTAMO</b> ROYALTY WORLD/SONY MUSIC LATIN	Maluma	17		
6	5	<b>DURA</b> EL CARTEL/UMLE	Daddy Yankee	24		
7	6	<b>SIN PIJAMA</b> RCA/SONY MUSIC LATIN	Becky G + Natti Natasha	11		
12	7	<b>UNICA</b> DIMELQ/VP ENTERTAINMENT/SONY MUSIC LATIN	Ozuna	11		
4	8	<b>AMBIENTE</b> UNIVERSAL MUSIC LATIN/UMLE	J Balvin	13		
10	9	<b>TE BOTE</b> LOS MAGICOS/FLOW LA MOVIE	Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny	12		
14	10	<b>MI CAMA</b> UNIVERSAL MUSIC LATIN/UMLE	Karol G & J Balvin Featuring Nicky Jam	8		
17	11	<b>EL CLAVO</b> SONY MUSIC LATIN	Prince Royce	17		
9	12	<b>I LIKE IT</b> THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	9		
8	13	<b>QUE BONITO ES QUERER</b> DEL	Ulises Chaidez y Sus Plebes	11		
15	14	<b>BELLA</b> CODISCOS/WARNER LATINA	Wolfine	15		
1	15	<b>EL ANILLO</b> Nuyorican/Sony Music Latin	Jennifer Lopez	11		
19	16	<b>DIEZ MINUTOS MAS</b> GARMEX	Los Huracanes del Norte	18		
11	17	<b>LA PLAYER (BANDOLERA)</b> WARNER LATINA	Zion & Lennox	20		
23	18	<b>CLANDESTINO</b> SONY MUSIC LATIN	Shakira & Maluma	4		
18	19	<b>OYE MUJER</b> LATIN STYLISH/AFTERCLUV/FONOVISA/UMLE	Raymix	20		
16	20	<b>SEGUNDA OPCION</b> ANDALUZ/DISA/UMLE	Banda Carnaval	10		
22	21	<b>EL FARSANTE</b> DIMELQ/VP ENTERTAINMENT/SONY MUSIC LATIN	Ozuna & Romeo Santos	16		
25	22	<b>PRIVILEGIO</b> DISA/UMLE	Banda Rancho Viejo de Julio Aramburo La Bandonnon Desde El Ion de Los Peraza	7		
29	23	<b>CALYPSO</b> UNIVERSAL MUSIC LATIN/UMLE	Luis Fonsi & Stefflon Don	2		
21	24	<b>CALIDAD Y CANTIDAD</b> DISA/UMLE	La Arrolladora Banda el Limon de Rene Camacho	17		
24	25	<b>TE FALLE</b> JG/FONOVISA/UMLE	Christian Nodal	5		



## Santos, Ozuna Make Waves

Romeo Santos (above) scores his 14th No. 1 on the Latin Airplay chart with "Sobredosis," featuring Ozuna, as the song rockets 13-1 (15.5 million audience impressions in the week ending July 15, up 64 percent, according to Nielsen Music). "Sobredosis" earns Ozuna his fourth No. 1 and third of the year.

Ozuna also scores a record-tying four concurrent songs in the top 10 of Latin Airplay, a feat only Wisin & Yandel had previously achieved (Feb. 25, 2006-dated list). Ozuna's "Unica" vaults 12-7 in its 11th frame thanks to a 21 percent gain in audience (rising to 11.5 million). He is also at Nos. 3 and 9 (with "Me Niego" and "Te Boté," respectively).

Meanwhile, Karol G earns her first top 10 on Latin Airplay as "Mi Cama" jumps 14-10 with 10.1 million in audience. The rise was prompted by the new remix with J Balvin featuring Nicky Jam released July 13; Balvin and Jam are now credited as a co-lead and featured act on the track, respectively, effective this week.

Meanwhile, on the Tropical Airplay chart: Gente de Zona's "Te Duele" surges 15-9 with a 45 percent increase in audience, granting the duo its 14th top 10. One step below "Te Duele," former basketball player-turned-Latin urban performer El Micha earns his first top 10 with "Suma y Resta," with Gilberto Santa Rosa as the song bumps 11-10 (up 4 percent). Santa Rosa logs his 33rd top 10, tying Daddy Yankee for the third-most top 10s on the list. Ahead of them: Victor Manuelle (with 56) and Marc Anthony (45).

—Pamela Bustios

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR LATIN SONGS, AS COMPILLED BY NIELSEN MUSIC, AND RISING ACTIVITY CHART, BY RADIO, MUSIC CONSUMPTION (INCLUDING TRADITIONAL ALBUM SALES, TRACK EQUIVALENT ALBUMS, AND STREAMING EQUIVALENT ALBUMS). LATIN AIRPLAY: THE WEEK'S MOST POPULAR LATIN SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SEE CHARTS. LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2018, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

# Christian/Gospel

July 21  
2018  
billboard

HOT CHRISTIAN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS. ON CHART
1	1	1	<b>#1</b> RECKLESS LOVE		Cory Asbury	1
6	5	2	JOY.		for KING & COUNTRY	2
4	3	3	GRACE GOT YOU		MercyMe	3
2	4	4	I CAN ONLY IMAGINE		MercyMe	1
5	6	5	FEAR IS A LIAR		Zach Williams	3
7	7	6	SO WILL I (100 BILLION X)		Hillsong UNITED	3
3	2	7	I JUST NEED U.		tobyMac	1
10	10	8	WHO YOU SAY I AM		Hillsong Worship	8
9	9	9	DO IT AGAIN		Elevation Worship	9
8	8	10	RESURRECTION POWER		Chris Tomlin	6
13	12	11	NO MATTER WHAT		Ryan Stevenson Featuring Bart Millard	11
15	13	12	WHAT A FRIEND		Matt Maher	12
23	11	13	THE BREAKUP SONG		Francesca Battistelli	11
12	15	14	ALL IN		Matthew West	12
14	17	15	COUNTING EVERY BLESSING		Rend Collective	13
16	16	16	THE WAY (NEW HORIZON)		Pat Barrett	16
21	20	17	DREAM SMALL		Josh Wilson	17
34	28	18	KNOWN		Tauren Wells	18
19	22	19	SO WILL I (100 BILLION X)		Hillsong Worship	17
31	29	20	HEAVEN ON EARTH		Stars Go Dim	20
27	24	21	GOOD NEWS		Mandisa	21
28	26	22	LIVING HOPE		Phil Wickham	22
30	30	23	BEAUTIFULLY BROKEN		Plumb	23
33	23	24	LET GO		Hillsong Young & Free	23
NEW		25	FIGHT FOR ME		GAWVI Featuring Lecrae	25

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

TOP CHRISTIAN ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL		
1	1	<b>#1</b> MERCYME	I Can Only Imagine: The Very Best of MercyMe	20
5	2	LAUREN DAIGLE	How Can It Be	171
4	3	NF	Therapy Session	116
6	4	ALAN JACKSON	Precious Memories Collection	56
7	5	ZACH WILLIAMS	Chain Breaker	81
2	6	HILLSONG YOUNG & FREE	III	2
3	7	MERCYME	Lifer	67
9	8	HILLSONG WORSHIP	There Is More	14
10	9	CORY ASBURY	Reckless Love	24
11	10	NF	Mansion	155
12	11	SKILLET	Awake	217
15	12	HILLSONG UNITED	Wonder	57
13	13	ELEVATION WORSHIP	Here As In Heaven	127
17	14	CHRIS TOMLIN	Never Lose Sight	90
8	15	LECRAE X ZAYTOVEN	Let The Trap Say Amen	3
14	16	SKILLET	Unleashed	101
16	17	TOBYMAC	This Is Not A Test	153
18	18	ELEVATION WORSHIP	There Is A Cloud	69
21	19	HILLSONG WORSHIP	Let There Be Light	91
49	20	<b>GG</b> PLUMB	Beautifully Broken	2
22	21	ELVIS PRESLEY	Elvis: Ultimate Gospel	159
20	22	FOR KING & COUNTRY	Run Wild, Live Free, Love Strong	200
19	23	CROWDER	American Prodigal	94
23	24	TAUREN WELLS	Hills And Valleys	51
24	25	LECRAE	All Things Work Together	42

TOP GOSPEL ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL		
NEW	1	<b>#1</b> JOYONTA PATTON	The Best Me	1
1	2	TASHA COBBS LEONARD	Heart, Passion, Pursuit	46
2	3	VARIOUS ARTISTS	WOW Gospel 2018	24
6	4	JONATHAN MCREYNOLDS	Make Room	18
4	5	SNOOP DOGG & VARIOUS ARTISTS	Snoop Dogg Presents: Bible Of Love	17
9	6	<b>GG</b> MARVIN SAPP	Playlist: The Very Best Of Marvin Sapp	156
7	7	TRAVIS GREENE	The Hill	141
11	8	FRED HAMMOND	Best Of Fred Hammond	4
NEW	9	ALICIA OATMAN	Hear To Worship: Live	1
10	10	PHIL THOMPSON	My Worship	9
12	11	TODD DULANEY	Your Great Name	25
3	12	KIRK FRANKLIN	The Essential Kirk Franklin	135
14	13	TASHA COBBS	One Place: Live	150
15	14	TASHA COBBS	Grace (EP)	226
13	15	TAMELA MANN	One Way	96
5	16	MARANDA CURTIS	Open Heaven: The Maranda Experience	11
16	17	TRAVIS GREENE	Crossover: Live From Music City	47
NEW	18	JOR'DAN ARMSTRONG	BLSD (EP)	1
17	19	TAMELA MANN	Best Days	227
19	20	ANTHONY BROWN & GROUP THERAPY	A Long Way From Sunday	50
24	21	KIRK FRANKLIN	Hello Fear	108
22	22	MARVIN SAPP	Close	41
RE	23	J.J. HAIRSTON & YOUTHFUL PRAISE	You Deserve It	61
RE	24	SOUNDTRACK	Greenleaf, Volume 2	6
25	25	KIRK FRANKLIN	Losing My Religion	138



## Daigle Has More To 'Say'

Lauren Daigle (above) returns with new single "You Say," which bounds onto Christian Airplay at No. 22 with 1.9 million audience impressions in the week ending July 15, according to Nielsen Music. On the Hot Christian Songs chart, which combines airplay, streaming and sales data, the ballad opens at No. 33.

The song, which the Lafayette, La., native co-wrote, makes the highest entrance on Christian Airplay in 2018. It logs the best start for a nonholiday song by an unaccompanied female artist in over eight years, since Francesca Battistelli's "Beautiful, Beautiful" bowed at No. 21 on March 20, 2010.

"You Say" is the first offering from Daigle's second proper full-length, *Look Up Child*, due Sept. 7. The new single is the first song that Daigle penned since her debut LP, *How Can It Be*, which ruled Top Christian Albums for 11 weeks and rises 5-2 in its 171st week on the list; it has earned 1.2 million equivalent album units since its April 2015 release. Daigle followed with the holiday set *Behold: A Christmas Collection*, which spent five weeks at No. 1 on Top Christian Albums beginning in December 2016.

"'You Say' was written at a time when I felt like things were getting away from me and, honestly, I was feeling overwhelmed," Daigle tells *Billboard*. "This song became my anchor and my rock, and it gave me truth. I hope it does the same for anyone that hears it."

—Jim Asker

# Dance/Electronic

July 21  
2018  
billboard

HOT DANCE/ELECTRONIC SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS. ON CHART
1	1	1	<b>#1</b> <b>THE MIDDLE</b>		Zedd, Maren Morris & Grey	1 25
2	2	2	<b>ONE KISS</b>		Calvin Harris & Dua Lipa	2 15
3	3	3	<b>SOMETHING JUST LIKE THIS</b>		The Chainsmokers & Coldplay	1 73
6	4	4	<b>JACKIE CHAN</b>		Tiesto & Dzeko Feat. Preme & Post Malone	4 8
9	7	5	<b>SG OCEAN</b>		Martin Garrix Featuring Khalid	5 4
4	5	6	<b>SOLO</b>		Clean Bandit Featuring Demi Lovato	4 8
12	11	7	<b>AG REMIND ME TO FORGET</b>		Kygo Featuring Miguel	7 17
7	6	8	<b>SILENCE</b>		Marshmello Featuring Khalid	1 48
5	8	9	<b>BORN TO BE YOURS</b>		Kygo & Imagine Dragons	3 4
8	9	10	<b>WOLVES</b>		Selena Gomez X Marshmello	1 38
11	12	11	<b>RISE</b>		Jonas Blue Featuring Jack & Jack	11 7
13	13	12	<b>BODY</b>		Loud Luxury Featuring Brando	12 33
15	15	13	<b>BETTER NOT</b>		Louis The Child Featuring Wafia	12 13
16	14	14	<b>FLAMES</b>		David Guetta & Sia	9 16
14	16	15	<b>SOMEBODY</b>		The Chainsmokers & Drew Love	8 12
24	18	16	<b>DG IF YOU'RE OVER ME</b>		Years & Years	16 9
19	17	17	<b>FINEST HOUR</b>		Cash Cash Featuring Abir	16 12
17	22	18	<b>ONLY YOU</b>		Cheat Codes & Little Mix	17 3
18	19	19	<b>FLY</b>		Marshmello Featuring Leah Culver	7 18
28	20	20	<b>RIDE OR DIE</b>		The Knocks Featuring Foster The People	20 16
HOT SHOT DEBUT		21	<b>KARMA</b>		Years & Years	21 1
29	26	22	<b>LET ME LIVE</b>		Rudimental & Major Lazer Feat. Anne-Marie & Mr. Eazi	20 4
34	27	23	<b>HOLD ON TIGHT</b>		R3HAB x Conor Maynard	23 10
30	25	24	<b>LIKE I DO</b>		David Guetta, Martin Garrix & Brooks	8 20
25	24	25	<b>BOOM</b>		Tiesto, Gucci Mane & Sevnenn	14 25
21	23	26	<b>MAD LOVE</b>		Sean Paul + David Guetta Featuring Becky G	7 21
35	28	27	<b>PANIC ROOM</b>		Au/Ra & CamelPhat	27 6
23	21	28	<b>ALIEN</b>		Sabrina Carpenter & Jonas Blue	12 17
-	32	29	<b>ALL FOR YOU</b>		Years & Years	29 2
-	30	30	<b>DANCING ALONE</b>		Axwell & Ingresso Featuring Romans	30 2
NEW		31	<b>BETTER</b>		SG Lewis X Clairo	31 1
32	29	32	<b>IDWK</b>		DVBBS X Blackbear	12 6
RE-ENTRY		33	<b>SANCTIFY</b>		Years & Years	19 4
43	33	34	<b>WHO YOU ARE</b>		Syn Cole Featuring MIO	33 5
-	31	35	<b>BE RIGHT HERE</b>		Kungs & Stargate Featuring GOLDN	31 2
48	43	36	<b>WHEN WE WERE YOUNG</b>		Lost Kings Feat. Norma Jean Martine	34 9
38	38	37	<b>I WANNA KNOW</b>		RL Grime Featuring Daya	19 17
-	49	38	<b>I'M IN LOVE WITH YOU</b>		Tony Moran Featuring Jason Walker	38 2
NEW		39	<b>RING RING</b>		Jax Jones Featuring Mabel And Rich The Kid	39 1
36	36	40	<b>YOUR LOVE</b>		David Guetta & Showtek	19 4
40	41	41	<b>WAIT</b>		Chantel Jeffries Featuring Offset & Vory	10 10
44	37	42	<b>MAGENTA RIDDIM</b>		DJ Snake	14 20
39	39	43	<b>EVERYBODY HATES ME</b>		The Chainsmokers	5 17
41	40	44	<b>PRETENDER</b>		Steve Aoki Featuring Lil Yachty & AJR	24 8
-	44	45	<b>SPACESHIP</b>		Galantis Featuring Uffie	36 7
NEW		46	<b>TOY</b>		Netta	46 1
-	47	47	<b>LULLABY</b>		Sigala & Paloma Faith	26 18
49	45	48	<b>HOT STUFF 2018</b>		Donna Summer	24 9
27	35	49	<b>TELL ME</b>		Marshmello	15 5
RE-ENTRY		50	<b>WINNEBAGO</b>		Gryffin Featuring Quinn XCII & Daniel Wilson	38 10

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
NEW	1	<b>#1</b> <b>YEARS &amp; YEARS</b>		Palo Santo	1	
1	2	<b>THE CHAINSMOKERS</b>		Memories...Do Not Open	66	
2	3	<b>THE CHAINSMOKERS</b>		Collage (EP)	88	
3	4	<b>CALVIN HARRIS</b>		Funk Wav Bounces Vol. 1	54	
4	5	<b>LADY GAGA</b>		The Fame	226	
5	6	<b>GORILLAZ</b>		Demon Days	181	
6	7	<b>KYGO</b>		Kids In Love	36	
7	8	<b>ODESZA</b>		A Moment Apart	44	
8	9	<b>THE CHAINSMOKERS</b>		Sick Boy (EP)	12	
9	10	<b>AVICII</b>		True	91	
10	11	<b>ODESZA</b>		In Return	155	
11	12	<b>DJ SNAKE</b>		Encore	101	
12	13	<b>MAJOR LAZER</b>		Peace Is The Mission	148	
13	14	<b>DAVID GUETTA</b>		Nothing But The Beat	183	
14	15	<b>DAFT PUNK</b>		Random Access Memories	155	
15	16	<b>ALINA BARAZ &amp; GALIMATIAS</b>		Urban Flora	155	
16	17	<b>KYGO</b>		Cloud Nine	110	
17	18	<b>ILLENIUM</b>		Awake	40	
18	19	<b>CALVIN HARRIS</b>		Motion	121	
19	20	<b>FLUME</b>		Skin	108	
20	21	<b>MARSHMELLO</b>		Joytime II	3	
21	22	<b>CALVIN HARRIS</b>		18 Months	109	
22	23	<b>DAFT PUNK</b>		Discovery	106	
23	24	<b>AVICII</b>		AVICII (01) (EP)	44	
RE	25	<b>AXWELL &amp; INGRESSO</b>		More Than You Know	18	

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	<b>#1</b> <b>ONE KISS</b>	Calvin Harris & Dua Lipa	15		
1	2	<b>FRIENDS</b>	Marshmello & Anne-Marie	21		
3	3	<b>NO TEARS LEFT TO CRY</b>	Ariana Grande	12		
6	4	<b>FINEST HOUR</b>	Cash Cash Feat. Abir	12		
5	5	<b>THE MIDDLE</b>	Zedd, Maren Morris & Grey	24		
4	6	<b>MINE</b>	Bazzi	16		
11	7	<b>DELICATE</b>	Taylor Swift	9		
10	8	<b>NICE FOR WHAT</b>	Drake	10		
14	9	<b>I LIKE IT</b>	Cardi B, Bad Bunny & J Balvin	6		
7	10	<b>PSYCHO</b>	Post Malone Feat. Ty Dolla \$ign	17		
21	11	<b>TWILIGHT VS BREATHE</b>	Adam K & Sola Feat. Haliene & Matthew Steeper	8		
18	12	<b>GIRLS LIKE YOU</b>	Maroon 5 Feat. Cardi B	5		
15	13	<b>PANIC ROOM</b>	Au/Ra & CamelPhat	4		
8	14	<b>GO BANG</b>	PNAU	22		
9	15	<b>JACKIE CHAN</b>	Tiesto & Dzeko Feat. Preme & Post Malone	7		
13	16	<b>I LIKE ME BETTER</b>	Lauv	18		
16	17	<b>THERAPY</b>	Armin van Buuren Feat. James Newman	6		
17	18	<b>I WANNA KNOW</b>	RL Grime Feat. Daya	13		
31	19	<b>I COULD BE WRONG</b>	Lucas & Steve x Brandy	4		
20	20	<b>BETTER NOW</b>	Post Malone	3		
19	21	<b>TAKE ME THERE</b>	Conro	9		
24	22	<b>ALONE</b>	Halsey Feat. Big Sean & Stefflon Don	11		
27	23	<b>THE IN BETWEEN</b>	Elephante Feat. Anjulie	9		
23	24	<b>FIRST TIME</b>	M-22 Feat. Medina	3		
40	25	<b>TOKYO NIGHTS</b>	Digital Farm Animals, Shaun Frank & Dragonette	2		



## Céline Smolders At No. 1

Céline Dion (above) darts 2-1 on Dance Club Songs with "Ashes," her third career leader and first in a decade. The tune, from the *Deadpool 2* soundtrack, was remixed by **Steve Aoki, Riddler and Laibert**, among others. Dion's Dance Club Songs history spans over 25 years, since "Love Can Move Mountains" debuted in November 1992 and peaked at No. 5 in January 1993. Her other No. 1s, among six top 10s, are "Misled" (July 1994) and "Taking Chances" (February 2008).

On Top Dance/Electronic Albums, British electro act **Years & Years** enters at No. 1 with *Palo Santo*, its second chart-topper. The album bows with 9,000 equivalent album units, according to Nielsen Music. With 4,000 copies sold, *Palo* also opens at No. 1 on Dance/Electronic Album Sales. Previously, *Years & Years* led Top Dance/Electronic Albums in August 2015 with *Communion*. Four *Palo* tracks have hit Hot Dance/Electronic Songs, including "If You're Over Me" (18-16; 1,000 sold, up 101 percent) and leading debut "Karma" (No. 21).

Atop Dance/Mix Show Airplay, **Calvin Harris** and **Dua Lipa** return for a seventh frame at No. 1 with "One Kiss" (2-1). Plus, **Taylor Swift** sails to her eighth top 10 with "Delicate" (11-7), buoyed by official remixes from **Seeb** and, in tandem, **Sawyr** and **Ryan Tedder**. Meanwhile, **Cardi B** bounces to her second top 10, and **Bad Bunny** and **J Balvin** each earn their first, with "I Like It" (14-9). —Gordon Murray

TONY BARSON/GETTY IMAGES  
HOT DANCE/ELECTRONIC SONGS: THE WEEK'S MOST POPULAR CURRENT DANCE/ELECTRONIC SONGS, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS, AS MEASURED BY NIELSEN MUSIC, STREAMING ACTIVITY, DATA AS COMPILED BY NIELSEN MUSIC AND REPORTS FROM A NATIONAL SAMPLE OF CLUB DJs. SONGS ARE RATED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. TOP DANCE/ELECTRONIC ALBUMS: THE WEEK'S MOST POPULAR DANCE/ELECTRONIC ALBUMS, AS COMPILED BY NIELSEN MUSIC, BASED ON MULTI-METRIC CONSUMPTION (INCLUDING TRADITIONAL ALBUM SALES, TRACK-EQUIVALENT ALBUMS, AND STREAMING EQUIVALENT ALBUMS). DANCE/MIX SHOW AIRPLAY: THE WEEK'S MOST POPULAR CURRENT SONGS RANKED BY TOTAL WEEKLY PLAYS ON DANCE-FORMATTED STATIONS AND MIX SHOW PLAYS ON MAINSTREAM AND MIX SHOW PLAYS ON MAINSTREAM AND MIX SHOW PLAYS ON MAINSTREAM AND MIX SHOW PLAYS ON MAINSTREAM. 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	<b>#1</b> <b>ASHES</b> MARVEL/20TH CENTURY FOX/FOX/COLUMBIA	Celine Dion	7
3	2	<b>LOVE IS BIGGER THAN ANYTHING IN ITS WAY</b> ISLAND/INTERSCOPE	U2	9
6	3	<b>GG</b> <b>I'M COMING OUT/UPSIDE DOWN 2018</b> MOTOWN/UMI	Diana Ross	6
5	4	<b>HOLD ON TIGHT</b> CY3R/PVKK	R3HAB x Conor Maynard	8
9	5	<b>FLAMES</b> WHAT A MUSIC/PARLOPHONE/BIG BEAT/ATLANTIC/RRP	David Guetta & Sia	6
10	6	<b>I'M IN LOVE WITH YOU</b> MR. TANMAN	Tony Moran Feat. Jason Walker	6
4	7	<b>ALONE</b> ASTRALWERKS/CAPITOL	Halsey Feat. Big Sean & Stefflon Don	10
12	8	<b>WHO YOU ARE</b> ICONS/PRMD	Syn Cole Feat. MIO	7
1	9	<b>ALIEN</b> HOLLYWOOD	Sabrina Carpenter & Jonas Blue	13
14	10	<b>BEAUTIFULLY BROKEN</b> PLUMB/CENTRICITY	Plumb	7
8	11	<b>HOT STUFF 2018</b> CASABLANCA/MERCURY/UME	Donna Summer	12
11	12	<b>HANDS ON ME</b> RCA	BURNS Feat. Maluma & Rae Sremmurd	9
7	13	<b>NO TEARS LEFT TO CRY</b> REPUBLIC	Ariana Grande	11
18	14	<b>MESSIN' WITH MY MIND</b> CARRILLO	Chris Cox & Lee Dagher Feat. Ollie James	4
20	15	<b>I WANNA KNOW</b> TOWONDER/ISLAND/REPUBLIC	NOTD Feat. Bea Miller	5
19	16	<b>TOY</b> TEDYS-CURVE/BMG	Netta	4
24	17	<b>MOVE TO MIAMI</b> RCA	Enrique Iglesias Feat. Pitbull	4
13	18	<b>ZAM</b> MEGATONAL	Booyah Riot	9
22	19	<b>THERE FOR YOU</b> DAUMAN	Hilary Roberts	5
16	20	<b>ONE KISS</b> COLUMBIA	Calvin Harris & Dua Lipa	13
26	21	<b>STICKS &amp; STONES</b> RADIKAL	Metro & Nelly Furtado	4
15	22	<b>CHOOSE HOPE</b> ZARION	Camille	9
32	23	<b>I'M SO ALIVE</b> 418	Dark Intensity & Angelica Joni	4
29	24	<b>JACKIE CHAN</b> MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC	Tiesto & Dzeko Feat. Preme & Post Malone	4
30	25	<b>I LIKE IT</b> THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	8
45	26	<b>ACCELERATE</b> RCA	Christina Aguilera Feat. Ty Dolla \$ign & 2 Chainz	2
21	27	<b>FRIDAY NIGHT</b> BLUE VILLAGE	Johnnie Mikel	11
23	28	<b>LON</b> 418	Ron Reeser & DJ GhostDragon Feat. Michael Lanza	6
38	29	<b>RISE</b> POSITIVA/VIRGIN/CAPITOL	Jonas Blue Feat. Jack & Jack	3
42	30	<b>STAND UP</b> FLY HOUSE	Dirty Werk	2
17	31	<b>FRIENDS</b> JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.	Marshmello & Anne-Marie	14
39	32	<b>WITH OR WITHOUT YOU</b> THE LADY JONES	Genesis Jones	3
27	33	<b>FEELING LIKE MYSELF</b> 418	Harlow Harvey Feat. Paige Morgan	10
25	34	<b>MIAMI</b> RADIKAL	Manuel Riva Feat. Alexandra Stan	12
44	35	<b>SOLO</b> BIG BEAT/ATLANTIC/RRP	Clean Bandit Feat. Demi Lovato	3
36	36	<b>NICE FOR WHAT</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	10
37	37	<b>BODY UP</b> DAUMAN	Dave Allen Feat. Arianny Celeste	8
33	38	<b>NEVERMIND</b> TIME/WARNER BROS.	Dennis Lloyd	5
47	39	<b>DANCE THE NIGHT AWAY</b> DEL ORO/AHM	Ani	3
<b>HOT SHOT DEBUT</b>	40	<b>DANCING ALONE</b> REFUNE/AXWELL/ASTRALWERKS/CAPITOL	Axwell & Ingresso Feat. Romans	1
35	41	<b>I DIDN'T KNOW</b> CAP	Serhat Feat. Martha Wash	9
34	42	<b>HEARTS AIN'T GONNA LIE</b> POSITIVA/DEF JAM	Arlissa & Jonas Blue	15
41	43	<b>TROUBLE</b> LA DSTAR	Ashley Brinton	6
43	44	<b>SHADOW</b> CALIFORNIA MUSIC & ARTS CONSORTIUM/WHAT TAGY	Jing x Atom Panda	3
31	45	<b>WAVEY</b> COLUMBIA	CLiQ Feat. Alika	16
<b>NEW</b>	46	<b>GET TOGETHER</b> PEACEMAN	Sir Ivan	1
<b>NEW</b>	47	<b>GIRLS LIKE YOU</b> 222/INTERSCOPE	Maroon 5 Feat. Cardi B	1
<b>NEW</b>	48	<b>SUMMER ON LOCK</b> DAUMAN	Emily Perry	1
<b>NEW</b>	49	<b>HEY, MR. PRESIDENT</b> NOT LISTED	John Palumbo Feat. ONO	1
46	50	<b>I THINK I LOVE YOU</b> BYHEART	IAGO	5

# BOXSCORE

July 21  
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). Numerical noted with Platinum symbol indicates album's multi-platinum level.
    - ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numerical noted with Diamond symbol indicates album's multi-platinum level.
    - Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).
    - △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numerical noted with Platino symbol indicates album's multi-platinum level.
  - ▲ Digital Songs Charts
    - RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).
    - ▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numerical noted with Platinum symbol indicates song's multi-platinum level.
  - Awards
    - PS (PaceSetter for largest % album sales gain)
    - GG (Greatest Gainer for largest volume gain)
    - DG (Digital Sales Gainer)
    - AG (Airplay Gainer)
    - SG (Streaming Gainer)
- Publishing song index available on [Billboard.com/biz](http://Billboard.com/biz).
- Visit [Billboard.com/biz](http://Billboard.com/biz) for complete rules and explanations.

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$11,951,047 \$499.50/\$499.50	<b>TAYLOR SWIFT, CHARLI XCX, CAMILA CABELLO</b> LINCOLN FINANCIAL FIELD, PHILADELPHIA JULY 13-14	107,378 TWO SELLOUTS	MESSINA TOURING GROUP
2	\$11,396,004 \$499.50/\$499.50	<b>TAYLOR SWIFT, CHARLI XCX, CAMILA CABELLO</b> FEDEXFIELD, LANDOVER, MD. JULY 10-11	95,672 TWO SELLOUTS	MESSINA TOURING GROUP
3	\$7,581,640 (\$10,308,880 AUSTRALIAN) \$189.27/\$76.89	<b>PINK, THE RUBENS</b> PERTH ARENA, PERTH, AUSTRALIA JULY 3-4, 6-7	59,553 FOUR SELLOUTS	LIVE NATION
4	\$5,697,111 (4,918,145 EUROS) \$174.18/\$290.3	<b>BEYONCÉ &amp; JAY-Z</b> OLYMPIASTADION, BERLIN JULY 28	57,155 SELLOUT	LIVE NATION
5	\$5,531,610 (4,751,983 EUROS) \$185.09/\$94.45	<b>BILLY JOEL</b> AVIVA STADIUM, DUBLIN JUNE 23	40,590 SELLOUT	AIKEN PROMOTIONS
6	\$5,369,669 \$115/\$55	<b>DEAD &amp; COMPANY</b> FOLSOM FIELD, UNIVERSITY OF COLORADO, BOULDER, BOULDER, COLO. JULY 13-14	62,904 86,982 TWO SHOWS	LIVE NATION
7	\$4,981,733 \$254/\$31	<b>KENNY CHESNEY, BRANDON LAY, OLD DOMINION, THOMAS RHETT</b> ARROWHEAD STADIUM, KANSAS CITY JULY 14	57,582 57,582	MESSINA TOURING GROUP
8	\$4,733,549 (4,031,185 EUROS) \$205.36/\$29.34	<b>BEYONCÉ &amp; JAY-Z</b> ESTADI OLIMPIC LLUIS COMPANYS, BARCELONA JULY 11	46,982 SELLOUT	LIVE NATION
9	\$4,624,995 (17,304,280 ZLOTY) \$133.65/\$20.05	<b>BEYONCÉ &amp; JAY-Z</b> PGE NARODOWY, WARSAW JUNE 30	53,500 SELLOUT	LIVE NATION
10	\$4,520,814 (3,875,920 EUROS) \$174.51/\$29.08	<b>BEYONCÉ &amp; JAY-Z</b> RHEINENERGISTADIUM, KÖLN, GERMANY JULY 3	39,501 SELLOUT	LIVE NATION
11	\$4,018,996 (3,818,770 EUROS) \$163.58/\$11.68	<b>BEYONCÉ &amp; JAY-Z</b> STADIO SAN SIRO, MILAN JULY 6	49,051 SELLOUT	LIVE NATION
12	\$3,753,186 \$527/\$45	<b>ROD STEWART, CYNDI LAUPER</b> HOLLYWOOD BOWL, LOS ANGELES JUNE 25-26	32,720 TWO SELLOUTS	LIVE NATION, BILL SILVA PRESENTS
13	\$3,475,543 (2,956,505 EUROS) \$164.38/\$11.74	<b>BEYONCÉ &amp; JAY-Z</b> STADIO OLIMPICO, ROME JULY 8	40,440 40,440	LIVE NATION
14	\$2,464,706 \$179/\$30	<b>DEAD &amp; COMPANY</b> DODGER STADIUM, LOS ANGELES JULY 7	33,098 39,021	LIVE NATION
15	\$2,365,330 (\$1,890,140) \$109.88/\$85.08	<b>ROGER WATERS</b> SSE HYDR0, GLASGOW JUNE 29-30	19,678 20,042 TWO SHOWS	TRIPLE A ENTERTAINMENT
16	\$2,331,605 \$125.01/\$39.50	<b>SAM SMITH</b> MADISON SQUARE GARDEN, NEW YORK JUNE 29-30	25,741 26,662 TWO SHOWS	THE BOWERY PRESENTS
17	\$2,253,643 \$141/\$37	<b>DEAD &amp; COMPANY</b> SHORELINE AMPHITHEATRE, MOUNTAIN VIEW, CALIF. JULY 2-3	39,256 44,022 TWO SHOWS	LIVE NATION
18	\$1,921,089 \$146/\$46	<b>DEAD &amp; COMPANY</b> AUTZEN STADIUM, EUGENE, ORE. JUNE 30	23,741 36,436	LIVE NATION
19	\$1,588,770 (\$2,128,331 AUSTRALIAN) \$136.91/\$14.10	<b>KENDRICK LAMAR, SIR</b> PERTH ARENA, PERTH, AUSTRALIA JULY 10	13,988 SELLOUT	LIVE NATION
20	\$1,475,090 (\$1,104,230) \$73.47/\$33.40	<b>MICHAEL MCINTYRE, ANDREW BIRD</b> SSE HYDR0, GLASGOW JUNE 14-16	30,760 31,041 THREE SHOWS	OFF THE KERB PRODUCTIONS
21	\$1,185,953 \$125/\$39.50	<b>SAM SMITH</b> BARCLAYS CENTER, BROOKLYN, N.Y. JUNE 27	13,336 13,583	THE BOWERY PRESENTS
22	\$1,093,450 \$141/\$37	<b>DEAD &amp; COMPANY</b> MATTRESS FIRM AMPHITHEATRE, CHULA VISTA, CALIF. JULY 6	15,543 19,602	LIVE NATION
23	\$1,062,990 (\$1,052,355 FRANCS) \$104.10/\$74.90	<b>SHAKIRA</b> HALLENSTADION, ZÜRICH, SWITZERLAND JULY 22	13,893 SELLOUT	LIVE NATION
24	\$1,058,788 \$159.50/\$49.50	<b>PAUL SIMON</b> GREENSBORO COLISEUM, GREENSBORO, N.C. JUNE 19	9,825 10,650	THE BOWERY PRESENTS
25	\$911,064 (\$687,170) \$159.10/\$66.29	<b>KATY PERRY, HAILEE STEINFELD</b> SSE HYDR0, GLASGOW, SCOTLAND JUNE 24	11,274 11,453	AEG
26	\$856,863 (\$52,068 FRANCS) \$99.56/\$85.48	<b>BRYAN ADAMS</b> HALLENSTADION, ZÜRICH, SWITZERLAND JUNE 20	9,634 SELLOUT	ABC PRODUCTION
27	\$842,978 \$139.59/\$29.50	<b>TIM MCGRAW &amp; FAITH HILL, DEVIN DAWSON</b> KEYARENA, SEATTLE, WASH. JULY 13	11,146 SELLOUT	MESSINA TOURING GROUP
28	\$781,752 \$133/\$29	<b>TIM MCGRAW &amp; FAITH HILL, DEVIN DAWSON</b> MATTHEW KNIGHT ARENA, EUGENE, ORE. JULY 14	9,413 SELLOUT	MESSINA TOURING GROUP
29	\$732,183 \$109/\$60	<b>KENNY CHESNEY, OLD DOMINION</b> WALMART ARKANSAS MUSIC PAVILION, ROGERS, ARK. JULY 12	10,172 SELLOUT	MESSINA TOURING GROUP
30	\$710,261 (702,410 FRANCS) \$92.27/\$82.23	<b>JOVANOTTI</b> HALLENSTADION, ZÜRICH, SWITZERLAND JUNE 21	8,651 SELLOUT	ABC PRODUCTION
31	\$645,673 \$143/\$37	<b>DEAD &amp; COMPANY</b> ISLETA AMPHITHEATER, ALBUQUERQUE, N.M. JULY 11	10,630 15,315	LIVE NATION
32	\$597,936 (\$450,375) \$73.02/\$33.19	<b>FLIGHT OF THE CONCHORDS, EUGENE MIRMAN</b> SSE HYDR0, GLASGOW JUNE 18	10,193 10,481	METROPOLIS MUSIC
33	\$566,902 \$89/\$69/\$49	<b>STEELY DAN</b> MOHEGAN SUN ARENA, UNCASVILLE, CONN. JULY 8	7,334 7,711	IN-HOUSE
34	\$565,717 (\$59,600 FRANCS) \$100.08/\$88.96	<b>LENNY KRAVITZ, MF ROBOTZ</b> HALLENSTADION, ZÜRICH, SWITZERLAND JUNE 27	6,732 13,000	ABC PRODUCTION
35	\$507,128 (\$65,237 CANADIAN) \$44.69/\$32.8/\$26.29/\$18.78	<b>VANCE JOY, SCOTT HELMAN, MONDO COZMO</b> BUDWEISER STAGE, TORONTO JUNE 22	15,704 16,134	LIVE NATION



## P!nk Kicks Off Oceania Tour

P!nk (above) launches the latest leg of her Beautiful Trauma Tour with a bang, as the first four shows of her Oceania Tour — all at the Perth Arena in Perth, Australia — earned \$7.6 million, according to box-office stats reported to *Billboard*. The four-show sellout run kicked off July 3 and concluded July 7, with a total of 59,553 tickets sold.

The Live Nation-promoted tour follows the singer's successful U.S. leg from March to June that earned over \$100 million from 46 performances. Her tour continues through the summer, culminating with six nights in Auckland, New Zealand, between Sept. 4-11, and includes a nine-night run at the Rod Laver Arena in Melbourne, Australia.

Meanwhile, multiple dates from **Dead & Company's** tour of the western United States dot the Boxscore chart, led by the band's two-night stint at Boulder, Colo.'s Folsom Field July 13-14. The shows earned \$5.4 million in gross sales with 62,904 tickets sold between the two dates.

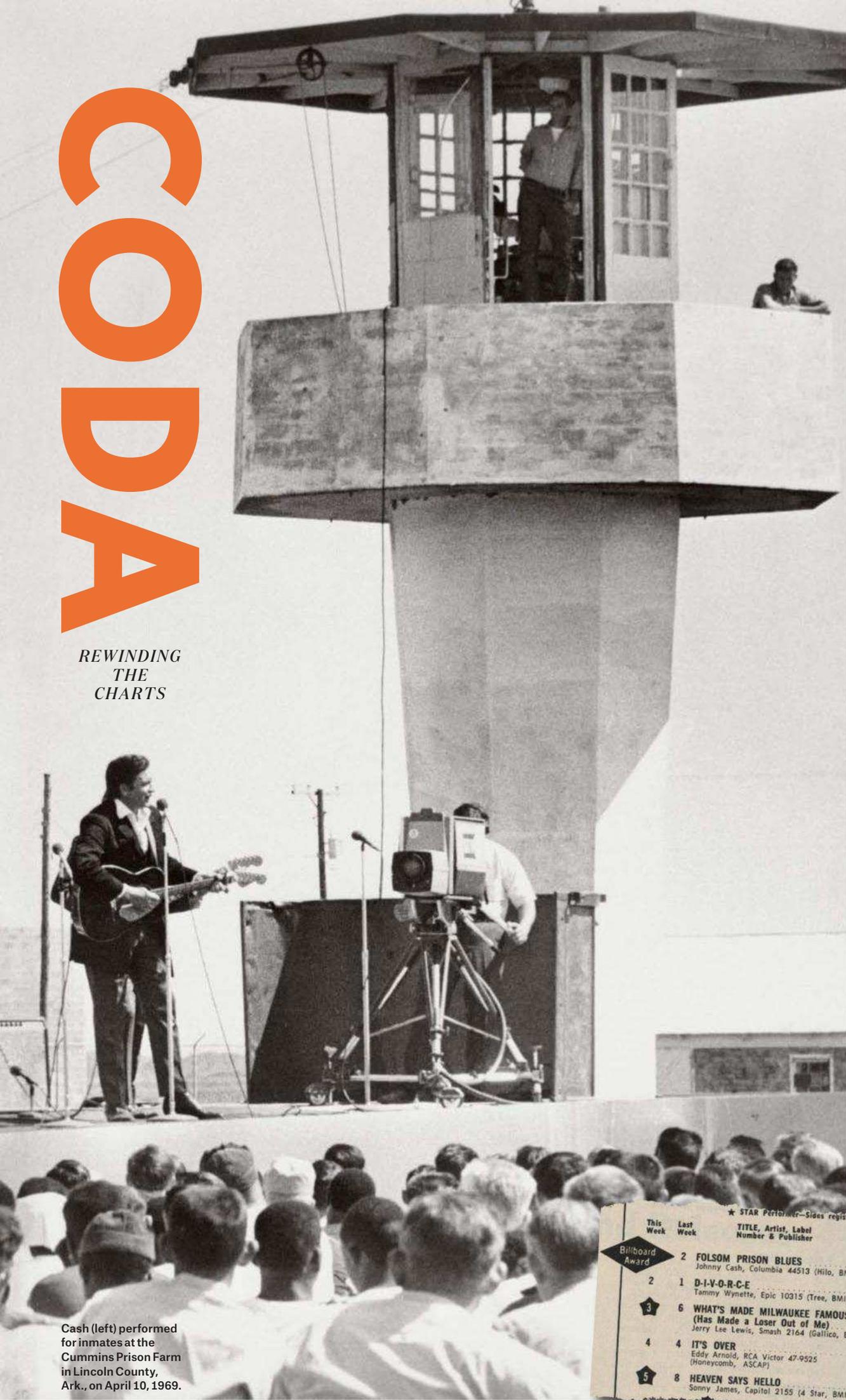
In all, eight shows at six venues from Dead & Company reach the ranking, including a date at Dodger Stadium in Los Angeles. Across the eight shows, performed between June 30-July 14, the band earned \$13.8 million in gross sales with 185,172 tickets sold.

With the conclusion of the 24-show tour, Dead & Company amassed \$35.2 million from 495,624 sold tickets, including one sellout at Coastal Credit Union Music Park in Raleigh, N.C.

—Kevin Rutherford

# COODA

REWINDING  
THE  
CHARTS



Cash (left) performed for inmates at the Cummins Prison Farm in Lincoln County, Ark., on April 10, 1969.

## 50 Years Ago JOHNNY CASH WENT TO PRISON, AND NO. 1

The Man in Black's classic "Folsom Prison Blues" topped the Hot Country Songs chart

WHEN JOHNNY CASH PERFORMED "Folsom Prison Blues" at California's Folsom State Prison on Jan. 13, 1968, the song was hardly new.

Cash wrote the tune in 1951 after seeing the film noir *Inside the Walls of Folsom Prison* while serving in the U.S. Air Force. The studio version, which was recorded in 1955 at Sam Phillips' Sun Studio in Memphis, climbed to No. 4 on *Billboard's* Most Played by Jockeys country chart in 1956 and generated mail from inmates around the country.

Although Cash's experience with incarceration had been limited to a handful of one-night stays in jail on misdemeanor charges, he sympathized with the plight of the imprisoned and performed the first of several concerts for them in 1957 at Texas' Huntsville State Prison. More than 10 years later, he played Folsom Prison backed by an all-star band that included his wife, June Carter Cash, and The Statler Brothers.

On July 20, 1968, the live recording of "Folsom Prison Blues" from that concert began a four-week reign atop *Billboard's* Hot Country Songs chart at a particularly turbulent time in America. On June 5, as the single was climbing the chart, Sen. Robert F. Kennedy was assassinated. In the aftermath, many radio stations put "Folsom" on hold due to the song's signature line, "I shot a man in Reno/Just to watch him die," prompting Columbia to release an edited version.

In addition to its chart success, "Folsom Prison Blues" won the Grammy Award for best country vocal performance, male, in 1969. An inductee into both the Country Music Hall of Fame (in 1980) and the Rock and Roll Hall of Fame (in 1992), Cash died at 71 of complications from diabetes on Sept. 12, 2003. He left behind a discography of more than 90 studio and live albums.

—JIM ASKER

This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart
2	1	<b>FOLSOM PRISON BLUES</b> Johnny Cash, Columbia 44513 (Hilo, BMI)	8
2	1	<b>D-I-V-O-R-C-E</b> Tammy Wynette, Epic 10315 (Tree, BMI)	10
3	6	<b>WHAT'S MADE MILWAUKEE FAMOUS (Has Made a Loser Out of Me)</b> Jerry Lee Lewis, Smash 2164 (Gallico, BMI)	7
4	4	<b>IT'S OVER</b> Eddy Arnold, RCA Victor 47-9525 (Honeycomb, ASCAP)	15
5	8	<b>HEAVEN SAYS HELLO</b> Sonny James, Capitol 2155 (4 Star, BMI)	8

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