



EMPOWERED WOMEN EMPOWER WOMEN

HAPPY INTERNATIONAL WOMEN'S DAY 2019



INNOCENCE LOST Can Michael Jackson's Legacy Survive *Neverland*?

billboard

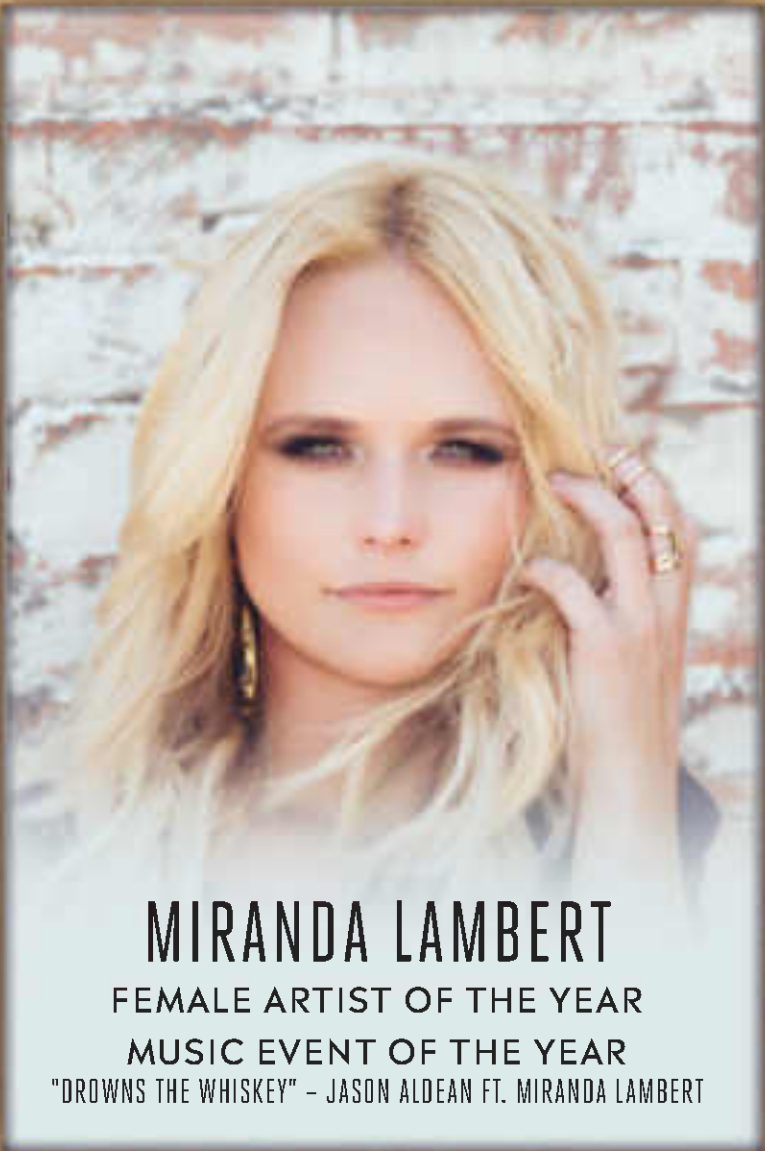
March 9, 2019 | billboard.com

The REAL
WRRLD

Interscope gambled \$3 million on Juice WRLD and won big with 'Lucid Dreams.' Now the label's promising a classic album as he struggles with the excesses of fame



LUKE COMBS
MALE ARTIST OF THE YEAR
NEW MALE ARTIST OF THE YEAR



MIRANDA LAMBERT
FEMALE ARTIST OF THE YEAR
MUSIC EVENT OF THE YEAR
"DROWNS THE WHISKEY" - JASON ALDEAN FT. MIRANDA LAMBERT



KANE BROWN
SINGLE OF THE YEAR
"HEAVEN"



MAREN MORRIS
FEMALE ARTIST OF THE YEAR



SONY MUSIC NASHVILLE
CONGRATULATES OUR
ACM NOMINEES



MITCHELL TENPENNY
NEW MALE ARTIST OF THE YEAR



OLD DOMINION
GROUP OF THE YEAR



LANCO
GROUP OF THE YEAR
NEW DUO/GROUP OF THE YEAR

billboard HOT 100

Gaga (right) and Cooper sang "Shallow" during her *Enigma* residency in Las Vegas on Jan. 26.



Lady Gaga And Bradley Cooper Rise To No. 1 With 'Shallow'

AFTER WINNING BEST original song at the 91st Academy Awards (Feb. 24), "Shallow" by **Lady Gaga** and **Bradley Cooper** vaults to No. 1 on the Billboard Hot 100.

The song — which the pair performed at the Oscars — from *A Star Is Born*, in which they star and which Cooper directed, blasts from No. 21 in its 22nd week on the chart (after previously reaching No. 5 last October), soaring by 225 percent to 115,000 sold in the week ending Feb. 28, according to Nielsen Music. The sum is the greatest since **Drake**'s "In My Feelings" in July 2018, as "Shallow" rebounds for a seventh week atop the Digital Song Sales list. "Shallow" also re-enters

Streaming Songs at No. 9, up 185 percent to 27.3 million U.S. streams, surging past its prior No. 28 high, and hits a new peak on Radio Songs, climbing 37-27 (34.8 million in audience, up 30 percent).

Gaga earns her fourth Hot 100 No. 1 and first in nearly eight years, since "Born This Way," which ruled for six weeks in 2011, while Cooper achieves his first. Additionally, "Shallow" is the 17th best original song winner to crown the Hot 100 and the first since **Eminem**'s "Lose Yourself" (from *8 Mile*), which reigned for 12 weeks in 2002-03.

Concurrently, the *A Star Is Born* soundtrack returns to No. 1 on the Billboard 200 (see page 72).

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
18	21	1	#1 DG SG Shallow ▲	LADY GAGA, BRUCE (S.G.GERMANOITA, M.DRONSON, A.ROSSOMANDO, A.WIATT)	Lady Gaga & Bradley Cooper INTERSCOPE	1	22
1	1	2	AG 7 Rings	TB.HITS, M.FOSTER, C.ANDERSON (V.M.MCCANTS, J.M.PARKS, A.GRANDE, N.VITIA, R.RODGERS, O.HAMMERSTEIN III, K.KRYSIUK, T.BROWN, M.FOSTER, C.ANDERSON)	Ariana Grande REPUBLIC	1	6
4	2	3	Without Me ▲	L.BELL (L.BELL, A.R.ALLEN, A.FRANCIPANE, DELACEY, J.TIMBERLAKE, T.V.MOSLEY, S.S.STORCH)	Halsey CAPITOL	1	21
5	3	4	Sunflower (Spider-Man: Into The Spider-Verse) ●	L.BELL, C.LANG (A.R.POST, L.BELL, W.T.WALSH, K.M.I.SHAMAN BROWN, C.LANG)	Post Malone & Swae Lee REPUBLIC	1	19
11	11	5	Middle Child	T.MINUS, J.L.COLE (J.COLE)	J. Cole DREAMVILLE/ROC NATION/INTERSCOPE	4	6
6	6	6	Happier ▲	MARSHMELLO (S.MCCUTCHEON, D.SMITH, MARSHMELLO)	Marshmello & Bastille JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	2	28
3	4	7	Thank U, Next ▲	TB.HITS, M.FOSTER, C.ANDERSON (A.GRANDE, T.M.PARKS, V.M.MCCANTS, T.BROWN, M.D.FOSTER, C.M.ANDERSON, N.VITIA, K.KRYSIUK)	Ariana Grande REPUBLIC	1	17
9	10	8	Wow.	L.BELL, FRANK DUKES (A.R.POST, L.BELL, A.FEENY, W.T.WALSH)	Post Malone REPUBLIC	8	10
20	13	9	Thotiana	SCUM BEATS (J.PORTER, E.JOHNSON, C.JONES)	Blueface BLUEFACE/FIFTH AMENDMENT/EONE	9	7
7	7	10	Sicko Mode ▲	HIFIBOYZZ, TAY YOUTH, CL.BEATZ, ZACHARY AD (C.S.HARV, P.L.P., J.GOMI, N.EEB, B.HIGGINS, S.CHAHAYE, D.TTAVIS, S.SCOTT, A.GRAHAM, X.MISHAWAN BROWN, J.E.HAYWING, C.A.HOLLIS, J.L.COY, D.RIVK, C.C.YOUNG, ZGOMI, N.EEB)	Travis Scott CACTUS JACK/GRAND Hustle/EPIC	1	30

DENISE TRUSCELLO/WIREIMAGE

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



Billboard Hot 100

73

YK OSIRIS
Worth It



The 19-year-old Jackson, Fla., native also reaches a new No. 34 peak on Hot R&B/Hip-Hop Songs.

How did "Worth It" come together?

I started taking music [seriously] a year ago. I made five songs in an hour one day. I freestyled "Worth It" in 30 minutes. I was always passionate. Music was all I had. I didn't have a Plan B. I wanted it so bad. I told my mom I was going to make it before I turned 18, and I did. This is God's plan.

You don't drink or do drugs. How has that lifestyle affected your artistry?

I keep my body clean because I like being focused. Drugs kill people, and I'm not trying to die at a young age or make a habit out of it. I'm just trying to have my mind focused

to get views and make hits. It's working out for me. I'm making money, going crazy and hitting *Billboard*.

How has your career changed since signing to Def Jam in spring 2018?

I just bought my mom a car. A year ago, I didn't have money like that. More songs are about to drop [on Def Jam's upcoming compilation *Undisputed*, out March 8]. I'm feeling good, but I'm not [getting] comfortable. I'm trying to hit No. 1. **Meek Mill** taught me to keep going. We linked up a few weeks ago, and he's like, "You're a star. Keep doing your thing." —REGINA CHO



3 **HALSEY**
Without Me

With 107.7 million in airplay audience, the track becomes **Halsey's** second Radio Songs No. 1 and first in a lead role. She topped the chart for 11 weeks in 2016 as featured on *The Chainsmokers'* "Closer."

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
8	9	11	High Hopes ▲	Panic! At The Disco ISNCLAIR, LIBERGLIBURIE, SINCLAIR, LOWENYOUNG, L. BRITCHARD, DCDZ, FIELD BY SHOLLANDER, Y. JOBBAN, BEAN, LEBERG, JIM PARS, JUBER	4	30	
10	12	12	Eastside ▲	benny blanco, Halsey & Khalid ANDREW WATT, BENNY BLANCO, CASIMERE CAT, IN PEPEZ, K. ROBINSON, A. FRANK, PANE, EC, SHEP, AN, B. J. LEVIN	9	33	
2	8	13	Break Up With Your Girlfriend, I'm Bored	Ariana Grande MAX MARTIN, JULIA, J. A. GRANDE, MAX MARTIN, L. SALMAN, ZADE, H. S. KOTECHA, K. BURRUSS, K. BRIGGS	2	3	
-	5	14	Please Me	Cardi B & Bruno Mars BRUNO MARS, THE STEROTYPES (BRUNO MARS, CARDI B, YIP, R. ROMULUS, L. REEVES, R. C. MCCULLOUGH, ILLIE FAUNT, LENOY II)	5	2	
59	14	15	Murder On My Mind ●	YNW Melly NOT LISTED (NOT LISTED)	14	6	
13	15	16	Going Bad	Meek Mill Feat. Drake WHEEZY, WATTS, R. B. WILLIAMS, A. GRAHAM, W. G. CLASS, W. WESS	6	13	
12	19	17	Girls Like You ▲	Maroon 5 Feat. Cardi B JEVIGAN, CIRKUT, A. N. LEVINE, J. GEVIGAN, H. R. WALTER, B. HAZZARD, G. M. STONE, CARDI B	1	40	
15	17	18	A Lot	21 Savage DIDAH, J. S. & A. JOSEPH, COLE, NAICHEA, WHITE, YOUNG	12	10	
16	18	19	Drip Too Hard ▲	LIl Baby & Gunna TURBO (DJONES, G. KITCHENS, C. DURHAM)	4	24	
19	16	20	Money ▲	Cardi B I WHITE DID IT (CARDI B, J. WHITE)	13	19	

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
23	20	21	Better	Khalid STAR GATE, DIGA, CHARLIE HAN, D. S. OME (K. ROBINSON, M. S. ERIKSEN, T. E. HERMANSEN, I. CHAMMUS, CHARLIE HANDSOME)	18	24	
30	25	2	Dancing With A Stranger	Sam Smith & Normani STAR GATE, JIMMY NAPES (L. J. NAPIER, M. S. ERIKSEN, T. E. HERMANSEN, S. SMITH, N. K. HAMILTON)	22	7	
36	23	23	Beautiful Crazy ▲	Luke Combs S. MOHATTI (L. COMBS, W. B. DURRETTE, R. WILLIFORD)	23	16	
37	29	24	Sweet But Psycho	Ava Max CIRKUT (M. LOVE, A. A. HAU, K. BLAND, H. R. WALTER, A. A. KOC, W. LOBBAN, B. E. AN)	24	11	
24	22	25	ZEZE ▲	Kodak Black Feat. Travis Scott & Offset D. A. DOMAN, B. K. K. APRIL, D. DOMAN, M. PRINCE, L. THOMAS, DOLLA Z, N. DEALZ, C. GANDY, R. GEFUS, K. C. PHUS, TRAVIS SCOTT	2	20	
28	24	26	MIA	Bad Bunny Feat. Drake D. J. MARRAS, ONZELI, DANIEL NEVILL, HUNTER, J. S. WATTS, KARLSON Z, T. A. SIMPSON, G. E. S. M. A. L. B. J. A. N. G. S. O. N. V. S. E. J. A. M. M. R. O. C. A. D. O. N. A. H. W. M.	5	20	
29	28	27	Better Now ▲	Post Malone FRANK DUKE, S. L. BELL (A. J. R. POST, W. T. WALSH, A. FEENEY, L. BELL)	3	44	
-	27	28	Robbery	Juice WRLD N. MIRA (J. A. HIGGINS, N. MIRA)	27	2	
46	30	29	Be Alright ●	Dean Lewis N. ATKINSON, L. E. HOLLOWAY (D. LEWIS, L. HUME)	29	18	
40	34	30	You Say	Lauren Daigle L. N. GRAHL, M. BURY (L. DAGLE, L. N. GRAHL, M. BURY)	30	33	
34	26	31	Youngblood ▲	5 Seconds Of Summer ANDREW WATT, L. BELL (A. WOTMAN, A. TAMPOS, A. IRWIN, C. HOOD, L. HEMMINGS, L. BELL)	7	39	
31	31	32	Tequila ▲	Dan + Shay D. S. MYERS, S. HENDRICKS (D. S. MYERS, J. REYNOLDS, N. GALYON)	21	43	
42	37	33	Close To Me ●	Elie Goulding X Diplo Feat. Shae Lee I. LYA, DIPOLO, E. J. GOULDING, S. KOTECHA, P. SVENSSON, L. SALMAN, ZADE, H. S. KOTECHA, M. L. SHAMAN, B. BROWN, W. PENITZ	28	15	
49	38	34	Baby Shark	Pinkfong Y. JEONG (K. OH)	32	9	
47	39	35	Look Back At It	A Boogie Wit da Hoodie A. BOOGIE WIT DA HOODIE, J. H. HIGGINS, D. J. DAVIS, J. DAVIS, L. GANTT	32	12	
35	36	36	Wake Up In The Sky ▲	Gucci Mane X Bruno Mars X Kodak Black BRUNO MARS, BOB MARLEY, J. R. DAVIS, BRUNO MARS, D. L. LAVERNE, J. L. A. CROCK, C. YOUNG, B. L. OOD, B. K. K. APRIL	11	24	
33	35	37	Leave Me Alone ▲	Flipp Dinero YOUNG FOREVER, CAST BEATS (C. ST. VICTOR)	20	24	
39	44	38	Taki Taki ▲	DI Snake Feat. Selena Gomez, Ozuna & Cardi B DI SNAKE (M. S. E. G. B. G. A. N. C. H. E. A. B. R. I. G. N. O. L. I. T. H. O. M. P. K. C. A. R. D. I. B. V. S. A. M. Y. E. R. I. A. S. G. O. M. I. E. Z. I. C. O. Z. U. N. A. P. O. S. A. D. O. J. I. N. V. I. R. A. V. A. Z. O. U. E. Z.)	11	22	
45	33	39	I Like It ▲	Cardi B, Bad Bunny & J Balvin C. M. A. L. A. N. H. A. M. H. E. T. O. T. A. R. A. N. C. E. C. A. T. A. B. A. M. A. T. R. E. Z. O. C. A. D. I. A. O. S. C. R. O. S. A. B. U. T. I. W. E. T. H. E. S. I. G. N. E. R. A. N. D. E. H. A. R. D. S. O. N. A. J. A. M. A. R. I. E. N. Z. I. N. C. A. S. A. S. H. A. S. E. M. P. E. R. I. N. G. A. G. E. I. S. B. E. R. I. V. A. N.	1	47	
43	41	40	Lucid Dreams ▲	Juice WRLD N. MIRA (J. A. HIGGINS, N. MIRA, STING, D. MILLER)	2	42	
32	32	41	Bury A Friend	Billie Eilish F. B. O'CONNELL (B. E. O'CONNELL, F. B. O'CONNELL)	14	5	
50	42	42	Envy Me	Calboy J. T. K. (C. WOODS, L. T. KNIGHT)	41	11	
41	40	43	Mo Bamba ▲	Shack Wes T. A. K. E. A. D. M. I. T. T. P. R. I. N. C. I. P. L. E. R. A. S. H. A. L. L. D. C. I. M. B. I. R. A. L. D. I. M. A. B. A. P. T. I. S. T. E.	6	27	
51	43	44	Swervin	A Boogie Wit da Hoodie Feat. 6ix9ine L. O. N. D. O. N. O. N. D. A. T. R. A. C. K. (A. B. O. O. G. I. E. W. I. T. D. A. H. O. O. D. I. E. L. T. H. O. M. E. S. H. I. G. H. B. R. I. D. G. E. T. H. E. L. A. B. E. L. I. A. T. L. A. N. T. I. C.)	38	10	
54	52	45	Twerk	City Girls Feat. Cardi B M. R. N. O. V. A. R. I. C. O. L. O. V. E. (C. K. I. R. B. Y. D. T. U. R. N. E. R. R. I. C. O. L. O. V. E. C. A. R. D. I. B.)	29	8	
62	59	46	Take It From Me	Jordan Davis P. D. I. G. I. O. V. A. N. N. I. (J. DAVIS, J. DAVIS, L. GANTT)	46	9	
-	-	7	Always Remember Us This Way	Lady Gaga D. C. O. B. E. L. A. D. Y. G. A. G. A. (S. G. G. E. M. A. N. O. T. A. N. H. E. M. B. R. I. H. I. N. D. E. Y. L. M. C. K. E. N. W. A.)	41	7	
53	47	48	Backin' It Up ●	Pardison Fontaine Feat. Cardi B J. L. O. U. I. S. S. Y. K. S. E. N. S. E. P. I. K. H. P. R. O. (J. M. O. R. P. E. C. A. R. D. I. B. L. H. U. I. Z. A. R. J. S. C. R. U. G. G. S. S. L. O. W. E. R. Y. E. B. E. L. L. R. G. U. T. P. R. G. O. O. D. E. N. S. J. O. R. D. A. N. T. A. S. H. A. W.)	40	20	
-	-	49	Legacy	Offset Feat. Travis Scott & 21 Savage C. U. B. E. A. T. Z. J. L. L. U. E. L. L. E. N. (K. C. E. P. H. U. S.)	49	1	
-	-	49	Red Room	Offset M. E. T. R. O. B. O. O. M. I. N. (K. C. E. P. H. U. S., J. W. A. Y. N. E.)	49	2	

OSIRIS: ROMERKAMERA; HALSEY: JASON MERRITT/TRADARPHICS/SHUTTERSTOCK; BLUEFACE: RAMON PROJERO; MALONE: JEFF KRANTZ/FILMMAGIC; PINK: KEVIN MAZUR/GETTY IMAGES. THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA AS COMPILED BY NIELSEN MUSIC AND SALES DATA AS COMPILED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS.LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2019, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
52	45	51	This Is It		Scotty McCreery	42	12
			FROGERS, DWELLS, A. ESHUIS (S. MCCREERY, F. ROGERS, A. ESHUIS)	TRIPLE TIGERS			
61	56	52	Pure Water		Mustard & Migos	52	5
			DI MUSTARD, PHARO (D. J. MC FARLANE, Q. J. MARSHALL, K. K. BALL, K. C. PHUS, S. KHAN)	QUALITY CONTROL/MOTOWN/CAPITOL			
68	73	13	Close Friends		Lil Baby	28	18
			TURBO (D. JONES, C. DURHAM)	QUALITY CONTROL/MOTOWN/CAPITOL			
NEW		54	Walk Me Home		Pink	54	1
			RTHOMAS, K. MOORMAN (PINK, S. HARRIS, N. RUESS)	RCA			
44	50	55	Talk		Khalid	44	3
			DISCLOSURE (K. ROBINSON, H. LAWRENCE, G. LAWRENCE)	RIGHT HAND/RCA			
93	60	56	Mixed Personalities		YNW Melly Feat. Kanye West	56	6
			C CLIP BEATZ (J. M. DEMONS, K. O. WEST)	YNW MELLY/300			
66	66	57	Millionaire		Chris Stapleton	57	12
			D. COBB, C. STAPLETON (K. WELCH)	MERCURY NASHVILLE			
55	51	53	Girl Like You		Jason Aldean	46	14
			M. KNOX (M. TYLER, L. BOYER, L. MIRENDA)	MACON/BROKEN BOW			
95	92	59	Con Calma		Daddy Yankee Feat. Snow	59	4
			PLAYA-N-SKILLZ, SCOTT SUMMERS (R. LAYLA, RODRIGUEZ, I. G. RIVERA, VA. ZOUZ, D. CO'BRIEN)	EL CARTEL/UMILE			
14	48	60	Needy		Ariana Grande	14	3
			T. BHITS (T. BROWN, A. GRANDE, M. MCCANT, S. T. PARKS)	REPUBLIC			
64	54	61	What Makes You Country		Luke Bryan	54	9
			I. STEVENS, I. STEVENS (L. BRYAN, D. DAVIDSON, L. A. GORLEY)	CAPITOL NASHVILLE			
RE-ENTRY		62	I'll Never Love Again		Lady Gaga	36	7
			LADY GAGA, B. PICE (S. G. GERMANO, T. AN. HEMBY, J. HUNDEY, A. RAITER)	INTERSCOPE			
63	65	63	Undecided		Chris Brown	35	8
			S. STORCH, A. VEDON, C. J. BROOKS, S. STORCH, V. JAHN, D. ENDI, T. FERRO, P. G. APOCO, A. SMITH, I. BARRIS, J. JACKSON, S. HANKE, N. M. WALDEN	RCA			
NEW		64	Clout		Offset Feat. Cardi B	64	1
			C. BEATZ, J. LUBLEN (K. CEPHUS)	QUALITY CONTROL/MOTOWN/CAPITOL			
NEW		65	How Did I Get Here		Offset Feat. J. Cole	65	1
			D. R. MOON, A. T. BOOHIN (K. CEPHUS)	QUALITY CONTROL/MOTOWN/CAPITOL			
56	85	66	Who Do You Love		The Chainsmokers Feat. 5 Seconds Of Summer	56	3
			THE CHAINSMOKERS, OAKWILD (A. TAGGART, A. PALL, W. FEINER, S. M. DOUGLAS, T. PILEY, L. H. MINGOS, C. HOOD, A. J. R. WAIN, M. C. CLIFFORD)	DISRUPTOR/COLUMBIA			
89	72	67	Nights Like This		Kehlani Feat. Ty Dolla \$ign	67	7
			NOT LISTED (NOT LISTED)	T. SUNAMI MOB/ATLANTIC			
17	46	68	NASA		Ariana Grande	17	3
			T. BHITS, C. ANDERSON (T. BROWN, C. ANDERSON, M. MCCANT, S. T. PARKS, A. GRANDE)	REPUBLIC			
85	83	69	Burn Out		Midland	69	8
			D. HUFF, S. MCANALLY, L. OSBORNE (L. CARSON, C. DUDDY, M. WYSTRACH, S. MCANALLY, L. OSBORNE)	BIG MACHINE			
NEW		70	Outstanding		Gunna	70	1
			TURBO (S. G. KITCHENS, C. DURHAM, M. E. CHARLES)	YOUNG STONER LIFE/300			
92	67	71	Here Tonight		Brett Young	67	8
			D. HUFF (B. YOUNG, B. CAVER, J. BACH, C. KELLEY)	BMLG			
NEW		72	Be Like Me		Lil Pump Feat. Lil Wayne	72	1
			NOT LISTED (NOT LISTED)	THA LIGHTS GLOBAL/WARNER BROS.			
	87	73	Worth It		YK Osiris	73	2
			K. M. J. TAYLOR, K. C. SUPP, B. J. MILLS, J. WILLIAMS, C. H. H. BEG, M. G. GINGIS, T. L. WOODS, R. D. L. SNODGRASS, R. J. C. ANDERSON (A. J. MILLS)	DEF JAM			
NEW		74	3 Headed Snake		Gunna Feat. Young Thug	74	1
			WHEEZY (S. G. KITCHENS, J. WILLIAMS, C. DURHAM, M. E. GLASS)	YOUNG STONER LIFE/300			
NEW		5	Wit It		Gunna	75	1
			WHEEZY (S. G. KITCHENS, W. GLASS)	YOUNG STONER LIFE/300			
74	78	76	Ella Quiere Beber		Anuel AA & Romeo Santos	61	17
			CHRIS BEGAY, GARY MUSIC, H. K. SEGARRA (E. GAZMAY, S. ANTONO, C. EORITZ, R. V. B. A. J. G. B. V. B. A. V. A. Z. O. U. E. Z. R. K. S. E. G. A. P. R. A.)	REAL HASTA LA MUERTE/ GLADE BEBÉ			
57	64	77	This Feeling		The Chainsmokers Feat. Kelsea Ballerini	50	20
			THE CHAINSMOKERS (A. TAGGART, A. PALLEW, S. CHWARTZ)	DISRUPTOR/COLUMBIA			
RE-ENTRY		78	One Call		Gunna	56	2
			TURBO (S. G. KITCHENS, C. DURHAM, W. JONES)	YOUNG STONER LIFE/300			
65	71	79	Armed And Dangerous		Juice WRLD	44	16
			D. R. MOON (L. A. HIGGINS, A. E. PROCTOR)	GRADE A/INTERSCOPE			
79	77	80	Down To The Honkytonk		Jake Owen	74	9
			I. MOI (R. CLAWSON, L. LAIRD, S. MCANALLY)	BIG LOUD			




9

BLUEFACE
Thotiana

Blueface earns his first top 10 on the Billboard Hot 100 as his debut entry, "Thotiana," climbs 13-9. The track by the Los Angeles-based rapper (real name: **Jonathan Porter**), which sports remixes with **Cardi B** and **YG** and a pair of **Cole Bennett**-directed official videos, charges 9-4 on Streaming Songs (37.8 million U.S. streams, up 24 percent, according to Nielsen Music) and lifts 14-13 on Digital Song Sales (15,000 sold, up 15 percent). It also jumps into the top 20 on the Mainstream R&B/Hip-Hop airplay chart (up 24 percent in plays). —G.T.


2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
81	90	8	Shot Clock		Ella Mai	81	5
			DI MUSTARD (E. M. HOWELL, D. MC FARLANE, J. POWELL, J. A. SPATH, W. BATES, B. SH. A. GRAHAM, T. V. MOSLEY)	10 SUMMERS/INTERSCOPE			
91	81	82	Miss Me More		Kelsea Ballerini	81	4
			FG. W. H. T. HEAD, J. MASSEY (K. BALLERINI, D. H. HODGES, B. M. CLAUGHLIN)	BLACK RIVER			
71	68	83	Calling My Spirit		Kodak Black	46	13
			J. LUBLEN, J. AK ONE (B. K. KAPRI, J. H. LUBLEN, J. DUTTON)	DOLLA Z N DEALZ/ATLANTIC			
60	63	84	Nothing Breaks Like A Heart		Mark Ronson Feat. Milly Cyrus	43	13
			M. RONSON, P. PICARD, BROTHERS (M. D. RONSON, M. CYRUS, L. UBERT, T. BRENNER, K. M. PICARD, C. PICARD, C. R. SZYMANSKI)	RCA			
21	58	85	Imagine		Ariana Grande	21	8
			POP HAPPY PEEZ (A. W. ANSEL, N. PEFEZ, P. R. S. CILLA, R. ENA, J. ROSE, P. S. A. GRANDE)	REPUBLIC			
NEW		86	Lick		Offset	86	1
			D. R. MOON, S. W. A. V. A. Y. (K. CEPHUS)	QUALITY CONTROL/MOTOWN/CAPITOL			
NEW		7	Girls Need Love		Summer Walker X Drake	87	1
			ARCHER (S. WALKER, A. ARCHER, A. GRAHAM)	FROZEN MOMENTS/INTERSCOPE			
	84	8	Eyes On You		Chase Rice	84	2
			C. DESTEFANO (C. RICE, C. DESTEFANO, A. GORLEY)	DACK JANIBLS/BROKEN BOW			
70	70	89	Love Someone		Lukas Graham	70	9
			P. ISSI FOR FUTURE ANIMALS, P. I. O. D. I. A. B. R. E. I. (L. G. FORCH, H. M. M. H. E. R. S. P. O. N. E. S. T. M. R. I. S. T. O. P. J. J. D. A. N. I. E. L. S. J. A. L. A. N. D. L. A. B. R. E. L. M. P. L. E. G. A. A. R. D.)	WARNER BROS.			
27	55	90	Bad Idea		Ariana Grande	27	3
			M. A. X. M. A. R. T. I. N. I. Y. A. (A. G. R. A. N. D. E., M. A. X. M. A. R. T. I. N., I. S. A. L. M. A. N. Z. A. D. E. H. S., K. O. T. E. C. H. A., P. S. V. E. N. S. S. O. N.)	REPUBLIC			
NEW		91	Speed It Up		Gunna	91	1
			TURBO (S. G. KITCHENS, C. DURHAM)	YOUNG STONER LIFE/300			
RE-ENTRY		62	Secreto		Anuel AA & Karol G	68	4
			E. Z. E. L. E. Z. T. A. H. D. E. L. A. P. R. D. A. E. G. A. Z. M. Y. S. A. N. T. A. G. O., K. A. R. O. L. G. E. N. E. R. V. A. P. E. Z. (E. L. A. P. R. D. A.)	UNIVERSAL MUSIC LATIN/UMILE			
22	53	93	Bloodline		Ariana Grande	22	3
			M. A. X. M. A. R. T. I. N. I. Y. A. (A. G. R. A. N. D. E., M. A. X. M. A. R. T. I. N., I. S. A. L. M. A. N. Z. A. D. E. H. S., K. O. T. E. C. H. A.)	REPUBLIC			
NEW		94	I Guess I Just Feel Like		John Mayer	94	1
			I. M. A. Y. E. R. (I. M. A. Y. E. R.)	COLUMBIA			
NEW		95	Good As You		Kane Brown	95	1
			D. HUFF (K. BROWN, B. BERRYHILL, S. CARTER, T. PHILLIPS, W. WEAVER)	ZONE 4/RCA NASHVILLE			
72	75	96	Put A Date On It		Yo Gotti Feat. Lil Baby	59	5
			J. JAMES (M. MIMS, D. JONES, J. JAMES, R. MORALES)	CMG/EPIC			
NEW		97	Same Yung N***a		Gunna Feat. Playboi Carti	97	1
			WHEEZY (S. G. KITCHENS, W. GLASS, T. CARTER, C. DURHAM)	YOUNG STONER LIFE/300			
	80	98	Talk You Out Of It		Florida Georgia Line	80	2
			I. M. O. I. (M. HARDY, H. PHELPS, J. ROGERS, A. VANDERHEYM)	BMLG			
84	96	99	Make It Sweet		Old Dominion	84	9
			S. MCANALLY (M. RAMSEY, T. ROSEN, W. SELLERS, G. SPRUNG, B. TURS, S. MCANALLY)	RCA NASHVILLE			
NEW		100	Faucet Failure		Ski Mask The Slump God	100	1
			C. H. A. S. E. T. H. E. M. O. N. E. Y. C. L. I. P. B. E. A. T. Z. (S. G. O. U. L. B. O. U. R. N. E., C. R. O. S. E., K. G. O. M. P. R. I. N. G. E. R., T. G. O. M. P. R. I. N. G. E. R.)	VICTOR VICTOR WORLDWIDE/REPUBLIC			



8

POST MALONE
Wow.

As the song returns to its No. 8 Hot 100 high, it becomes **Post Malone's** fifth top 10 on Radio Songs (11-9; 58.9 million impressions, up 10 percent).



54

PINK
Walk Me Home

The track launches at No. 2 on Digital Song Sales (30,000 sold), marking **Pink's** highest rank on the list as a lead artist since 2013, when "Just Give Me a Reason" (featuring **Nate Ruess**, a co-writer of "Walk") ruled for four weeks.

SALES: AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC. The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

Contents

THIS WEEK
—
Volume 131 / No. 6

Elle Fanning photographed Feb. 26 in Los Angeles. Fanning wears a Stone Cold Fox top, See by Chloé shorts and Fendi boots. Watch Fanning talk about her new movie, *Teen Spirit*, at billboard.com/videos.

FEATURES

- 38 *The Three Million Dollar Man*** When Interscope offered **Juice WRLD** millions just one year ago, he hadn't even played a real show. Now he's a crossover megastar worth exponentially more.
- 44 *A Star Is Made*** It took almost 10 years, over 500 songs, four months of vocal training and one major label to bring writer-director **Max Minghella's** *Teen Spirit* to the big screen — and to transform **Elle Fanning** into a believable (and magnetic) pop star.

BILLBOARD HOT 100

- 1** **Lady Gaga** and **Bradley Cooper's** "Shallow" soars to No. 1 after it won the Academy Award for best original song.

TOPLINE

- 11** The allegations in HBO's *Leaving Neverland* documentary have split fans of **Michael Jackson** and had a disruptive effect on plans made by the artist's estate. Will the Jackson brand weather the storm?
- 14** With the U.S. recorded-music business up by double digits for the third straight year, a look at how high the biz boom can go.

7 DAYS ON THE SCENE

- 22** Houston Livestock Show and Rodeo, Paris Fashion Week

THE BEAT

- 29** Latin music's new power couple, **Anuel AA** and **Karol G**, are breaking Instagram — and plenty of rules.
- 32** Why pop artists are dressing down and pushing stylists aside.

BACKSTAGE PASS

- 51** The Academy of Country Music announces the formation of a task force to address the genre's gender imbalance. Plus: The most-nominated artists at this year's awards ceremony.
- 61** Blues, jazz, alt-rock, hip-hop and more thrive in Chicago, where artists embrace a deep legacy of activism for their communities.

CODA

- 84** In 1984, **Cyndi Lauper's** "Girls Just Want to Have Fun" reached No. 2 on the Hot 100.

ON THE COVER

Juice WRLD photographed by Olivia Bee on Feb. 13 in Los Angeles. Juice WRLD wears a N.Hoolywood top and Rebels to Dons pants. Watch Juice WRLD freestyle on the set of his *Billboard* cover shoot at billboard.com/videos.

TO OUR READERS

Billboard will publish its next issue on March 23. For 24-7 music coverage, go to billboard.com.

LET'S HEAR IT!



61ST GRAMMY AWARDS®

+10% in viewership, more than 43M total viewers

+480% total sales growth for GRAMMY® performers

**The most social TV show in the last 2 years; GRAMMY.com traffic up nearly 2x
\$7M gross revenue from MusiCares® Person of the Year will help music people in need**

Sincere thanks to all who made this an unforgettable GRAMMY Week.



billboard

Hannah Karp
EDITORIAL DIRECTOR

Robert Levine
DEPUTY EDITORIAL DIRECTOR, INDUSTRY

Nick Catucci
EXECUTIVE EDITOR,
MAGAZINE

Frank DiGiacomo
EXECUTIVE EDITOR,
INVESTIGATION/ENTERPRISE

Silvio Pietroluongo
SENIOR VICE PRESIDENT, CHARTS
AND DATA DEVELOPMENT

Nicole Tereza
CREATIVE DIRECTOR

Denise Warner
EXECUTIVE EDITOR,
DIGITAL

Christine Werthman
MANAGING EDITOR

Jennifer Martin Laski
PHOTO AND VIDEO
DIRECTOR

Melinda Newman
EXECUTIVE EDITOR,
WEST COAST/NASHVILLE

Ross Scarano
EXECUTIVE EDITOR,
MUSIC

Jason Lipshutz
SENIOR DIRECTOR,
MUSIC

Dan Rys
NEWS DIRECTOR

EDITORIAL

FEATURES EDITOR Rebecca Milzoff

COPY CHIEF Chris Woods • SPECIAL FEATURES EDITOR Thom Duffy

EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT Leila Cobo (Miami)

SENIOR CORRESPONDENT Dave Brooks (Touring/Live Entertainment) • SENIOR EDITOR/ANALYST Ed Christman (Publishing/Retail) • SENIOR DIRECTOR, R&B/HIP-HOP Gail Mitchell

CORRESPONDENT, COUNTRY Annie Reuter • SENIOR COPY EDITOR Christa Titus • COPY EDITORS Catherine Lowe, Silviya Ozols, Diane Snyder

SENIOR EDITOR Lyndsey Havens • ASSOCIATE EDITOR Bianca Gracie • REPORTER Tatiana Cirisano • ASSISTANT EDITOR, LATIN Jessica Roiz • EDITORIAL ASSISTANT David Rishty

DESIGN

ART DIRECTOR Alexis Cook • DEPUTY ART DIRECTOR Chris Elsemore

SENIOR DESIGNER Natalie Skopelja • DESIGNER Quinton McMillan

ART PRODUCTION MANAGER Dan Skelton • DEPUTY ART PRODUCTION MANAGER Mike Vukobratovich

ART PRODUCTION ASSOCIATE James Morgan

PHOTO & VIDEO

PHOTO DIRECTOR Jenny Sargent

PHOTO EDITORS Amelia Halverson, Samantha Xu • ASSOCIATE PHOTO EDITORS Jennifer Arnow, Laura Tucker

PHOTO RESEARCHER Melissa Malinowsky • PHOTO ASSISTANT Katie Spoleti

DIRECTOR OF PRODUCTION, VIDEO Hanon Rosenthal

SENIOR VIDEO PRODUCER Antonio Teixeira

VIDEO PRODUCERS Emma Byer, Victoria McKillop, Laela Zadeh • ASSOCIATE VIDEO PRODUCER Deirdre Hynes • SENIOR LIVE VIDEO PRODUCER Jessie Whitman

POST PRODUCTION SUPERVISOR Zack Wolder • SENIOR VIDEO EDITOR Phil Yang • VIDEO EDITOR Pedro Rodriguez

WEB CONTENT MANAGER Rebecca Schiller • VIDEO PRODUCTION ASSISTANT Emily Tarpey

CHARTS

SENIOR DIRECTOR OF CHARTS Keith Caulfield (Billboard 200, Heatseekers Albums; Los Angeles)

SENIOR DIRECTOR OF CHARTS Gary Trust (Billboard Hot 100, Pop, Adult)

DIRECTOR, CHART PRODUCTION Michael Cusson • ASSOCIATE DIRECTOR, CHART PRODUCTION/RESEARCH MANAGER Alex Vitoulis (Blues, Classical, Jazz, World)

SENIOR CHART MANAGER Jim Asker (Country, Christian, Gospel) • CHART MANAGERS Trevor Anderson (R&B/Hip-Hop, Editorial Liaison)

Pamela Bustios (Latin), Eric Frankenberg (Boxscore/Touring), Gordon Murray (Dance/Electronic),

Kevin Rutherford (Social, Streaming, Rock), Xander Zellner (Artist 100, Emerging Artists; Associate Editorial Liaison)

DIGITAL

VICE PRESIDENT, ANALYTICS AND AUDIENCE DEVELOPMENT Jared Stone • VICE PRESIDENT, PRODUCT Andrew Lee

SENIOR DIRECTOR, PRODUCT Reed Hallstrom • SENIOR QA ENGINEERS Robert MacCracken, Martin McPhie

DEPUTY EDITORS, DIGITAL Katie Atkinson, Joe Lynch • DIGITAL FEATURES EDITOR Nolan Feeney

DIRECTOR, DANCE AND ELECTRONIC PROGRAMMING AND CROSS DEPARTMENT CONTENT STRATEGY Matt Medved

SENIOR EDITORS Gabriella Ginsberg, Hilary Hughes, Andrew Unterberger • PRIDE EDITOR Patrick Crowley • ASSOCIATE EDITOR Taylor Weatherby

ASSOCIATE EDITOR, LATIN Suzette Fernández • HIP-HOP EDITOR Carl Lamarre • STAFF WRITERS Taylor Mims, Chris Payne

SENIOR WEB PRODUCER Rena Gross • SENIOR PHOTO EDITOR Jenny Regan • PHOTO EDITORS Tracy Allison, Jessica Xie

INTERACTIVE ART DIRECTOR Rett Alcott • SENIOR PRODUCT DESIGNER Andrew Elder • DESIGNER Ady Chng • EXECUTIVE DIRECTOR, ARTIST RELATIONS Joe Kelley

VIDEO ANALYTICS SPECIALIST Tom Opitz • ASSOCIATE DIRECTOR, ANALYTICS Katherine Shaoul

DIRECTOR, SOCIAL MEDIA Stephanie Apossos • SOCIAL MARKETING MANAGER Dervla O'Brien • SOCIAL MEDIA MANAGER Becky Kaminsky • SOCIAL MEDIA COORDINATORS Alvin Benavides, Alexa Bianchi

ARTIST RELATIONS ASSISTANT Bryan Kress • VICE PRESIDENT, DIGITAL REVENUE OPERATIONS Gina Perino • EXECUTIVE DIRECTOR, ACCOUNT MANAGEMENT AND AD OPS Shameka Frank

DIRECTOR OF PARTNERSHIPS Shira Brown • SALES ANALYTICS SPECIALIST Maritza Massol

DIRECTOR, ADVERTISING OPERATIONS Jeremy Zimmerman • SENIOR ADVERTISING OPERATIONS MANAGER Maureen Vanterpool • ASSOCIATE DIRECTOR, ADVERTISING OPERATIONS Cheryl Kampanis

SENIOR ACCOUNT MANAGERS Galina Druzhinina, Sarah Seo • DIGITAL ACCOUNT MANAGERS Alex Felser, Allie Hedlund, Ashley Johnson

MANAGER, ACCOUNT MANAGEMENT Greg Johnson • DIGITAL ACCOUNT COORDINATOR Travis Johnson • INVENTORY/YIELD MANAGER Francis Kremer

ADVERTISING OPERATIONS MANAGER Samantha Turpen • ADVERTISING OPERATIONS ASSOCIATE Shannon Drury

WAVE

WE PROUDLY CONGRATULATE OUR CLIENTS
ON THEIR 2019 ACADEMY OF COUNTRY MUSIC
AWARD NOMINATIONS

ENTERTAINER OF THE YEAR

JASON ALDEAN
LUKE BRYAN
CHRIS STAPLETON

FEMALE ARTIST OF THE YEAR

MIRANDA LAMBERT
ASHLEY MCBRYDE

MALE ARTIST OF THE YEAR

DIERKS BENTLEY
THOMAS RHETT
CHRIS STAPLETON

DUO OF THE YEAR

BROTHERS OSBORNE
FLORIDA GEORGIA LINE
LOCASH
MADDIE & TAE

GROUP OF THE YEAR

LANCO

ALBUM OF THE YEAR

DESPERATE MAN
ERIC CHURCH

FROM A ROOM: VOLUME 2
CHRIS STAPLETON

THE MOUNTAIN
DIERKS BENTLEY

SINGLE OF THE YEAR

DOWN TO THE HONKY TONK
JAKE OWEN

HEAVEN

KANE BROWN

MEANT TO BE

FLORIDA GEORGIA LINE
BEBE REXHA

MOST PEOPLE ARE GOOD

LUKE BRYAN

SONG OF THE YEAR

BREAK UP IN THE END
COLE SWINDELL

BROKEN HALOS

CHRIS STAPLETON

MEANT TO BE

FLORIDA GEORGIA LINE
BEBE REXHA

VIDEO OF THE YEAR

BURNING MAN
DIERKS BENTLEY
BROTHERS OSBORNE

DRUNK GIRL

CHRIS JANSON

SHOOT ME STRAIGHT

BROTHERS OSBORNE

MUSIC EVENT OF THE YEAR

BURNING MAN
DIERKS BENTLEY
BROTHERS OSBORNE

DROWNS THE WHISKEY

JASON ALDEAN
MIRANDA LAMBERT

MEANT TO BE

FLORIDA GEORGIA LINE
BEBE REXHA

NEW FEMALE ARTIST OF THE YEAR

DANIELLE BRADBERRY
LINDSAY ELL
ASHLEY MCBRYDE

NEW MALE ARTIST OF THE YEAR

JORDAN DAVIS
MITCHELL TENPENNY

NEW DUO OR GROUP OF THE YEAR

LANCO

SPECIAL CONGRATULATIONS TO

REBA MCENTIRE
HOST

billboard

Lynne Segall
EXECUTIVE VICE PRESIDENT/GROUP PUBLISHER

Julian Holguin
EXECUTIVE VICE PRESIDENT, HEAD OF BRAND PARTNERSHIPS

ADVERTISING & SPONSORSHIP

SENIOR VICE PRESIDENT, TELEVISION AND MEDIA Elisabeth D. Rabishaw • SENIOR VICE PRESIDENT, ENTERTAINMENT Victoria Gold
VICE PRESIDENT, BILLBOARD SALES Joe Maimone • VICE PRESIDENTS, BRAND PARTNERSHIPS Mike Van, Randi Windt
VICE PRESIDENT/CREATIVE DIRECTOR, BRAND PARTNERSHIPS Dana Droppo • VICE PRESIDENT, FASHION AND LUXURY PARTNERSHIPS Alexandra von Barga
EXECUTIVE DIRECTOR, LUXURY Sandra Mauriello • EXECUTIVE DIRECTOR, LUXURY REAL ESTATE AND REGIONAL SHELTER Sue Chrispell
EXECUTIVE DIRECTOR, EDUCATION, ASSOCIATIONS AND FILM COMMISSIONS Lori Copeland
EXECUTIVE DIRECTORS, BRAND PARTNERSHIPS Marinelle Cariño, Felicia Fortenberry, Alex Kim, John Rutner
EXECUTIVE DIRECTOR, TELEVISION AND FILM Scott Perry • SENIOR DIRECTOR, BRAND PARTNERSHIPS Karbis Dokuzyan
ACCOUNT DIRECTORS, BRAND PARTNERSHIPS Justine Matthews, Daniel Purnhagen, Michael Sandler, Abigale Smith, Sara Van Vooren
EXECUTIVE DIRECTOR, FILM, TALENT AND MUSIC Debra Fink • EXECUTIVE DIRECTOR, FILM AND TELEVISION Carolyn Bernstein
NASHVILLE Lee Ann Photoglo ADVERTISING DIRECTOR, LABELS, WEST COAST TOURING AND VENUES • Cynthia Mellow ADVERTISING DIRECTOR, NORTH AMERICA TOURING AND VENUES
EUROPE Frederic Fenucci • MANAGING DIRECTOR, LATIN Gene Smith • LATIN AMERICA/MIAMI Marcia Olival • ASIA PACIFIC/AUSTRALIA Linda Matich
DIRECTOR, BUSINESS DEVELOPMENT Cathy Field • BUSINESS DEVELOPMENT COORDINATOR Dominique Angell • SALES COORDINATORS Waylon McInturff, Andrea Rico

MARKETING

VICE PRESIDENT, MARKETING Erika Cespedes
EXECUTIVE DIRECTOR, STRATEGY Anjali Raja • DIRECTOR, STRATEGY Cam Curran • DIRECTOR, INTEGRATED MARKETING Lyndsay Meabon
DIRECTOR, BRANDED CREATIVE Alfred Marroquin • POST-SALE DIRECTOR Renee Giardina • MANAGER, INTEGRATED MARKETING Steven Huizar
MANAGERS, BRANDED CONTENT Kwasi Boadi, Elizabeth Lancaster, Cat Scavelli
MANAGERS, STRATEGY Ross Figlerski, Claire McMahon, Yasmine Panah • STRATEGY EXECUTION MANAGER Briana Berg
STRATEGY EXECUTION COORDINATOR Sarah Lombard • MARKETING STRATEGIST, PROJECT MANAGER Erica Daul • EXECUTIVE ASSISTANT/MARKETING COORDINATOR Ben Ringel
DESIGN DIRECTOR Stacy Saunders • SENIOR DESIGNER Rose Leopold • MARKETING DESIGN MANAGER Kim Grasing
DIRECTOR, TELEVISION DEVELOPMENT Joanna Zwickel • ASSOCIATE MANAGER, EVENT MARKETING Anush Yemenidjian

EVENTS & CONFERENCES

VICE PRESIDENT, EVENTS AND CONFERENCES Curtis Thompson • DIRECTOR, EVENTS AND CONFERENCES Mary Rooney
SENIOR COORDINATOR, EVENTS AND CONFERENCES Matt Baum • COORDINATOR, EVENTS AND CONFERENCES Mary Carter

LICENSING

SENIOR VICE PRESIDENT, BUSINESS DEVELOPMENT AND LICENSING Andrew Min
DIRECTOR, LICENSING Kelly Del Sordi • ASSOCIATE DIRECTOR, INTERNATIONAL BUSINESS DEVELOPMENT AND LICENSING Anuja Maheshka
REPRINTS AND PERMISSIONS Wright's Media (call 877-652-5295 or email pgm@wrightsmedia.com)
ARTICLE OPTION INQUIRIES Joanna Zwickel 212-493-4163, joanna.zwickel@thr.com

PRODUCTION & CIRCULATION

EXECUTIVE DIRECTOR, GROUP PRODUCTION Kelly Jones
EXECUTIVE DIRECTOR, AUDIENCE DEVELOPMENT AND CIRCULATION Katie Fillingame
ASSOCIATE PRODUCTION DIRECTOR Anthony T. Stallings
PRODUCTION MANAGER Suzanne Rush • SENIOR MANAGER, EMAIL MARKETING AND CIRCULATION Meredith Kahn
SUBSCRIPTIONS Call 800-684-1873 (U.S. toll-free) or 845-267-3007 (International), or email subscriptions@billboard.com

OPERATIONS

GROUP FINANCE DIRECTOR David Aimone • EXECUTIVE DIRECTOR, FINANCE AND OPERATIONS Jerry Ruiz
HUMAN RESOURCES DIRECTOR Alexandra Aguilar
DIRECTOR, ADVERTISING FINANCE Mirna Gomez • SENIOR MANAGER, CRM AND OPERATIONS Mase Goslin • PROCUREMENT MANAGER Linda Lum
IMAGING MANAGER Brian Gaughen

Severin Andrieu-Delille
CHIEF TECHNOLOGY OFFICER

Moksha Fitzgibbons
CHIEF REVENUE OFFICER

Kevin Kunis
SENIOR VICE PRESIDENT, FINANCE

Dana Miller
CHIEF MARKETING OFFICER

Michele Singer
GENERAL COUNSEL

Robert Alessi
CONTROLLER

Barbara Grieninger
VICE PRESIDENT, FINANCE

Alexis Capra
VICE PRESIDENT, HUMAN RESOURCES

THANK YOU

FOR PROVIDING THE SOUNDTRACK TO OUR 2018-19 NHL EVENTS!

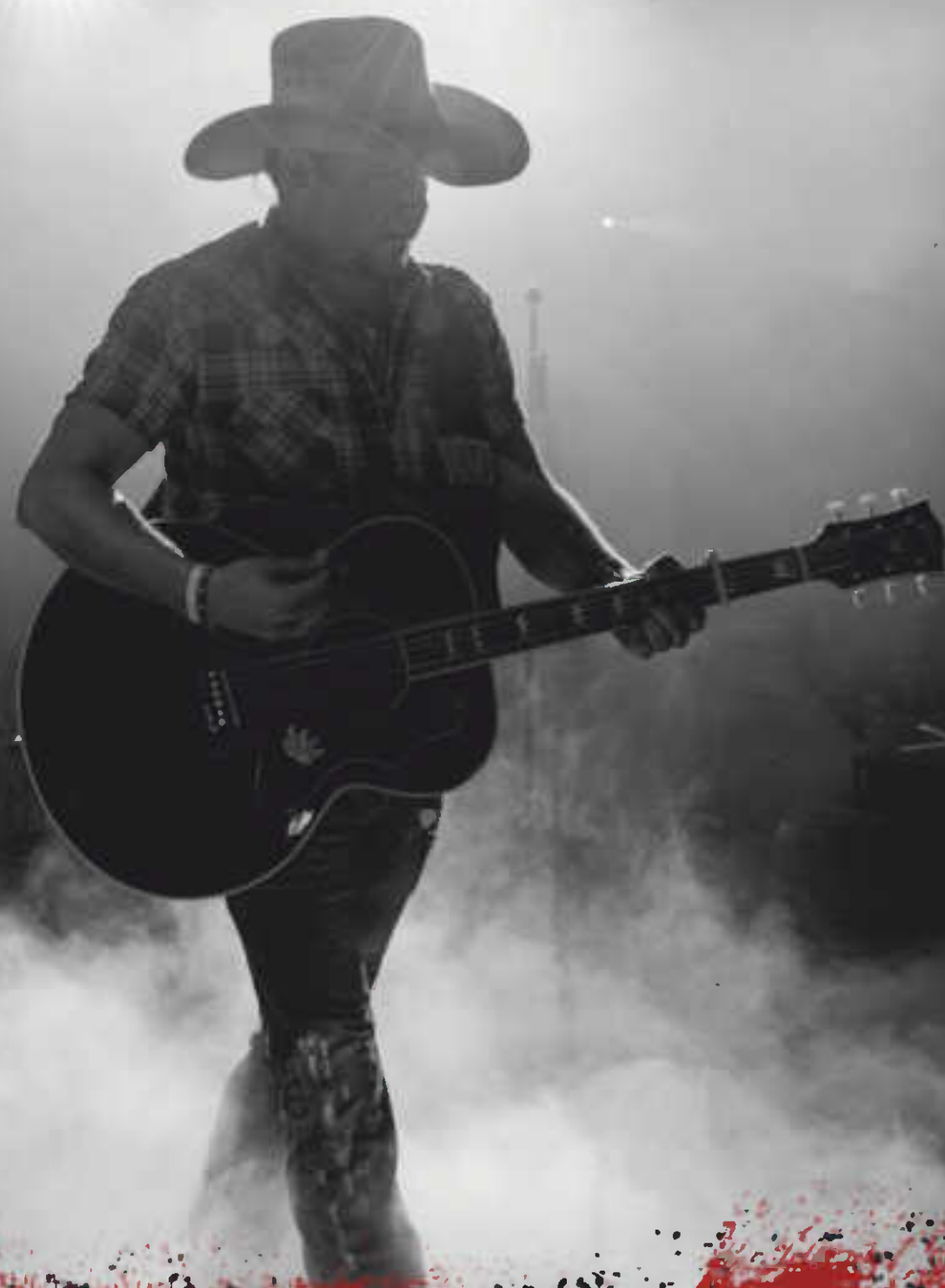


PANIC! AT THE DISCO | LOGIC | IMAGINE DRAGONS | WEEZER | STING & SHAGGY
FALL OUT BOY | BEBE REXHA | KEITH URBAN | ARKELLS | RANDY BACHMAN | LIL JON
JUDAH AND THE LION | LAUREN JAUREGUI | CHAD BROWNLEE | THE GLORIOUS SONS

CONGRATULATIONS

JASON ALDEAN

ON YOUR ACM NOMINATIONS



**ENTERTAINER
OF THE YEAR**

MUSIC EVENT
"DROWNS THE WHISKEY"
FEAT. MIRANDA LAMBERT

MAVERICK



'Hundreds Of Millions Of Dollars At Stake'

The sexual-abuse charges lodged against Michael Jackson in HBO's *Leaving Neverland* have raised questions about the future of the King of Pop's brand. "It's got to hurt," says one estate lawyer

BY STEVE KNOPPER

WHEN THE SUNDANCE Film Festival announced in early January that it would premiere *Leaving Neverland*, Dan Reed's documentary about Michael Jackson's alleged sexual abuse of two boys who are now adults, the late pop star's estate dismissed the film as "just another rehash of dated and discredited allegations." But as the estate's lawyer, Howard Weitzman, would later reveal, it was the first time the estate had learned about the film. Reed had not sought its participation.

"Frankly, it caught John by surprise," a well-placed industry source says of the estate's co-executor, John Branca. "The estate got blindsided by *Leaving Neverland*. They had no idea it was going to elicit the reaction it did."

The four-hour *Leaving Neverland*, which HBO aired in two parts March 3-4, relies largely on the first-hand accounts of Wade Robson, now 36, and James Safechuck, 40, who had previously alleged in civil

lawsuits that Jackson had sexually abused them for years when they were children. Their accounts of the pop star's behavior are so explicit that Sundance officials stationed health-care professionals in the theater lobby during the premiere to counsel traumatized moviegoers.

Leaving Neverland was well-received by critics. "You'll never listen to Michael Jackson the same way again," wrote *Indiewire* reviewer David Ehrlich. "In fact, you may never listen to Michael Jackson again at all." Oprah Winfrey also got behind the documentary, agreeing to interview Robson

and Safechuck before an audience of sexual-assault survivors following the premiere of the March 4 episode. "For me, this moment transcends Michael Jackson," said Winfrey during the program.

The revelations came at an unfortunate time for the estate. Just days before the documentary's premiere, media reports emerged that *Don't Stop 'Til You Get Enough*,

a musical co-produced by the estate and based on Jackson's life, would receive a Chicago tryout beginning in late October, with a planned move to Broadway in 2020. "The last thing you want, if you're going to debut a musical about Michael Jackson, is *Leaving Neverland*," says the industry source — and on Feb. 14, the producers of *Don't Stop* announced the cancellation of the Windy City test run, raising questions about the fate of the musical, and from a larger perspective, the future of the highly lucrative Jackson brand. "The value of the estate is the emotional connection people have with Michael Jackson's music," says Ross Johnson, a crisis communications expert who used to work for Sitrick and Company, which handles publicity for Jackson's estate. "So there's hundreds of millions of dollars at stake."

Howard King, an attorney who represents the estate of Tupac Shakur, puts it more bluntly: "There's nothing good from this documentary for the estate and their ongoing significant licensing opportunities,"

\$570M

Billboard's calculation of the current value of Jackson's catalog.

Topline

MARKET WATCH

20.71B

↑ 0.7%

TOTAL ON-DEMAND STREAMS
WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending Feb. 28.

12.74M

↑ 2.4%

ALBUM CONSUMPTION UNITS
WEEK OVER WEEK

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending Feb. 28.

160.8B

↑ 32.0%

TOTAL ON-DEMAND STREAMS
YEAR OVER YEAR TO DATE

Number of audio and video streams for 2019 so far over the same period in 2018.

nielsen
MUSIC

he says. “Endorsements, licenses — the prices of those, I would think, have plummeted, or they’re not available now. It’s got to hurt.” (Shakur served a prison sentence for sexual abuse in 1995, but King says no posthumous accusations have surfaced.)

Branca and his colleagues are well aware of the withering effect Robson and Safechuck’s allegations could have on the late pop star’s brand, judging from a 2013 petition the estate filed in U.S. Tax Court. Back then, the estate valued Jackson’s name and likeness at a minuscule \$2,105, arguing the artist’s “reputation was then tainted by child-abuse allegations and his strange public behavior,” as *The Wall Street Journal* reported in 2017. The IRS countered with a valuation of \$161 million. (The allegations made in *Leaving Neverland* won’t have any impact on the estate’s tax burden. “The IRS values property of the estate at the time of death,” says **Jennifer Rothman**, a Loyola Law School professor.)

Representatives for the estate declined multiple requests to comment for this story, despite assailing *Leaving Neverland*, its director and HBO since late January. In a 10-page letter sent to then-HBO CEO **Richard Plepler** in early February, Weitzman attacked the credibility of Robson and Safechuck — noting that both men are appealing lawsuits against the estate that were initially dismissed. He also questioned the documentary producers’ decision to not reach out to the estate.

“Why would HBO produce

a documentary based solely on the words of these two liars and director/producer Dan Reed?” wrote Weitzman. “Why would HBO produce this documentary without even seeking comment and response from the Jackson estate, who spent years successfully litigating these false allegations?”

On Feb. 21, the estate followed up with a \$100 million lawsuit, alleging HBO violated a nondisparagement clause included in an agreement to air a 1992 Jackson concert film, *Live in Bucharest: The Dangerous Tour*. That film played another role in the dispute, when, in an apparent attempt to counterprogram against HBO, the estate put it and *Live at Wembley Stadium* on YouTube at the same times the cable network was debuting *Leaving Neverland*.

Jackson’s family, particularly Michael’s nephew **Taj Jackson**, have also gone on the offensive, suggesting in interviews that Robson and Safechuck are driven by money and fame. Johnson says it’s a familiar “flood the zone” strategy used by Sitrick and Company where reliable third-party sources refute allegations against a client. He predicts there will be more.

The outcry over the sexual-abuse allegations that plagued the King of Pop died down significantly in the wake of his 2009 overdose death, allowing Branca to convert the estate’s \$500 million of debt into what *Billboard* estimated in 2016 was \$500 million in cash. Over the last 10 years, Branca, with the help of co-executor and veteran record executive **John McClain**, brokered a \$250 million deal in 2018 for Sony Music to distribute

Jackson’s recordings for seven more years; worked with **Cirque du Soleil** to develop the ongoing *Immortal* show, which has grossed over \$370 million; and completed the sale of Jackson’s stake in the EMI Publishing catalog in 2018 with a final payout of \$287 million. Those deals have contributed to a music catalog that’s worth \$570 million, according to *Billboard*’s calculations.

Don’t Stop ’Til You Get Enough is one of the estate’s most recent attempts to monetize Jackson’s music and life. But **Mitch Weiss**, a veteran show manager and author of *The Business of Broadway*, says the cancellation of the Chicago tryout could prove problematic for the production’s intended Broadway run. “The show has got to prove itself out of town — that the public in Chicago or Atlanta, or wherever they send it, is willing to overlook the accusations against Michael,” he says.

As the Jackson estate battles to protect its brand from the *Leaving Neverland* allegations, artist managers and executors of other artists’ estates are watching closely. It is the second documentary of 2019 to shine a spotlight on a pop star’s alleged sexual abuse of underage victims — the other is Lifetime’s *Surviving R. Kelly* miniseries — and both are test cases for whether a musical artist’s work can weather allegations of predatory behavior in the era of #TimesUp and #MeToo.

Jeff Jampol, who manages estates for **The Doors**, **Janis Joplin** and other musical acts, says that when confronting the controversial aspects of artists’ lives, honesty is crucial. Joplin died of a heroin overdose; Doors frontman **Jim Morrison** was arrested for exposing himself



Jackson at the United We Stand concert in Washington, D.C., in 2001.

onstage. “I don’t believe in spinning it. I don’t believe in making excuses,” says Jampol, who also consults for the Jackson estate, although he declined to discuss his work there. “I believe in saying, ‘This is what happened, this is the art — make up your own mind.’”

That said, Morrison’s exhibitionism seems quaint next to Robson and Safechuck’s allegations in *Leaving Neverland*: recollections of watching hardcore pornography as children with Jackson, repeated oral sex and attempted anal penetration. The film’s revelations are reminiscent of the pop star’s 2003 arrest for child molestation. At that time, Jackson “couldn’t endorse a local car dealer,” says King. It took a “not guilty” verdict two years later — Robson was a crucial witness for the defense at the trial, which he addresses in the film — for many fans to feel OK about celebrating Jackson’s music again. It also helped that Jackson laid low for years after the trial, traveling to Europe and the Middle East, before re-emerging in 2009 to announce his ill-fated This Is It tour. The posthumous film created from rehearsal footage has grossed over \$261 million worldwide, according to Box Office Mojo.

The 10-year anniversary of Jackson’s death is coming up in June. “This would be the time that you would want to rerelease a movie or a new film,” says the industry source. Or a Broadway-bound musical. “That may be dead for this year, or delayed.”

Not everyone believes *Leaving Neverland* will have a lasting effect on the Jackson brand. **John Gallant**, an attorney representing **Bob Marley**’s estate in a trademark case, says, “Usually you see a period where there’s no new licensing and the estate holds back on his image until the dust clears. I would imagine that’s what happens. You ride out the storm.” ●

Additional reporting by Ed Christman.



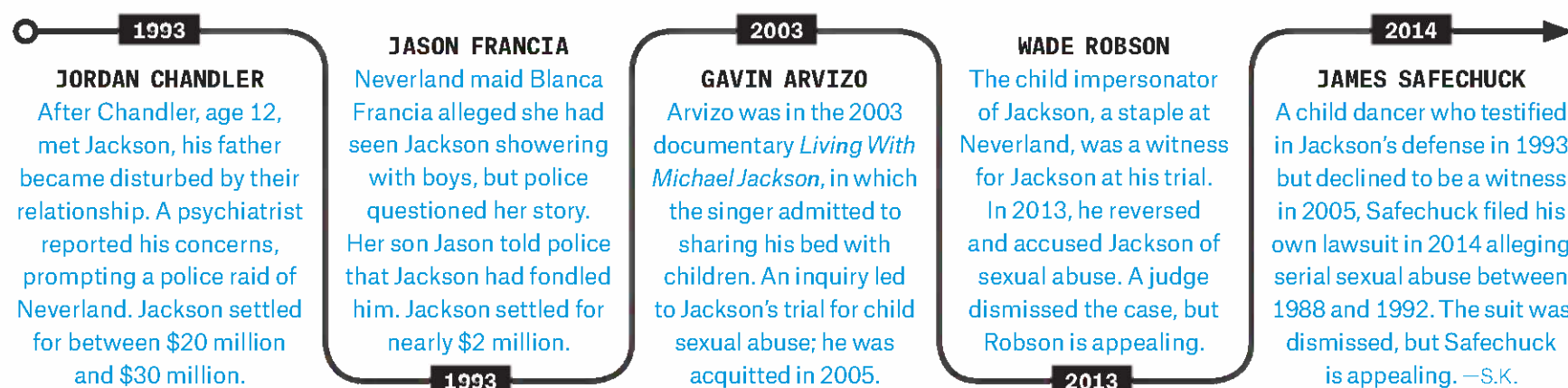
Weitzman



Branca

A TIMELINE OF ALLEGATIONS

Jackson was accused several times over the years of sexual abuse of children, though he was acquitted in 2005



CreativeArtistsAgency

congratulates our clients on their
54th Academy of Country Music Awards™ nominations

Entertainer Of The Year
KEITH URBAN

Female Artist Of The Year
MAREN MORRIS
KACEY MUSGRAVES*
CARRIE UNDERWOOD

Male Artist Of The Year
LUKE COMBS
KEITH URBAN

Duo Of The Year
DAN + SHAY

Group Of The Year
LADY ANTEBELLUM
LITTLE BIG TOWN
MIDLAND

New Female Artist Of The Year
CARLY PEARCE

New Male Artist Of The Year
LUKE COMBS
MICHAEL RAY

New Duo Or Group Of The Year
RUNAWAY JUNE

Songwriter Of The Year
SHANE MCANALLY

Album Of The Year
DAN + SHAY
DAN + SHAY
(DAN SMYERS)

FROM A ROOM: VOLUME 2
DAVE COBB

GOLDEN HOUR
KACEY MUSGRAVES*

Single Of The Year
"Tequila"
DAN + SHAY
(DAN SMYERS)

Song Of The Year
"Space Cowboy"
SHANE MCANALLY
KACEY MUSGRAVES*

"Tequila"
DAN + SHAY
(DAN SMYERS)

"Yours"
RUSSELL DICKERSON

Video Of The Year
"Babe"
SUGARLAND

"Burn Out"
MIDLAND

"Tequila"
DAN + SHAY

Music Event Of The Year
"Keeping Score"
DAN + SHAY
FEAT. KELLY CLARKSON
(DAN SMYERS)

*Shared representation

The logo for Creative Artists Agency (CAA) is displayed in a large, white, bold, sans-serif font against the red background.

See Spotify Run. How Far Can It Go?

Streaming is fueling a recorded-music business boom. But how many more subscribers are out there?

BY COLIN STUTZ

Recorded-music executives have good reason to feel bullish about their industry's comeback. Revenue in the United States is up by double digits for a third straight year, to \$9.8 billion in 2018, according to the RIAA's year-end report, driven by a 30.1 percent rise in streaming revenue that more than made up for significant declines in CD and download sales. Annual sales are the highest they have been since 2007 — impressive, considering that just four years ago they had fallen to \$6.7 billion, the lowest point since 1989.

But hold the champagne: Accounting for inflation, revenue is still less than half of the industry's 1999 peak of \$14.6 billion. In inflation-adjusted terms, the business is closer to its size in 1983, the first full year of the CD, when cassettes and vinyl each accounted for roughly half of \$3.8 billion in revenue.

The several-billion-dollar question is how much subscription streaming — and the overall industry — can grow. Much of the revenue increase of the last few years comes from subscriptions to full-catalog, on-demand streaming services like Spotify and Apple Music, which collectively count over 50 million subscribers in the United States. "There's a lot of room for optimism," says RIAA chairman/CEO **Mitch Glazier**.

But there are only so many more potential subscribers to go around. "Music is never going to get to the point where it was before," says analyst and MIDiA managing director **Mark Mulligan**, citing a far more competitive market for entertainment than what existed 20 years ago. But, he notes, "the No. 1 trend is, this isn't recorded-music growth, it's streaming growth."

That shows no signs of slowing. "We believe the strong growth will continue for a number of years," says Kobalt founder/CEO **Willard Ahdriz**. He points out that the U.S. recovery is just part of the story: The company

anticipates the global recorded-music market to reach \$30 billion by 2025, passing the industry's 1999 peak of \$25.2 billion (\$38 billion today).

The United States isn't at "peak streaming" — but it could be getting closer. For comparison, Netflix ended 2018 with roughly 60 million U.S. subscribers and has stated it aims to eventually reach 90 million — albeit in a different, more crowded field. In January, Amazon announced that its Prime subscription service passed 100 million accounts, roughly matching cable TV's 2009 peak. SiriusXM has 34 million subscribers.

Mulligan predicts that the pace of streaming growth will gradually start to decrease for the first time by the second half of 2019. But attorney **Bobby Rosenblum**, vice chairman of Greenberg Traurig's global entertainment and media practice, disagrees. He says streaming will keep growing, because as new fans sign up, current users won't cancel their accounts the way they stopped buying physical music once they owned their favorite albums. "Even if your music tastes stay the same, you don't own anything," says Rosenblum. "As

new consumers come online, you're going to have new people every day becoming new purchasers when they can afford to be, and you're not going to have people cycling out the way they used to."

Another important question is what services labels will develop to supplement a business dominated by streaming. Amazon debuted Alexa at the end of 2014, and an estimated 65 million people in the United States own a smart speaker, according to Edison Research. An Adobe Analytics poll showed 74 percent use it for music. The next frontier of streaming is cars.

There's also potential in licensing music as part of web experiences, a business that could take off as consumers spend more time online. In fitness, apps such as Peloton's video-workout classes have signed deals to freely curate their own playlists, paying royalties on streams rather than flat synch fees. "There are so many new

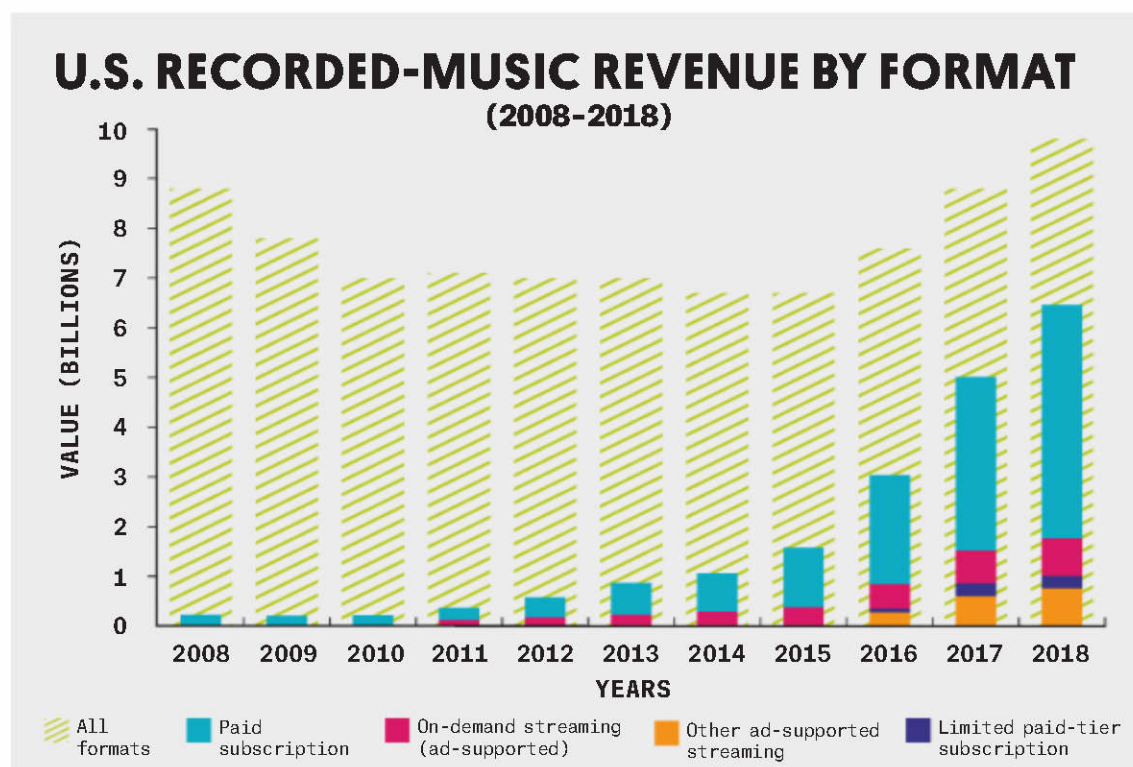
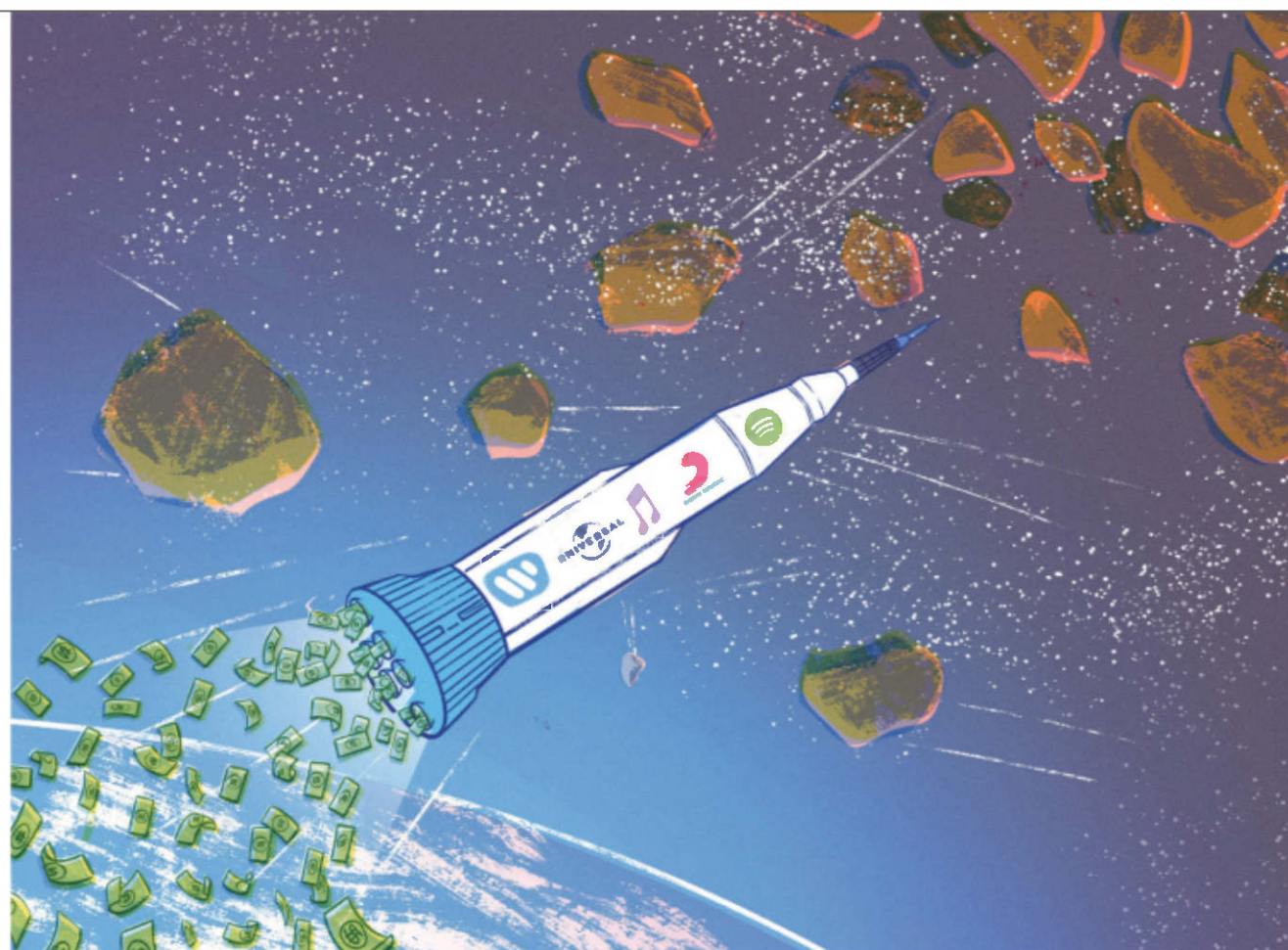
opportunities to tap into subscription models where music is a key part of it," says Rosenblum. "Now that we're realizing if you create a compelling subscription business people will pay for it, we're at the beginning, not the end."

In China, the music market has embraced shared social online experiences, a business dominated by Tencent. Subscriptions to the tech giant's WeSing, KuGou, KuWo and QQ Music apps offer a variety of ways to reward fans and artists, such as sending virtual gifts or tipping. "Fundamentally, it has framed these as social experiences that have music as a soundtrack rather than the other way, which is the way most Western music services are," says Mulligan, citing TikTok and Facebook's music offerings as exceptions.

There is another risk factor, too. Mulligan says music streaming as a format is now nearly 15 years old, but its cycle of replacing CDs has been historically slow. "We have a market dominated by an aging format," he says, "with no successor in sight."

This isn't lost on labels, which are staffing up with that challenge in mind. On March 6, for example, Warner Music Group named **Scott Cohen** to the newly created role of chief innovation officer, tasked with finding growth opportunities in music, tech and culture. "It's no longer enough for entertainment companies to merely embrace change," said Cohen in a statement about his new role. "They need to create the future themselves." ●

Additional reporting by Melinda Newman and Gail Mitchell.



JIMMIE ALLEN

NEW MALE ARTIST OF THE YEAR

HIGH VALLEY

NEW DUO OR GROUP OF THE YEAR

ROSS COPPERMAN

SONGWRITER OF THE YEAR

ALBUM OF THE YEAR: THE MOUNTAIN - DIERKS BENTLEY

MUSIC EVENT OF THE YEAR: "BURNING MAN"
- DIERKS BENTLEY FEATURING BROTHERS OSBORNE

UTA PROUDLY
CONGRATULATES
OUR 2019
ACADEMY OF
COUNTRY MUSIC®
AWARD NOMINEES



UNITED TALENT AGENCY

Los Angeles *New York* *London* *Nashville* *Miami* *Malmö*

WWW.UNITEDTALENT.COM

FROM THE DESK OF

EXECUTIVE VP URBAN OPERATIONS,
INTERSCOPE GEFFEN A&M

Nicole Wyskoarko

Interscope's urban A&R maestro on making changes that matter

BY GAIL MITCHELL

PHOTOGRAPHED BY NOAH WEBB

NICOLE WYSKOARKO KNEW ONE thing the moment she walked into Brooklyn Law School in 2001: She had to find a job as a music industry attorney.

"Otherwise, I wasn't going to practice law at all," recalls Wyskoarko, 40. "I couldn't envision doing anything else as a lawyer and being happy. It was do or die."

Nearly 20 years later, the Los Angeles native is celebrating her first anniversary as executive vp urban operations at Interscope Geffen A&M (IGA). She joined the company in March 2018 after a stint as a partner at Carroll Guido & Groffman, a law firm where she represented clients such as **Meek Mill**, **DJ Mustard**, **H.E.R.** and **André 3000**. Prior to that, she served as senior vp business and legal affairs for Universal Music Group (UMG) labels Island, Def Jam and Republic, working with **Kanye West**, **Alessia Cara** and **Justin Bieber**.

After getting her start as a Def Jam intern while in law school, Wyskoarko honed her negotiating skills by handling artist clearances and licensing on the side. "I'd find myself in class with my two-way pager," she says with a laugh, "getting messages from work asking, 'What's going on with this clearance?'"

After graduation, she joined UMG as a file clerk before an attorney position eventually opened up. She spent 14 years at the company before segueing into private practice. Now at Interscope, she's filling a role that didn't exist before her arrival. "My major duty is managing the A&R team and helping them manifest their visions for their signings and projects," she says. "I'm the person putting out the fires across the board, keeping the train moving to handle our huge volume of releases."

Coming off Grammy Award wins for **Kendrick Lamar** and **Ella Mai**,



Wyskoarko — a fervent **Prince** fan and avid traveler (Egypt is on her bucket list) — sat down to talk about her first year at Interscope, inclusion in the industry and the hip-hop signing frenzy.

Why did you decide to leave private practice and return to a major label?

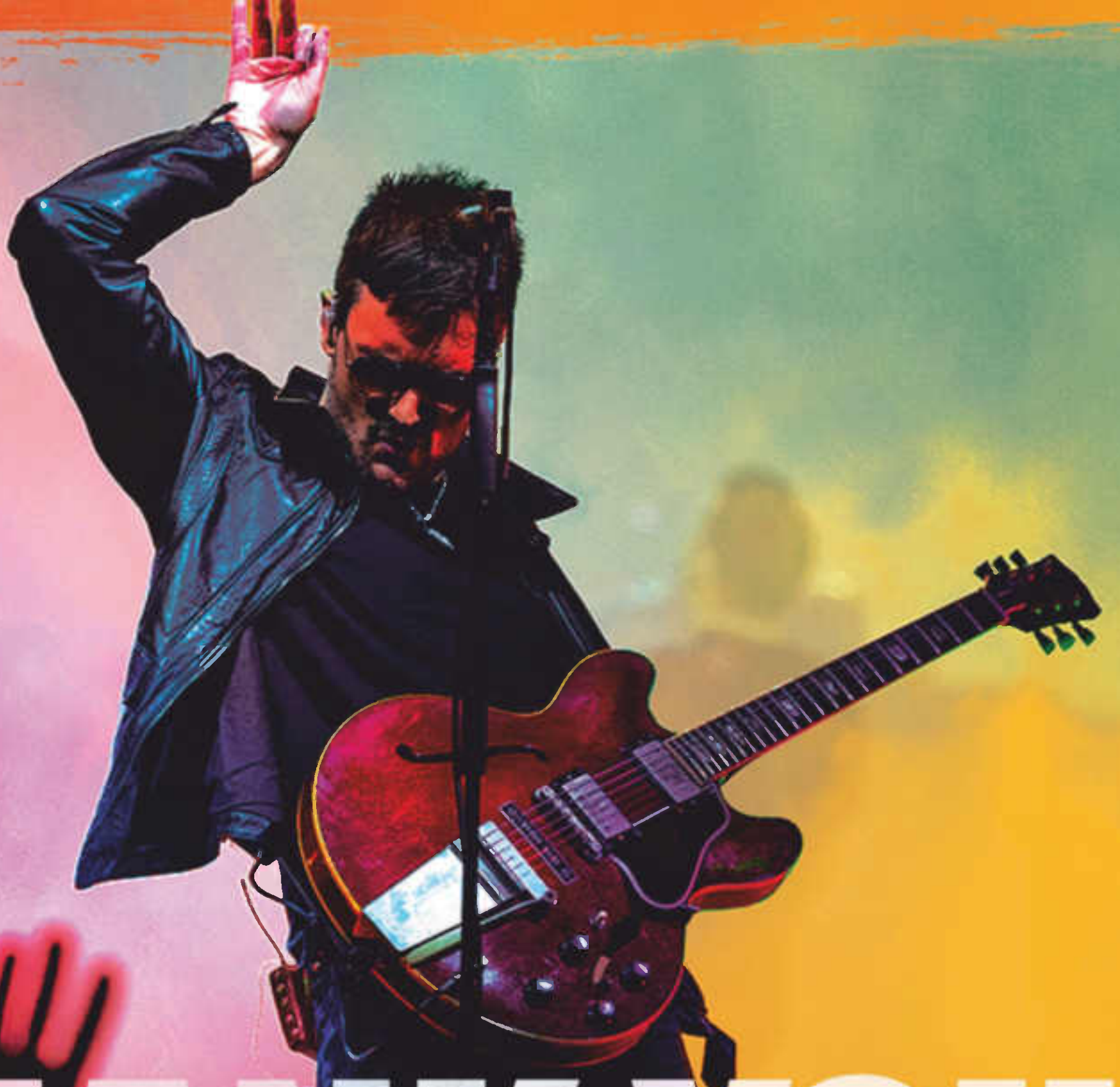
This was a new position, an opportunity to create something knowing that there aren't a lot of executive positions for women and persons of color in the business. I felt it was really important to take this on. The hardest part was leaving my clients. I felt like I owed them; how could I leave?

What does the industry need to do to further correct the lack of inclusion?

The changes we've seen, in terms of

more women being hired for or promoted to executive positions, is definitely an advance. Seeing the hiring of women such as [Capitol Music Group senior vp global creative] **Amber Grimes** and [Columbia Records co-head of urban music] **Phylicia Fant** is exciting and important because it will have a huge impact on making long-term change. These women are now in the position to not only shape the perspectives and culture of their respective companies, but also hire based on their own experiences. But we still need more women and people of color, not only in executive positions at labels, but within all industry sectors — and including awards show voters, nominees, performers and presenters. There just needs to be more representation across the board.

"It was almost like being in A&R," says Wyskoarko, photographed Feb. 28 at the Interscope Geffen A&M offices in Los Angeles, about her time in private practice, "in the sense that you're finding talent and telling your partners, 'Hey, this person is going to be the next big thing.'"



THANK YOU ERIC CHURCH

SOLD OUT

DOUBLE DOWN TOUR | FEBRUARY 8 & 9, 2019

TARGET  CENTER

TOTAL ATTENDANCE: 30,426 | TOTAL GROSS: \$3,559,805.35



What has been your experience as a woman working in the male-dominated music-law field?

Sometimes I think people take my kindness for weakness. I've had situations where male colleagues felt they could talk to me in a disrespectful way because I seem so calm. I've had situations where I've needed to confront people face-to-face, and then how they talk to me changes. I don't feel the need to start any conversation from an aggressive standpoint. But when I'm approached that way, I always confront

done via his 10 Summers label. Now we have **Summer Walker**, who's on the LVRN team. Then there's **Mereba** with her left-of-center R&B and Dreamville's **Ari Lennox**. To take it to the next level, we really have to focus, hone in and grow it properly. I think we're doing a great job so far.

How vital are joint ventures now?

Joint ventures help create a certain lifestyle and culture around their rosters. And they play an incredibly helpful role in the artist-development process. They

that financially. It's more loose in record deals. I don't want to speak on behalf of IGA, as that's not my role. But I think it's something that's being raised informally. It's popping up.

Has 2018's bidding-war frenzy for rap acts settled back down to reality?

It was pretty well documented that **Juice WRLD** was part of a bidding war. [Interscope signed him for \$3 million last year.] I had just arrived at the label. But everyone felt strongly about his creative [talent], that something long-term was there. And [Juice WRLD's camp] believed in our team. Just by circumstance, it ended up being a bidding war. We might recognize we're paying more than we initially thought, but if we believe in it, we're going to take a chance. Maybe we pass on the next one if it might not make sense for us.

What do you wish you could change?

I really want women to feel comfortable with whatever age they are. In executive interviews with men, no one adds any meaning to their listed ages. But women tend to feel less comfortable sharing our age because we feel there's extra meaning attached. After a certain age, women don't share that. We shouldn't feel like we have to hide getting older, because what does that show to younger women? We have to learn to feel comfortable in ourselves if we want the next generation to feel that too. ●

“We can be in the studio just as much as the guys – creatively and operationally.”

things head-on. And that usually changes how people communicate with you.

What are you proud of so far at IGA, and what are your goals moving forward?

I recently hired **Caroline “Baroline” Diaz** as Interscope Records' senior director of A&R. It's inspiring to see someone so young who has the fire and raw talent that simply needs to be cultivated. I see more women on the publishing side as A&R [reps] but I don't see as many on the label side. I don't know if we just got into this line of thinking within the studio culture that it's not a woman's place. But we can be in the studio just as much as the guys – creatively and operationally.

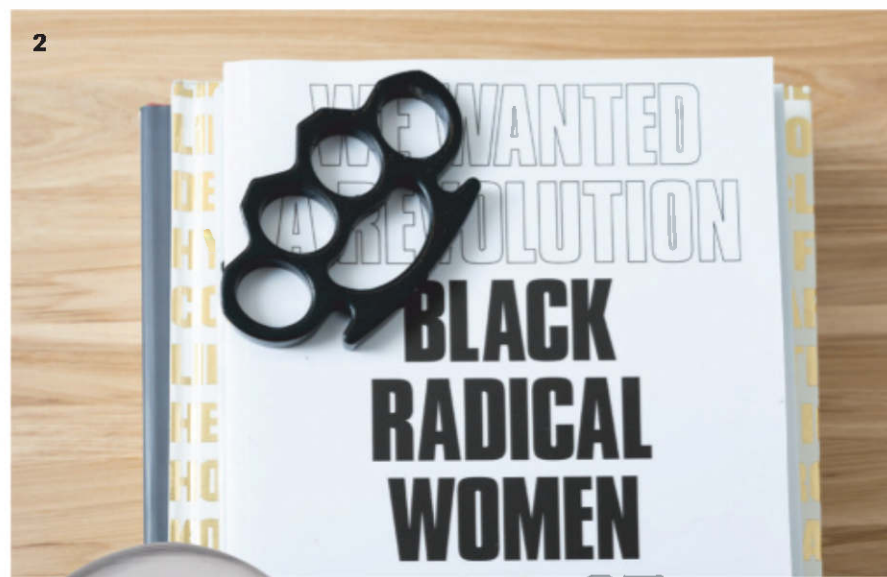
I would like to also grow R&B more. We've started to tap the surface, and I think we've shown that we can make a mark. It began with Ella Mai. We're all proud of what she and DJ Mustard have

play an important part in a label's legacy as well. Interscope in particular has been built on that concept. These ventures give you a partner that can take on more risk creatively. It's hard for a broader label to really give the flavor of a movement going on somewhere. JVs are culture creators, in a sense.

In the wake of R. Kelly's legal issues, are there discussions about adding morals clauses to recording contracts?

When an artist does a branding deal, there is a morals clause that says if he or she does anything that is contrary to what the brand represents, they can drop you and there are ramifications to

1 Collectible toy from Japanese company Bearbricks, featuring a design by Jean-Michel Basquiat. **2** “I love everything it stands for and it's incredibly timely,” she says about this book, a gift from A&R colleague Randall “Sickamore” Medford. **3** A gift from her boyfriend upon her start at Interscope last March: a real rose that lasts a year without water. **4** “Jordan 1 is my favorite style,” she says. **5** The Takashi Murakami “Mr. DOB” lithograph was “the first signed and numbered piece of art I purchased.” The figurine is inspired by street artist Banksy.



**WOW! THANK YOU
ERIC CHURCH
FOR TWO
OUTSTANDING
SOLD OUT
PERFORMANCES!**

FEB. 22 & 23

usbank arena

TOTAL ATTENDANCE:

28,766

GROSS:

\$3,022,782.65

SPECIAL THANKS TO:

- LOUIS MESSINA (MTG)
- JOHN PEETS (Q PRIME)
- JAY WILLIAMS (WME)



GOOD WORKS

'I Know They Need Help'

Marc Anthony and concert promoter Henry Cárdenas prepare for their annual Maestro Cares gala to support orphaned and disadvantaged children

BY LEILA COBO

MARC ANTHONY SPENT CHRISTMAS 2011 in the Dominican Republic, visiting an orphanage on the island alongside his friend and longtime concert promoter **Henry Cárdenas**. Fundacion Niño de Cristo, which housed 50 boys, was a pet project for Cárdenas — owner of CMN, the leading Latin concert promotion company in the world — and his wife, **Elena Sotomayor**, and the two often visited with gifts for the kids. But the building was small, shabby and in need of a makeover.

"I walked in there and saw those kids, and I was just shocked," Anthony told *Billboard* in 2014. "I looked at Henry and said, 'We need to do something.'" The two funded the construction of a five-acre compound where the children could each have their own bed and closet. "It's so important for their dignity to have their own things," says Anthony. "We built this orphanage in less than a year."

With that project, Cárdenas and Anthony co-founded the Maestro Cares Foundation, which on March 14 will host a gala honoring **Lin-Manuel Miranda**, **Rita Moreno**, **Vin Diesel** and **Vicente Fox**. While the gala, now in its eighth year, always features a performance by Anthony, it's just one of the organization's initiatives.

Since its inception, Maestro Cares has invested roughly \$2 million per year into more than 20 projects in countries and territories like Colombia, the Dominican Republic, Costa Rica, Peru, Puerto Rico and Chile, with the goal of improving the quality of life for orphaned and disadvantaged children. In 2018, the organization also began construction on a community center in Chicago, Cárdenas'

longtime home, in partnership with SOS Children's Villages.

In addition to donations raised by the gala, \$1.50-\$2 of every ticket that Cárdenas sells to a CMN tour goes to Maestro Cares. Then, instead of disbursing funds to different organizations, Maestro Cares physically builds facilities, and finds a local partner to run them. "I want you to see where your money went," says Cárdenas. "I want you to touch it."

Currently, Maestro Cares is building two homes in Chile for children who undergo kidney treatments and their families, in partnership with the Mater Corporation; in Guatemala, it's remodeling five schools in partnership with the Tigo Foundation; and in El Salvador, with help from a major Central American concert promoter, it's building homes for foster families that take in orphans.

Cárdenas also is bringing other artists he works with into the fray. In Cali, Colombia, where he was born, he partnered with **Maluma** to build a community center for SOS Children's Villages. In Puerto Rico, he's partnering with UNICEF and **Bad Bunny**'s foundation to rebuild eight baseball fields decimated by Hurricane Maria. "Our mission is to [give back to] each Latin American country," says Cárdenas. "There's a lot to do."

For Cárdenas, the mission is also personal. He grew up in the Cali neighborhood of Siloé, one of the most marginalized in the city. "I was extremely poor. I never had a bicycle or refrigerator," says Cárdenas, who went to live with an uncle in Chicago when he was 16. "When I see these kids I see myself, and I know they need help. I don't care where they're from, it's the right thing to do." ●



Cárdenas



Flint onstage in Switzerland in 2009.

NOTED Feb. 27-March 5

New Deals

Billy Ocean signed with Sony/ATV Music Publishing.

Composer-pianist **Ludovico Einaudi** inked a worldwide deal with Decca Records.

Creative Artists Agency signed pop-R&B singer **Bazzi**.

Executive Turntable The Worldwide Independent Network tapped **Charlie Phillips** as COO.

Garrett Levin was named CEO of the Digital Media Association.

Liz Gateley joined Spotify as head of creative development.

Live Nation named **Ali Harnell** president/chief strategy officer for its Women Nation division.

Radio One elevated **Kashon Powell** to vp programming.

Peermusic upped **Michael Knox** to senior vp in Nashville.

The Latin Songwriters Hall of Fame named **Delia Orjuela** president, with **Rudy Pérez** taking the role of chairman/CEO.

Media Alert **Scoter Braun**'s Ithaca Holdings renewed its partnership with **Jason Owen**'s Sandbox Entertainment.

Fender launched its Fender Next global artist marketing program with **King Princess** and others.

Pharrell Williams unveiled Something in the Water, his Virginia Beach, Va., music festival.

Obits *The Voice* singer **Janice Freeman** died at 33.

The Prodigy vocalist/founding member **Keith Flint** died at 49.

Luke Perry, star of *Beverly Hills, 90210*, died at 52.

Read more about their lives and impact at billboard.biz.



Anthony (center) at the opening of Orphanage Children of Christ in the Dominican Republic in 2012.

SESAC CONGRATULATES

OUR 2019 ACM AWARD NOMINEES



JIMMIE ALLEN

NEW MALE ARTIST
OF THE YEAR



CASEY BROWN

SONG OF THE YEAR
"YOURS" RECORDED BY RUSSELL DICKERSON



RUNAWAY JUNE

NEW DUO OR GROUP
OF THE YEAR



HILLARY SCOTT

OF LADY ANTEBELLUM
GROUP OF THE YEAR



ADAM SHOENFELD

GUITAR PLAYER
OF THE YEAR

**+ AFFILIATES WHO CONTRIBUTED
TO ACM-NOMINATED PROJECTS**

JARON BOYER

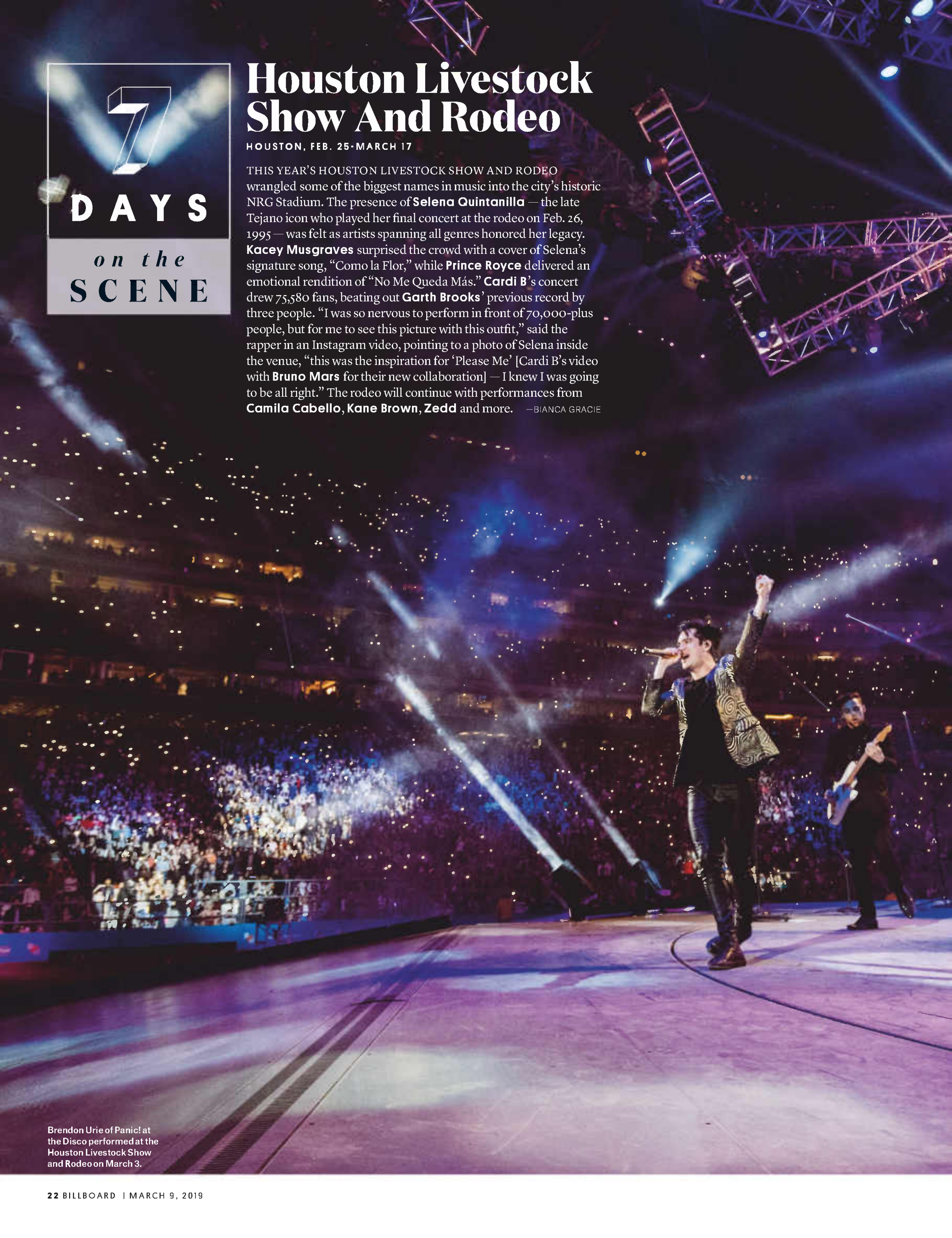
RAY WYLIE HUBBARD

BRICE LONG

MATT MCGINN

KEVIN WELCH





7
DAYS
on the
SCENE

Houston Livestock Show And Rodeo

HOUSTON, FEB. 25-MARCH 17

THIS YEAR'S HOUSTON LIVESTOCK SHOW AND RODEO wrangled some of the biggest names in music into the city's historic NRG Stadium. The presence of **Selena Quintanilla** — the late Tejano icon who played her final concert at the rodeo on Feb. 26, 1995 — was felt as artists spanning all genres honored her legacy. **Kacey Musgraves** surprised the crowd with a cover of Selena's signature song, "Como la Flor," while **Prince Royce** delivered an emotional rendition of "No Me Queda Más." **Cardi B**'s concert drew 75,580 fans, beating out **Garth Brooks**' previous record by three people. "I was so nervous to perform in front of 70,000-plus people, but for me to see this picture with this outfit," said the rapper in an Instagram video, pointing to a photo of Selena inside the venue, "this was the inspiration for 'Please Me' [Cardi B's video with **Bruno Mars** for their new collaboration] — I knew I was going to be all right." The rodeo will continue with performances from **Camila Cabello**, **Kane Brown**, **Zedd** and more. —BIANCA GRACIE

Brendon Urie of Panic! at the Disco performed at the Houston Livestock Show and Rodeo on March 3.



1 "I love the queen Selena just as much as you do," fellow Texan Musgraves told the audience before performing Selena's "Como la Flor." "This is our chance to honor her, by singing as loud as we can together." Musgraves also sang hits like "Space Cowboy" and "High Horse" during her rodeo debut. 2 Geoff Sprung (left) and Matthew Ramsey of Old Dominion also made their rodeo debut on March 4, playing tunes like "No Such Thing as a Broken Heart" and new single "Make It Sweet." Ramsey, who recently had leg surgery, thanked Foo Fighters' Dave Grohl for lending his stage throne. "First show post-surgery is going down with some help from our friends," wrote Ramsey on Instagram. 3 Ronnie Dunn of Brooks & Dunn played such classics as "Brand New Man" and "Red Dirt Road" on Feb. 27, the country duo's first Houston appearance since 2010. 4 Cardi B performed hits like "Money," "Ring" and "Finesse" to a sold-out crowd on the rodeo's Black Heritage Day (March 1). 5 Prince Royce, who delivered on Feb. 26, made history as the first tropical artist to play the rodeo. The Bronx native sang fan favorites including "Darte un Beso," "Stand by Me," "Corazón Sin Cara," "La Carretera" and "Adicto."

Paris Fashion Week

PARIS, FEB. 25-MARCH 5



1



2

1 Kelela wore Paco Rabanne for the designer's fall 2019 show on Feb. 28. 2 Fashion designer Tommy Hilfiger and Zendaya on the runway after the Tommy Hilfiger TommyNow Spring 2019: TommyXZendaya show on March 2. 3 Janelle Monáe attended the Valentino show on March 3. 4 From left: Noémie Lenoir, Kat Graham and Caroline Vreeland sat front row at the Rochas show on Feb. 27. 5 From left: Odell Beckham Jr., Artica Arbox founder/creative director Irene Roth and ASAP Rocky attended the Artica Arbox x ASAP Rocky dinner on Feb. 27.



4



5



Grace Jones closed the Tommy Hilfiger TommyNow Spring 2019: TommyXZendaya show. The icon strutted to her 1981 hit, "Pull Up to the Bumper."

BET Social Awards

ATLANTA, MARCH 3



1



3



4

1 Amara La Negra attended the awards show, held at Atlanta's Tyler Perry Studio. 2 Waka Flocka Flame and wife Tammy Rivera presented onstage. 3 City Girls' Yung Miami accepted the issa wave award. 4 Soulja Boy (center) performed a medley of his hits including "Crank That (Soulja Boy)."

THE BREAKOUT STORY OF THE YEAR

DAN + SHAY



FOR YOUR ACM CONSIDERATION

DUO OF THE YEAR

ALBUM OF THE YEAR - *DAN + SHAY*

SONG OF THE YEAR - "TEQUILA"

SINGLE OF THE YEAR - "TEQUILA"

VIDEO OF THE YEAR - "TEQUILA"

**MUSIC EVENT OF THE YEAR - "KEEPING SCORE"
(FEAT. KELLY CLARKSON)**

+ 4 ADDITIONAL PRODUCER/SONGWRITER NOMINATIONS FOR DAN SMYERS

**MUSIC EVENT + ALBUM + SINGLE + SONG
OF THE YEAR**



SANDBOX

SB

7 DAYS on the SCENE



1 Incubus' Brandon Boyd performed at Innings Festival in Tempe, Ariz., on March 2. 2 The Jonas Brothers played a surprise show at The Box in New York on March 1 to celebrate their reunion and upcoming album. 3 Kylie Minogue (center) attended the 2019 Sydney Gay and Lesbian Mardi Gras Parade on March 2. 4 From left: honoree Bebe Evans, Gibson president/CEO James Curleigh and honoree Marcie Allen at the 12th annual Louise Scruggs Memorial Forum in Nashville on Feb. 26. 5 From left: *American Idol* judges Lionel Richie, Katy Perry and Luke Bryan at the season 17 premiere on March 3. 6 Tina Turner (left) with leading actress Kristina Love from *Tina – Das Tina Turner Musical* in Hamburg, Germany, on March 3. 7 Lil Pump performed on *Jimmy Kimmel Live!* on Feb. 25.

1: ROGER HO; 2: KATIA TEMKIN; 3: JAMES D. MORGAN/GETTY IMAGES; 4: JASON KEMP/GETTY IMAGES; 5: ERIC LIEBOWITZ/ABC; 6: BABIRADPICTURE/SHUTTERSTOCK; 7: RANDY HOLMES/ABC

PHOTO: BILLYHESS
MAKEUP, HAIR, STYLING BY MARK DE ALWIS

"Screamin' Rachael"
Cain, President
and Owner of
Trax Records

The Original Home
of House Music

TRAX
RECORDS

35th ANNIVERSARY

Trax Records And President Rachael Cain Celebrate 35 Years Of House Music, Looking Ahead With 2020 Vision

Independent Label Paved The Way For Electronic Music Worldwide Since 1984

(NEW YORK, NY - FEBRUARY 22, 2019)

From its inception in Chicago in 1984 to its spread throughout Europe, TRAX Records created the House Music movement and caused seismic waves throughout the music industry. What started out as a few free-spirited teens exploring electronic beats turned into what would become a musical revolution. Dubbed by *Billboard* as the Queen of House Music, Rachael Cain aka Screamin' Rachael was one of the first artists signed to the label in 1984, and in 2006, took over as Owner and President of the label. This year, TRAX Records celebrates not only the past 35 years of creating a whole new genre of music that influenced music for generations to come, but also looks ahead to an exciting year of new releases into 2020.

TRAX along with Screamin' Rachael were the key components in the diaspora of House Music—from Chicago to New York City, and eventually to Europe where it exploded and inspired the careers of huge producers and artists, including David Guetta, Calvin Harris, and Kygo. The thousands of tracks released by TRAX artists over the past 35 years have permeated popular culture, including the classic TRAX single "Boom Boom," which hip hop mogul Kanye West sampled in his single, "Lift Yourself", which Rolling Stone covered extensively. Media conglomerate Viacom used samples from TRAX singles on their national TV commercials promoting the 2018 MTV Music Awards. Rock-Star Games released games that use TRAX singles, and breakout series *Pose* on FX Networks used TRAX music in their episodes.

"[House] is really infiltrating pop music. It's exciting to see the impact we are having. When Kanye West and Drake fought over our beat recently...[it] made the movement of sampling House a lot more evident to the public," says Cain.

In addition to permeating popular music, House Music also is influencing major fashion brands. Veteran fashion design house Gucci used Trax music in their promotional film. Franco-Japanese design house Maison Kitsuné used Trax music as inspiration for their new ACIDE special collection which debuted in late 2018 and will have a second drop in May 2019.

As part of its 35th anniversary year, Trax Records is proud to introduce a number of new projects. Cain herself plans to release her new album, *I Am House*, which features the smash single of the same name, produced by House Legend Joe Smooth. TRAX introduce's *Common Ground* single, featuring new TRAX artist Sam Stevens, mixed by Tony Moran. Trax will also introduce its new LGBTQ Hip House rapper,

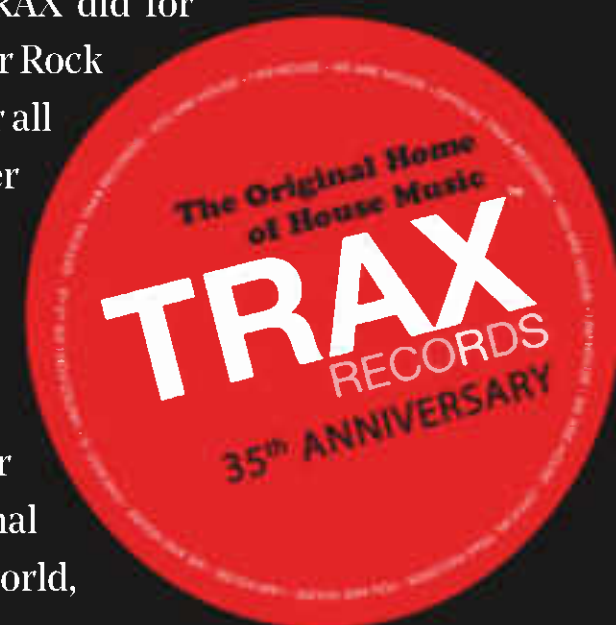
Mikey Everything. Trax artist Chris Jones (Grace Jones's brother) will also release his new album, *Strong*, later this year.

In addition to her solo album, Cain will release a new track with rap veteran and Rock & Roll Hall of Fame inductee Grandmaster Melle Mel that includes the sample of the Trax single "Boom Boom", the infamous sample Kanye West used in "Lift Yourself". Cain says that she and Melle Mel chose to create a single of their own using the "Boom Boom" sample because she feels, "we can do a better job."

In Fall of 2018, Trax released the soundtrack for the Vamp Bikers Trilogy films, which included rock sensations, Wildstreet and Jason Chaos. This soundtrack marked the label's first foray into the rock genre. Trax plans to continue working with the Trilogy film director, Eric Rivas, to release a fourth film, entitled *Japanese Borscht*, later this year.

Having established an international network of musicians, deejays, producers and other music industry professionals, Cain has a number of big events in the works for 2019. She had worked with Willi Ninja, best known as the godfather of voguing and founder of the House of Ninja, who introduced her single, "Fun With Bad Boys" to the Vogue scene in New York City. Cain will be hosting events in collaboration with the House of Ninja members in NYC and Chicago.

Cain often compares what TRAX did for House Music to what Elvis did for Rock 'n Roll. Having paved the way for all types of electronic music for over three decades, she says TRAX is in no way slowing down. She states, "We are just hitting our stride! And Trax Records which has been recognized by DJs for years is now hitting international consciousness... Look out world, we're screamin' OUT!"



www.traxrecords.net

Email: onehouseinc@me.com

RENO'S GONE COUNTRY

RENO EVENTS CENTER
PULLS TOP COUNTRY TALENT IN 2019

JAN. 11

PBR

SOLD OUT

JAN. 12

PBR

SOLD OUT

FEB. 16

**Dierks Bentley, Jon Pardi
& Tenille Townes**

FEB. 24

Tim McGraw

APRIL 26

**Old Dominion's
"Make It Sweet" Tour**



**BRING YOUR SHOW
TO RENO!**

RENO EVENTS CENTER



Worldwide Entertainment and
Convention Venue Management

MIAMI

THE PULSE
OF MUSIC
RIGHT NOW

FRISKY BUSINESS

Latin music's unlikely new power couple is breaking Instagram — and plenty of rules

BY LEILA COBO

PHOTOGRAPHED BY MARY BETH KOETH

Anuel AA and Karol G
photographed Feb. 15 at
Basement at The Miami Beach
EDITION in Miami. Go behind
the scenes of their photo shoot
at billboard.com/videos.

IN THE FINAL MONTHS OF LATIN TRAP ARTIST **Anuel AA**'s two-and-a-half-year prison sentence for a 2016 arms possession arrest, he started following reggaetón artist **Karol G** on Instagram while out on parole, leaving comments like "*Bebecita*" ("Little baby"). Within a month of his release, the two were speaking on the phone. Eventually, they remotely collaborated on "Culpables" ("Guilty"), which tells the story of a couple that falls in love while dating other people. (Anuel AA and Karol G were both in relationships when they started talking.) It wasn't until the shoot for the track's music video, though, that they finally met.

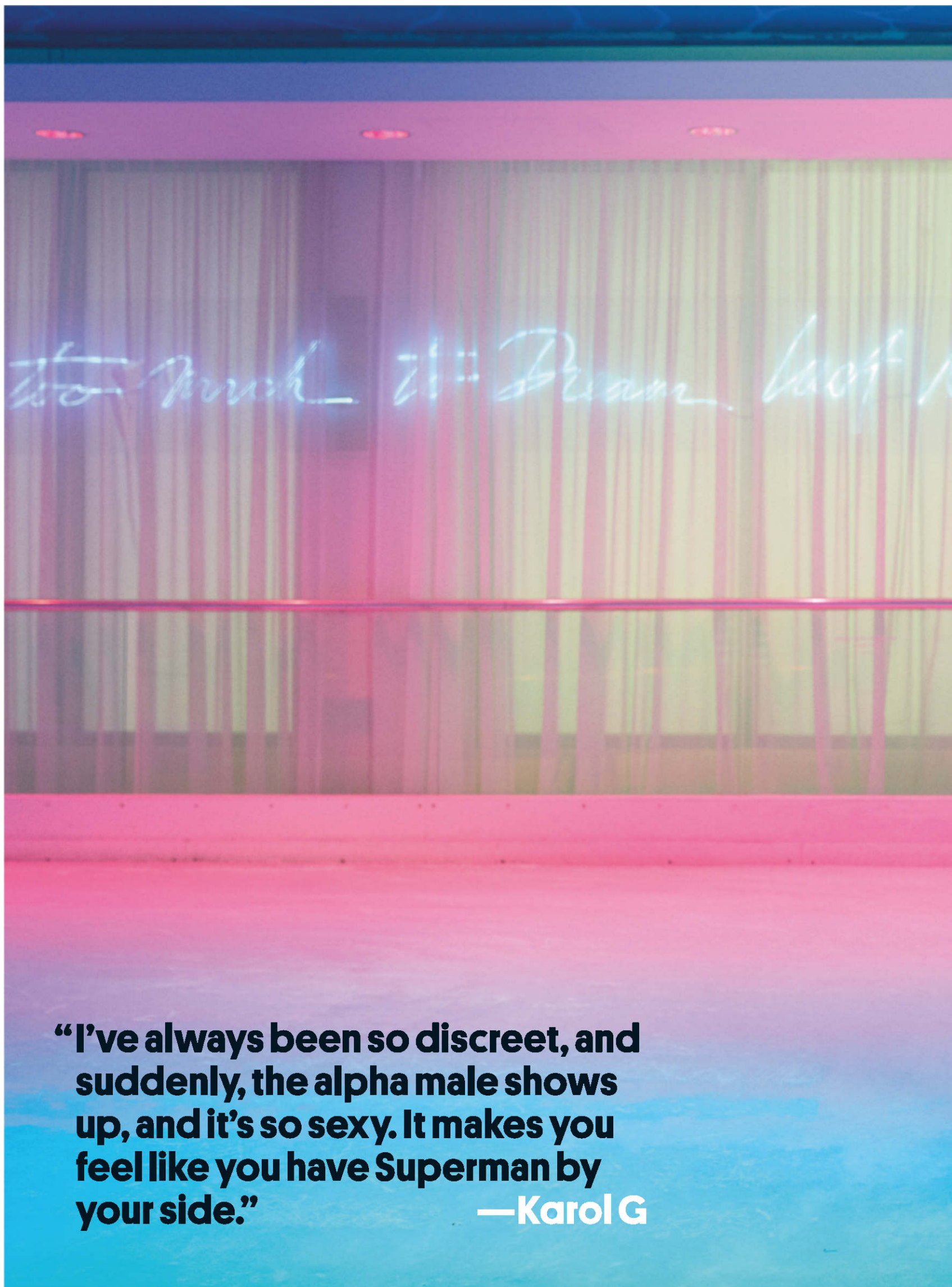
"I told my manager [**Frabian Eli**], 'She's going to be my wife, I swear,'" says Anuel AA during a recent lunch at Miami's Novecento steakhouse. Karol G sits beside him. "That's exactly what happened," she says, resting her head on his shoulder. In the beginning, they agree, she played hard to get, ignoring his multiple daily WhatsApp messages. "He literally spoke to himself every day," she says. "He'd write, 'How are you,' at 6 a.m. Then, 'I hope you're fine,' at 10 a.m. 'I saw you on Instagram,' at 4 p.m. I'd finally reply late at night."

They are disarmingly in love. "*Déjate llevar*," ("Let yourself go,") she says to him, encouraging him to try the provoletta that arrives at the table. When they talk fashion, he tells her the same thing. They often finish each other's sentences, Karol G speaking in the formal dialect of her native Medellín, Colombia, and he in Puerto Rican slang. Their real names — Carolina and Emmanuel — are tattooed on their hands, and a photo of them touching tongues is inked across the entirety of Anuel AA's back. The ink, however, pales in comparison with the massive emerald framed by diamonds on her ring finger. (He wears a band of rubies and diamonds.) Her ring has sparked speculation of an engagement, though Anuel AA insists it's more symbolic.

Their relationship isn't just personal — it's business. Karol G, born **Carolina Giraldo**, 28, and Anuel AA, born **Emmanuel Gazmey Santiago**, 26, started dating last September and they have already notched two top 10 hits on *Billboard*'s Hot Latin Songs chart. "Culpables" spent 22 weeks on the tally, peaking at No. 8, and "Secreto" reached No. 5. "Culpables" also hit No. 68 on the *Billboard* Hot 100. They will soon release a third song on which Anuel AA's father, former Sony executive **José Gazmey**, plays the guitar. And on March 15, the two will begin a joint headlining tour of Latin America in Bogotá, Colombia. The idea came from Anuel AA, who was already planning his own outing and suggested that Karol G join for all 25 dates.

While in jail in Puerto Rico, Anuel AA only saw his nascent fame grow, and he made international news when he dropped his debut on the day he was released on his own label Real Hasta la Muerte (GLAD Empire distributed the album, but Anuel AA has since signed a distribution deal with The Orchard). As a solo artist, he has had four Hot 100 hits, including collaborations with **six9ine** and **Meek Mill**, and has grossed \$5.2 million from 13 shows on his first-ever U.S. tour last fall, according to *Billboard* Boxscore.

Karol G, signed to Universal Music Latin



"I've always been so discreet, and suddenly, the alpha male shows up, and it's so sexy. It makes you feel like you have Superman by your side."

—Karol G

Entertainment, has had three top 10 hits of her own on Hot Latin Songs. She won best new artist at the 2018 Latin Grammy Awards and has scored endorsement deals with Nissan and CÎROC. She has painstakingly crafted a clean image, even turning down songs she deemed too sexual or lyrically objectionable — all of which makes her relationship with Anuel AA, whose lyrics are often raunchy and explicit, even more of an eyebrow-raiser.

"Early on, [a journalist] asked me how I could go out with someone who had been in jail, who'd had all these problems," she says. "That's probably why I'm in love. I've always been so

discreet, and suddenly, the alpha male shows up, and it's so sexy. It makes you feel like you have Superman by your side."

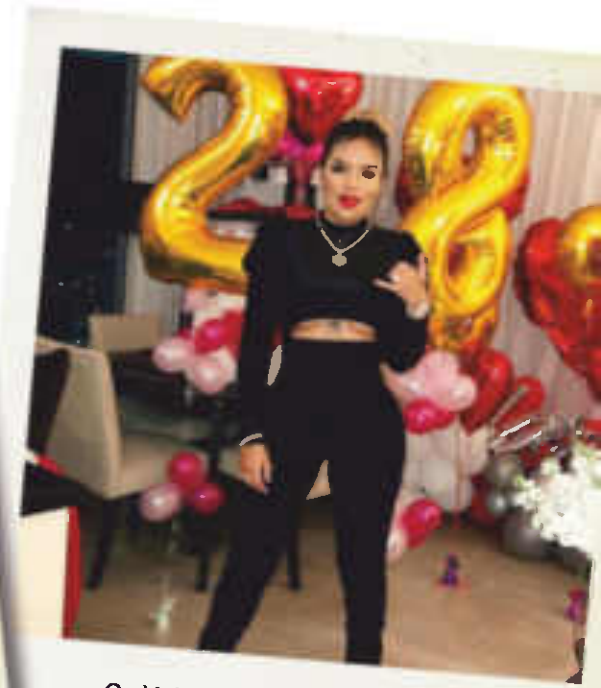
And Anuel AA appears to *always* be by her side. The two have developed a strategy of well-choreographed Instagram posts designed to yield maximum attention from their nearly 27 million combined followers. Their most-liked photo together, of the two mostly nude in bed on Dec. 30, 2018, has over 3.5 million likes. "We are the power couple," says Karol G without irony. "We do everything together, we never tire of each other, and all the time we're super productive. We talk about what we're doing — his album, my album, the tour."



Anuel AA and Karol G's joint Latin American tour kicks off in Colombia on March 15.



Anuel AA's upper back has a tattoo of this photo that Karol G captioned: "You are mine, I do not share."



On Valentine's Day, also Karol G's birthday, she posed in a Fashion Nova outfit and flashed her ring.



Karol G teased "Secreto" with this photo, which later served as the track's artwork.

IT TAKES TWO (AND THEN SOME) TO TOUR

Promoter Artie Pabon on organizing the live outing for "the first Latin urban royal couple"

Last November, **Anuel AA** and manager **Frabian Eli** approached **Artie Pabon**, who has worked with Anuel AA since 2018, with an idea: **Karol G** would join his upcoming Latin America tour. Within two months, they had sorted out the details, and in January, they announced the tour. Pabon, 46, held several meetings with both management camps to determine how each artist's staffs would be shared. "Being that both Anuel and Karol have big crews," he says, "it took time to decide which members could be eliminated and which could do the job for both without jeopardizing their shows." The Bronx

native believes bringing Karol G — "one of the hottest Latin female artists of today" — along will only make the tour stronger. She "has her own audience, which differs from Anuel's. Together, they make a great recipe." Pabon, who worked with both artists as they prepared for the tour, says their dynamic both on and offstage is "full of love." When they're rehearsing, they are "two professionals who are focused on perfection." Pabon promises that the tour will be full of surprises, as any good promoter would, but one thing is for sure: "The fans will see these two superstars at their best."

—LYNDSEY HAVENS

The key to keeping romance and business flourishing, they say, is knowing when to separate the two. Their creative decisions are made together as artists, but, says Anuel AA, "when it comes to business, we tell our managers, 'You guys negotiate between the two of you. Don't call us.'" Even so, both artists can't help but give each other input on aspects of their careers. Karol G has been militant about getting Anuel AA to be punctual, to stagger the release of his singles and to moderate his often feud-starting social media posts.

"For four months, I wouldn't post anything on Instagram without showing her first," says Anuel AA. "I've known Karol for seven months,

and she has already done more for me than almost anyone else in my life. She has learned from me, but I've learned many more things from her. She always says I'm big, but I see her as bigger."

Careers aside, it's their relationship that they are most focused on. Anuel AA spent the holidays with Karol G's family in Colombia — "He calls them Mom and Dad," says Karol G, who herself speaks with Anuel AA's father "almost every day." And while she says their relationship is new, they both affirm it's very real and very much permanent. "I take care of her," says Anuel AA. Adds Karol G: "We came together at a time when we both really needed one another." ●



Hanagami (second from right) in Los Angeles in 2018.

IN DEMAND



WHO Kyle Hanagami
TITLE Choreographer

THE DANCER HAS LANDED A BEVV OF A-LIST CLIENTS AND RAKED IN 3.6 MILLION YOUTUBE SUBSCRIBERS

ON JAN. 4, KYLE HANAGAMI got word that the Las Vegas show he had been choreographing for **Britney Spears'** *Domination* residency had been called off — Spears was on an indefinite work hiatus due to her father's health. "We were very sympathetic," says Hanagami, 32. But he had plenty of other projects waiting. The Los Angeles native, who started choreographing in 2005 during his freshman year at the University of California, Berkeley, double-majored in economics and psychology. He says, "I genuinely thought I'd be working in an office," but after posting his videos to YouTube, he quickly became one of the industry's most sought-after choreographers. Hanagami's latest job: serving as creative director for **Simon Fuller's** new 14-person international pop group, **Now United**, which is recording its debut with **RedOne**. No matter who he's working with, says Hanagami, "it's about [making] moments people can latch onto." —TAYLOR WEATHERBY

JENNIFER LOPEZ
ALL I HAVE
LAS VEGAS RESIDENCY

Hanagami's mentors, choreographers **Tabitha** and **Napoleon D'umo**, were hired as directors for the show and brought him on as supervising choreographer. He's most proud of the tribute to Lopez's kids, for which a boy and a girl representing her two children dance together during her cover of **Lee Ann Womack's** "I Hope You Dance." "The first time [she saw] the duet in front of her, she's singing [along], and as she's trying to hit her big note, she starts crying," recalls Hanagami. "That was when I really won her over." **LOPEZ**



DJ KHALED, CHANCE THE RAPPER, JUSTIN BIEBER & QUAVO
"NO BRAINER" MUSIC VIDEO

After DJ Khaled enlisted Instagram personality **Montana Tucker** to help with the "No Brainer" video, she called Hanagami for assistance. He was on another job at the time, so the team sent him a low-resolution iPhone voice note to choreograph off-site because "they were worried about the track being leaked." Still, he and Tucker met with the video's dancers in his studio during his hourlong lunch break, then sent them back to the shoot to film what they had just learned. **DJKHALED**



BLACKPINK
"DDU-DU DDU-DU"
MUSIC VIDEO

When YG Entertainment launched the South Korean girl group in 2016, the company approached Hanagami to help craft its image. He kept a "viral mentality," creating memorable moves that would be easy to emulate. He has choreographed four Blackpink videos, but particularly loves the dance sequences in "Ddu-du Ddu-du," which has collected 694 million views on YouTube. "Artists have shied away from major dance breakdowns," says Hanagami. "They're bringing it back." **BLACKPINK**



Did fans stage a hoax to push "Shallow" up the Hot 100?

ASK BILLBOARD ANYTHING

On March 1, Billboard reported that the song "Shallow" was, for the first time, in the running to top the Billboard Hot 100 (it debuted at No. 28 last October and had since peaked at No. 5), largely thanks to a hot and heavy Academy Awards performance from A Star Is Born stars **Lady Gaga** and **Bradley Cooper**. Immediately after the news broke, #ShallowBucks — a hashtag created by A Star Is Born die-hards and *Little Monsters* to push "Shallow" to No. 1 — started trending on Twitter. The hashtag promoted a fake ad campaign promising a voucher for a free Starbucks drink to Twitter and Instagram users who streamed "Shallow" and posted a screenshot. Starbucks debunked the ploy, responding to one user: "Sorry for any confusion, but ... this post is completely false." A second fabricated ad — suggesting that those who streamed the song on Spotify would earn a free membership — soon followed. **Ariana Grande** stans launched a similar effort in mid-February, creating #Boycott7Rings in order to knock her track "7 Rings" off the top of the Hot 100 — so that she could secure her third consecutive No. 1 with "Break Up With Your Girlfriend, I'm Bored." Though #Boycott7Rings failed ("7 Rings" held on at No. 1 for five weeks), #ShallowBucks helped push "Shallow" to No. 1. Fans didn't get free coffee or music subscriptions, but they did get their way.

—LYNDSEY HAVENS

SXSW THREE WAYS

These major conversations will take center stage amid the 100-plus music panels at the annual South by Southwest conference



INCLUSIVITY
After a year of reckoning for the industry, including a restructuring of The Recording Academy's voters, **Garbage** frontwoman **Shirley Manson** (inset) and singer-songwriter **Priscilla Renea** will talk navigating a male-dominated industry and positive changes to come.

THE EVENTS "Country Music's Struggle to Define Women" (March 13), "Music Keynotes: Shirley Manson and Lauren Mayberry With Puja Patel" (March 14), "#youtoo? Creating a More Inclusive Music Industry" (March 15)



INDIE'S IMPORTANCE
With independent labels now commanding 39.9 percent of the global recorded-music market, independent rapper **Taylor Bennett** will speak with SoundCloud CEO **Kerry Trainor** (inset) on the changing artist-discovery process. Plus: Learn how blockchain technology is revolutionizing the DIY sphere.

THE EVENTS "Why Be Independent?," "First Play to First Platinum: The Evolving Creator Journey" (March 13); "Artists in Control: Technology and the New DIY" (March 16)



HIP-HOP'S BOOM
Rolling Loud festival co-founder **Tariq Cherif** (inset) and founder of indie distributor **EMPIRE Ghazi** swap strategies for taking the scene in new directions, and author **Roy Christopher** (*Dead Precedents: How Hip-Hop Defines the Future*) will discuss the genre's cultural impact.

THE EVENTS "Hip-Hop Goes Indie: Distribution to Promotion," "The Hacking of Hip-Hop: Dead Precedents" (March 13); "The Hip-Hop Bubble That Popped Culture" (March 14)

—TATIANA CIRISANO

C O N G R A T U L A T I O N S



LUKE ★ BRYAN COLE SWINDELL

ON YOUR ACM NOMINATIONS

ENTERTAINER OF THE YEAR

1.5 million tickets sold in 2018
13 stadium shows in 2018
First country artist ever to headline
Dodger Stadium
American Idol judge 2018-2019
What Makes You Country - 690 million+
album streams

SINGLE OF THE YEAR "MOST PEOPLE ARE GOOD"

RIAA Platinum® Certified
114 million+ US streams
169 million+ worldwide streams

SONG OF THE YEAR

"BREAK UP IN THE END"

RIAA Platinum® Certified
144 million+ US streams
180 million+ worldwide streams

Named one of the best country songs of 2018
by Amazon, Spotify, Billboard and YouTube

*"Swindell's voice is more poignant and
unvarnished than ever" – Rolling Stone Country*

*"Cole Swindell is not-so-quietly on his way to
country superstar status" – Wide Open Country*

Winfrey (right) with Reed, Robson and Safechuck (from left) on *Oprah Winfrey Presents: After Neverland*.



Doubling Down

After *Leaving Neverland* aired on HBO, director Dan Reed was accused of telling a one-sided story. That was the point

BY TAYLOR WEATHERBY

Leaving *Neverland* — the explosive documentary centering on **Wade Robson** and **James Safechuck**, alleged victims of child sexual abuse by **Michael Jackson** — rocked the Sundance Film Festival in January and was immediately met with intense reactions both from those who believed the accusations and those who doubted them. After its two-part premiere on HBO (March 3-4), the discussion went wide: “It takes days to recover from this documentary,” tweeted director **Judd Apatow**. “Five minutes in you will think to yourself ‘oh my God, every word they are saying is

true.’” Meanwhile, Jackson’s nephew **Taj** came to the singer’s defense: “Since my uncle is not here to defend himself, the credibility of the accusers matter. And Wade and James have none.” But beyond questioning the credibility or intentions of Robson and Safechuck, perhaps the biggest criticism of the film is that it is one-sided. Following the doc’s conclusion, HBO aired an hourlong program, *Oprah Winfrey Presents: After Neverland*, in collaboration with OWN, which showed exactly why it was so important to focus on Robson, Safechuck and their relatives.

Moderated by **Oprah Winfrey** before an audience of 200, about 100 of whom were sexual abuse survivors, the show featured a candid and emotional conversation among documentary director **Dan Reed**, Robson and Safechuck. (Packets of tissues were provided to the audience.) Reed told Winfrey that he didn’t include anyone from the Jackson family or estate in the documentary because *Leaving Neverland* was not about Jackson, but rather his alleged victims and what had happened to them behind closed doors, alone with the singer. The movie and Winfrey’s program defined — sensitively, in great depth and for a historically large audience — the concept of grooming: how an abuser builds a relationship and trust with a child to lower his or her inhibitions, with the objective of sexual exploitation.

Reed’s aim was to spark a larger conversation about such topics, and Winfrey demonstrated that while also

amplifying the conversation. Still, she put Robson, Safechuck and Reed on the spot, asking the tough questions their skeptics have posed.

“If you were abused, why would you continue to be around the person?” she asked.

“I had no understanding of it being abuse,” replied Robson.

Once the cameras stopped rolling, Robson addressed the audience one more time before leaving the stage. “Being a survivor is so isolating,” he said, thanking the crowd for showing up. The day after the taping, Reed told *Billboard* how necessary it is to have an open dialogue about the cultural implications of such a profound expose — *After Neverland* was just the start. “Michael was such a big part of the fabric of everyone’s lives and the soundtrack to so many happy memories,” said Reed. “I don’t know how this is going to affect people, but we are in a position to educate them.” ●

SWITCHING LANES

The days of *Pimp My Ride* long behind him, Xzibit is leveraging his own hip-hop career to grow new talent with the relaunch of his label

A slew of old label revivals, especially hip-hop ones, is shaking up the industry, from **Patrick Moxey**’s Payday Records to West Coast rap pioneer Priority, which both relaunched in 2017. Last year, LOUD, the label behind **Wu-Tang Clan**, bounced back. And now, rapper-actor **Xzibit** is getting in on the action with the resurrection of Open Bar Entertainment, the boutique label he

founded in 1999 under Sony Entertainment.

The newly independent “hybrid” label now includes film production and management divisions. Xzibit, 44, who has released eight albums, says the revamp will allow him to mentor aspiring artists: “I’m always going to create music, but now I want to see how I can bring shine to somebody else.” The industry, he says, is more open than ever to artist-run labels like **Dr. Dre**’s Aftermath and **Jay-Z**’s Roc Nation. “I know what it feels like to be treated incorrectly” as an artist, says Xzibit, who is currently on a 24-date U.S. tour with **Cypress Hill** and **Hollywood Undead**. “The experiences that I’ve had in the music industry have given me a learning curve.”

Open Bar intends to treat artists as equal partners. “Artists create the music, the vibe,

everything, but labels deserve [a higher] percentage? That’s not the right business model coming into 2019,” says Xzibit. The label celebrated its first signee, rapper **James Savage** (formerly known as **Jayo Felony**), in February with the premiere of the four-part documentary *Broken Ground* at the Mammoth Film Festival in Mammoth Lakes, Calif. “We didn’t want to just throw a rap album out there, so we created this storyline around it,” says Xzibit of the film, which is also his directorial debut. “There used to be artist development and marketing budgets that would be hundreds of thousands, if not millions, of dollars,” he says of his label’s push for video. “Attention spans are different now. It’s about making sure your fans are [always] engaged.” —TATIANA CIRISANO



Xzibit (right) with Savage.



**COMBUSTION
MUSIC**

NASHVILLE · TN

celebrates its 75th #1 single.

**Thanks to all of our
writers and the incredible artists
who made it possible.**



SINCE 2001

LIFESTYLE

STARS — THEY DRESS LIKE US!

Pop artists are dressing down and increasingly pushing the stylist aside. In a genre where you are what you wear, it's paying off to just be yourself

BY BROOKE MAZUREK

REMEMBER WHEN RIHANNA EMBARKED on her first headlining tour? The year was 2006, and floating around the internet, you can see photos of an 18-year-old in a rhinestone-trimmed skirt and matching evening gloves; an artist who hadn't yet found her pop-star footing deep in the realm of costume. Any remnants of **Robyn Fenty** from Barbados, though, all but disappeared eight months later with the release of *Good Girl Gone Bad* and a transformation overseen by Def Jam that included a drastic new bob and dominatrix-inspired costumes.

What Rihanna so clearly had in those early years was room to stumble. And revisiting it makes for a powerful contrast to what we're seeing in a new generation of pop stars: artists who are arriving as fully realized versions of themselves. Instead of dressing up, they're strategically pushing costume to a less high-concept place. The accessibility factor of their brands — and they all have pre-established brands — is what's radical.

Billie Eilish's genre-agnostic sound and streetwear-steeped style might best exemplify the future of what touring looks like. When she hits the road in April, there will be only menswear onstage (an echo of the gender conflation happening on the runway) and a highly specific approach to color (mesmerizing on Instagram), and Eilish, 17, won't wear the same thing twice (why do that when you have



Grande in 2018.

Ariana Grande has been dressing down in oversized sweatshirts — which you can buy on her site — and jeans or thigh-high boots.

Lorde found a middle ground on her *Melodrama* world tour that wrapped last November, opting mostly for ready-to-wear outfits each night. By the end she had debuted hundreds of sophisticated and ethereal looks in a “Life is like a box of chocolates” approach to costuming. The delight was twofold: Audiences never knew what they were going to get, but if they wanted to emulate a version of what they saw onstage, they could, for example, go to Celine and buy the jumpsuit she wore at Bonnaroo.

Post Malone, who was nominated in the pop and rap categories at the 2019 Grammy Awards, seems to have

access to so much cool stuff?). What you'll get onstage is what you'll get offstage, and if you want to buy into it, Eilish created a clothing line, a la **Kanye West**, named Blohsh, which sells the \$55 hoodies and \$30 tees she herself wears. The line's Instagram account has over 354,000 followers.

“Part of why she speaks to her generation is that there's nothing manufactured. There is no 60-year-old label head that has had their input. It's all her,” says **Samantha Burkhardt**, who styles **Kesha** and **Sia** and works with Eilish. “I shy away from saying, ‘I style her’ — I prefer to let her take the credit for who she is.”

Maggie Rogers, 22, who walked into record-label meetings with bound copies of a presentation that laid out her vision for album art, merchandise and potential brand partnerships, also maintains complete control over her image and is touring the world sans stylist, wearing Levi's and T-shirts. **Miley Cyrus**, once synonymous with *Barbarella* shock value, also has reportedly abandoned a stylist for now, undergoing a molting process that finds her becoming more Miley before our eyes. Meanwhile, working with stylist **Law Roach**,

taken the opposite tack from uniform-shunning stars. For the past 18 months, he has worked directly with costume designer **Catherine Hahn** to hone what she calls “a Post Malone museum of one-of-a-kind pieces” that speak to the mix of genres in his music. The Nudie-inspired suits and airbrushed streetwear are brazen, sure, but they're also accessible. Instead of working with high-fashion houses, he and Hahn have built out a network of independent artists discovered on Instagram. For the European leg of his *Better Now* tour, Hahn provided the blank clothing canvas, and the artists delivered a different look for every single night. “The fans love seeing their country referenced,” says Hahn. They also went bonkers for his collaboration with Crocs, which sold out in 10 minutes.

Pomp in pop is important. In a genre that has been carefully constructing alter-egos and delivering powerful messages through costume ever since **Josephine Baker** shocked a Paris venue in a rubber banana skirt in 1927, there are cultural, musical and financial implications to what artists choose to wear. And what this current shift boils down to is *ownership*. The ownership of image is coinciding with artists demanding more control of their music. Rogers owns her masters. **Taylor Swift** negotiated the same with Universal Music Group in 2018. Artists are questioning who owns what and how to leverage more power over their creative evolution.

One wonders how that will factor into Swift's next album cycle — whether she'll ditch the glitzy bodysuits she has worn since going pop in 2014 and tap into what Lorde's stylist, **Karla Welch**, calls “magic and relatability.” Though with Grande set to tour the world starting March 18 in support of two new albums that are her most diaristic and commercially successful yet, it's her move first. ●



Clockwise from top: Post Malone, Lorde, Eilish and Rogers.



THANK YOU BARBRY

25
THE 25TH ANNUAL
**STEVE
CHASE**
HUMANITARIAN
AWARDS

For one of the **most successful fundraising events** in the 34 year history of the **Desert AIDS Project!**

More than **\$1 Million** raised for our battle with AIDS. From **Elizabeth Taylor's** very first fundraiser to the **25th Annual Steve Chase Humanitarian Awards...**

When **most people** wouldn't even say the **word**, you volunteered to help.

Thank you!

Desert AIDS Project



care :: prevention :: advocacy

P.S. We're sorry you missed Clive's party.



THE THREE MILLI

Juice WRLD photographed Feb. 13 in Los Angeles. Styling by Jason Rembert. Juice WRLD wears a Beautiful Fül jacket, Handmade Rust pants and Both Paris shoes. Hear him discuss his upcoming album at billboard.com/videos.

When Interscope offered **JUICE WRLD** millions just one year ago, he hadn't even played a real show. Now he's a crossover megastar worth exponentially more, and his label's making another big bet: that with his second album, he'll take his place among rap's all-time greats

BY MEAGHAN GARVEY · PHOTOGRAPHED BY OLIVIA BEE

ON DOLLAR MAN



CONSIDER IT THE AMERICAN DREAM, SoundCloud rap edition: boy skyrockets from obscurity thanks to a perfect song, becomes rich beyond his wildest dreams and moves from Chicago's South Side to a Beverly Hills mansion where he can ride dirt bikes all day and record all night. Only dirt-biking is illegal in residential areas, and the rapper known as Juice WRLD's neighbors are, shall we say, less than thrilled with the noise. Showing me his garage one recent afternoon, Juice gazes longingly for a moment at the glossy orange bike within, then wisely decides against taking it for a lap around the block. "The cops showed up yesterday," says the 20-year-old, rolling his eyes. "They didn't do shit, though."

Juice isn't exactly sure how many rooms

have related to this scenario. The artist born Jarad Higgins was bouncing around Chicago's south suburbs with his single mother, uploading moody raps about drugs and heartbreak to SoundCloud and feeling a bit guilty about not going to college. For a while, he worked in a factory that made car parts.

But everything changed in March 2018 when Interscope Records signed Juice for a cool \$3 million — a splashy arrival for a rapper who had emerged seemingly from nowhere with a SoundCloud EP, though its standout tracks, "Lucid Dreams" and "All Girls Are the Same," had at that point broken seven figures in streams on the platform. "Lucid Dreams," the driving force behind Juice WRLD's staggering crossover success, has since climbed to 1.2 billion on-demand U.S. streams, according to Nielsen Music.

Today, dressed in a hoodie and shorts, Juice could be mistaken for a regular guy if it weren't for his wristwatch, which gleams with what he says is a quarter of a million dollars' worth of diamonds. "I went from sitting on the couch in my mom's house watching TV to being in Los Angeles around all these big people, being able to record any time I want," he says, kicking back in the billiard room-slash-recording studio while two of his cousins shoot pool and his engineer fiddles with waveforms. "I didn't know how to process that shit."

emotional edge that stands out against the gloss of the pop charts that it has come to dominate. Maybe it's thanks to the bridge (a snippet of perfect pop-punk), or maybe it's producer Nick Mira's reworked sample of Sting's "Shape of My Heart," which Sting himself called "a beautiful interpretation" (before collecting a hefty percentage of the publishing). But the track became arguably the biggest SoundCloud-to-mainstream crossover yet. "That song got me where I am today," says Juice. "And from what I've been told, I'm pretty sure it saved some lives."

It also became a streaming sensation, steadily climbing the Billboard Hot 100 to peak at No. 2 and lingering on the charts for an astounding 42 weeks (and counting). It was listed as the most-played song on SoundCloud at year-end 2018, with over 123 million streams. (Juice WRLD was the site's top artist in terms of streams, likes and reposts that year.) Onstage at the 2019 Grammy Awards, Alicia Keys performed a piano medley of hits she wished she had written, including Nat "King" Cole's "Unforgettable," Lauryn Hill's "Doo-Wop (That Thing)" — and "Lucid Dreams."

But Juice and Interscope want the world to know he's bigger than his biggest hit, with his second album — due March 8, with the perfectly melodramatic title *Death Race for Love* — as proof. A few days after we meet, he's off to Europe, having replaced Future on Nicki Minaj's current world tour, and after that, he'll kick off his own headlining tour. Last year may have been the craziest one of Juice's life, but as his team tells it, it's only going to get crazier.

"Of course labels try to sign acts that might be hot, because it's a business at the end of the day," says Aaron "Dash" Sherrod, the Interscope vp urban A&R who has been working closely with Juice over the past year. "But you try to find those career artists: Who's going to be the next Drake, the next J. Cole, the next Kendrick Lamar? Right now, we're seeing the new generation — your Juices, your Lil Uzi Verts, your Post Malones. New cats that look like they're going to have some longevity."

'WHEN WE FIRST HEARD THE MUSIC, WE KNEW IT WAS GOING TO BE MASSIVE. AND THAT'S WHAT ENDED UP HAPPENING.' —JOIE MANDA, INTERSCOPE

are in this mansion, and the number of residents varies depending on who's in town — though it seems like every time I blink, a new face has wandered into the room, searching for their misplaced Juul. There's a billiard room, a basketball court, a backyard pool complete with a small waterfall and an enormous kitchen that's seemingly unused, save for an impressive selection of what appear to be the unhealthiest cereals ever invented. (It turns out Hostess powdered doughnuts are available in cereal form.) There's not really any cell service on the property, which adds to its vibe of a self-contained universe. But everything Juice needs is here: his friends, his girl, his bikes and his studio.

A year ago, Juice WRLD could hardly

Three million dollars was a big bet on an unproven artist, even in the context of the SoundCloud-rap gold rush of the last two years. (The week Interscope signed Juice WRLD, Warner Bros. Records signed Lil Pump in an \$8 million deal.) When he signed, Juice had performed in public a grand total of once, when he overcame some serious nerves to play a party for his classmates at Homewood Flossmoor High School and collected a fee of \$100. But when I ask Interscope executive vp Joie Manda if the gamble has paid off, he simply laughs. "When we first heard the music, we knew it was going to be massive," he says. "And that's what ended up happening."

A tale of betrayal by a girl who has moved on, "Lucid Dreams" has the kind of raw,



ARRIVING AT JUICE'S HOUSE,

I half expected to be greeted with sullen indifference, the de facto attitude for artists who hit the big time before they can legally buy a beer. Instead, Juice is warm, goofy and quick-witted, unleashing a wry stream of observations on screamo bands, Lil Wayne, organized religion, viral pornography of the mid-2000s and *The Office*. ("You can look at people and know they're holding on to some shit," he says. "Like, Kelly from *The Office* is holding on to her sophomore year in high school.")

He also exudes a maturity that he

Juice WRLD wears a Handmade Rust jacket.





"He's Chi-town forever, but his sound is the world's sound," says Interscope's Sherrod of Juice WRLD.

attributes to growing up around older cousins, which is good, because people depend on him these days; wrapping up a FaceTime call with a childhood friend, Juice quietly promises to Cash App him a little money. His girlfriend, Alli, wanders in and out, curling herself behind him on the lounge chair like a baby animal preparing to hibernate. As he starts to play his new songs, Juice delivers brotherly monologues to his Instagram livestream: "Be blessed. Take care of yourselves, guys. Smooches."

Growing up in Chicago in the early 2000s, Jarad Higgins and his mom, a student teacher, moved all over the city's far South Side and suburbs, in part to find a school where he wouldn't misbehave. Young Jarad was intelligent, scoring a more-than-respectable 30 on his ACT. "My whole family is smart," stresses Juice today. "But certain things about school turned me off. I got diagnosed with attention deficit disorder in fifth grade, which I completely disagree with — how can you tell a little fucker in fifth grade he's got ADD? How they supposed to act, like a Harvard scholar? I was bored."

Juice's mother didn't let him listen to hip-hop, but his older cousins introduced him to Cam'ron, Jeezy, classic Lil Wayne. "They put me on to Cassidy, one of the best battle rappers to do it; Meek Mill, when he had the braids," he says. "They gave me substance." He formed a group called Team Imperial with his neighbors. Juice, by far the youngest member, impressed the older kids with his freestyles. He hasn't lost that talent: I watch

him casually improvise for 15 minutes over a beat one of his houseguests has just made in the living room. It's the best genuine freestyle I've heard in ages, though Juice laughs it off like it's child's play.

Back then, Juice had a crush on a girl named Destiny who got him into screamo — bands like Blessthefall, Black Veil Brides, Escape the Fate. Meanwhile, he was playing a lot of *Tony Hawk's Pro Skater* on PlayStation, and the game's expertly curated soundtrack introduced him to classic punk bands. He became enamored of both Future and Odd Future, the latter by accident. "I asked somebody, 'You know who Future is? He's really hard.' They said, 'You mean Odd Future?' So I listened to Odd Future and was like, 'Whoa, this is not what I was talking about.' Then I started drawing 'OFWGKTA' all over my skateboard." When fellow Chicagoan Chief Keef's "Bang" dropped in 2011, 12-year-old Juice's mind was blown: "It was something that nobody had ever heard before."

That musical DNA partly explains why Juice is now the primary ambassador for the sulky hybrid known as emo rap — though he's not crazy about the label. "Any rap that's talking about what you're going through is 'emo rap,'" he says. Still, it's easy to see why that sound feels so vital at this particular moment, when it seems like the only thing more culturally prevalent than hip-hop is existential despair.

It isn't a sound generally associated with Chicago, though. And it certainly doesn't have much in common with the music of

Lil Bibby, a formidable street storyteller who became a local star around the time of the city's 2012 drill boom, rapping like a grizzled veteran with a baby face. But when Bibby first heard the melodies of "Lucid Dreams" after his brother, G-Money, found it on SoundCloud in 2017, he says he was blown away: "That was probably one of the best songs I'd heard in 10 years."

Bibby and G-Money had been thinking of starting a label, and "Lucid Dreams" was the push they needed to launch Grade A Productions. When they first signed him, Juice had around 2,000 Instagram followers. (Today, it's 5.5 million.) But the brothers nurtured his career, scoring in-demand director Cole Bennett to helm a music video for "All Girls Are the Same." And in the first step toward what would become a major-label bidding war, Bibby brought Juice to Def Jam executive vp Steven Victor.

"I believe in Bibby as a talent finder," says Victor. "So when he said, 'Yo, I just signed this incredible kid named Juice WRLD,' I said, 'If you think he's that dope, we should do something together.'" Victor flew Juice to New York, where he made music for three weeks. "He was doing three songs a night — not just sketches; full-on, really good songs," says Victor.

Ultimately, Def Jam's deal never materialized (Victor declines to comment as to why), and Interscope won. "I was with Interscope, but [the bidding] got so competitive, I went to every label meeting with [Juice]," says Sherrod, who managed

THE TEAM

MANAGEMENT/ LABEL PARTNER

GRADE A PRODUCTIONS

Lil Bibby

George
"G-Money"
Dickinson

LABEL

INTERSCOPE RECORDS

John Janick
**CHAIRMAN/
CEO**

Joie Manda
**EXECUTIVE
VP**

Aaron "Dash"
Sherrod
A&R

Ned Monahan
MARKETING

AGENT

WME

Brent Smith

Bibby in his early days. "I didn't let him leave my side."

When *Billboard* broke the news of the \$3 million deal, Sherrod was well aware of the industry response. "No one understood it. Everybody looked at us like we was crazy," he says. "We actually didn't want the number to get out there like that; we didn't want it to be seen as a marketing ploy. At the time, he didn't really have the numbers that would make people think \$3 million. We went off our gut. I never was a person to go off data, and I think the company feels the same way. Now I think people might've signed him for 6 million."

Today, Juice is in good company among Interscope's roster of younger artists, from viral sensations like Sheck Wes to slow-burning breakthroughs like Ella Mai. Perhaps more than any of them, though, his path runs parallel to that of Billie Eilish, the 17-year-old who has risen steadily from DIY SoundCloud uploads to legitimate pop stardom. And while Sherrod emphasizes that Interscope has no template for artist development, he is clear that the label is banking on Juice's long-term potential — and not purely within hip-hop. "We feel that he can be the voice of his generation," he says. "We want him to be a part of Interscope history, too."

Juice's debut album, last May's *Goodbye & Good Riddance*, peaked at No. 4 on the *Billboard* 200 and was a solid introduction to a phenomenon. But as gargantuan as "Lucid Dreams" was, he has proved since that he's capable of more than one huge single: He has remained a consistent Hot 100 presence both as a solo artist and as a coveted guest for the likes of Future, Lil Yachty and A Boogie Wit Da Hoodie. Most recently, "Robbery" became his third top 40 hit when it debuted at No. 27 on the *March 2* chart. And with his next album, Juice — and Interscope — are aiming for something bigger still. "It's his *Reasonable Doubt*. His *Life After Death*," raves Sherrod. "One hundred percent, people are going to be talking about it for years to come."

DEATH RACE CAME TOGETHER IN an astounding five days. Juice, Sherrod, Alli and a rotating stream of producers (Cardo, Hit-Boy, No I.D., Purps) holed up in a Hollywood studio for 24 hours a day, breaking only to shower. Where *Good Riddance* showed Juice WRLD reaching toward a point of view, *Death Race* is a true synthesis of his diverse influences with a clear perspective. And it bangs. "The last album had a certain vibe to it," Juice freely admits. "But my new album has no boundaries. I finally found my own style, and it's the best feeling ever."



At his home studio in Los Angeles in 2018.



With Future (right) in the video for "No Issue" from their album *Future & Juice WRLD Present...WRLD on Drugs*.



With Lil Bibby (right) and G-Money (center) in Chicago in 2018.

Huddled up in the basement, Juice plays a good chunk of *Death Race* as a doctor arrives to give him a strep test. He hasn't been feeling well, and he can't get sick right now, with the European tour a few days away. He playfully introduces each track as it blasts from the speakers. "This next song," he says mischievously, turning away from the doctor's flashlight, "is called 'Syphilis.'"

It isn't until the doctor heads upstairs that Juice refills his takeout cup with ice and tilts a glass bottle of promethazine syrup into it. He collects exotic sodas for just such occasions: His fancy marble chess table (Juice is something of a chess wiz) is covered with bottles of Japanese Ramune and at least 10 flavors of Faygo.

Last summer, an offhand message to one of his idols changed Juice's life for the second time in a year: After congratulating Future on *Beast Mode 2*, the two ended up recording a whole album together. *Future & Juice WRLD Present...WRLD on Drugs* debuted at No. 2 on the *Billboard* 200 when it arrived in fall 2018, a fulfillment of his wildest teenage dreams: In 2017, he tweeted, "The day I make a collab album

with @1future is the day I make it." In the studio, Juice told Future his music had inspired him to experiment with lean as a teen, a revelation that disturbed the elder rapper. "Oh, yeah. I think I broke his heart a little bit," says Juice, fumbling with his doctor's business card.

Juice previously has talked about getting sober after using opiates as an escape since sixth grade; the video for last year's "Lean Wit Me" opens with him in a recovery meeting and ends with the number for a substance abuse helpline. But he admits real life is messier than that. "What do you expect if I'm a young dude that really loves

music, really looks up to these artists?" he asks. "I didn't have a man giving me no type of guidance. My father wasn't in my life like that. So listening to this grown-ass man rap about lean, I'm like, 'Well, that sounds really appealing.'"

He acknowledges that he now plays a similar role for his fans: "I look at it like this — you can't change a motherfucker's life by pointing and judging.

It takes a motherfucker that

has been through the same shit to say, 'I understand how it feels. We're going to get through this together.'" He leans back, his face disappearing into his hoodie. "I speak from the standpoint of the true definition of an imperfect person." At a time when the biggest names on the Hot 100 reject a veneer of pop perfection for raw relatability, the core of Juice's star power might be that kind of honesty. "I want to be that person that leads people out of the place they're at," he continues. "And in the process, maybe I'll find the key to get out of the place that I'm at. The low places I may wander into or get trapped in."

Later that evening, Juice and his engineer, Max Lord, set up in their makeshift studio. From a throne-like chair, Juice punches in vocal takes with the focus of a seasoned pro. "The walls cave in!" he wails. "Codeine demons, tryna get a hold of me!" Without the backing track, it sounds a bit crazed, like hearing someone howl their diary out loud. It's wrapped in 30 minutes flat, and when Lord presses "play" on the final cut, what blasts through the speakers is so sad and pretty that it's shocking. ●



Fanning photographed Feb. 26 in Los Angeles. Styling by Samantha McMillen. Hear how Fanning prepared for her first musical role at billboard.com/videos.

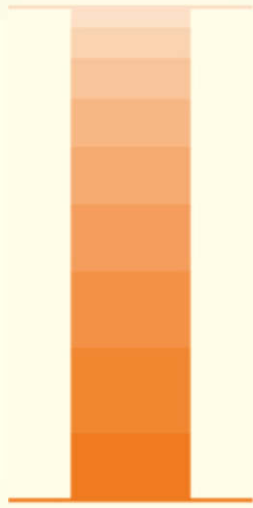


A Star Is Made

It took almost 10 years, over 500 songs, four months of vocal training and one major label to bring writer-director Max Minghella's *Teen Spirit* to the big screen — and to transform **ELLE FANNING** into a believable (and magnetic) pop star

By **PHOEBE REILLY**

Photographed by **GIZELLE HERNANDEZ**



“I always had this dream of being a pop star,” says Elle Fanning. Sitting at a corner table at West Hollywood’s Chateau Marmont in a gauzy ivory dress, the 20-year-old actress is so happy to be talking about how her dream finally came true in the new movie *Teen Spirit* that she lets her mint tea go cold. “That feeling, like I can just let loose and perform, was so attractive.”

In *Teen Spirit*, Fanning plays Violet Valenski, an introverted but tenacious English teenager who enters a singing competition in the hopes of escaping her dreary home life. Throughout the movie, Fanning sings various pop showpieces, in the end taking the stage in front of a live studio audience to deliver a primal performance of an unexpected song. To anyone familiar with Fanning’s career, her magnetism onscreen is no surprise. Still, watching her as Violet is like witnessing a best new artist Grammy winner at the moment of birth.

Written and directed by first-time filmmaker Max Minghella (perhaps best known as Nick on Hulu’s *The Handmaid’s Tale*), *Teen Spirit*, which Bleecker Street will release on April 5, follows Violet from her humble beginnings, half-heartedly singing ballads in a local pub, to the titular televised competition. The role required Fanning not only to cover existing songs like Robyn’s “Dancing on My Own,” but to also record an original track with producer Jack Antonoff, which Fanning calls a “super surreal” experience. “Jack did [Taylor Swift’s] reputation. He recorded [Lorde’s] ‘Green Light,’” she says. “I felt like, ‘Wow — maybe I am good.’”

Teen Spirit joins a rapidly expanding number of recent movies set within the music industry and led by young female actors who portray not pop personas, but real, complicated women. In the 2018 film *Vox Lux*, Natalie Portman played a school shooting survivor turned pop diva and sang original tracks written by Sia. Alex Ross Perry’s forthcoming *Her Smile* stars Elisabeth Moss as a messy, troubled, Courtney Love-style rocker (see page 48). And then, of course, there’s *A Star Is Born*’s Ally, a character largely inspired by Lady Gaga herself.

“On some level it’s coincidence,” says *Teen Spirit* producer Fred Berger of this spate of films (Berger also produced 2016’s *La La Land*). “But music is one of the most manipulative tools we have. The [film] industry has caught up to the fact that, in an environment where people need an excuse to go to the movies, they want to feel something big.”



Fanning (left) with writer-director Minghella on the *Teen Spirit* set.

How Interscope Got In The *Spirit*

When Interscope Records CEO John Janick says his label has had “great success with building out powerful music in music-driven films,” he’s not just cheerleading. In the past year, the company released the soundtracks to *A Star Is Born* (which debuted at No. 1 on the Billboard 200 and won a Grammy and an Academy Award for “Shallow”) and *Black Panther* (another No. 1 release, and an album of the year Grammy nominee), and before that, in 2016, *La La Land* (which peaked at No. 2 on the Billboard 200). Now, as part of a new effort with Interscope executive vp film/TV marketing and licensing Tony Seyler to develop and market movies rooted in music industry-centric storylines, Janick is executive-producing *Teen Spirit* (Interscope Films is a co-producer). “We don’t just want to make obvious music biopics,” says Seyler. “This film has story at the heart, but [director] Max [Minghella] also makes music a crucial character.” Adds Janick: “It’s about figuring out how you line up all the pieces in a more organic way.”

Label Takes The Lead

“Usually, the film company is running all the marketing and we’re doing whatever

we can to help on the music side,” says Janick. But on *Teen Spirit*, he worked closely with Interscope vice chairman Steve Berman, head of A&R Sam Riback and Seyler to make the label a strategic partner on the marketing, creative and financial fronts. “We got involved in everything,” says Janick, from helping scout talent in London, where the film was shot, to suggesting artists for the lead role of aspiring pop star Violet Valenski, although Elle Fanning was ultimately cast. Upon seeing a video of Fanning singing, “I was like, ‘Wow, she’s amazing,’” recalls Janick. “She could do it all.”



Janick



Seyler

Crafting A Character

The film appealed to Janick and Seyler in large part because of its central character. “If she was an artist out there now that people felt like they identified with, it would be a big story,” says Janick, noting that an artifice-free artist like Violet could grow a huge fan base using social media. Seyler, who has two teenage daughters, liked that the story has a “main character [who] might be ordinary, but ends up reaching something extraordinary. While we all need megastars that may be from another planet, I also hold great value for the artists that have qualities you can see in yourself.” Both

suggested edits to the script along the way, although Janick says he left alone one pivotal scene, in which Violet is offered a record deal in a spontaneous hotel-room meeting before the *Teen Spirit* competition final. “It is probably more stereotypical,” says Janick. “Situations like that definitely happen, but that’s not how we operate.”

Soundtrack Strategy

Before Minghella even met with Interscope, he was a fan of Carly Rae Jepsen and knew he wanted Ellie Goulding’s “Lights” and Robyn’s “Dancing on My Own” in the film. All three artists “just happened to be signed to us,” says Janick. “We didn’t push anything.” Interscope did help secure the one original song on the soundtrack: “Wildflowers,” an electro-pop number Fanning sings and that Jepsen wrote with her frequent collaborator Tavish Crowe and producer Jack Antonoff. Back in 2010, Janick had signed Antonoff to Fueled by Ramen (as part of the band fun.), and when he pitched Antonoff on contributing music to the film, “he loved it.” For its part, Interscope’s team liked the contrast between the movie’s gritty look and the glossy pop tunes Minghella picked. Had *Teen Spirit* been shot as “a pure pop-singing contest and super bright and what you would expect,” says Janick, “it wouldn’t be interesting.”

—LYNDESEY HAVENS



Minghella, 33, had long wanted to put a musical spin on the Cinderella story, but he wondered if he “could use the grammar of a music video to create a narrative that feels unconventional.” In order to avoid characters spontaneously, unrealistically bursting into song, Minghella zeroed in on a reality competition that would provide a reason for the singing, and on tunes that would lyrically reflect Violet’s trajectory.

“The responsibility of the music is to inform character and plot,” he says. “I hope the songs achieve that without feeling too on the nose.” Early on, Violet performs Tegan & Sara’s poignant “I Was a Fool” for a pub full of old men who would probably prefer a beery rendition of “Danny Boy.” Frustrated, she later flails around her bedroom to No Doubt’s “Just a Girl.” When she appears before the competition’s judges, she belts out Ellie Goulding’s “Lights” — “So I tell myself that I’ll be strong/And dreaming when they’re gone.” As she advances, she performs an affecting version of Annie Lennox’s 1992 “Little Bird” (originally intended to be “Girls Just Wanna Have Fun,” before the creative team decided Violet was probably too moody for the Cyndi Lauper hit).

Minghella’s song choices were deliberate: The soundtrack almost exclusively features tracks performed and/or written by female artists, including Grimes, Ariana Grande and Katy Perry. “If you look at my iPod, you wouldn’t find a ton of male songwriters,” he says. “I so overtly identify with female characters, I should probably see a psychoanalyst.” (Fanning jokes: “Max is a complete pop whore.”)

Most of those musical cues were in the script from the beginning — getting clearances for them is one reason why it took nearly 10 years to get *Teen Spirit* to the big screen. It wasn’t until 2015, after Minghella joined forces with the production team behind *La La Land* and Interscope Records (which released the soundtrack to the Academy Award-winning movie, as well as Robyn’s 2010 album, *Body Talk*), that *Teen Spirit* was officially greenlit. It’s Interscope’s first foray into film production in over a decade.

“Interscope was a big help,” says music supervisor Steven Gizicki. “These are not small songs. ‘Dancing on My Own’ had a second life because of [HBO’s] *Girls*, so Robyn was a bit afraid of being overexposed.” In the end, Minghella’s tasteful and assured vision convinced Berger: “He wasn’t going to pervert the music into a jukebox movie.”

Finding a star who could believably perform those songs turned out to be the real obstacle. Initially, Minghella wanted the story to unfold in Poland with an unknown actor at the helm, but casting, he says, became “a fucking nightmare.” He relocated the story to his native Isle of Wight, where Violet runs a farm with her Polish immigrant mother and enlists a former opera singer as her manager.

Minghella — the son of the late British director Anthony and Hong Kong-born choreographer Carolyn Choa — felt strongly that Violet’s biography would make her a more relatable artist. “People are really responding to authenticity now, maybe as a consequence of reality TV and social media,” he says. “I wanted it to be very clear that Violet is not a polished, American Girl doll version of a pop star. There is a lack of vanity to her that is intrinsic to who she is.”

While he insists that his protagonist isn’t based on anyone, Violet’s background brings to mind Dua Lipa, the Albanian-British singer-songwriter who spent her adolescence in Kosovo and won the best new artist Grammy in February, declaring in her acceptance speech that “no matter where you’re from, or your background or what you believe in, never let that get in the way of you and your dreams.”

“I was one of the first people on the Dua Lipa train,” says Minghella.

By the time *Teen Spirit* was announced in early 2017, Minghella still didn’t have his star. Meanwhile, Fanning had been looking for a part that would showcase her voice, much as Anna Kendrick did with *Pitch Perfect*. “People know me mostly from *Maleficent*,” she says, referring to the 2014 Disney film co-starring Angelina Jolie, though she arguably has distinguished herself more in indie fare like *Somewhere* and *20th Century Women*. “Max never thought of me.” Her team reached out to Minghella with Fanning’s sparse musical résumé: In 2016, she had joined her friend, the neo-folk musician Woodkid, onstage at the Montreux Jazz Festival in Switzerland

Dancing On Her Own

Teen Spirit’s introspective heroine likely wouldn’t win a contest today, but she’s the kind of star that pop purists will always root for

The world of *Teen Spirit* is a quiet one: Characters speak softly, and background noise rarely rises above a low din. But when the music arrives — in a crowded dance club, at a dingy bar and especially onstage at the titular musical competition — the volume spikes, and the film comes to life.

Seen through the eyes of 17-year-old aspiring pop singer Violet Valenski (Elle Fanning), this world isn’t totally recognizable as our own — not just because of its far-flung setting, on England’s Isle of Wight, but also because it portrays pulsating pop, typically sung by women, as the dominant force in music. In *Teen Spirit*’s universe, synth hooks and diva vocals rule, rock isn’t that big of a deal, hip-hop might not even exist and reality singing competitions are even more of a monocultural unifier than they were in 2003.

But just because it’s not a dead ringer for the current reality doesn’t mean it isn’t still recognizable as someone’s. From the first time we see Violet, singing Tegan & Sara’s “I Was a Fool” in a mostly empty bar, her connection with pop is intimate, personal and all-consuming. When she thrashes around her bedroom to No Doubt’s “Just a Girl,” it says far more about her character than her sparse dialogue does. Even the most recognizable songs she performs in the film (Ellie Goulding’s “Lights,” Robyn’s “Dancing on My Own”) sound more like internal monologues than communal singalongs.

Teen Spirit’s boldest assertion may be that pop music is best understood and performed by the introverted. Violet connects immediately with her music but not her TV audience; the show’s producers and her manager must coach her to engage more, make eye contact, play the game. Her interest in stardom is purely as a channel for performance. She has no posters in her bedroom, shows no taste for fashion or social media and only dances because she’s told to. When a pushy record executive trying to sell her the world asks why she joined the competition, she simply answers, “I like to sing.” Any more elaboration would feel insincere.

For *Teen Spirit*, that’s good enough. Violet’s voice (Fanning’s own) isn’t a technical marvel, but it has character: It doesn’t sound like any artist she’s covering, yet it’s clearly identifiable. Her performances feel like revelations even to Violet herself: Every time she sings, she seems to be discovering the song anew, truly inhabiting it for the first time.

In the offscreen world, Violet might not get far on a competition like *Teen Spirit*; reality contests almost always reward big voices and big personalities. But the movie makes the case for left-of-center, defiantly individual artists — the Robyns, the Tegan & Saras, the kind of unconventional stars that real pop obsessives adore — as the gold standard for what pop could and should be: music that connects with the young girl singing along at home, expressing all the feelings she wished she was bold enough to vocalize herself.

—ANDREW UNTERBERGER

for a rendition of his “Never Let You Down.”

Music producer Marius de Vries, who worked with Emma Stone on *La La Land*, would later point out to Fanning all the things she did wrong during that performance. “He was like, ‘Look at this posture,’” she recalls, laughing. “I’m totally concave and, like, scared.” Nonetheless, after meeting with him and Minghella, she scored the part. “Her voice was very charismatic,” says de Vries. (“If there were 100 people in the room, Marius was my one,” jokes Fanning, quoting Lady Gaga’s infamous *A Star Is Born* press tour soundbite.) But, he adds, “we both realized we had a lot of work to do if she was going to sing this repertoire.”

Fanning and de Vries rehearsed together for four months. She watched the documentaries that had inspired Minghella, including *Katy Perry: Part of Me* and *Gaga: Five Foot Two*, while the producer took her to a Björk show in Los Angeles to observe “unusual approaches to vocalization.” Every day de Vries recorded Fanning, then made her listen to herself so she could work on breath control and stamina. The process was different from rehearsing with Stone, he explains, because *La La Land* was a

proper musical: “The emphasis with Emma was to get her not to perform, but to inhabit the music, whereas Elle is selling the songs.”

For Fanning, vocal training was only one part of prepping the role — she also had to ensure the audience could hear Violet’s steady progress from an audition in her school gymnasium to the televised competition in London. “Her greenness is what’s intriguing about her,” says Fanning. “I wanted to sing really well as Elle, but as Violet, I was not professional.”

The following spoiler has been well-publicized, but consider yourself warned: Violet wins, besting slicker acts, so her final performance was crucial — yet it was the only musical cue missing from the original script. Minghella had assumed the big closer should be a ballad, and he favored Kate Bush’s “This Woman’s Work.” But “it became clear that no matter how amazing Elle is, it would always be a Kate Bush song,” says Gizicki.

One night, Minghella was collapsed on the couch in his L.A. home when “Don’t Kill My Vibe” by the Norwegian singer-songwriter Sigrid came on the radio. It was a eureka moment. “It’s not a pretty ballad; it’s a very

aggressive and almost angry anthem,” he says. “And I thought that would actually resonate the most in this climate.” The response from his team was unanimous: Sigrid’s electro-pop kiss-off was a perfect fit for Violet, and unexpected enough that Fanning could put her stamp on it.

Prior to that moment, Fanning had interacted with the pop landscape primarily as a fan. Through her older sister Dakota, she had met Perry a few times; she once presented Selena Gomez, a friend, with a Billboard Music Award; and, she says, she occasionally slides into Lorde’s Instagram DMs, though they’ve never met in person. “I was very nervous,” she recalls. “I knew I had to kill it.”

The shoot for the scene lasted 12 hours, with Fanning performing “Don’t Kill My Vibe” at least 30 times. The result feels more cathartic than choreographed: Dressed in a modest red tracksuit, a smear of turquoise eye shadow across her lids, she grabs the mic and swaggers across the stage with limber confidence. “That’s how I dance in my room,” says Fanning. “The best performers get lost in themselves. You feel like there’s no barrier between you and them. They know people are watching, but they’re just in it.”

The crew was stunned, even de Vries, who had watched countless rehearsals. “No one expected her to do what she did,” he says. “Something just possessed her.” Fanning grins proudly, recalling the moment. “There’s a lot of me in Violet, which people wouldn’t expect,” she says. “When we were practicing, I would never do it full out until I needed to.”

Now Minghella just needed to find the original song that would represent Violet’s first hit, to play over the film’s end credits. He unsuccessfully had waded through approximately 500 demos by various songwriters before Antonoff saw a rough cut of *Teen Spirit* and came to the rescue. “I wanted it to be the kind of song you hear once and download immediately,” says Minghella. Antonoff offered him “Wildflowers,” an unreleased song he had written with Carly Rae Jepsen. “He played it to me over his phone, but instantly I could sing the chorus,” recalls Minghella.

“The song is about breaking free from a bad relationship,” says Jepsen. “I had looked to place it on my last album [*Emotion*], but it never quite fit. I love Elle singing this — she gave new meaning to it.”

In the end, says Minghella, “Violet is a distinct artist, which is what I wanted.” Whether the rest of the world will perceive her as such remains to be seen (before its wider release, *Teen Spirit* will screen at South by Southwest on March 12). Fanning, for her part, still seems a little in disbelief. “Like, ‘Wildflowers’ is going to be a single that’s coming out,” she says, shaking her head. “That’s a rush.” But she’s ready for the world to hear Violet’s voice — and her own. “Doing *Teen Spirit* feels like it opened doors to this whole other land for me,” she says with a smile. “I feel like if I wanted to do an album now, maybe I could.” ●

THE PUNK SINGER

Director Alex Ross Perry on His *Her Smell* Frontwoman

There’s plenty of Courtney Love in Becky Something, the jaded punk rocker Elisabeth Moss plays in noted indie director Alex Ross Perry’s new film, *Her Smell*, which will screen at South by Southwest on March 9 before its April 12 release. A ’90s-era frontwoman struggling to write the album that will keep her all-female trio afloat, Becky is brash, intellectual and does have platinum locks. But Perry insists that when he and frequent collaborator Moss (who goes by Lizzie) created the character, they didn’t have any model in mind. “This is a movie about an explosively fractured personality,” he says. “If I [set out] saying, ‘I’m going to write the definitive woman in rock in the ’90s’ or ‘write the definitive addict,’ there’s no way I could do that.” Adds Moss, who plays guitar and piano and sings onscreen: “I tried to give Becky as much realism as possible — to give her levels and vulnerability and to show the cracks.” To credibly portray Becky and her band, Perry, Moss and the cast created their own school of rock.

How did you ensure that Something She, Becky’s group, felt like a real band?

Perry We got their guitars together from Rivington Guitars. At one point I went in there with [castmembers] Lizzie, Agyness [Deyn] and Ashley Benson. We played the owner the music and asked, “What is era appropriate? What piece of equipment tells a story?” And that’s what they all practiced with. [Moss] sent videos of her practicing in Toronto on the set of *Handmaid’s Tale*. On set we had people around to just jam with the actors whenever they had a spare 15 minutes. If we wrapped 40 minutes early, that was 40 minutes of band practice.

What did you read to ground yourself in the era?

I tried not to read memoirs because then you’re just soaking up a lot of one person’s experience. There’s a great book called *Girls to the Front* [by Sara Marcus] that’s a history of riot grrrl. I read a zine called *Lady Parts*, another called *Her Jazz*. And the *33 1/3* series about as many of the relevant albums as I could. Then I exposed Lizzie to as much of this music as possible — which she knew, by her own admission, absolutely nothing about.



Moss (left) and Perry on the set of *Her Smell*.

Did you all have a shared playlist?

Lizzie, Agyness, [castmember] Gayle [Rankin] and myself had a big email chain. Agyness grew up in Manchester, England, in the ’90s and her encyclopedic knowledge of music from that era put everyone to shame. She took the lead and sent documentaries about The Slits and The Raincoats that she had seen on BBC. One was so good, called *Girls in Bands*. *The Culture Show*’s “Girls Will Be Girls” [episode] is another one. I just loved seeing that footage.

Plenty of riot grrrl groups didn’t have the financial success that Something She experiences.

We looked at Elastica and The Breeders, bands that were on major labels or major independent labels that were hooky enough. Looking at the narrative of Elastica, it’s like these two women and this band and one perfect record. There’s a poorly considered second album [followed by an] immediate breakup. In terms of arc, Jawbreaker and Guns N’ Roses were also bands that never figured out how to be moving forward and not backward at the same time.

Did the cast go to any shows before filming?

Gayle somehow knows Jennifer Finch from L7 and when they came to New York [on tour], a bunch of us went to see them. The band approved of the title *Her Smell*. So anytime someone says, “What a gross title,” I say, “Trust me, you don’t know what you’re talking about.” —BROOKE MAZUREK



Fanning wears a Gucci dress and shoes.



WARNER MUSIC
NASHVILLE

CONGRATULATES OUR TALENTED ARTISTS RECOGNIZED
FOR 18 ACM AWARDS NOMINATIONS

KENNY CHESNEY

ENTERTAINER OF THE YEAR
MUSIC EVENT OF THE YEAR -
"EVERYTHING'S GONNA BE ALRIGHT"
DAVID LEE MURPHY FEAT. KENNY CHESNEY

DAN + SHAY

DUO OF THE YEAR
SONG OF THE YEAR - "TEQUILA"
ALBUM OF THE YEAR - *DAN + SHAY*
SINGLE OF THE YEAR - "TEQUILA"
VIDEO OF THE YEAR - "TEQUILA"
MUSIC EVENT OF THE YEAR - "KEEPING SCORE"
FEAT. KELLY CLARKSON

+ 4 ADDITIONAL PRODUCER/SONGWRITER NOMINATIONS FOR DAN SMYERS
MUSIC EVENT, ALBUM, SINGLE & SONG OF THE YEAR

ASHLEY McBRYDE

FEMALE ARTIST OF THE YEAR
NEW FEMALE ARTIST OF THE YEAR

MICHAEL RAY

NEW MALE ARTIST OF THE YEAR

CHRIS JANSON

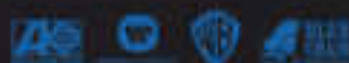
VIDEO OF THE YEAR - "DRUNK GIRL"

COLE SWINDELL

SONG OF THE YEAR - "BREAK UP IN THE END"
WRITTEN BY JESSIE JO DILLON, CHASE MCGILL AND JON NITE

HIGH VALLEY

NEW VOCAL DUO OR GROUP OF THE YEAR





McEntire hosted the 53rd annual Academy of Country Music Awards in 2018.

54th ACM Awards: Reba Returns To Celebrate A New Generation Of Country Stars

Meanwhile, academy CEO Pete Fisher announces the formation of a task force to address country music's gender imbalance after no women were nominated for entertainer of the year

BY MELINDA NEWMAN

When the nominations for the 54th annual Academy of Country Music Awards were announced Feb. 20, many of the leading nominees were artists who had broken through in the last six years: Chris Stapleton, who received six nominations, released his first solo album, *Traveller*, four years ago; Dan + Shay, who also garnered six (with the duo's Dan Smyers receiving four additional nods for his work as a producer and songwriter) put out their *Where It All Began* debut in 2014; Kacey Musgraves (five nominations) dropped her major-label debut, *Same Trailer Different Park*, in 2013; and Brothers Osborne (four noms) are on only their second full-length album, 2018's *Port Saint Joe*. "I'm very pleased with the nominees this year," says ACM CEO Pete Fisher. "Of particular note is the [academy's] recognition of Kacey Musgraves on the heels of her huge win at the Grammy Awards. It reflects that the ACM voting members feel the same way and equally applaud her."

Second-round voting for the ACMs closed

Feb. 11, one day after Musgraves scored four Grammys, including album of the year for *Golden Hour*. Nominations for relative newcomers Luke Combs, Maren Morris and Kane Brown are further evidence, says Fisher, "that the academy's process is relevant."

CBS will broadcast the ceremony live from Las Vegas' MGM Grand Garden Arena on April 7. The show is produced by Dick Clark Productions (which shares a parent company with *Billboard*).

The one area where the nominations fell short was the complete absence of women in the entertainer of the year category for the second year in a row. In 2019, all of the artists vying for the honor are white men — Jason Aldean, Luke Bryan, Kenny Chesney, Chris Stapleton and Keith Urban — and the last woman to win was Taylor Swift in 2011.

Even Reba McEntire, who will return as the telecast's host, expressed her dismay after



Fisher

announcing the nominees on *CBS This Morning*.

"It doesn't make me very happy, because we've got some very talented women out there who are working their butts off," she said. Fisher shares that disappointment: "We want our organization to represent all of the great music and talent that is in country music."

In an effort to address the gender imbalance, Fisher reveals that the academy is developing a task force to examine barriers and biases affecting women and underrepresented groups in country music. The group is expected to provide constructive recommendations about where progress can be made within the academy as well as the industry at large.

The ACM's move comes after the Grammys' Recording Academy set up a similar task force in 2018 that resulted in inviting a younger and more diverse voting membership. Fisher expects to release more details on the ACM's iteration later in March.

At a time when awards shows in general are struggling with anemic ratings, overall viewership of the ACM Awards remains strong: It rose over

1 million in 2018 to 12 million, according to Nielsen. "I would credit Reba's return to hosting as a key factor in the success we enjoyed," says Fisher of McEntire, who hosted the telecast 14 times between 1986 and 2012 and returned in 2018 after a five year-hiatus.

Last year's broadcast, the first country music awards show in Las Vegas following the October 2017 mass shooting at the Route 91 Harvest festival, also benefited from Carrie Underwood's stage comeback following an injury that had left her out of the spotlight for months and the debut of ACM Flashbacks — segments that paired a contemporary artist with a legendary act to perform a country classic made famous by the latter artist. Highlights from last year included duets between Kelly Clarkson and McEntire, and Alan Jackson and Jon Pardi. "Viewers both young and old enjoyed those iconic moments, which drive viewership," says Fisher.

Not surprisingly, the ACM Flashbacks will continue this year. Also likely to draw in viewers is

"We want our organization to represent all of the great music and talent that is in country music."

—PETE FISHER, ACM

the presentation of the artist of the decade award to Aldean. Previous honorees have been Marty Robbins (1969), Loretta Lynn (1979), Alabama (1988), Garth Brooks (1998) and George Strait (2009). Aldean, who has been named ACM entertainer of the year the past three years, is only the second country act in history (after Rascal Flatts) to score four consecutive No. 1s on the all-genre Billboard 200 chart with his 2018 album, *Rearview Town*. The academy's special awards committee deliberates on the candidates for artist of the decade before selecting one name to put forth before the board. For the first time this year, managers, labels and artists could submit names.

The 54th annual ceremony marks Fisher's third time at the helm since assuming leadership of the academy in early 2017. His biggest observation since taking charge is how the country music communities unite. "Week to week, there's still competition between everyone," he says, "but a few times a year our industry comes together and really tries to do their best for country music." ●



Aldean will receive the artist of the decade award.



ACM Party For A Cause

Scotty McCreery, Darius Rucker and Ashley McBryde are among the artists to take part in the academy's three-day pre-awards philanthropic event

BY ANNIE REUTER

The seventh annual ACM Party for a Cause will once again take over the Las Vegas Strip ahead of the 2019 Academy of Country Music Awards. The three-day event, which takes place April 5-7, is geared to both country music fans and industry insiders, offering everything from a panel in which established songwriters share the stories behind their hits to A-list artists showcasing their golf skills.

Over 20 country acts are set to appear throughout the weekend's event, which includes ACM Stories, the Songs & Stars songwriters conference and the Lifting Lives Topgolf Tee-Off, as well as the ACM Decades concert and the ACM Awards Official After Party.

Portions of the proceeds collected at ACM Party for a Cause (which hosts thousands of attendees annually) will benefit Lifting Lives, the ACM's philanthropic arm that is dedicated to improving lives through music. During the past four years, the event has raised over \$500,000. The funds go toward helping members of the music community who are facing hardship, along with disaster relief efforts, music education in schools and programs that benefit veterans and those with disabilities.

"It's an easy decision for me to participate," says *American Idol* season 10 winner Scotty McCreery, who has been involved in the weekend event since 2012. "ACM Lifting Lives is a great charity that has helped so many folks [recover] from devastating circumstances, [offered] music education and more." McCreery will also host the Tee-Off — which he won last year — with his friend and fellow country artist Darius Rucker. "What could be more fun than that?" says McCreery.

Other artists on the weekend's roster include Lauren Alaina, Rodney Atkins, Easton Corbin, Morgan Evans, Walker Hayes, Chris Lane, Maddie & Tae, Ashley McBryde, Michael Ray, Runaway June, Dylan Scott, Mitchell Tenpenny and Brett Young. Songwriters Rhett Akins, Lori McKenna, Shane McAnally and Ross Copperman (the latter two are nominated for songwriter of the year at the ACMs) will also be in attendance. ●



From top: Rucker, McBryde and McCreery.



RUCKER: CHRISTOPHER POLK/GETTY IMAGES; MCBRYDE: ERIKA GOLDBERG/WIREIMAGE; MCCREERY: GARY MILLER/GETTY IMAGES; ALDEAN: LAURA FARR/SIPA/NEWS.COM.

CONGRATULATIONS TO OUR 2019 ACM NOMINEES



JASON ALDEAN

Entertainer Of The Year
Music Event Of The Year
"Drowns The Whiskey"
(feat. Miranda Lambert)

LINDSAY ELL

New Female Artist Of The Year



JIMMIE ALLEN

New Male Artist Of The Year

RUNAWAY JUNE

New Duo or Group Of The Year



LOCASH

Duo Of The Year





Stapleton is among the artists leading the field in 2019 with six nominations.

The Hottest ACM Nominees

The nominations for the 54th annual Academy of Country Music Awards reflect the achievements of the finest established and rising artists in the genre. Chris Stapleton and Dan + Shay lead the 2019 field with six nominations each while Kacey Musgraves, fresh from winning her Grammy Awards for *Golden Hour* (album of the year and best country album), has five. Dierks Bentley, Brothers Osborne, Florida Georgia Line and Bebe Rexha each have four nods, while producer Ian Fitchuk, a first-time nominee, is up for six awards. Following is a look at the artists who garnered the most nominations and their most recent album releases.

DAN + SHAY

DAN + SHAY

SIX NOMINATIONS INCLUDING DUO, SINGLE, MUSIC EVENT AND VIDEO OF THE YEAR

Dan Smyers and Shay Mooney scored back-to-back No. 1s on *Billboard's* Hot Country Songs chart with "Speechless" and "Tequila" — the latter earning raves from pop vocalists Demi Lovato and Kelly

Clarkson. Both songs are featured on the pair's self-titled third LP, which debuted at No. 1 on the Top Country Albums chart last July. In addition to the six ACM nods they received as a duo, Smyers is nominated in four additional categories as a producer and a songwriter. The nominations follow an appearance at the Grammy Awards, where they performed "Tequila" and took home their first statuette for best country duo/group performance.

CHRIS STAPLETON

FROM A ROOM: VOLUME 2

SIX NOMINATIONS INCLUDING MALE ARTIST, ALBUM, SONG AND ENTERTAINER OF THE YEAR

Stapleton hasn't released new music since 2017, but the continued success of his first three studio albums — all of which ranked in the top 10 of *Billboard's* 2018 year-end Top Country Albums chart — was enough to earn him the title of Top Country Artist of 2018. *From A Room: Volume 2*, which has Stapleton vying for awards in six categories, finished at No. 7 for the year. His 2015 major-label debut, *Traveller*, was No. 4, and *From A Room: Volume 1*, which

took home ACM album of the year honors in 2018, ranked ninth on the year-end list. Stapleton also notched his first No. 1 on the Country Airplay chart in March 2018 with "Broken Halos," which won the Country Music Association (CMA) awards for both single and song of the year last November.

IAN FITCHUK (PRODUCER)

GOLDEN HOUR

SIX NOMINATIONS INCLUDING PRODUCER AND ALBUM OF THE YEAR

Fitchuk, a multi-instrumentalist, songwriter and producer, has collaborated



Dan + Shay garnered six nods for their self-titled album.

GOING NOWHERE.



ASHLEY McBRYDE

*“Country’s
brightest future.”*

VARIETY

**FOR YOUR ACM CONSIDERATION
FEMALE ARTIST OF THE YEAR AND NEW FEMALE ARTIST OF THE YEAR**

BEST OF 2018

ALL ACCESS
MUSIC
GROUP

music

APPLE MUSIC

AV CLUB

billboard

the Boot

CMT

Esquire

FADER

HITS

Los Angeles Times

The New York Times

music

SCENE

Paste

pandora

popMATTERS

Rolling Stone

SLATE

SOUNDS LIKE NASHVILLE

STEREOGUM

TASTE OF COUNTRY

Tennessean.

VARIETY

USATODAY

UPROXX

WHISKEY RIFF

The Washington Post

YARD BARKER



Combs is nominated for new male artist at the 2019 ACMs.

with artists across all genres, including Kesha, Maren Morris, Brothers Osborne, Shania Twain, Shawn Mendes, Amy Grant and Kacey Musgraves, whose *Golden Hour* album he co-produced. Raised by classical musicians and educators, the Chicago native moved to Nashville to study jazz piano at Belmont University but wound up hitting the road with a jam band. Now one of Music City's most sought after innovators, he's up for six awards, thanks in large part to his work on Musgraves' LP.

KACEY MUSGRAVES
GOLDEN HOUR

FIVE NOMINATIONS INCLUDING FEMALE ARTIST, ALBUM AND SONG OF THE YEAR
Musgraves' validation as a country music star began in April 2018 when her genre-blending album *Golden Hour* debuted atop the Top Country Albums chart and culminated in February when the countrypolitan singer-songwriter won in all four of the Grammy categories in which she had been nominated, including best country album and album of the year. She also nabbed the CMA Award for album of the year in November. On the live front, Musgraves played the Mane Stage at Stagecoach and toured with Harry Styles (the two did a cover of Shania Twain's "You're Still the One") before embarking on her own sold-out headlining tour, *Oh, What a World*, in January.

DIERKS BENTLEY
THE MOUNTAIN

FOUR NOMINATIONS INCLUDING ALBUM AND MALE ARTIST OF THE YEAR
The bluegrass-loving Bentley was first



ENTERTAINER OF THE YEAR

- Jason Aldean
- Luke Bryan
- Kenny Chesney*
- Chris Stapleton
- Keith Urban



FEMALE ARTIST OF THE YEAR

- Miranda Lambert*
- Ashley McBryde
- Maren Morris
- Kacey Musgraves
- Carrie Underwood



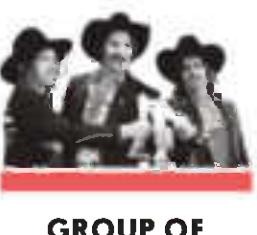
MALE ARTIST OF THE YEAR

- Dierks Bentley
- Luke Combs
- Thomas Rhett*
- Chris Stapleton
- Keith Urban



DUO OF THE YEAR

- Brothers Osborne
- Dan + Shay
- Florida Georgia Line
- LOCASH*
- Maddie & Tae



GROUP OF THE YEAR

- Lady Antebellum
- LANCO
- Little Big Town
- Midland*
- Old Dominion

*pictured



Musgraves will attend the ACMs after winning album of the year at the Grammys for *Golden Hour*.

SONG OF THE YEAR

"BREAK UP IN THE END"
Artist Cole Swindell

SONGWRITERS Jessie Jo Dillon, Chase McGill, Jon Nite
PUBLISHERS EMI April Music, Nite Writer Music, Songs of Universal, Plum Nelly, Big Music Machine, Big Ass Pile of Dimes Music

"MEANT TO BE"
Artist Bebe Rexha and Florida Georgia Line

SONGWRITERS David Garcia, Tyler Hubbard, Joshua Miller, Bebe Rexha
PUBLISHERS BMG Platinum Songs, Kiss Me If You Can Music, Big Loud Mountain, T Hubb Publishing, Warner-Tamerlane Publishing on behalf of itself and Songs of the Corn and

Jack 10 Publishing, Universal Music/Brentwood Benson Publishing, D Soul Music

"TEQUILA"
Artist Dan + Shay

SONGWRITERS Nicolle Galyon, Jordan Reynolds, Dan Smyers
PUBLISHERS Beats and Banjos, WB Music, A Girl Named Charlie, Warner-Tamerlane Publishing, Buckeye26, Jreynmusic

"BROKEN HALOS"
Artist Chris Stapleton

SONGWRITERS Mike Henderson, Chris Stapleton
PUBLISHERS WB Music, House of Sea Gayle Music, Spirit Catalog Holdings, Straight Six Music

"SPACE COWBOY"
Artist Kacey Musgraves

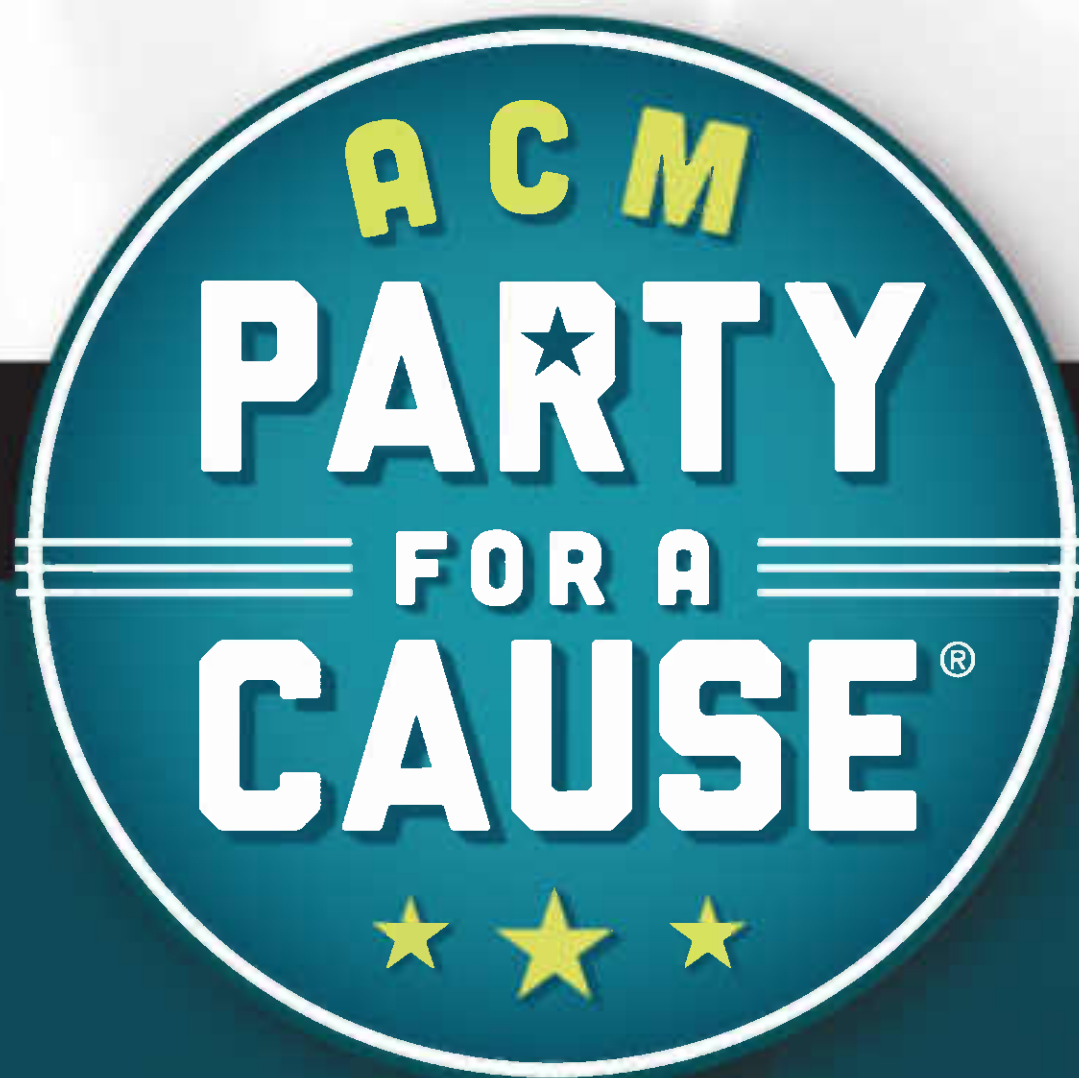
SONGWRITERS Luke Laird, Shane McAnally, Kacey Musgraves
PUBLISHERS Smack Hits/Smack Songs, Universal Music Works/We Are Creative Nation, Jake and Mack Music, Warner-Tamerlane Publishing/351 Music

"YOURS"
Artist Russell Dickerson

SONGWRITERS Casey Brown, Russell Dickerson, Parker Welling
PUBLISHERS BMG Platinum Songs/Kailey's Dreams, So Essential Tunes, Not Just Another Song Publishing, Hillbilly Science and Research Publishing/Trailerlily Music

#ACMparty

LAS VEGAS



APRIL 5-7

FRIDAY APRIL 5 ★ 8PM

ACM STORIES, SONGS & STARS

SATURDAY APRIL 6 ★ 10AM

ACM LIFTING LIVES TOPGOLF TEE-OFF

SATURDAY APRIL 6 ★ 7PM

ACM DECADES

SUNDAY APRIL 7 ★ 8PM

ACM AWARDS
OFFICIAL AFTER PARTY

Presented By Security Benefit

TICKETS & INFO @ PARTYFORACAUSE.COM

54TH
ACM
AWARDS

SUN APR 7 8/7c CBS

ACM *Lifting Lives*

IMPROVING LIVES THROUGH
THE POWER OF MUSIC

recognized by the ACMs in 2004, when he took home top new artist honors. His climb continues this year with four nominations, including video of the year, which he has won twice previously, and album of the year, which contains the Country Airplay No. 1 and No. 2 singles "Woman, Amen" and "Burning Man" (featuring Brothers Osborne), respectively. The latter serves as the title to Bentley's current tour, which also features Jon Pardi, Tenille Townes and Hot Country Knights. His Seven Peaks music festival will also return over Labor Day weekend.

BROTHERS OSBORNE

PORT SAINT JOE

FOUR NOMINATIONS INCLUDING DUO, VIDEO AND MUSIC EVENT OF THE YEAR

Brothers Osborne, the reigning ACM and CMA duo of the year, named their 2018 sophomore album after the coastal Florida city where they recorded the 10-track project, which showcases TJ's baritone and John's guitar shredding. Led by the fiery single "Shoot Me Straight," *Port Saint Joe* debuted at No. 2 on the Top Country Albums chart. The duo is on the road and has sold out three shows at Nashville's Ryman Auditorium, where they were joined by a slew of surprise guests including Dierks Bentley, Maren Morris and Lee Ann Womack. Brothers Osborne will join Chris Stapleton's All-American Road Show tour beginning in July.



Rexha (center) and Florida Georgia Line onstage at the ACM Awards in 2018.



Morris is a nominee for ACM female artist of the year.



NEW FEMALE ARTIST OF THE YEAR

- Danielle Bradbery
- Lindsay Ell*
- Ashley McBryde
- Carly Pearce



NEW MALE ARTIST OF THE YEAR

- Jimmie Allen
- Luke Combs
- Jordan Davis*
- Michael Ray
- Mitchell Tenpenny



NEW DUO OF THE YEAR

- High Valley*
- LANCO
- Runaway June

*pictured

FLORIDA GEORGIA LINE

CAN'T SAY I AIN'T COUNTRY

FOUR NOMINATIONS INCLUDING DUO, SONG AND MUSIC EVENT OF THE YEAR

Florida Georgia Line's Tyler Hubbard and Brian Kelley have built their career on huge hit singles, including their 2012 debut, "Cruise," which spent 24 weeks atop the Hot Country Songs chart — a record at the time. It was the first country tune to earn a diamond certification from the RIAA and remains the duo's best-selling country digital single. "Meant to Be" — the pair's 2017 collaboration with pop songstress Bebe Rexha — is another blockbuster, camping out for a record-breaking 50 weeks at No. 1 on Hot Country Songs and climbing to No. 2 on the Billboard Hot 100. The recipient of *Billboard's* first Country Power Players Trailblazer Award in 2018, FGL will hit the road this summer in support of its fourth studio album, *Can't Say I Ain't Country*.

BEBE REXHA

EXPECTATIONS

FOUR NOMINATIONS INCLUDING SINGLE, SONG AND MUSIC EVENT OF THE YEAR

Brooklyn-born Rexha's success transcends genre: She has logged hits as a writer of "The Monster" — Eminem's 2013 Rihanna-featuring, Grammy-winning single — and her 2018 track "I'm a Mess," which earned her a Grammy nod for best new artist. But it was her collaboration with



Lady Antebellum is up for group of the year.

Florida Georgia Line on "Meant to Be" that propelled the singer-songwriter-producer's career to an even higher level. Written with David Garcia, Josh Miller and FGL's Tyler Hubbard, "Meant to Be" spent a record 50 weeks at No. 1 on Hot Country Songs and peaked at No. 2 on the Hot 100. Rexha is climbing the charts with "Last Hurrah," the lead single from her upcoming sophomore album.

Reporting by Melinda Newman, Deborah Evans Price and Annie Reuter.

REXHA: ETHAN MILLER/GETTY IMAGES; MORRIS, ELL: JIM SNEAL/SHUTTERSTOCK; LADY ANTEBELLUM: A KELLE BAUER/GRIFIN/IMMAGIC/GETTY IMAGES; DAVIS: MICHAEL LOCCISANO/ACMA 2018/GETTY IMAGES; VALLEY: RICK DIAMOND/GETTY IMAGES.

RUSSELL
DICKERSON

Yours,

SONG OF
THE YEAR

FOR YOUR ACM CONSIDERATION

TRIPLE
TIGERS



FOR YOUR ACM CONSIDERATION
SINGLE OF THE YEAR

AKS
DOWN TO THE HONKYTONK

BIG LOUD



GOSPEL

BLUES

HOUSE

JAZZ

MUSIC

**CELEBRATING
CHICAGO'S
MUSIC
LEGACY**

MAY 23-25

4TH ANNUAL

**CHICAGO HOUSE
MUSIC CONFERENCE
& FESTIVAL**

CHICAGOHOUSEMUSICFESTIVAL.US

MAY 31 & JUNE 1

34TH ANNUAL

**CHICAGO GOSPEL
MUSIC FESTIVAL**

CHICAGOGOSPELMUSICFESTIVAL.US

JUNE 7-9

36TH ANNUAL

**CHICAGO BLUES
FESTIVAL**

CHICAGOBLUESFESTIVAL.US

AUGUST 23-SEPTEMBER 1

41ST ANNUAL

**CHICAGO JAZZ
FESTIVAL**

CHICAGOJAZZFESTIVAL.US

**MILLENNIUM PARK
CHICAGO CULTURAL CENTER
NEIGHBORHOOD VENUES
FREE ADMISSION**





'A Legendary Musical Heritage'

Blues, jazz, alt-rock, hip-hop and more thrive in Chicago, the City of the Big Shoulders, where artists embrace a deep legacy of activism for their communities

BY KEVIN WARWICK

THIS IS THE CITY WHERE Chance the Rapper was raised, found stardom and has become a civic force as a philanthropist, news publisher and political power broker. He's a symbol of the city's muscular mix of music and activism. When Chance revealed on Instagram Feb. 11 that he'll release the follow-up to his 2016 Grammy Award-winning mixtape, *Coloring Book*, in July, it was a reminder that this Chicago native is a musical pioneer — the first artist to chart on the Billboard 200 with a streaming-only release.

He continues a long tradition of groundbreaking music from Chicago: the innovative blues of Muddy Waters, the alternative rock of Wilco and Smashing Pumpkins, the industrial-force edge of Ministry, the hip-hop of Kanye West and even the five decades of pop hits from the band once named for the city's subway system: Chicago (previously Chicago Transit Authority).

Chance is far from alone in his activism. Musicians involved with causes including the fight against gun violence,



Chance the Rapper

environmentalism and mentoring young people will be recognized in Chicago on April 12 at an event staged by rapper Vic Mensa's SaveMoneySaveLife Foundation, one of several nonprofits established within the hip-hop community in recent years.

Here, the fight still matters, and the little guys deserve their say. Case in point: A collective of the city's independent music venues recently formed the Chicago Independent Venue League to challenge plans for an expansive, mixed-use development with entertainment spaces on the North Side that CIVL says would threaten the existing community of clubs and theaters.

The local activism and civic pride demonstrated by CIVL is reflected in the views of a number of Chicago's music-business leaders who explain here what makes the city's scene stand out.

'A GLOBAL MUSIC LEADER'

"Chicago is a global music leader led by [outgoing] Mayor Rahm Emanuel, who is a music lover and champion of the arts," says Mark Kelly, the city's commissioner of the Department of Cultural Affairs and Special Events. "Our musical heritage is legendary as the birthplace of house and gospel music, urban blues and modern jazz. And today's Chicago music scene is as strong as ever, across genres including hip-hop, indie rock, experimental, jazz, classical and more. We are a city of stunning music halls, authentic neighborhood clubs, world-class festivals and a youth music scene that is lively and inspiring."

THE THIRD-LARGEST MARKET

"Chicago is a great place to do business," says Tony Brummel, founder of Victory Records, a leading independent record label and music publisher, the launching pad for Taking Back Sunday and Hawthorne Heights, and the current home of Broadside and The Reverend Horton Heat. "We're geographically in the middle of the country and the country's third-largest DMA [designated market area, as ranked by Nielsen]."

CHOPS AND HEART

"Chicago is the City of the Big Shoulders," says Heather Ireland Robinson, executive director of the Jazz



Chicago native Mavis Staples performed at the 2018 Chicago Blues Festival.

Institute of Chicago, citing the nickname bestowed by Carl Sandburg in his poem *Chicago*, published in 1914. “We hold each other dearly and help each other out. There is room for many as long as you’ve got the chops and the heart. Chicago’s Department of Cultural Affairs and Special Events — with whom we partner to program the Chicago Jazz Festival [every Labor Day weekend] — works hard to ensure inclusion and support to organizations and music clubs through grants and themed promotions. The JIC is proud to call scores of nonprofits and arts organizations partners in programming. Jazz music was born in the South but raised in the Midwest, and Chicago was a big part of this development, from King Oliver to the visionary new and emerging artists of today.”

‘ENORMOUS OPPORTUNITIES’

“Chicago is the No. 3 destination for touring musicians, behind New York and Los Angeles,” says veteran independent promotion executive Jeff McClusky, founder and president of Jeff McClusky & Associates. “Its diversity of clubs, theaters,

arenas, festivals and live music-showcasing opportunities are enormous. The music industry infrastructure also is growing rapidly once again, with entrepreneurial young artist-managers, producers and label owners. Hip-hop and alternative rock have deep roots in Chicago.”

WHERE TO GO “Schubas [3159 N. Southport Ave.] is world-class, with the recently opened Tied House adjacent to the club. You have an excellent restaurant with a great music venue.”

GRASSROOTS FESTIVAL GROWTH

“With the success of festivals like Lollapalooza, Pitchfork and Riot Fest, the Chicago festival market is really strong and vibrant,” says Garry Buck, a partner with Paradigm Talent Agency, which has deep roots in the city. (Paradigm acquisitions Monterey International Talent and The Windish Agency were established in Chicago.) “There are also many grassroots neighborhood music festivals growing throughout Chicago and the Midwest,” adds Buck.

WHERE TO GO “Artango Bar and Steakhouse [4767 N. Lincoln Ave.], which



Cain

features live flamenco and Argentine tango dance shows. It’s great to bring an out-of-town guest into one of my favorite neighborhoods [Lincoln Square] and witness amazing new talent, from Buenos Aires to Chicago, while enjoying a bahia blanca [cocktail] and some empanadas.”

‘THE INDUSTRY IS VIBRANT’

“Chicago is *not* the Second City,” says Rachael Cain, owner and president of Trax Records. “The industry is vibrant with a plethora of genres. Chicago is the original home of house music, mother to commercial EDM. A promising recent development is the amount of free cultural events presented] by the city of Chicago. There are house-music dance parties in Millennium Park, Blues Fest, jazz nights, classical music... something for everyone, all ages, at no cost.”

WHERE TO GO “I frequent a music collective called Fort Knox [4255 N. Knox Ave.], a talent incubator, with everything from recording to video under one roof. They frequently have educational events and showcases for members. A place to find talent, including business, tech and music.”

‘WE PROTECT OUR COMMUNITIES’

“We are conscious and ‘woke’ about Live Nation, AEG, Goldenvoice, Starbucks, Apple, Amazon,” says Tim Tuten, co-owner of The Hideout and co-chairman of CIVL, the collective of local independent music venues that has challenged corporate control of new entertainment spaces in the expansive Lincoln Yards development. “Take notice, bean counters: Chicago started the Haymarket Riot. It’s May Day for corporate music venues. We are everywhere in Chicago, and we will serve, protect and defend our communities.”

WHERE TO GO “The Metro [3730 N. Clark St.] opened about the time I turned 21, in 1982. I couldn’t wait to go. The very first time The White Stripes played in Chicago, they opened at the Metro at 8 p.m., then rushed to The Hideout to close at 11 p.m. Their first opening slot and headlining slot in the same night. Magic. And Joe [Shanahan, owner of the Metro] made that happen.”

‘SUCH A DEMAND FOR MUSIC’

“The acts we’ve had here have just been fantastic, whether it has been the Grateful Dead, U2, Beyoncé and Jay-Z, Kenny Chesney, Taylor Swift...,” says Tim



WINTRUST ARENA AND ARIE CROWN THEATER IN MCCORMICK SQUARE.

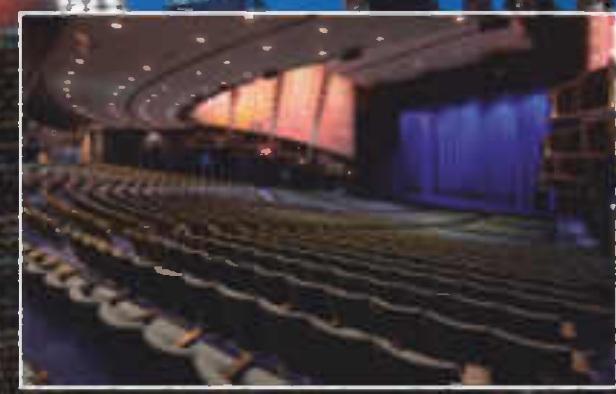
MIND IF WE BLOW YOUR MIND?

CHICAGO'S NEWEST AND MOST ICONIC ENTERTAINMENT VENUES.

For booking information, contact:
Darren Olsen at dolsen@mccormickplace.com
or Jamie Curtis at jcurtis@mccormickplace.com.

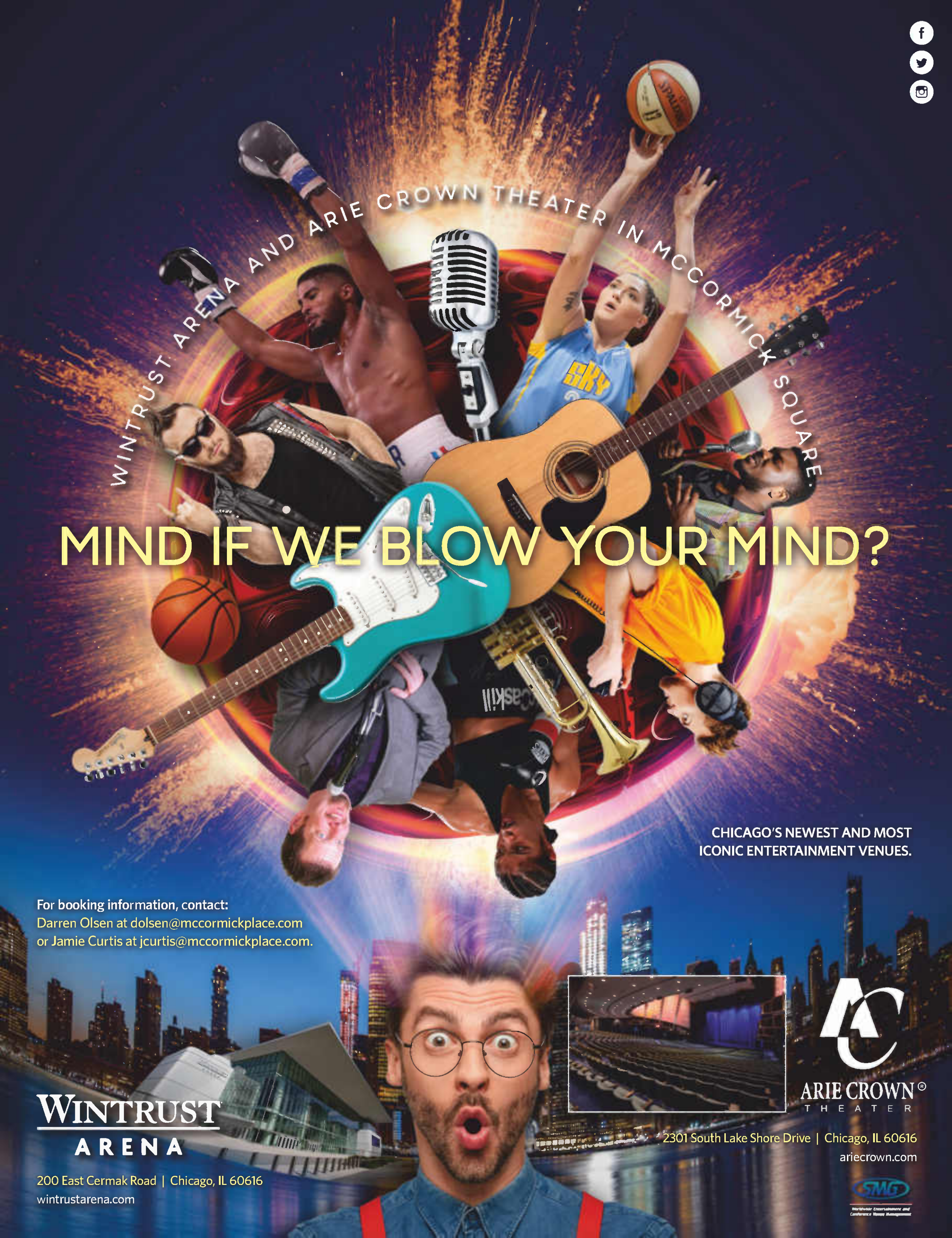
WINTRUST ARENA

200 East Cermak Road | Chicago, IL 60616
wintrustarena.com



ARIE CROWN[®] THEATER

2301 South Lake Shore Drive | Chicago, IL 60616
ariecrown.com



LeFevour, GM of Soldier Field, the SMG-operated stadium that has hosted all of those performers as well as Ed Sheeran and Coldplay, and will present BTS in May and The Rolling Stones for two dates in June. “This young generation is moving into the city,” says LeFevour, “and whether it’s the clubs, small venues, outdoor festival areas or Soldier Field, there’s such a demand for the music in Chicago.”



Rhymefest

executive director of Art of Culture, the nonprofit she co-founded with Kanye West and hip-hop artist/activist Che “Rhymefest” Smith. She cites M.U.R.A.L. (Lupe Fiasco), Common Ground Foundation (Common), SocialWorks (Chance), SaveMoneySaveLife (Mensa), John Walt Foundation (Pivot Gang), Haven Studios (Add-2) and Art of Culture itself. “It is a testament to the commitment Chicago artists have to community, and a powerful example for the next generation.”

A CITY OF COMMITTED RAPPERS

“I am excited about the fact that we have so many major hip-hop artists [that have] founded charities,” says Donnie Smith,

WHERE TO GO “My favorite venue right now is Thalia Hall [1807 S. Allport St.]. It



Swift was among the artists who played Soldier Field in 2018.

used to be an opera hall, so the acoustics are amazing, and I love the fact that it is located on the South Side.”

METRO CHICAGO’S HOTTEST VENUES

Soldier Field
CAPACITY: 61,500
[for concerts]

Wrigley Field
CAPACITY: 42,512
[for concerts]

Hollywood Casino Amphitheatre (Tinley Park, Ill.)
CAPACITY: 28,000

United Center
CAPACITY: 25,000

Huntington Bank Pavilion at Northerly Island
CAPACITY: 22,000

‘SOULFUL CONTRIBUTIONS’

“The global music industry should always keep in mind that Chicago is a blue-collar city made up of black migrants from the South, Polish and Irish immigrants, and strong Mexican-Latino influences,” says Rhymefest. “Chicago is the house

SWIFT: JOHN SHEARER/GETTY IMAGES RHYMEFEST: JEREMY CHAN PHOTOGRAPHY/WIREIMAGE



JEFF MCCLUSKY & ASSOCIATES

After serving major labels and independent artists for over 38 years, we are proud to be a part of Billboard's Chicago Spotlight.

JMAPROMO.COM

773-938-1212

CHICAGO, ILLINOIS
NASHVILLE, TENNESSEE

NELARUSKY¹³

Lauren McClusky and Special Olympics Illinois congratulate Billboard on the Chicago Spotlight, which we call home.

Watch for the lineup announcement coming soon!

NELARUSKY.COM

JULY 30, 2019

METRO - CHICAGO



Gouge Away
on Audiotree Live

Audiotree

Discover something new.

CURATED PLAYLISTS. LIVE PERFORMANCES. WEEKLY EPISODES.

audiotree.tv

 YouTube

 Spotify

 MUSIC



Wrigley Field held summer concerts in 2018 by Jimmy Buffett, Def Leppard and Journey, and Foo Fighters and Pearl Jam, and will host Dead & Company for two nights in June.

of house music, the home of the blues and the consciousness of hip-hop. Our artists bring soulful contributions that often defy industry logic in exchange for a spiritual experience. The mistake industry outsiders make is trying to commercialize and exploit the violence of this great city without [understanding the] context of the injustice that creates it — or the soulfulness that can heal it.”

‘AN INFLUX OF LATIN FESTIVALS’

“Chicago boasts a diverse audience that continues to attract music festivals both large and small,” says Henry Cárdenas, founder/CEO of the Latin-focused Cárdenas Marketing Network. “Recently

we’ve seen an influx of Latin music festivals — Ruido Fest, Lift Off, Festival Cubano — that draw a unique demo of Latinos from old to young. Not only does this [confirm] Chicago’s market strength, but it is also opening the doors for newcomers to showcase their talents, and for veterans to re-engage their fans.”

‘THE ARTISTIC UNDERWORLD’

Rob Miller, co-founder of Chicago’s Bloodshot Records, describes The Hideout (1354 W. Wabansia Ave.) as a center of the city’s music and cultural scene: “a run-down roadhouse in a decrepit — but not for long — neighborhood that has been Bloodshot’s de facto clubhouse,” he says. “Home to music, comedy, dance parties, political roundtables, talk shows and whatever sounds amusing and relevant. Grab five random people off of a barstool any given night and you’ll find you are talking to an interested, passionate connection to the beating heart of Chicago’s artistic underworld.”

METRO CHICAGO’S HOTTEST VENUES

Allstate Arena
(Rosemont, Ill.)
CAPACITY: 19,200

Aragon Ballroom
CAPACITY: 4,500

Rosemont Theatre
(Rosemont, Ill.)
CAPACITY: 4,400

Chicago Theatre
CAPACITY: 3,604

Riviera Theatre
CAPACITY: 2,300

Source: Billboard Boxscore

JOE ROBBINS/GETTY IMAGES



ACCESS THE BEST IN MUSIC.



FREE FOR CURRENT BILLBOARD SUBSCRIBERS

billboard.com/iPad



iPad is a trademark of Apple Inc., registered in the U.S. and other countries. App Store is a service mark of Apple Inc.

PROTECTING CREATIVITY **IN THE WINDY CITY AND BEYOND.**

Swanson, Martin & Bell, LLP's Entertainment and Media Law Practice represents artists and businesses throughout the music industry, providing the practical and innovative guidance that allows our clients to focus on what they do best — create. The firm regularly serves as counsel on music-related litigation, working hand-in-hand with its national network of attorneys to strategize the most effective way to resolve complicated disputes on behalf of record labels, music publishers and talent nationwide.

SWANSON, MARTIN & BELL, LLP

www.smbtrials.com | 330 N. Wabash Avenue, Suite 3300, Chicago, Illinois 60611 | music@smbtrials.com

Attorney Advertising

TALENT IS TESTED LIVE

“Chicago has an amazing breadth and depth of musical talent, much of which is overlooked because we aren’t on the coasts,” says Bruce Iglauer, founder of Alligator Records, the city’s renowned blues label. “Chicago talent tends to be tested in front of live audiences because we have so many venues here.”

WHERE TO GO “FitzGerald’s, which is in the very close suburb of Berwyn, Ill. [6615 Roosevelt Road]. For decades FitzGerald’s has presented the finest roots music — Americana, blues, bluegrass, singer-songwriter, rockabilly — in the country. It’s got a wonderful, relaxed, down-home atmosphere and a clientele who are there specifically for the music, not for a ‘scene.’”

JAZZ AT THE GREEN MILL

Aside from the hundreds of concerts promoted by his employer, Chicago’s independent Jam Productions, vp marketing John Soss heralds one of the homes of jazz in Chicago as a must-go

spot: “The Green Mill Cocktail Lounge in Uptown [4802 N. Broadway Ave.], preferably on the early side of a Friday night, when Chris Foreman plays the Hammond B3 organ,” says Soss. “Afterward, I’d head north on Broadway for a bite, either at Tank Noodle [4953-55 N. Broadway Ave.] for Vietnamese pho, or further up the street for fish tacos at Edgewater Tacos [5624 N. Broadway Ave.]”

MUSIC IN THE CITY’S FABRIC

“Chicago is a musical embarrassment of riches,” says Alan Salzenstein, director of performance arts management at DePaul University. Citing the city’s diverse array of genres, Salzenstein notes, “With an ecosystem of development, recording, production and performance, music is woven into the fabric of Chicago.”

WHERE TO GO “The perfect Chicago evening is enjoying music at Millennium Park, overlooking the lakefront with the dynamic skyline backdrop, at the gospel, jazz, house, blues, world music or Grant Park Symphony festivals.” ●



St. Vincent rocked the 2018 Lollapalooza festival in Grant Park.

ROB GRABOWSKI/AP IMAGES

PROMOTION

74% SAVINGS

READ BY THE PEOPLE WHO RUN THE MUSIC INDUSTRY.

Billboard delivers timely, insightful business analysis, as well as 20 genre charts, including Hot 100, touring box scores, exclusive executive and artist features and world class photography in a visually rich weekly magazine.

billboard.com/subscribe

SCHUBAS TAVERN

EST.
1989

30/10

EST.
2009

LINCOLN HALL

**Celebrating 30 years
as Chicago's premier
music venues**

SCHUBAS
Tavern

LH-ST.COM

LH


LINCOLN HALL

Billboard Artist 100

March 9
2019
billboard



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 ARIANA GRANDE	REPUBLIC	1	212
2	2	2	QUEEN	HOLLYWOOD	1	44
8	10	3	LADY GAGA	INTERSCOPE/IGA	1	104
20	17	4	BRADLEY COOPER	INTERSCOPE/IGA	3	22
3	3	5	POST MALONE	REPUBLIC	1	140
4	4	6	BTS	BIGHIT ENTERTAINMENT	1	125
RE-ENTRY		7	GARY CLARK JR.	HYPERKING/WARNER BROS.	7	2
6	5	8	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	85
5	8	9	HALSEY	CAPITOL	1	168
69	63	10	GUNNA	YOUNG STONER LIFE/300/AG	10	21
10	9	11	IMAGINE DRAGONS	REPUBLIC	1	212
7	11	12	KHALID	RIGHT HAND/RCA	7	104
-	65	13	OFFSET	QUALITY CONTROL/MOTOWN/CAPITOL	13	17
9	7	14	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	244
40	33	15	P!NK	RCA	1	141
RE-ENTRY		16	LIL PUMP	THA LIGHTS GLOBAL/WARNER BROS.	12	45
12	13	17	LUKE COMBS	RED HOUSE/COLUMBIA NASHVILLE/S&M	5	104
14	15	18	PANIC! AT THE DISCO	DEB/RELEASER BY PARADE	1	128
11	14	19	TRAVIS SCOTT	CACTUS JACK/GRAND Hustle/EPIC	1	147
18	22	20	LAUREN DAIGLE	CENTRICITY/CAPITOL CMG	3	52
29	12	21	BRUNO MARS	ATLANTIC/AG	1	232
35	23	22	J. COLE	DREAMVILLE/ROCK MATHN/INTERSCOPE/IGA	1	145
32	18	23	JUICE WRLD	GRADE A/INTERSCOPE/IGA	8	41
15	16	24	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	7	27
19	20	25	ED SHEERAN	ATLANTIC/AG	1	238
24	26	26	CHRIS STAPLETON	MERCURY NASHVILLE/BMG	1	175
28	34	27	KANE BROWN	ZONE 4/REA NASHVILLE/S&M	2	89
44	6	28	FLORIDA GEORGIA LINE	BMLG	1	244
23	21	29	XXXTENTACION	BAD VIBES FOREVER	1	81

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
39	41	30	EMINEM	SHADY/AFTERMATH/INTERSCOPE/IGA	1	244
16	19	31	MARSHMELLO	JOYTIME COLLECTIVE	4	72
RE-ENTRY		32	DREAM THEATER	YTS/BLACKWATER/OLIVE ENTERTAINMENT	32	2
17	25	33	DAN + SHAY	WARNER BROS. NASHVILLE/WMN	11	66
27	27	34	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	8	42
52	39	35	BLUEFACE	FIFTH AMENDMENT/EONE	35	5
22	28	36	MAROON 5	222/INTERSCOPE/IGA	1	244
25	29	37	21 SAVAGE	SLAUGHTER GANG/EPIC	5	70
36	35	38	SWAE LEE	EARDRUMMA/INTERSCOPE/IGA	22	19
-	36	39	YNW MELLY	YNW MELLY/300/AG	36	2
RE-ENTRY		40	KEHLANI	TSUNAMI MOB/ATLANTIC/AG	11	13
33	38	41	ELLA MAI	10 SUMMERS/INTERSCOPE/IGA	6	45
31	32	42	SHAWN MENDES	ISLAND	1	212
43	40	43	MEEK MILL	MAYBACH/ATLANTIC/AG	1	45
54	44	44	BRETT YOUNG	BMLG	15	117
41	45	45	TAYLOR SWIFT	REPUBLIC	1	240
68	64	46	SAM SMITH	CAPITOL	1	147
						
47	43	47	KODAK BLACK	THE LAZAR DEAL/ATLANTIC/AG	6	88
42	37	48	A BOOGIE WIT DA HOODIE	HYPERMUSIC THE LABEL/ROCKAWAY	11	34
57	55	49	AVA MAX	ATLANTIC/AG	49	9

NO. 7 Gary Clark Jr.

Gary Clark Jr. re-enters the Artist 100 at No. 7, a new peak, as his third LP, *This Land*, debuts at No. 2 on Top Rock Albums and No. 6 on the Billboard 200 (see page 72) with 54,000 units, according to Nielsen Music.

CLARK: WILL HEATH/ISCI PHOTO BANK/GETTY IMAGES. SMITH: STEPHANE CARDINALE/ORBIS/GETTY IMAGES. LEWIS: CYBELLE MALINOWSKI. JONAS: PEGGY SIROTA.

The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, streaming activity data from online music sources tracked by Nielsen Music and fan interaction on social networking sites as compiled by Next Big Sound. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

APPLY/STREAMING & SALES DATA COMPILED BY
nielsen MUSIC

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
34	48	50	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	170
37	49	51	CAMILA CABELLO	SYCO/EPIC	1	116
50	51	52	JASON ALDEAN	MARKESS/RED WAX/SONY	1	222
45	46	53	BAD BUNNY	RIMAS	23	50
97	31	54	ELVIS PRESLEY	RCA/LEGACY	20	50
46	52	55	5 SECONDS OF SUMMER	ONE MORE/CAPITOL	1	101
49	50	56	TWENTY ONE PILOTS	FUELED BY RAMEN/BMG	1	202
61	60	57	DEAN LEWIS	ISLAND	57	9
59	57	58	MICHAEL JACKSON	MJJ/EPIC	20	207
63	62	59	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	1	181
13	42	60	KACEY MUSGRAVES	MCA NASHVILLE/UMGN	9	10
55	53	61	KENDRICK LAMAR	GOOD MUSIC/RED WAX/SONY	1	215
60	69	62	NORMANI	KEEP COOL/RCA	50	25
51	58	63	BASTILLE	VIRGIN/CAPITOL	15	50
66	68	64	THOMAS RHETT	VALORY/BMLG	1	213
64	61	65	METALLICA	BLACKENED	2	191
67	76	66	ADELE	XL/COLUMBIA	1	205
RE-ENTRY	67	67	JOHN MAYER	COLUMBIA	3	7
78	73	68	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	241
RE-ENTRY	69	69	MUSE	HELIUM-3/WARNER BROS.	4	6
NEW	70	70	CLAYPOOL LENNON DELIRIUM	FRANKSONG/ATO	70	1
RE-ENTRY	71	71	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	15	103
86	89	72	JORDAN DAVIS	MCA NASHVILLE/UMGN	41	15
82	54	73	BEBE REXHA	WARNER BROS.	23	104
48	59	74	DUA LIPA	WARNER BROS.	10	77
71	77	75	KELSEA BALLERINI	BLACK RIVER	18	72
62	66	76	THE BEATLES	APPLE/CAPITOL/UMG	5	70
74	72	77	YOUNGBOY NEVER BROKE AGAIN	WINDYBELL/ATLANTIC	26	55
RE-ENTRY	78	78	DADDY YANKEE	EL CARTEL/UMG	19	61
79	78	79	LAUV	LAUV/AVAL-KOBALT	43	42
58	71	80	THE WEEKND	XO/REPUBLIC	1	224
70	99	81	FUTURE	FREEBANDZ/EPIC	1	158
90	90	82	RIHANNA	WESTBURY ROAD/ROC NATION	2	223
77	87	83	BAZZI	ZZZ/IAMCOSMIC/ATLANTIC/AG	34	57
56	70	84	GRETA VAN FLEET	LAVA/REPUBLIC	1	15
73	79	85	SCOTTY MCCREERY	IMPULSE TIGERS/RED	8	23
85	95	86	BENNY BLANCO	FRIENDS KEEP SECRETS/SONY	85	6
91	98	87	LIL WAYNE	YOUNG MONEY/REPUBLIC	1	41
38	74	88	BACKSTREET BOYS	K-BANN/RCA	1	14
76	83	89	MARK RONSON	RCA	5	68
72	84	90	FLIPP DINERO	ONE MATH/W/ THE BE/S/E/P/K	63	16
80	81	91	JUSTIN TIMBERLAKE	RCA	1	182
81	82	92	DJ SNAKE	DJ SNAKE/GEFFEN/IGA	16	120
84	80	93	LUKAS GRAHAM	WARNER BROS.	5	52
RE-ENTRY	94	94	LYNYRD SKYNYRD	BLUESPER PRODUCTIONS PARTNERS/GOOD & BEAUTIFUL	40	42
RE-ENTRY	95	95	OLD DOMINION	RCA NASHVILLE/SMN	10	115
99	86	96	DISTURBED	REPRISE/WARNER BROS.	3	60
NEW	97	97	CITY GIRLS	QUALITY CONTROL/MOTOWN/CAPITOL	97	1
RE-ENTRY	98	98	ELTON JOHN	MERCURY/ISLAND	17	5
87	97	99	CHRIS BROWN	RCA	1	206
RE-ENTRY	100	100	JAKE OWEN	BIG LOUD	13	25

Emerging Artists

March 9 2019

billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
2	2	1	#1 1 WK DEAN LEWIS	ISLAND	1	24
NEW	2	2	CLAYPOOL LENNON DELIRIUM	FRANKSONG/ATO	2	1
3	3	3	LAUV	LAUV/AVAL-KOBALT	1	77
13	5	4	CITY GIRLS	QUALITY CONTROL/MOTOWN/CAPITOL	4	13
4	9	5	LOUIS TOMLINSON	78/SYCO/EPIC	2	56
5	4	6	PINKFONG	SMART STUDY	4	22
11	14	7	JIMMIE ALLEN	STONE CREEK/BMG/BBMG	3	29
RE-ENTRY	8	8	BADFLOWER	AMIN YARVA/SONY/RED WAX/SONY	8	12
10	6	9	CALBOY	PAPER GANG/POLO GROUNDS	6	12
RE-ENTRY	10	10	BETTER OBLIVION COMMUNITY CENTER	DEERHOODS	10	2
33	11	11	MONSTA X	STARSHIP ENTERTAINMENT/DOUBLET ENTERTAINMENT	11	46
15	8	12	MORGAN WALLEN	BIG LOUD	2	59
12	10	13	PARDISON FONTAINE	ATLANTIC/AG	10	23
RE-ENTRY	14	14	NCT 127	SM	1	26
NEW	15	15	ELIOT MORRIS	WELLSPRING	15	1
16	17	16	RILEY GREEN	BMLG	16	18
9	12	17	LOVELYTHEBAND	RED	1	49
8	13	18	QUEEN NAIJA	QUEEN NAIJA/CAPITOL	1	50
19	16	19	RODDY RICCH	BRD VISION/ATLANTIC/AG	16	11
-	28	20	YK OSIRIS	DEF JAM	20	2
14	15	21	MITCHELL TENPENNY	ROSENBLUTH/COLUMBIA/SONY	2	34
28	23	22	FLETCHER	SNAPBACK/CAPITOL	22	3
RE-ENTRY	23	23	SUMMER WALKER	LYRN/INTERSCOPE/IGA	23	17
17	21	24	JACQUEES	CASH MONEY/REPUBLIC	5	55
-	31	25	WAYV	LABEL V	16	6
21	19	26	LOUD LUXURY	ARMADA	17	27
26	33	27	MUSTARD	10 SUMMERS/INTERSCOPE/IGA	26	5
22	29	28	LIL MOSEY	INTERSCOPE/IGA	13	26
27	30	29	MANUEL TURIZO	LA UDOSTRADA/SONY MUSIC/LATIN	27	22
24	27	30	ALEC BENJAMIN	ARISTA PARTNERS/GOOD MATH/ATLANTIC	17	9
RE-ENTRY	31	31	ASTRO	INTERPARK	27	4
18	20	32	GESAFFELSTEIN	PARLOPHONE/WARNER BROS.	8	8
NEW	33	33	LAST IN LINE	FRONTIERS	33	1
25	34	34	FLORA CASH	ICONS CREATING EVIL ART/RCA	22	20
39	46	35	DAVIDO	VNUUSIC/RCA	35	3
32	38	36	JOSH BALDWIN	BETHEL	32	8
-	43	37	YUNGBLUD	LOCOMOTION/GEFFEN/IGA	37	2
RE-ENTRY	38	38	CALUM SCOTT	CAPITOL	4	50
30	39	39	LIL' DUVAL	RICH BROKE/EMPIRE	9	30
RE-ENTRY	40	40	SHAED	PHOTO FINISH	34	4
40	26	41	BANDA LOS SEBASTIANES	COMINISA/UMG	26	5
RE-ENTRY	42	42	RAYMIX	LATIN STYLISH/ATLANTIC/SONY MUSIC/LATIN	14	35
NEW	43	43	NLE CHOPPA	NO LOVE	43	1
NEW	44	44	AUSTIN FRENCH	AWAKE N/FAIR TRADE/PLG	44	1
RE-ENTRY	45	45	BAEKHYUN	SM	3	10
NEW	46	46	DELAIN	HAPALM	46	1
41	49	47	CORY ASBURY	BETHEL	3	52
NEW	48	48	TYLER RICH	VALORY/BMLG	48	1
31	44	49	YELLA BEEZY	YELLA BEEZY/HITCO	7	37
NEW	50	50	ALBEE AL	LOYALTY GANG	50	1



Lewis 'Alright' At No. 1

Singer-songwriter **Dean Lewis** (above) tops the Emerging Artists chart for the first time on the strength of his breakout single, "Be Alright," which reaches a new peak on the Billboard Hot 100 at No. 25. On the former chart, he succeeds **Ava Max**, who, according to chart rules, graduates from the list as her debut hit, "Sweet but Psycho," reaches the top 25 of the Hot 100 (No. 24). "Alright" holds at its No. 4 high on Adult Top 40 and jumps 19-16 on Radio Songs, up 10 percent to 45.9 million in airplay audience, according to Nielsen Music.

Plus, **Claypool Lennon Delirium** enters Emerging Artists at No. 2. The duo — **Sean Lennon** and **Primus** frontman **Les Claypool** — debuts its second LP, *South of Reality*, at No. 6 on Alternative Albums and No. 88 on the Billboard 200 (9,000 equivalent album units). —Xander Zellner

CHART BEAT



RADIO STILL A 'SUCKER' FOR THE JONAS BROTHERS

The **Jonas Brothers** (above) notch their first entry on the Mainstream Top 40 radio airplay chart since 2013 as new single "Sucker" debuts at No. 28, a career-best bow for the group. While the trio of **Nick, Joe** and **Kevin Jonas** hit a No. 12 high on the list with "Burnin' Up" in 2008, Nick and Joe have reached the top 10 separately. Nick has logged three such hits: "Jealous" (No. 2 in 2015), "Chains" (No. 6, 2015) and "Close," featuring **Tove Lo** (No. 10, 2016). As a member of **DNCE**, Joe rose to No. 2 in 2016 thanks to the group's "Cake by the Ocean." —Gary Trust

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

Billboard 200

March 9
2019
billboard

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
3	1	#1 4 WKS LADY GAGA & BRADLEY COOPER	GG	INTERSCOPE/JGA	A Star Is Born	1	21
1	2	ARIANA GRANDE		REPUBLIC	Thank U, Next	1	3
HOT SHOT DEBUT	3	GUNNA		YOUNG STONER LIFE/300/AG	Drip Or Drown 2	3	1
NEW	4	OFFSET		QUALITY CONTROL/MOTOWN/CAPITOL	FATHER OF 4	4	1
2	5	QUEEN		HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	2	19
NEW	6	GARY CLARK JR.		NOTWIRE/WARNER BROS.	This Land	6	1
NEW	7	LIL PUMP		THA LIGHTS GLOBAL/WARNER BROS.	Harverd Dropout	7	1
6	8	A BOOGIE WIT DA HOODIE		HIGHBRIDGE THE LABEL/ATLANTIC/AG	Hoodie SZN	1	10
NEW	9	KEHLANI		TIME BOMB/ATLANTIC/AG	While We Wait	9	1
7	10	POST MALONE		REPUBLIC	beerbongs & bentleys	1	44
12	11	QUEEN		HOLLYWOOD	Greatest Hits I II & III: The Platinum Collection	9	133
8	12	TRAVIS SCOTT		CACTUS JACK/GRAND HUSTLE/EPIC	ASTROWORLD	1	30
10	13	MEEK MILL		MAYBACH/ATLANTIC/AG	Championships	1	13
11	14	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	35
9	15	21 SAVAGE		SLAUGHTER GANG/EPIC	I Am > I Was	1	10
14	16	SOUNDTRACK		REPUBLIC	Spider-Man: Into The Spider-Verse	2	11
19	17	CARDI B		THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	47
16	18	LUKE COMBS		RIVER HOUSE/COLUMBIA WASHVILLE/SMN	This One's For You	4	91
15	19	JUICE WRLD		GRADE A/INTERSCOPE/JGA	Goodbye & Good Riddance	4	41
20	20	YNW MELLY		YNW MELLY/300/AG	I Am You	20	8
18	21	SOUNDTRACK		FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	64
4	22	FLORIDA GEORGIA LINE		BMLG	Can't Say I Ain't Country	4	2
17	23	FUTURE		FREEBANDZ/EPIC	Future Hndrxx Presents: The WIZRD	1	6
NEW	24	DREAM THEATER		YTSE JAMS/INSIDEOUT/CENTURY MEDIA/RED	Distance Over Time	24	1
21	25	KODAK BLACK		DOLLAZ W DEALZ/ATLANTIC/AG	Dying To Live	1	11
22	26	LIL BABY & GUNNA		YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL	Drip Harder	4	21
24	27	XXXTENTACION		BAD VIBES FOREVER	?	1	50
26	28	BAD BUNNY		RIMAS	X 100PRE	11	10
27	29	POST MALONE		REPUBLIC	Stoney	4	116
25	30	BILLIE EILISH		DARKROOM/INTERSCOPE/JGA	Dont Smile At Me	14	62
29	31	BLUEFACE		FIFTH AMENDMENT/EONE	Famous Cryp	29	8
34	32	LAUREN DAIGLE		CENTRICITY/2TONE	Look Up Child	3	25
30	33	ELLA MAI		10 SUMMERS/INTERSCOPE/JGA	Ella Mai	5	20
33	34	ED SHEERAN		ATLANTIC/AG	+ (Divide)	1	104
31	35	ARIANA GRANDE		REPUBLIC	Sweetener	1	28
37	36	YNW MELLY		YNW MELLY/300/AG	We All Shine	27	6
36	37	YOUNGBOY NEVER BROKE AGAIN		NEVER BROKE AGAIN/ATLANTIC/AG	Realer	15	10
35	38	ORIGINAL BROADWAY CAST		HAMILTON UP TOWN/ATLANTIC/AG	Hamilton: An American Musical	3	179
23	39	KACEY MUSGRAVES		MCA WASHVILLE/UMGH	Golden Hour	4	28
43	40	KHALID		RIGHT HAND/RCA	Suncity	8	19
40	41	LIL WAYNE		YOUNG MONEY/REPUBLIC	Tha Carter V	1	22
32	42	LIL BABY		QUALITY CONTROL/MOTOWN/CAPITOL	Street Gossip	2	13
38	43	DAN + SHAY		WARNER BROS. WASHVILLE/WMMH	Dan + Shay	6	36
39	44	KHALID		RIGHT HAND/RCA	American Teen	4	104
41	45	PANIC! AT THE DISCO		DCD2/FUELED BY RAMEN/EMG	Pray For The Wicked	1	36
42	46	METRO BOOMIN		BOOMINATI/REPUBLIC	Not All Heroes Wear Capes	1	17
5	47	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	So Far Gone	5	2
48	48	EMINEM		SHADY/AFTERMATH/INTERSCOPE/JGA	Kamikaze	1	26
47	49	CHRIS STAPLETON		MERCURY WASHVILLE/UMGN	Traveller	1	181
61	50	ELTON JOHN		ROCKE T/ISLAND/UMG	Diamonds	23	68

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
46	51	BAZZI		222/HAMCOS/ABC/ATLANTIC/AG	Cosmic	14	47
49	52	KENDRICK LAMAR		TOP DAWG/AFTERMATH/INTERSCOPE/JGA	DAMN.	1	98
52	53	IMAGINE DRAGONS		KID HARDRNER/INTERSCOPE/JGA	Origins	2	16
50	54	IMAGINE DRAGONS		KID HARDRNER/INTERSCOPE/JGA	Evolve	2	88
45	55	H.E.R.		RCA	H.E.R.	23	71
58	56	J. COLE		DREAMVILLE/ROC NATION/INTERSCOPE/JGA	KOD	1	45
53	57	XXXTENTACION		BAD VIBES FOREVER/EMPIRE	17	2	79
56	58	MIGOS		QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	57
55	59	BENNY BLANCO		FRIENDS KEEP SECRETS/INTERSCOPE/JGA	FRIENDS KEEP SECRETS (EP)	41	12
72	60	QUEEN		HOLLYWOOD	Greatest Hits	11	328
57	61	J. COLE		DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	221
69	62	MARSHMELLO		JOYTIME COLLECTIVE	Marshmello: Fortnite Extended Set	45	4
51	63	6IX9INE		SCUMGANG	DUMMY BOY	2	14
67	64	SKI MASK THE SLUMP GOD		VICTOR VICTOR WORLDWIDE/REPUBLIC	STOKELEY	6	13
66	65	LIL UZI VERT		GENERATION HOW/ATLANTIC/AG	Luv Is Rage 2	1	79
62	66	TAYLOR SWIFT		BIG MACHINE/BMLG	reputation	1	68
59	67	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	313
63	68	LIL BABY		QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	3	41
60	69	TRIPPIE REDD		TENTHOUSAND PROJECTS	A Love Letter To You 3	3	16
73	70	EMINEM		SHADY/AFTERMATH/INTERSCOPE/JGA	Curtain Call: The Hits	1	434
65	71	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	148
64	72	MAC MILLER		WARNER BROS.	Swimming	3	30
70	73	NICKI MINAJ		YOUNG MONEY/CASH MONEY/REPUBLIC	Queen	2	29
81	74	KANE BROWN		ZONE 4/RCA WASHVILLE/SMN	Kane Brown	5	117
77	75	KANE BROWN		ZONE 4/RCA WASHVILLE/SMN	Experiment	1	16
82	76	SOUNDTRACK		WALT DISNEY	Moana	2	119
75	77	JOURNEY		COLUMBIA/LEGACY	Journey's Greatest Hits	10	553
RE	78	PINK		RCA	Beautiful Trauma	1	53
RE	79	MUSE		HELIUM-3/WARNER BROS.	Simulation Theory	12	5
68	80	GUCCI MANE		GUWOP/ATLANTIC/AG	Evil Genius	5	12
83	81	JASON ALDEAN		MACON/BROKEN BOW/BMG/BBMG	Rearview Town	1	46
71	82	CAMILA CABELLO		SYCO/EPIC	Camila	1	59
74	83	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	102
192	84	PS SUMMER WALKER		LVN/INTERSCOPE/JGA	Last Day Of Summer	44	17
78	85	MAROON 5		222/INTERSCOPE/JGA	Red Pill Blues	2	69
80	86	BOB MARLEY AND THE WAILERS		TUFF GONG/ISLAND/UMG	Legend: The Best Of...	5	563
88	87	CREEDENCE CLEARWATER REVIVAL		FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	408
NEW	88	CLAYPOOL LENNON DELIRIUM		PRANNE SONG/ATO	South Of Reality	88	1
87	89	MICHAEL JACKSON		EPIC/LEGACY	The Essential Michael Jackson	31	266
86	90	SHAWN MENDES		ISLAND	Shawn Mendes	1	40
102	91	2PAC		A MARU/DEATH ROW/INTERSCOPE/UMG	Greatest Hits	3	261
79	92	TORY LANEZ		MAD LOVE/INTERSCOPE/JGA	LOVE me NOW?	4	18
84	93	TWENTY ONE PILOTS		FUELED BY RAMEN/EMG	Trench	2	21
101	94	YOUNGBOY NEVER BROKE AGAIN		NEVER BROKE AGAIN/ATLANTIC/AG	Until Death Call My Name	7	44
94	95	NF		HF REAL MUSIC/CAPITOL/CAROLINE	Perception	1	73
99	96	THOMAS RHETT		VALORY/BMLG	Life Changes	1	77
92	97	BTS		BIGHIT ENTERTAINMENT	Love Yourself: Answer	1	27
97	98	BILLY JOEL		COLUMBIA/LEGACY	The Essential Billy Joel	15	132
98	99	THE WEEKND		XO/REPUBLIC	Starboy	1	118
105	100	SZA		TOP DAWG/RCA	Ctrl	3	90



A 'Star' Returns To No. 1

Lady Gaga and Bradley Cooper's *A Star Is Born* soundtrack reclaims the No. 1 spot on the Billboard 200 for a fourth nonconsecutive week as the set steps 3-1 with 129,000 equivalent album units earned in the week ending Feb. 28 (up 153 percent), according to Nielsen Music.

The album got a big boost from publicity and promotion spurred by its parent film's showcase at the Feb. 24 Academy Awards, where it was nominated for eight trophies and won one: the best original song, for "Shallow" (which vaults to No. 1 on the Billboard Hot 100; see page 1).

Star bumps Ariana Grande's *Thank U, Next*, which spent its first two weeks on the chart at No. 1, to No. 2 with 116,000 units (down 23 percent). Industry forecasters had expected *Thank U* to tally a third straight week at No. 1. Instead, *Star* benefited from late-in-the-week sale-pricing at Amazon, where the digital edition of the set went for \$3.99 on Feb. 27 and \$2.99 on Feb. 28. *Thank U* was also sale-priced for \$3.99 for a spell (though the title fell 7 percent in album sales to 19,000 for the week).

With a fourth frame at No. 1, *Star* nets the most weeks atop the chart for any soundtrack since the companion set to Disney's animated film *Frozen* ruled for 13 nonconsecutive weeks in 2014. (Between *Frozen* and *Star*, *Black Panther* notched three weeks at No. 1.)

Star spent its first three weeks at No. 1 on the Billboard 200 (on the charts dated Oct. 20, Oct. 27 and Nov. 3, 2018), and has yet to depart the top 10 during its 21 weeks on the tally.

—Keith Caulfield

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
113	101	SOUNDTRACK	▲	Black Panther: The Album, Music From And Inspired By	1	55	
93	102	BRUNO MARS	▲	24K Magic	2	119	
127	103	SAM SMITH	▲	In The Lonely Hour	2	244	
91	104	BEBE REXHA	●	Expectations	13	36	
96	105	FUTURE & JUICE WRLD	▲	Future & Juice WRLD Present... WRID ON DRUGS	2	19	
100	106	5 SECONDS OF SUMMER	●	Youngblood	1	37	
107	107	CITY GIRLS	●	Girl Code	63	8	
108	108	KEVIN GATES	●	Luca Brasi 3	4	22	
109	109	IMAGINE DRAGONS	▲	Night Visions	2	335	
104	110	ED SHEERAN	▲	X	1	245	
103	111	XXXTENTACION	●	Skins	1	12	
114	112	HALSEY	▲	hopeless fountain kingdom	1	91	
13	113	AVRIL LAVIGNE	●	Head Above Water	13	2	
117	114	THE WEEKND	▲	Beauty Behind The Madness	1	182	
116	115	LIL MOSEY	●	Northsbest	29	19	
110	116	TOM PETTY AND THE HEARTBREAKERS	◆	Greatest Hits	2	308	
112	117	KENDRICK LAMAR	▲	good kid, m.A.A.d city	2	331	
118	118	TRAVIS SCOTT	▲	Birds In The Trap Sing McKnight	1	130	
119	119	TRIPPIE REDD	●	Life's A Trip	4	29	
122	120	RIHANNA	▲	ANTI	1	161	
95	121	FLEETWOOD MAC	◆	Rumours	1	311	
RE	122	EMINEM	▲	The Slim Shady LP	2	105	
126	123	GEORGE STRAIT	▲	50 Number Ones	1	100	
85	124	THE NOTORIOUS B.I.G.	▲	Greatest Hits	1	164	
123	125	RODDY RICCH	▲	Feed The Streets II	68	15	
RE	126	DANIEL CAESAR	●	Freudian	25	74	
130	127	JOJI	●	BALLADS I	3	17	
125	128	TWENTY ONE PILOTS	▲	Blurryface	1	198	
115	129	DUA LIPA	●	Dua Lipa	27	87	
147	130	GUNS N' ROSES	▲	Greatest Hits	3	459	
132	131	BRETT YOUNG	▲	Brett Young	18	107	
140	132	YOUNGBOY NEVER BROKE AGAIN	▲	4Respect4Freedom4Loyalty...	14	24	
NEW	133	ERIC BELLINGER	●	The Rebirth II	133	1	
136	134	LIL SKIES	●	Life Of A Dark Rose	10	60	
128	135	MICHAEL JACKSON	◆	Thriller	1	356	
144	136	BOB SEGER & THE SILVER BULLET BAND	◆	Greatest Hits	8	266	
143	137	OZUNA	▲	Aura	7	27	
133	138	6LACK	▲	East Atlanta Love Letter	3	24	
129	139	ARIANA GRANDE	▲	Dangerous Woman	2	138	
NEW	140	BADFLOWER	●	OK, I'M SICK	140	1	
156	141	METALLICA	◆	Metallica	1	524	
RE	142	LADY GAGA	▲	The Fame	2	216	
137	143	TAYLOR SWIFT	▲	1989	1	220	
134	144	QUAVO	●	Quavo Huncho	2	21	
146	145	JON PARDI	▲	California Sunrise	11	134	
145	146	CHRIS BROWN	▲	Heartbreak On A Full Moon	3	69	
135	147	DRAKE	▲	Nothing Was The Same	1	274	
159	148	FIVE FINGER DEATH PUNCH	●	A Decade Of Destruction	29	58	
106	149	CARRIE UNDERWOOD	●	Cry Pretty	1	24	
121	150	VARIOUS ARTISTS	●	XXXTENTACION Presents: Members Only, IV	18	6	

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
139	151	THE CHAINSMOKERS	●	Sick Boy	53	23	
111	152	BACKSTREET BOYS	●	DNA	1	5	
138	153	THE BEATLES	◆	Abbey Road	1	298	
RE	154	RED HOT CHILI PEPPERS	▲	Greatest Hits	18	201	
150	155	EAGLES	◆	Their Greatest Hits 1971-1975	1	263	
141	156	GUNNA	●	Drip Season 3	55	52	
155	157	PLAYBOI CARTI	●	Die Lit	3	38	
NEW	158	OVERKILL	●	The Wings Of War	158	1	
169	159	MORGAN WALLEN	●	If I Know Me	72	22	
131	160	THE BEATLES	◆	1	1	357	
142	161	SHECK WES	●	Mudboy	17	21	
157	162	ALEC BENJAMIN	●	Narrated For You	127	7	
148	163	PANIC! AT THE DISCO	▲	Death Of A Bachelor	1	163	
161	164	ZAC BROWN BAND	●	Greatest Hits So Far...	20	200	
158	165	BRUNO MARS	▲	Doo-Wops & Hooligans	3	411	
RE	166	TIM MCGRAW	●	35 Biggest Hits	47	30	
153	167	VARIOUS ARTISTS	●	NOW 69	32	4	
162	168	AC/DC	◆	Back In Black	4	348	
160	169	ADELE	◆	21	1	404	
165	170	BRYSON TILLER	▲	TRAPSOUL	8	175	
RE	171	LUIS FONSI	●	Vida	18	3	
166	172	FRANK OCEAN	▲	Blonde	1	118	
189	173	BLAKE SHELTON	▲	Reloaded: 20 #1 Hits	5	138	
163	174	SOUNDTRACK	▲	Frozen	1	125	
RE	175	MUMFORD & SONS	●	Delta	1	13	
89	176	ELVIS PRESLEY	◆	The Best Of The '68 Comeback Special (Soundtrack)	89	2	
198	177	CHRIS STAPLETON	●	From A Room: Volume 2	2	39	
RE	178	EAGLES	▲	The Very Best Of The Eagles	3	201	
171	179	NIRVANA	◆	Nevermind	1	414	
186	180	ZI SAVAGE, OFFSET & METRO BOOMIN	▲	Without Warning	4	63	
180	181	LAUV	●	I met you when I was 18. (the playlist)	50	33	
RE	182	ANUEL AA	▲	Real Hasta La Muerte	42	26	
173	183	THE ROLLING STONES	◆	Hot Rocks 1964-1971	4	298	
177	184	ADELE	◆	25	1	166	
175	185	SHAWN MENDES	▲	Illuminate	1	120	
176	186	CHRIS STAPLETON	▲	From A Room: Volume 1	2	95	
197	187	KANYE WEST	▲	The Life Of Pablo	1	129	
120	188	WEEZER	●	Weezer (Teal Album)	5	6	
181	189	KODAK BLACK	▲	Project Baby Two	2	79	
182	190	G-EAZY	▲	The Beautiful & Damned	3	59	
178	191	LIL DURK	●	Signed To The Streets 3	17	15	
RE	192	WHITNEY HOUSTON	●	I Will Always Love You: The Best Of Whitney Houston	14	24	
76	193	MICHAEL BUBLE	●	Love	2	13	
168	194	CODY JOHNSON	●	Ain't Nothin' To It	9	6	
167	195	BRETT YOUNG	●	Ticket To L.A.	15	9	
RE	196	LAUREN DAIGLE	▲	How Can It Be	28	128	
187	197	HALSEY	▲	Badlands	2	157	
195	198	SIMON & GARFUNKEL	◆	Simon And Garfunkel's Greatest Hits	5	178	
179	199	OZUNA	▲	Odisea	22	77	
174	200	DRAKE	▲	If You're Reading This It's Too Late	1	195	



177

CHRIS STAPLETON
From
A Room:
Volume 2

Chris Stapleton logs his third half-million-selling album — out of his three total releases — as *From A Room: Volume 2* surpasses the 500,000 sales mark. The set sold 3,000 copies in the week ending Feb. 28, according to Nielsen Music, bringing its to-date sum to just beyond the half-million threshold. His last album, *From A Room: Volume 1*, has sold 904,000, while his debut LP, *Traveller*, has moved 2.5 million copies. All three sets reached No. 1 on the Top Country Albums chart.

—K.C.

24 DREAM THEATER
Distance Over Time

The new album marks the 18th chart entry for the act and eighth top 40-charting set. The rock group premiered on the list in 1993 with *Images & Words*, which topped out at No. 61 that year on the Feb. 13 tally.

84 SUMMER WALKER
Last Day of Summer

Thanks to a new remix of the album's "Girls Need Love," with Drake, the set scores a 61 percent leap in equivalent album units earned in the week ending Feb. 28, according to Nielsen Music.

Cardi B's Invasion CD Finally Arrives

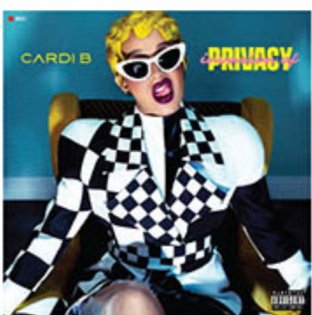
It only took 10 months, but **Cardi B's** *Invasion of Privacy* album has finally been released on CD. The set — first released as a digital download and through streaming services on April 6, 2018 — was issued on CD on Feb. 22. In turn, the former Billboard 200 No. 1 nabs a 152 percent gain in sales in the week ending Feb. 28, rising to 4,000 sold (up from 2,000), according to Nielsen Music. *Invasion* re-enters the Top Album Sales chart at No. 32. Of its 4,000 in sales for the week, about 3,000 were CD sales. In total, the album has sold 238,000 copies since its release in downloads (229,000), vinyl LPs (6,000) and CDs (3,000).

With *Invasion's* belated CD bow, all eight of the album of the year nominees at the 2019 Grammy Awards (Feb. 10) have been issued on CD. In the weeks prior to the ceremony, only *Invasion* and **H.E.R.'s** self-titled album were absent from CD shelves. (*H.E.R.* made its CD debut on Feb. 8.)

In other debut news, another former Billboard 200 No. 1, **Future's** *Future Hndrxx Presents: The WIZRD*, also arrived on CD on Feb. 22. The set first appeared on digital and streaming formats on Jan. 18. The LP dips 17-23 on the Billboard 200 (with 22,000 equivalent album units; down 13 percent), but posts a gain in album sales, rising 195 percent to 2,000 sold (nearly all from the CD format).

Lastly, **Eminem's** *The Slim Shady LP* jumps back onto the Billboard 200 at No. 122 following its 20th-anniversary reissue on Feb. 22 (8,000 units; up 181 percent). The album was reissued digitally and on streaming services with 10 additional tracks.

—Keith Caulfield



Album Sales

March 9 2019
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
3	1	#1 9 WKS LADY GAGA & BRADLEY COOPER	INTERSCOPE/JIGA	A Star Is Born (Soundtrack)	21
	2	HOT SHOT DEBUT GARY CLARK JR.	HOT WIRE/WARNER BROS.	This Land	1
1	3	QUEEN	HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	19
NEW	4	LIL PUMP	THA LIGHTS GLOBAL/WARNER BROS.	Harverd Dropout	1
NEW	5	DREAM THEATER	YTSJE JAMS/INSIDEDOUT/CENTURY MEDIA/RED	Distance Over Time	1
4	6	ARIANA GRANDE	REPUBLIC	Thank U, Next	3
8	7	QUEEN	HOLLYWOOD	Greatest Hits II & III: The Platinum Collection	25
10	8	QUEEN	HOLLYWOOD	Greatest Hits	268
11	9	SOUNDTRACK	FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	64
2	10	FLORIDA GEORGIA LINE	BMLG	Can't Say I Ain't Country	2
NEW	11	CLAYPOOL LENNON DELIRIUM	PRAWN SONG/ATO	South Of Reality	1
RE	12	MUSE	HELIUM-3/WARNER BROS.	Simulation Theory	13
14	13	LAUREN DAIGLE	CENTRICITY/12TONE	Look Up Child	25
RE	14	PINK	RCA	Beautiful Trauma	58
NEW	15	GUNNA	YOUNG STOHER LIFE/300/AG	Drip Or Drown 2	1
NEW	16	OFFSET	QUALITY CONTROL/MOTOWN/CAPITOL	FATHER OF 4	1
18	17	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW 69	4
NEW	18	OVERKILL	NUCLEAR BLAST	The Wings Of War	1
NEW	19	KEHLANI	TIME BOMB/ATLANTIC/AG	While We Wait	1
NEW	20	BADFLOWER	JOHN VARVATOS/BIG MACHINE/BMLG	OK, I'M SICK	1
13	21	KACEY MUSGRAVES	MCA NASHVILLE/UMGN	Golden Hour	25
6	22	TEDESCHI TRUCKS BAND	SWAMP FAMILY/FARTASY/CONCORD	Signs	2
RE	23	BETTER OBLIVION COMMUNITY CENTER	DEAD OCEANS	Better Oblivion Community Center	2
5	24	AVRIL LAVIGNE	BMG	Head Above Water	2
12	25	MICHAEL BUBLE	REPRISE/WARNER BROS.	Love	15
16	26	ELVIS PRESLEY	RCA/LEGACY	The Best Of The '68 Comeback Special (Soundtrack)	2
20	27	BACKSTREET BOYS	K-BAHR/RCA	DNA	5
29	28	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMI	This One's For You	82
NEW	29	ELIOT MORRIS	WELLSPRING	Blessed: A Collection Of Songs For The Young At Heart	1
31	30	LINDA RONSTADT	RHINO	Live In Hollywood	4
19	31	VARIOUS ARTISTS	GRAMMY/REPUBLIC	Grammy Nominees 2019	5
RE	32	CARDI B	THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	23
26	33	GRETA VAN FLEET	LAVA/REPUBLIC	Anthem Of The Peaceful Army	19
43	34	SOUNDTRACK	REPUBLIC	Spider-Man: Into The Spider-Verse	11
30	35	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	Traveller	181
33	36	DISTURBED	REPRISE/WARNER BROS.	Evolution	19
NEW	37	ATTILA	ATTILA	Villain	1
37	38	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	178
21	39	CASTING CROWNS	BEACH STREET/REUNION/PLG	Only Jesus	14
42	40	METALLICA	BLACKENED/RHINO	Metallica	491
36	41	KIDZ BOP KIDS	KIDZ BOP/RAZOR & TIE/CONCORD	Kidz Bop 39	6
44	42	BOB SEGER & THE SILVER BULLET BAND	HIDEOUT/CAPITOL/UME	Greatest Hits	270
NEW	43	VARIOUS ARTISTS	CURB-WORD	Positively Hits: Hits, Rarities & Remixes	1
28	44	WEEZER	WEEZER/C/CRUSH MUSIC/ATLANTIC/AG	Weezer (Teal Album)	6
24	45	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	Cry Pretty	24
41	46	IMAGINE DRAGONS	KIDNAKORNER/INTERSCOPE/JGA	Origins	16
9	47	JOSH GROBAN	REPRISE/WARNER BROS.	Bridges	16
39	48	TWENTY ONE PILOTS	FUELED BY RAMEN/EMG	Trench	21
40	49	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/EMG	Pray For The Wicked	36
45	50	QUEEN	UMAE/HOLLYWOOD	Icon: Queen	7

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	#1 1 WK BADFLOWER	JOHN VARVATOS/BIG MACHINE/BMLG	OK, I'M SICK	1
RE	2	BETTER OBLIVION COMMUNITY CENTER	DEAD OCEANS	Better Oblivion Community Center	3
NEW	3	ELIOT MORRIS	WELLSPRING	Blessed: A Collection Of Songs For The Young At Heart	1
NEW	4	LAST IN LINE	FRONTIERS	II	1
NEW	5	DELAIN	NAPALM	Hunter's Moon	1
NEW	6	ALBEE AL	LOYALTY GANG	Koba	1
NEW	7	KEIKO MATSUI	SHANACHIE	Echo	1
NEW	8	LILY & MADELEINE	NEW WEST	Canterbury Girls	1
NEW	9	TIFFANY YOUNG	TRANSPARENT ARTS	Lips On Lips (EP)	1
NEW	10	SUSTO	ROUNDER/CONCORD	Ever Since I Lost My Mind	1
RE	11	AUSTIN FRENCH	AWAKEN/FAIR TRADE/PLG	Wide Open	2
NEW	12	JULIA JACKLIN	POLYVINYL	Crushing	1
NEW	13	NORMAN BROWN	MAAT/SHANACHIE	The Highest Act Of Love	1
NEW	14	CHRIS KROEZE	CHRIS KROEZE	Chris Kroeze	1
NEW	15	JAMES GRANT & JODY WISTERNOFF	ANJUNADEEP	AnjunaDeep 10: Mixed By AnjunaDeep	1
NEW	16	YOLA	EASY EYE SOUND/MONESUCH/WARNER BROS.	Walk Through Fire	1
NEW	17	SPIRITS OF FIRE	FRONTIERS	Spirits Of Fire	1
NEW	18	MONET X CHANGE	THE RANDALL HOUSE	Unapologetically (EP)	1
NEW	19	ERIC BELLINGER	YOUR FAVORITE SONG/EMPIRE	The Rebirth II	1
NEW	20	GOOD FUCK	JOYFUL NOISE	Good Fuck	1
1	21	TOBIAS SAMMET'S AVANTASIA	NUCLEAR BLAST	Moonglow	2
NEW	22	JULIAN LAGE	MACK AVENUE	Love Hurts	1
NEW	23	GRANDSON	FUELED BY RAMEN/AG	a modern tragedy, vol. 2 (EP)	1
NEW	24	KERLI	SEEKING BLUE	Shadow Works	1
14	25	THE SINGING CONTRACTORS	GAITHER/CAPITOL CMG	Working On A Building: Hymns & Gospel Classics	4

SOUNDTRACK ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
2	1	#1 18 WKS SOUNDTRACK	INTERSCOPE/JIGA	A Star Is Born (Lady Gaga & Bradley Cooper)	21
1	2	SOUNDTRACK	HOLLYWOOD	Bohemian Rhapsody (Queen)	19
3	3	SOUNDTRACK	FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	64
4	4	SOUNDTRACK	RCA/LEGACY	The Best Of The '68 Comeback Special (Elvis Presley)	2
5	5	SOUNDTRACK	REPUBLIC	Spider-Man: Into The Spider-Verse	11
6	6	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	240
7	7	SOUNDTRACK	WALT DISNEY	Mary Poppins Returns	12
9	8	SOUNDTRACK	LOST HIGHWAY/MERCURY/UME	O Brother, Where Art Thou?	693
10	9	SOUNDTRACK	NPG/WARNER BROS./RHINO	Purple Rain (Prince And The Revolution)	394
18	10	SOUNDTRACK	CAPITOL/UME	Saturday Night Fever	58
11	11	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2	97
RE	12	SOUNDTRACK	5 CAT STUDIOS/DREAMWORKS/BACK LOT	How To Train Your Dragon: The Hidden World	2
16	13	SOUNDTRACK	DECCA/UME	Mamma Mia!	158
8	14	SOUNDTRACK	WATER TOWER	The Lego Movie 2: The Second Part	3
12	15	SOUNDTRACK	LITTLESTAR SERVICES/CAPITOL	Mamma Mia! Here We Go Again	33
14	16	SOUNDTRACK	WALT DISNEY	Moana	119
RE	17	SOUNDTRACK	INTERSCOPE/UME	Moulin Rouge	231
13	18	SOUNDTRACK	WEEZER/C/CRUSH MUSIC/ATLANTIC/AG	Back Panther: The Album, Music From And Inspired By Top Dawg/Aftermath/INTERSCOPE/JGA	50
19	19	SOUNDTRACK	VILLA 40/DREAMWORKS/RCA	Trolls	127
20	20	SOUNDTRACK	RCA/LEGACY	Dirty Dancing	196
RE	21	SOUNDTRACK	COLUMBIA/LEGACY	A Star Is Born (Barbra Streisand & Kris Kristofferson)	10
RE	22	SOUNDTRACK	COLUMBIA PICTURES/MOTOWN/UME	The Big Chill	4
21	23	SOUNDTRACK	WALT DISNEY	Frozen	244
RE	24	SOUNDTRACK	POLYDOR/REPUBLIC	Les Miserables	65
15	25	SOUNDTRACK	DOLBY/RCA NASHVILLE/SMN	Dumplin' (Dolly Parton)	12



Oscars Shine Across Charts

The Academy Awards (Feb. 24) leave their mark on multiple *Billboard* charts as a number of nominees and winners post gains following ABC's Oscars telecast.

The most obvious winner: **Lady Gaga** and **Bradley Cooper's** *A Star Is Born* soundtrack, which zips back to No. 1 on the Billboard 200 (see page 72). Meanwhile, **Barbra Streisand** and **Kris Kristofferson's** 1976 version re-enters Soundtrack Album Sales at No. 21 with 1,000 sold in the week ending Feb. 28 (up 69 percent), according to Nielsen Music.

In addition, the companion album to *Bohemian Rhapsody*, which won four Oscars, earned a 10 percent unit increase (to 61,000 equivalent album units earned) to place it at No. 5 on the Billboard 200.

Meanwhile, the *Spider-Man: Into the Spider-Verse* soundtrack also nets a 10 percent gain (tallying 28,000 units) after the movie won for best animated feature and arrived on digital home video on Feb. 26. The set shifts 14-16 on the Billboard 200.

Other Oscar-related gainers on the charts include *Black Panther's* award-winning score re-entering World Albums at No. 7 with a 202 percent sales gain. Following **Bette Midler's** performance of "The Place Where Lost Things Go," from *Mary Poppins Returns*, **Emily Blunt's** original rendition re-enters Kid Digital Song Sales at No. 4 with 2,000 sold (up 487 percent). —K.C.

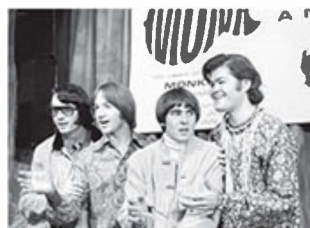
Monkees, Lambert Debut

The Monkees (below) make their Social 50 debut following the Feb. 21 death of bassist-keyboardist Peter Tork. The pop group enters at No. 37 mostly due to Wikipedia views of its page after Tork's death, gathering 215,000 views in the week ending Feb. 28, according to Next Big Sound. Tork, 77, died in Connecticut due to complications from cancer he had been battling for several years. Despite leaving the band in 1968, he returned multiple times, even contributing to the group's 2018 holiday album, *Christmas Party*.

Adam Lambert also makes his Social 50 debut, coming in at No. 47. The pop singer and occasional Queen frontman garnered a 288 percent boost in Wikipedia views (114,000 total) and was mentioned on Twitter 98,000 times following a week where he performed with Queen to open the 2019 Academy Awards broadcast (Feb. 24) and released a new solo single, "Feel Something." It's the lead track from his upcoming album, which will be his first since *The Original High* in 2015.

Speaking of the Oscars: Lady Gaga appears in the chart's top five for the first time in two years amid a week where she performed a much-talked-about rendition of *A Star Is Born's* "Shallow" with co-star Bradley Cooper during the telecast. The track also won for best original song. Gaga, who launches 16-5 with 534,000 Wikipedia views (up 268 percent), 336,000 Twitter mentions (up 493 percent) and 89,000 Twitter reactions (up 162 percent), has spent 11 total weeks at No. 1 on the Social 50 but hasn't reached the top five since February 2017.

—Kevin Rutherford

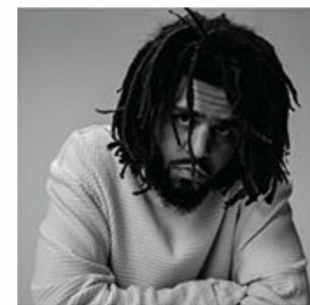


Social/Streaming

March 9
2019
billboard

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 16 WKS BTS BIGHIT ENTERTAINMENT	125
3	2	LOUIS TOMLINSON 78/SYCO/EPIC	100
2	3	ARIANA GRANDE REPUBLIC	317
5	4	MONSTA X STARSHIP ENTERTAINMENT/LOEN ENTERTAINMENT	65
16	5	LADY GAGA INTERSCOPE/IGA	404
22	6	NCT 127 SM	32
9	7	EXO SM	84
11	8	GOT7 JYP	80
10	9	WAYV LABEL V	6
4	10	MARSHMELLO JOYTIME COLLECTIVE	92
7	11	SEVENTEEN PLEDIS/LOEN ENTERTAINMENT	90
14	12	FREDDIE MERCURY HOLLYWOOD	23
6	13	SHAWN MENDES ISLAND	219
18	14	RIHANNA WESTBURY ROAD/ROC NATION	413
21	15	ASTRO INTERPARK	34
12	16	MILEY CYRUS RCA	322
15	17	JUSSIE SMOLLETT MUSIC OF SOUND/HUMAN RE SOURCES	3
RE	18	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	318
8	19	CARDI B THE KSR GROUP/ATLANTIC/AG	88
25	20	QUEEN HOLLYWOOD	20
37	21	J. COLE DREAMVILLE/ROC NATION/INTERSCOPE/IGA	25
17	22	BILLIE EILISH DARKROOM/INTERSCOPE/IGA	32
RE	23	BAEKHYUN SM	15
19	24	BLACKPINK YG	71
43	25	KACEY MUSGRAVES MCA WASHVILLE/UMGH	3
49	26	ZAYN RCA	115
24	27	ANUEL AA REAL HASTA LA MUERTE/GLAD EMPIRE	29
32	28	HALSEY CAPITOL	107
RE	29	LIL PUMP THA LIGHTS GLOBAL/WARNER BROS.	58
RE	30	DADDY YANKEE EL CARTEL/UMLE	61
29	31	HARRY STYLES ERSKINE/COLUMBIA	55
40	32	LAY ZHANGYIKING STUDIO/SM	12
26	33	CAMILA CABELLO SYCO/EPIC	144
38	34	LOONA BLENDING	5
RE	35	LIL NAS X UNSIGNED	2
RE	36	KEHLANI TSUNAMI MOB/ATLANTIC/AG	15
NEW	37	THE MONKEES RHINO	1
35	38	LALI ARIELA/SONY MUSIC ARGENTINA	99
46	39	FIERSA BESARI UNSIGNED	8
RE	40	SEBASTIAN YATRA UNIVERSAL MUSIC LATINO/UMLE	6
27	41	SHINEE SM	19
44	42	ZENDAYA HOLLYWOOD/REPUBLIC	200
31	43	MEEK MILL MAYBACH/ATLANTIC/AG	65
36	44	DUA LIPA WARNER BROS.	80
RE	45	TWICE JYP	41
33	46	POST MALONE REPUBLIC	68
NEW	47	ADAM LAMBERT WARNER BROS.	1
48	48	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG	21
NEW	49	MIGUEL BOSE WARNER LATINA	1
13	50	NCT SM	50

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 6 WKS 7 RINGS REPUBLIC	Ariana Grande	6
6	2	MIDDLE CHILD DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	6
3	3	MURDER ON MY MIND YMW MELLY/300	YNW Melly	3
9	4	THOTIANA BLUEFACE/FIFTH AMENDMENT/EONE	Blueface	5
2	5	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	19
4	6	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	3
7	7	WITHOUT ME CAPITOL	Halsey	21
5	8	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	30
RE	9	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	8
14	10	WOW. REPUBLIC	Post Malone	10
11	11	A LOT SLAUGHTER GANG/EPIC	21 Savage	10
8	12	THANK U, NEXT REPUBLIC	Ariana Grande	17
12	13	GOING BAD MAYBACH/ATLANTIC	Meek Mill Feat. Drake	13
10	14	PLEASE ME ATLANTIC	Cardi B & Bruno Mars	2
13	15	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	25
15	16	ROBBERY GRADE A/INTERSCOPE	Juice WRLD	2
16	17	DRIP TOO HARD YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	Lil Baby & Gunna	24
19	18	BABY SHARK SMART STUDY	Pinkfong	18
22	19	ENVY ME PAPER GANG/POLO GROUNDS	Calboy	9
17	20	MONEY THE KSR GROUP/ATLANTIC	Cardi B	18
25	21	MOONLIGHT BAD VIBES FOREVER	XXXTENTACION	36
18	22	BURY A FRIEND DARKROOM/INTERSCOPE	Billie Eilish	4
23	23	SWERVIN HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie Feat. 6ix9ine	9
21	24	MO BAMBA CACTUS JACK/G.O.O.D./INTERSCOPE	Sheck Wes	26
30	25	BETTER RIGHT HAND/RCA	Khalid	20
27	26	RED ROOM QUALITY CONTROL/MOTOWN/CAPITOL	Offset	2
20	27	ZEZE DOLLAZ N DEALZ/ATLANTIC	Kodak Black Feat. Travis Scott & Offset	20
29	28	LUCID DREAMS GRADE A/INTERSCOPE	Juice WRLD	41
NEW	29	LEGACY QUALITY CONTROL/MOTOWN/CAPITOL	Offset Feat. Travis Scott & 21 Savage	1
RE	30	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	30
RE	31	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	38
28	32	LOOK BACK AT IT HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie	9
45	33	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	5
44	34	MIXED PERSONALITIES YMW MELLY/300	YNW Melly Feat. Kanye West	2
RE	35	CLOSE FRIENDS QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby	9
48	36	PURE WATER QUALITY CONTROL/MOTOWN/70 SUMMERS/CAPITOL/INTERSCOPE	Mustard & Migos	2
38	37	LEAVE ME ALONE CINEMATIC/WE THE BEST/EPIC	Flipp Dinero	18
40	38	BETTER NOW REPUBLIC	Post Malone	43
50	39	SWEET BUT PSYCHO ATLANTIC	Ava Max	8
43	40	HIGH HOPES DCD2/FUELED BY RAMEN/ENG	Panic! At The Disco	12
26	41	NEEDY REPUBLIC	Ariana Grande	3
32	42	TALK RIGHT HAND/RCA	Khalid	3
46	43	WAKE UP IN THE SKY GUWOP/ATLANTIC	Gucci Mane X Bruno Mars X Kodak Black	24
36	44	I LIKE IT THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	45
NEW	45	HOW DID I GET HERE QUALITY CONTROL/MOTOWN/CAPITOL	Offset Feat. J. Cole	1
RE	46	TAKI TAKI DJ SNAKE/GEFFEN/INTERSCOPE	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	21
35	47	MIA RIMAS/OVO SOUND/WARNER BROS.	Bad Bunny Feat. Drake	19
24	48	NASA REPUBLIC	Ariana Grande	3
NEW	49	OUTSTANDING YOUNG STONER LIFE/300	Gunna	1
31	50	BELIEVER KID1HORN/INTERSCOPE	Imagine Dragons	86



'Child' Reclaims Peak

"Middle Child" by J. Cole (above) returns to its No. 2 peak on Streaming Songs thanks to the Feb. 25 release of its official music video. The track rises 6-2 with 39.4 million streams earned in the week ending Feb. 28 (up 25 percent), according to Nielsen Music. That is its second-best single week of streams since its release, which is eclipsed only by the song's first full week out (on the chart dated Feb. 9), when it accrued 54.4 million streams.

Benny Blanco, Halsey and Khalid's collaborative hit "Eastside" re-enters at No. 30, gaining 33 percent in streams to 15.8 million. "Eastside" rises in streams just as the tune dips 1-2 on Mainstream Top 40 and breaks into the top five (7-5) of Adult Top 40.

"Sweet but Psycho" from Ava Max also gains in streams, rising 14 percent to 14.4 million and moving 50-39 on Streaming Songs. "Psycho" has continued to gain in prominence in the United States, with its streaming rise corresponding to its jumps at radio. The song concurrently reaches the top 10 of Mainstream Top 40 (11-10), Max's first top 10 on the list.

Lady Gaga returns to the top 10 of Streaming Songs for the first time since 2013. "Shallow," with Bradley Cooper, re-enters at No. 9 with 27.3 million streams following the track's best original song win at the Academy Awards (Feb. 24) and its performance during the show (see story, page 1). Gaga had not reached the top 20 since "Dope" debuted atop the Nov. 23, 2013-dated ranking. —K.R.

RADIO SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 1 WK WITHOUT ME CAPITOL	Halsey	19
1	2	HIGH HOPES DODZ/FUELED BY RAMEN/EMG	Panic! At The Disco	22
3	3	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	23
6	4	7 RINGS REPUBLIC	Ariana Grande	6
4	5	HAPPIER JOYTIME COLLECTIVE/ASTRALWORKS/CAPITOL	Marshmello & Bastille	25
5	6	THANK U, NEXT REPUBLIC	Ariana Grande	15
7	7	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	38
8	8	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	17
11	9	WOW. REPUBLIC	Post Malone	7
10	10	CLOSE TO ME POLYDOR/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	12
9	11	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	26
15	12	MONEY THE KSR GROUP/ATLANTIC	Cardi B	11
13	13	BETTER RIGHT HAND/REPUBLIC	Khalid	12
22	14	PLEASE ME ATLANTIC	Cardi B & Bruno Mars	3
21	15	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	5
19	16	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	10
12	17	MIA RIMAS/OVO SOUND/WARNER BROS.	Bad Bunny Feat. Drake	18
14	18	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	33
17	19	BEAUTIFUL CRAZY RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	7
16	20	TEQUILA WARNER BROS. NASHVILLE/WAR/WARNER BROS.	Dan + Shay	36
28	21	TAKE IT FROM ME MCA NASHVILLE	Jordan Davis	10
18	22	DRIP TOO HARD YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	Lil Baby & Gunna	13
24	23	YOU SAY CENTRICITY/2TONE/WARNER BROS.	Lauren Daigle	10
30	24	GOING BAD MAYBACK/ATLANTIC	Meek Mill Feat. Drake	5
26	25	BETTER NOW REPUBLIC	Post Malone	37

DIGITAL SONG SALES™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 12 WKS SHALLOW INTERSCOPE/IGA	Lady Gaga & Bradley Cooper	23
23	2	WALK ME HOME RCA	P!nk	2
22	3	ALWAYS REMEMBER US THIS WAY INTERSCOPE/IGA	Lady Gaga	19
5	4	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	19
3	5	7 RINGS REPUBLIC	Ariana Grande	6
47	6	I'LL NEVER LOVE AGAIN INTERSCOPE/IGA	Lady Gaga	12
4	7	WITHOUT ME CAPITOL	Halsey	22
NEW	8	I GUESS I JUST FEEL LIKE COLUMBIA	John Mayer	1
6	9	YOU SAY CENTRICITY/2TONE	Lauren Daigle	33
9	10	BOHEMIAN RHAPSODY HOLLYWOOD	Queen	32
1	11	PLEASE ME ATLANTIC/IGA	Cardi B & Bruno Mars	2
8	12	WOW. REPUBLIC	Post Malone	10
14	13	THOTIANA BLUEFACE/FIFTH AMENDMENT/EONE	Blueface	3
12	14	SWEET BUT PSYCHO ATLANTIC/IGA	Ava Max	9
13	15	HIGH HOPES DODZ/FUELED BY RAMEN/EMG	Panic! At The Disco	29
16	16	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	7
10	17	BEAUTIFUL CRAZY RIVER HOUSE/COLUMBIA NASHVILLE/SMN	Luke Combs	20
11	18	HAPPIER JOYTIME COLLECTIVE/ASTRALWORKS	Marshmello & Bastille	27
15	19	MIDDLE CHILD DREAMVILLE/ROC NATION	J. Cole	6
26	20	WE WILL ROCK YOU HOLLYWOOD	Queen	9
7	21	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	3
NEW	22	FEEL SOMETHING MORE IS MORE/EMPIRE	Adam Lambert	1
NEW	23	ONE LESS DAY (DYING YOUNG) EMBLEM/ATLANTIC/IGA	Rob Thomas	1
35	24	DON'T STOP ME NOW HOLLYWOOD	Queen	3
18	25	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE/IGA	benny blanco, Halsey & Khalid	28

Pop/Rhythmic/Adult

March 9 2019

billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 5 WKS WITHOUT ME CAPITOL	Halsey	21
1	2	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	32
5	3	7 RINGS REPUBLIC	Ariana Grande	7
3	4	THANK U, NEXT REPUBLIC	Ariana Grande	17
6	5	HIGH HOPES DODZ/FUELED BY RAMEN/EMG	Panic! At The Disco	26
4	6	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	20
8	7	CLOSE TO ME POLYDOR/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	17
7	8	HAPPIER JOYTIME COLLECTIVE/ASTRALWORKS/CAPITOL	Marshmello & Bastille	27
9	9	BETTER RIGHT HAND/REPUBLIC	Khalid	20
11	10	SWEET BUT PSYCHO ATLANTIC	Ava Max	13
10	11	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	24
14	12	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	7
13	13	WOW. REPUBLIC	Post Malone	8
15	14	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	39
20	15	PLEASE ME ATLANTIC	Cardi B & Bruno Mars	3
17	16	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	19
21	17	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	3
22	18	UNDRUNK SNAPBACK/CAPITOL	FLETCHER	4
19	19	TEQUILA WARNER BROS. NASHVILLE/WARNER BROS.	Dan + Shay	19
26	20	WHO DO YOU LOVE DISRUPTOR/COLUMBIA	The Chainsmokers Feat. 5 Seconds Of Summer	3
23	21	SWAN SONG WARNER BROS.	Dua Lipa	5
24	22	MIA RIMAS/OVO SOUND/WARNER BROS.	Bad Bunny Feat. Drake	15
16	23	NOTHING BREAKS LIKE A HEART RCA	Mark Ronson Feat. Milley Cyrus	13
25	24	8 LETTERS SIGNATURE ENTERTAINMENT/ATLANTIC	Why Don't We	18
27	25	YOU SAY CENTRICITY/2TONE/WARNER BROS.	Lauren Daigle	7

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 12 WKS GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5	35
2	2	DELICATE BIG MACHINE/REPUBLIC	Taylor Swift	50
3	3	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	51
4	4	PERFECT ATLANTIC	Ed Sheeran	71
5	5	I LIKE ME BETTER LAW/WARNER-BROS	Lauv	31
6	6	GG SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	20
8	7	BROKEN RED	lovelytheband	27
10	8	NEVER BE THE SAME SYCO/EPIC	Camila Cabello	41
7	9	IN MY BLOOD ISLAND/REPUBLIC	Shawn Mendes	43
12	10	LOVE SOMEONE WARNER BROS.	Lukas Graham	21
11	11	LOVE YOU ANYMORE REPRISE/WARNER BROS.	Michael Buble	9
9	12	WITH YOU BUTTERFLY MC/EPIC	Mariah Carey	20
14	13	YOU SAY CENTRICITY/2TONE/WARNER BROS.	Lauren Daigle	10
13	14	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	8
15	15	HAPPIER JOYTIME COLLECTIVE/ASTRALWORKS/CAPITOL	Marshmello & Bastille	13
16	16	HIGH HOPES DODZ/FUELED BY RAMEN/EMG	Panic! At The Disco	12
17	17	TEQUILA WARNER BROS. NASHVILLE/WARNER BROS.	Dan + Shay	21
18	18	A MILLION DREAMS FOX/20TH CENTURY FOX/ATLANTIC	P!nk	9
21	19	GIVE YOU UP BMG	Dido	4
20	20	RAINBOW MCA NASHVILLE/CAPITOL	Kacey Musgraves	4
19	21	WITHOUT ME CAPITOL	Halsey	10
22	22	BREATHIN REPUBLIC	Ariana Grande	10
23	23	THANK U, NEXT REPUBLIC	Ariana Grande	9
26	24	RAIN FOD	Gregory Darling	3
25	25	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	4

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 3 WKS WOW. REPUBLIC	Post Malone	9
2	2	GG MONEY THE KSR GROUP/ATLANTIC	Cardi B	17
7	3	GOING BAD MAYBACK/ATLANTIC	Meek Mill Feat. Drake	11
5	4	DRIP TOO HARD YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	Lil Baby & Gunna	18
4	5	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	19
3	6	BETTER RIGHT HAND/REPUBLIC	Khalid	21
6	7	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	29
9	8	7 RINGS REPUBLIC	Ariana Grande	6
8	9	ZEZE DOLLAZ N GIEZ/ATLANTIC	Kodak Black Feat. Travis Scott & Offset	19
10	10	UNDECIDED RCA	Chris Brown	8
12	11	LOST IN THE FIRE COLUMBIA	Gesafelstein & The Weeknd	7
14	12	A LOT SLAUGHTER GANG/EPIC	21 Savage	8
18	13	PLEASE ME ATLANTIC	Cardi B & Bruno Mars	3
15	14	MIDDLE CHILD DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	5
11	15	WAKE UP IN THE SKY GUMBO/ATLANTIC	Good Mane X Bruno Mars X Kodak Black	24
17	16	MISSIN YOU CRAZY DIEMON/RUSS MY WAY/COLUMBIA	Russ	15
16	17	MIA RIMAS/OVO SOUND/WARNER BROS.	Bad Bunny Feat. Drake	20
19	18	TWERK QUALITY CONTROL/MOTOWN/CAPITOL	City Girls Feat. Cardi B	9
22	19	LOOK BACK AT IT A Boogie Wit da Hoodie HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie	7
24	20	THOTIANA BLUEFACE/FIFTH AMENDMENT/EONE	Blueface	5
21	21	WITHOUT ME CAPITOL	Halsey	13
20	22	TAKI TAKI DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	18
28	23	TALK RIGHT HAND/REPUBLIC	Khalid	3
30	24	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	3
27	25	GIRLS HAVE FUN LAST KINGS/EMPIRE	Tyga, G-Eazy & Rich The Kid	4

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 14 WKS HIGH HOPES DODZ/FUELED BY RAMEN/EMG	Panic! At The Disco	26
2	2	WITHOUT ME CAPITOL	Halsey	20
3	3	HAPPIER JOYTIME COLLECTIVE/ASTRALWORKS/CAPITOL	Marshmello & Bastille	25
4	4	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	27
7	5	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	22
6	6	YOU SAY CENTRICITY/2TONE/WARNER BROS.	Lauren Daigle	22
8	7	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	39
8	8	CLOSE TO ME POLYDOR/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	17
10	9	LOVE SOMEONE WARNER BROS.	Lukas Graham	24
9	10	THANK U, NEXT REPUBLIC	Ariana Grande	15
13	11	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	21
12	12	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	7
11	13	A MILLION DREAMS FOX/20TH CENTURY FOX/ATLANTIC	P!nk	13
19	14	GG WALK ME HOME RCA	P!nk	2
16	15	BAD LIAR KIDNAP/INTERSCOPE	Imagine Dragons	4
15	16	SHOTGUN COLUMBIA	George Ezra	26
17	17	GUIDING LIGHT GENTLEMEN OF THE ROAD/GLASSNOTE	Mumford & Sons	11
18	18	THIS FEELING DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Kelsea Ballerini	10
19	19	7 RINGS REPUBLIC	Ariana Grande	6
26	20	NO PLACE R-BAWN/RCA	Backstreet Boys	5
26	21	ALL THE WAYS EPIC	Meghan Trainor	4
25	22	SWEET BUT PSYCHO ATLANTIC	Ava Max	6
23	23	SPEECHLESS WARNER BROS. NASHVILLE/WARNER BROS.	Dan + Shay	5
24	24	YOU'RE SOMEBODY ELSE ICONS CREATING EVIL ART/RCA	flora cash	14
36	25	ONE LESS DAY (DYING YOUNG) EMBLEM/ATLANTIC	Rob Thomas	2

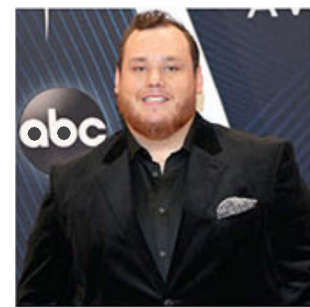
RADIO SONGS: The week's most popular songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. DIGITAL SONG SALES: The week's top-downloaded songs, ranked by sales data as compiled by Nielsen Music. POP/RHYTHMIC/ADULT: The week's most popular current songs at mainstream top 40, rhythmic, adult contemporary and adult top 40 formats, respectively, ranked by radio airplay detections, as measured by Nielsen Music. Songs are defined as current if they are relatively recently-released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.com/biz for complete rules and explanations. All charts © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

COUNTRY

March 9
2019
billboard

HOT COUNTRY SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
2	1	1	#1 BEAUTIFUL CRAZY ▲	S. MOFFATT (L.COMBS, W.B. DURRETTE, R. WILLIFORD)	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	1	43
1	2	2	TEQUILA ▲	D.SMYERS, S.HENDRICKS (D.SMYERS, J.REYNOLDS, N.GALYON)	Dan + Shay WARNER BROS./WAR	1	59
3	5	3	MEANT TO BE ▲	WILSHIRE (B.REKHA, T.HUBBARD, J.MILLER, D.A.GARCIA)	Bebe Rexha & Florida Georgia Line WARNER BROS./BMLG	1	66
8	8	4	AG SG TAKE IT FROM ME	P.DIGIOVANNI (J.DAVIS, J.DAVIS, J.GANTT)	Jordan Davis MCA NASHVILLE	4	34
4	3	5	THIS IS IT	F.ROGERS, D.WELLS, A.ESHUIS (S.MCCREERY, F.ROGERS, A.ESHUIS)	Scotty McCreery TRIPLE TIGERS	3	32
5	4	6	SPEECHLESS ▲	D.SMYERS, S.HENDRICKS (D.SMYERS, S.MOONEY, J.REYNOLDS, L.WELTZ)	Dan + Shay WARNER BROS./WAR	1	41
10	10	7	MILLIONAIRE ●	D.COBB, C.STAPLETON (K.WELCH)	Chris Stapleton MERCURY	7	58
6	6	8	GIRL LIKE YOU	M.KNOX (M.TYLER, L.ROYER, L.MIRENDA)	Jason Aldean MACON/BROKEN BOW	5	25
7	9	9	SHE GOT THE BEST OF ME ▲	S.MOFFATT (L.COMBS, R.SHYDER, C.WILSON)	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	2	37
9	7	10	WHAT MAKES YOU COUNTRY	J.STEVENSON, S.STEVENSON (L.BRYAN, D.DAVIDSON, A.GORLEY)	Luke Bryan CAPITOL NASHVILLE	7	23
13	15	11	BURN OUT	D.HUFF, S.MCANALLY, J.OSBORNE (L.CARSON, C.DUDDY, M.WYSTRACH, S.MCANALLY, J.OSBORNE)	Midland BIG MACHINE	11	37
16	11	12	HERE TONIGHT	D.HUFF (B.YOUNG, B.CAVER, J.EBACH, C.KELLEY)	Brett Young BMLG	11	24
11	12	13	DOWN TO THE HONKYTONK	J.MOI (R.C.LAWSON, L.LAIRD, S.MCANALLY)	Jake Owen BIG LOUD	11	29
15	14	14	MISS ME MORE	F.G.WHITHEAD, J.MASSEY (K.BALLERINI, D.HODGES, B.MCLAUGHLIN)	Kelsea Ballerini BLACK RIVER	14	18
20	16	15	EYES ON YOU	C.DESTEFANO (C.RICE, C.DESTEFANO, A.GORLEY)	Chase Rice DACK JANIELS/BROKEN BOW	15	28
23	26	16	GOOD AS YOU	D.HUFF (K.BROWN, B.BERRYHILL, S.CARTER, T.PHILLIPS, W.WEATHERLY)	Kane Brown ZONE 4/RCA NASHVILLE/SMN	16	19
26	13	17	TALK YOU OUT OF IT	J.MOI (M.HARDY, H.PHELPS, J.ROGERS, A.VANDERHEYM)	Florida Georgia Line BMLG	13	25
12	19	18	MAKE IT SWEET	S.MCANALLY (M.RAMSEY, T.ROSEN, W.SELLERS, G.SPURRING, B.TURSIS, S.MCANALLY)	Old Dominion RCA NASHVILLE	12	21
22	20	19	ONE THAT GOT AWAY	S.HENDRICKS (L.FRASURE, J.ROSEN, M.RAMSEY, J.OSBORNE)	Michael Ray ATLANTIC/WEA	19	23
14	25	20	LOVE WINS	D.GARCIA, C.JUNDERWOOD (C.JUNDERWOOD, D.A.GARCIA, B.BRETT JAMES)	Carrie Underwood CAPITOL NASHVILLE	14	26
19	21	21	NIGHT SHIFT	B.BUTLER, J.PARDI (T.BROWN, P.LARUE, B.MONTANA)	Jon Pardi CAPITOL NASHVILLE	19	28
25	24	22	WHISKEY GLASSES	J.MOI (B.BURGESS, K.KADISH)	Morgan Wallen BIG LOUD	22	20
21	17	23	THERE WAS THIS GIRL	D.HUFF (R.GREEN, ERIK DYLAN)	Riley Green BMLG	17	27
18	18	24	ON MY WAY TO YOU	T.WILLMON (BRETT JAMES, T.LANE)	Cody Johnson COJO/WMM	16	29
24	22	25	RUMOR	L.BRICE, A.STONE, K.JACOBS, D.FRIZELL (L.BRICE, K.JACOBS, A.GORLEY)	Lee Brice CURB	22	25
27	29	26	DG GIRL	G.KURSTIN, M.MORRIS (M.MORRIS, S.AARONS, G.KURSTIN)	Maren Morris COLUMBIA NASHVILLE	19	7
17	23	27	RAINBOW	I.FITCHUK, D.TASHIAMI, K.MUSGRAVES (N.HEMBY, S.MCANALLY, K.MUSGRAVES)	Kacey Musgraves MCA NASHVILLE	17	3
28	28	28	LOVE AIN'T	D.HUFF (R.COPPERMAN, A.GORLEY, S.MCANALLY)	Eli Young Band VALORY	28	23
29	27	29	LOVE SOMEONE	R.COPPERMAN, B.ELDREDGE (B.ELDREDGE, R.COPPERMAN, H.MORGAN)	Brett Eldredge ATLANTIC/WMM	27	18
31	31	30	CAUGHT UP IN THE COUNTRY	R.AKINS, T.HEWITT, B.BOLLINGER (C.HARRINGTON, J.M.SCHMIDT, M.WALKER)	Rodney Atkins Feat. The Fisk Jubilee Singers CURB	30	32
36	34	31	EVERY LITTLE HONKY TONK BAR	C.AINLAY, G.STRAIT (G.STRAIT, B.STRAIT, D.DILLOW)	George Strait MCA NASHVILLE	31	3
33	30	32	THE DIFFERENCE	J.RAYMOND, L.RIMES (R.AKINS, B.BURGESS, D.DAWSON, J.DURRETT)	Tyler Rich VALORY	30	33
35	33	33	I DON'T KNOW ABOUT YOU	J.MOI (A.GORLEY, M.HARDY, H.PHELPS, J.ROGERS)	Chris Lane BIG LOUD	33	21
HOT SHOT DEBUT		34	THE BONES	G.KURSTIN (M.MORRIS, J.ROBBINS, L.WELTZ)	Maren Morris COLUMBIA NASHVILLE	34	1
50	39	35	ALL TO MYSELF	D.SMYERS, S.HENDRICKS (D.SMYERS, S.MOONEY, N.GALYON, J.REYNOLDS)	Dan + Shay WARNER BROS./WAR	29	8
43	36	36	WHAT HAPPENS IN A SMALL TOWN	D.HUFF (B.GILBERT, R.AKINS, B.BERRYHILL, J.DUNN)	Brantley Gilbert + Lindsay Ell VALORY	31	11
NEW		37	LOOK WHAT GOD GAVE HER	D.HUFF, J.BUNETTA, J.MORRIS (T.HOMAS RHETT, J.AKINS, L.BUNETTA, J.KHOLIN, A.MALIK, J.HARVON)	Thomas Rhett VALORY	37	1
RE-ENTRY		38	PRAYED FOR YOU	A.BOWERS, M.STELL (M.STELL, A.BOWERS, A.VELTZ)	Matt Stell WIDE OPEN/RECORDS/GOOD COMPANY	36	9
-	40	39	RAISED ON COUNTRY	C.CROWDER, C.YOUNG (C.YOUNG, C.R.BARLOWE, C.CROWDER)	Chris Young RCA NASHVILLE	39	4
44	41	40	SOME OF IT	J.JOYCE (E.C.HURCH, J.HYDE, C.DANIELS, B.PINSON)	Eric Church EMI NASHVILLE	40	5
RE-ENTRY		41	REARVIEW TOWN	M.KNOX (N.THRASHER, B.PINSON, K.LOVEFACE)	Jason Aldean MACON/BROKEN BOW	24	8
46	45	42	FRIENDS DON'T	J.ROBBINS, D.WELLS (M.MARLOWE, T.DYE, J.M.NITE, J.EBACH)	Maddie & Tae MERCURY	40	10
40	38	43	STRONGER THAN ME	G.BROOKS (R.W.TERRY, M.A.ROSSI)	Garth Brooks PEARL	38	12
48	48	44	CLOSER TO YOU	BUSBEE (H.LINDSEY, G.SAMPSON, T.VERGES)	Carly Pearce BIG MACHINE	39	6
RE-ENTRY		45	TO A T	D.HUFF, A.ESHUIS (R.J.HURD, N.SPICER, L.WELTZ)	Ryan Hurd RCA NASHVILLE	45	3
-	43	46	BUY MY OWN DRINKS	D.HUFF (H.MULHOLLAND, J.WAYNE, N.COOPER, H.LINDSEY, J.KEAR)	Runaway June WHEELHOUSE	43	2
RE-ENTRY		47	REDNECKER	J.MOI, D.COHER (A.ALBERT, M.HARDY, J.M.SCHMIDT)	HARDY TREE VIBEZ/BIG LOUD	47	2
41	35	48	WOMEN	J.MOI, F.LORIDA GEORGIA LINE, D.GARCIA (T.HUBBARD, B.KELLEY, J.DESROULEAU, D.A.GARCIA, J.MILLER)	Florida Georgia Line Featuring Jason Derulo BMLG	29	4
-	49	49	FEELS LIKE A PARTY	C.CROWDER, T.HUBBARD (P.BRUST, C.LUCAS, T.HUBBARD, C.CROWDER)	LOCASH WHEELHOUSE	47	6
NEW		50	ROCKIN' ALL NIGHT LONG	J.S.TOVER (A.HAMBRICK, K.ARC HER, P.GOOD)	Adam Hambrick BUENA VISTA/CAPITOL NASHVILLE	50	1

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
2	1	#1 LUKE COMBS ▲	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	91	
1	2	FLORIDA GEORGIA LINE	BMLG	Can't Say I Ain't Country	2	
3	3	KACEY MUSGRAVES	MCA NASHVILLE/UMGN	Golden Hour	43	
4	4	DAN + SHAY	WARNER BROS./WMM	Dan + Shay	36	
5	5	CHRIS STAPLETON ▲	MERCURY/UMGN	Traveller	200	
7	6	GG KANE BROWN ▲	ZONE 4/RCA NASHVILLE/SMN	Kane Brown	117	
6	7	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	Experiment	16	
8	8	JASON ALDEAN ●	MACON/BROKEN BOW/BMG/BBMG	Rearview Town	46	
10	9	THOMAS RHETT ▲	VALORY/BMLG	Life Changes	77	
13	10	GEORGE STRAIT ▲	MCA NASHVILLE/UMGN	50 Number Ones	165	
14	11	BRETT YOUNG ▲	BMLG	Brett Young	107	
15	12	JON PARDI ▲	CAPITOL NASHVILLE/UMGN	California Sunrise	141	
11	13	CARRIE UNDERWOOD ●	CAPITOL NASHVILLE/UMGN	Cry Pretty	24	
19	14	MORGAN WALLEN	BIG LOUD	If I Know Me	39	
RE	16	ZAC BROWN BAND	ROAR/SOUTHERN BOW/BMG/ATLANTIC/AG	Greatest Hits So Far...	188	
22	17	TIM MCGRAW	CURB	35 Biggest Hits	57	
22	17	BLAKE SHELTON	WARNER BROS./WMM	Reloaded: 20 #1 Hits	175	
9	18	ELVIS PRESLEY	RCA/LEGACY	The Best of The '68 Comeback Special (Soundtrack)	2	
23	19	CHRIS STAPLETON ●	MERCURY/UMGN	From A Room: Volume 2	65	
21	20	CHRIS STAPLETON ▲	MERCURY/UMGN	From A Room: Volume 1	95	
18	21	CODY JOHNSON	COJO/WMM	Ain't Nothin' To It	6	
17	22	BRETT YOUNG	BMLG	Ticket To L.A.	12	
24	23	JORDAN DAVIS	MCA NASHVILLE/UMGN	Home State	37	
27	24	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	What Makes You Country	64	
25	25	SCOTTY MCCREERY	TRIPLE TIGERS/RED	Seasons Change	25	



Combs' Quintet

For only the second time, a single artist simultaneously tops all five main *Billboard* country charts as **Luke Combs** (above) rules Top Country Albums, Hot Country Songs, Country Airplay, Country Digital Song Sales and Country Streaming Songs. **Kane Brown** first achieved the feat in 2017.

"This is a great day," says Combs. "From being chosen as one of *Billboard's* artists to watch in 2017 to now topping all five charts is very humbling. This doesn't happen unless radio and the fans embrace the music and me as much as they have. That is the best part: that I get to wake up every day and do this."

Combs' "Beautiful Crazy" paces the airplay-, streaming- and sales-powered Hot Country Songs chart, Country Airplay (40.5 million audience impressions, according to Nielsen Music) and Country Streaming Songs (12 million U.S. streams) for a second week each and leads Country Digital Song Sales for a fifth frame (12,000 sold). A week after Combs just missed crowning all five surveys — as his debut LP, *This One's for You*, ranked at No. 2 on Top Country Albums — the set returns to the summit for a 27th week, ascending 2-1 with 25,000 equivalent album units. Also on Country Digital Song Sales, **Jimmie Allen** and **Abby Anderson** bow at No. 21 with their cover of the *Billboard* Hot 100's new No. 1 (see story, page 1), "Shallow," by **Lady Gaga** and **Bradley Cooper** (3,000 sold). —Jim Asker

COUNTRY DIGITAL SONG SALES™						
LAST WEEK	THIS WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 BEAUTIFUL CRAZY	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	Luke Combs	43	
NEW	2	THE BONES	COLUMBIA NASHVILLE/SMN	Maren Morris	1	
6	3	MISS ME MORE	BLACK RIVER	Kelsea Ballerini	17	
4	4	SPEECHLESS	WARNER BROS./WMM	Dan + Shay	36	
3	5	TEQUILA	WARNER BROS./WMM	Dan + Shay	58	
2	6	HERE TONIGHT	BMLG	Brett Young	3	
7	7	RUMOR	CURB	Lee Brice	11	
5	8	DOWN TO THE HONKYTONK	BIG LOUD	Jake Owen	27	
9	9	WHISKEY GLASSES	BIG LOUD	Morgan Wallen	14	
8	10	RAINBOW	MCA NASHVILLE/UMGN	Kacey Musgraves	3	
13	11	GOOD AS YOU	ZONE 4/RCA NASHVILLE/SMN	Kane Brown	6	
RE	12	TALK YOU OUT OF IT	BMLG	Florida Georgia Line	6	
10	13	MILLIONAIRE	MERCURY/UMGN	Chris Stapleton	22	
12	14	TENNESSEE WHISKEY	MERCURY/UMGN	Chris Stapleton	164	
18	15	EYES ON YOU	DACK JANIELS/BROKEN BOW/BMG/BBMG	Chase Rice	2	
NEW	16	I CAN DO HARD THINGS	BIG MACHINE/BMLG	Jennifer Nettles	1	
11	17	MEANT TO BE	WARNER BROS.	Bebe Rexha & Florida Georgia Line	66	
22	18	GIRL	COLUMBIA NASHVILLE/SMN	Maren Morris	6	
17	19	WHAT MAKES YOU COUNTRY	CAPITOL NASHVILLE/UMGN	Luke Bryan	7	
14	20	SHE GOT THE BEST OF ME	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	Luke Combs	30	
NEW	21	SHALLOW	STONEY CREEK/BMG/BBMG	Jimmie Allen + Abby Anderson	1	
19	22	MAKE IT SWEET	RCA NASHVILLE/SMN	Old Dominion	11	
20	23	ON MY WAY TO YOU	CAPITOL NASHVILLE/UMGN	Cody Johnson	8	
15	24	THIS IS IT	TRIPLE TIGERS/RED	Scotty McCreery	11	
NEW	25	I HOPE	GABBY BARRETT	Gabby Barrett	1	

HOT COUNTRY SONGS: The week's most popular current country songs, ranked by radio airplay audience impressions as measured by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Sources include Nielsen SoundScan, Nielsen Music, and online music sources. For the first time, TOP COUNTRY ALBUMS: Country albums ranked by total sales and streaming activity data by Nielsen Music. Sources include Nielsen SoundScan, Nielsen Music, and online music sources. For the first time, COUNTRY DIGITAL SONG SALES: The week's top-downloaded country songs, ranked by sales data as compiled 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. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



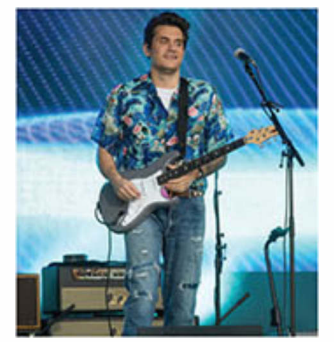
Rock

March 9
2019
billboard

HOT ROCK SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	PEAK POS.
	1	1	#1 HIGH HOPES ▲		Panic! At The Disco	41
	-	3	DG SG BOHEMIAN RHAPSODY ▲		Queen	14
	2	2	NATURAL		Imagine Dragons	33
	-	5	ANOTHER ONE BITES THE DUST ▲		Queen	13
	3	4	BROKEN ▲		lovelytheband	62
		HOT SHOT DEBUT	I GUESS I JUST FEEL LIKE		John Mayer	1
	-	7	11 MINUTES		Yungblud & Halsey Featuring Travis Barker	2
	5	8	AG BAD LIAR		Imagine Dragons	17
	-	9	DON'T STOP ME NOW ▲		Queen	11
	-	6	WE WILL ROCK YOU ▲		Queen	14
	-	10	SOMEBODY TO LOVE ▲		Queen	12
	-	12	UNDER PRESSURE ▲		Queen & David Bowie	16
	-	11	WE ARE THE CHAMPIONS ▲		Queen	11
	-	14	KILLER QUEEN		Queen	10
8	13	15	SHOTGUN		George Ezra	31
6	15	16	CHLORINE		twenty one pilots	20
-	17	17	RADIO GA GA		Queen	10
10	16	18	SUPERPOSITION		Young The Giant	17
-	21	19	I WANT TO BREAK FREE ●		Queen	10
-	20	20	FAT BOTTOMED GIRLS ▲		Queen	10
9	19	21	READY TO LET GO		Cage The Elephant	5
-	22	22	CRAZY LITTLE THING CALLED LOVE ▲		Queen	10
		NEW	PEER PRESSURE		James Bay Featuring Julia Michaels	1
30	28	24	RADIO GA GA (LIVE AID)		Queen	15
12	18	25	GUIDING LIGHT		Mumford & Sons	24
-	32	26	HEY LOOK MA, I MADE IT		Panic! At The Disco	22
40	36	27	WE ARE THE CHAMPIONS (LIVE AID)		Queen	8
43	37	28	HAMMER TO FALL (LIVE AID)		Queen	12
14	27	29	HARMONY HALL		Vampire Weekend	6
25	41	30	HURT		Oliver Tree	8
13	30	31	100 BAD DAYS		AJR	4
19	43	32	ALMOST (SWEET MUSIC)		Hozier	6
17	31	33	YOU'RE THE ONE		Greta Van Fleet	12
18	33	34	PRESSURE		Muse	17
		RE-ENTRY	AY-OH (LIVE AID)		Queen	4
21	38	36	99		Barns Courtney	12
46	49	37	POWER OVER ME		Dermot Kennedy	4
20	34	38	DANCE MACABRE		Ghost	17
22	45	39	MOVEMENT		Hozier	15
		NEW	THE DIRT (EST. 1981)		Motley Crue Featuring Machine Gun Kelly	1
27	39	41	NORTHERN LIGHTS		Death Cab For Cutie	10
26	42	42	HOME		morgxn Featuring WALK THE MOON	11
28	29	43	TAKE ON ME		Weezer	5
		NEW	PICTURES		Judah & The Lion Featuring Kacey Musgraves	1
		RE-ENTRY	BELOVED		Mumford & Sons	2
29	46	46	WHEN THE SEASONS CHANGE		Five Finger Death Punch	14
24	48	47	TIMEBOMB		WALK THE MOON	7
		RE-ENTRY	THIS LAND		Gary Clark Jr.	2
33	44	49	OVER MY HEAD		Judah & The Lion	6
		RE-ENTRY	THE GREATEST SHOW		Panic! At The Disco	16

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	1	#1 GG QUEEN		Bohemian Rhapsody (Soundtrack)	19	
	HOT SHOT DEBUT	GARY CLARK JR.		This Land	1	
2	3	QUEEN		Greatest Hits I & II: The Platinum Collection	62	
	NEW	DREAM THEATER		Distance Over Time	1	
4	5	PANIC! AT THE DISCO		Pray For The Wicked	36	
7	6	ELTON JOHN		Diamonds	68	
6	7	IMAGINE DRAGONS		Origins	16	
5	8	IMAGINE DRAGONS		Evolve	88	
8	9	QUEEN		Greatest Hits	66	
9	10	JOURNEY		Journey's Greatest Hits	110	
	RE	MUSE		Simulation Theory	9	
11	12	CREDENCE CLEARWATER REVIVAL		Chronicle: The 20 Greatest Hits	110	
	NEW	CLAYPOOL LENNON DELIRIUM		South Of Reality	1	
10	14	TWENTY ONE PILOTS		Trench	21	
14	15	BILLY JOEL		The Essential Billy Joel	59	
15	16	IMAGINE DRAGONS		Night Visions	223	
16	17	TOM PETTY AND THE HEARTBREAKERS		Greatest Hits	92	
13	18	FLEETWOOD MAC		Rumours	105	
19	19	TWENTY ONE PILOTS		Blurryface	198	
23	20	GUNS N' ROSES		Greatest Hits	100	
22	21	BOB SEGER & THE SILVER BULLET BAND		Greatest Hits	65	
	NEW	BADFLOWER		OK, I'M SICK	1	
27	23	METALLICA		Metallica	110	
28	24	FIVE FINGER DEATH PUNCH		A Decade Of Destruction	65	
21	25	THE BEATLES		Abbey Road	101	

MAINSTREAM ROCK™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	#1 DO YOUR WORST	Rival Sons	24		
1	2	WHEN THE SEASONS CHANGE	Five Finger Death Punch	22		
4	3	YOU'RE THE ONE	Greta Van Fleet	14		
3	4	DANCE MACABRE	Ghost	23		
6	5	RIGHT LEFT WRONG	Three Days Grace	16		
7	6	A REASON TO FIGHT	Disturbed	8		
5	7	S.O.S. (SAWED OFF SHOTGUN)	The Glorious Sons	32		
8	8	DO NOT DISTURB	Halestorm	19		
9	9	BE LEGENDARY	Pop Evil	19		
10	10	CROSS OFF	Mark Morton Feat. Chester Bennington	7		
11	11	HEROIN	Badflower	12		
13	12	LET 'EM BURN	Nothing More	13		
12	13	WHEN LEGENDS RISE	Godsmack	25		
16	14	TOURNIQUET	Breaking Benjamin	8		
15	15	THE TIME IS NOW	Atreyu	21		
18	16	REMEMBER WHEN	Bad Wolves	6		
14	17	HALO ON FIRE	Metallica	13		
19	18	HAUNTED	Diamante	14		
20	19	THE OLD ME	Memphis May Fire	15		
21	20	HOLD UP A LIGHT	Thrice	6		
22	21	READY TO LET GO	Cage The Elephant	4		
24	22	ELEVATE	Papa Roach	4		
26	23	MIND YOUR MANNERS	Shaz Feat. Hyles Kennedy And The Conspirators	5		
23	24	PRESSURE	Muse	17		
27	25	YOU'LL BE FINE	Palaye Royale	13		



Mayer's First Sales Leader

John Mayer (above) scores his highest debut on the Hot Rock Songs chart as "I Guess I Just Feel Like" bows at No. 6, topping the No. 8 entrance of his "Moving On and Getting Over" in February 2017. The new single sold 18,000 downloads (and drew 3.8 million U.S. streams) in its first week, according to Nielsen Music, as Mayer rules Rock Digital Song Sales for the first time. He previously rose as high as No. 2 with two tracks, "New Light" (May 2018) and "Love on the Weekend" (December 2016).

On the Mainstream Rock airplay chart, Rival Sons snag their first leader with "Do Your Worst" (2-1). The band charted one prior entry: the No. 34-peaking "Keep On Swinging," in 2013. The group signed to Atlantic Records for its new LP, *Feral Roots*, and is the second act to score a first Mainstream Rock No. 1 in 2019, following **The Glorious Sons** (no relation), with "S.O.S. (Sawed Off Shotgun)," for four weeks in January and February.

Also on Mainstream Rock, **Mötley Crüe** returns with "The Dirt (Est. 1981)," featuring **Machine Gun Kelly**. Debuting at No. 28, the song marks the hard rock titans' best start since "Saints of Los Angeles" opened at No. 18 in May 2008. MGK is the first featured rapper to appear on Mainstream Rock since **Rakim**, who spent three weeks at No. 1 in 2004 on **Linkin Park's** "Guilty All the Same."

—Kevin Rutherford

HOT ROCK SONGS: The week's most popular current rock songs, ranked by radio airplay, audience impressions, as measured by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving new releases in the past 12 weeks. TOP ROCK ALBUMS: The week's most popular current rock albums, ranked by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving new releases in the past 12 weeks. MAINSTREAM ROCK: The week's most popular mainstream rock songs, ranked by radio airplay detections 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. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

R&B/Hip-Hop

March 9
2019
billboard

HOT R&B/HIP-HOP SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	
	1	1	#1 DG SUNFLOWER (SPIDER-MAN: INTO THE SPIDER-VERSE)	●	Post Malone & Swae Lee	19
4	5	2	SG MIDDLE CHILD		J. Cole	6
3	4	3	WOW.		Post Malone	10
9	6	4	THOTIANA		Blueface	7
2	3	5	SICKO MODE ▲		Travis Scott	30
-	2	6	AG PLEASE ME		Cardi B & Bruno Mars	2
21	7	7	MURDER ON MY MIND ●		YNW Melly	8
5	8	8	GOING BAD		Meek Mill Featuring Drake	13
6	10	9	A LOT		21 Savage	10
7	11	10	DRIP TOO HARD ▲		Lil Baby & Gunna	24
8	9	11	MONEY ▲		Cardi B	19
10	12	12	BETTER		Khalid	24
11	13	13	ZEZE ▲		Kodak Black Featuring Travis Scott & Offset	20
-	14	14	ROBBERY		Juice WRLD	2
15	17	15	LOOK BACK AT IT		A Boogie Wit da Hoodie	12
13	16	16	WAKE UP IN THE SKY ▲		Gucci Mane X Bruno Mars X Kodak Black	24
12	15	17	LEAVE ME ALONE ▲		Flipp Diner	23
16	19	18	ENVY ME		Calboy	11
17	20	19	SWERVIN		A Boogie Wit da Hoodie Featuring 6ix9ine	10
19	24	20	TWERK		City Girls Featuring Cardi B	8
18	21	21	BACKIN' IT UP ●		Pardison Fontaine Featuring Cardi B	20
		22	LEGACY		Offset Featuring Travis Scott & 21 Savage	1
		23	RED ROOM		Offset	2
22	25	24	PURE WATER		Mustard & Migos	6
26	32	25	CLOSE FRIENDS ●		Lil Baby	20
-	23	26	TALK		Khalid	2
35	26	27	MIXED PERSONALITIES		YNW Melly Featuring Kanye West	6
23	28	28	UNDECIDED		Chris Brown	8
		29	CLOUT		Offset Featuring Cardi B	1
		30	HOW DID I GET HERE		Offset Featuring J. Cole	1
33	31	31	NIGHTS LIKE THIS		Kehlani Featuring Ty Dolla \$ign	7
		32	OUTSTANDING		Gunna	1
		33	BE LIKE ME		Lil Pump Featuring Lil Wayne	1
-	35	34	WORTH IT		YK Osiris	2
		35	3 HEADED SNAKE		Gunna Featuring Young Thug	1
		36	WIT IT		Gunna	1
		37	ONE CALL		Gunna	3
24	30	38	ARMED AND DANGEROUS ●		Juice WRLD	16
31	37	39	SHOT CLOCK		Ella Mai	6
27	29	40	CALLING MY SPIRIT		Kodak Black	13
		41	LICK		Offset	1
		42	GIRLS NEED LOVE ●		Summer Walker X Drake	1
		43	SPEED IT UP		Gunna	1
28	33	44	PUT A DATE ON IT		Yo Gotti Featuring Lil Baby	5
		45	SAME YUNG N***A		Gunna Featuring Playboi Carti	1
47	47	46	FAUCET FAILURE		Ski Mask The Slump God	7
25	34	47	PURE COCAINE		Lil Baby	13
20	27	48	LOST IN THE FIRE		Gesaffelstein & The Weeknd	7
39	41	49	SATURDAY NIGHTS		Khalid & Kane Brown	8
		50	RICHARD MILLIE PLAIN		Gunna	1

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	1	#1 1 WK GUNNA		Drip Or Drown 2	1	
	2	OFFSET		FATHER OF 4	1	
	3	LIL PUMP		Harverd Dropout	1	
2	4	A BOOGIE WIT DA HOODIE		Hoodie SZN	10	
	5	KEHLANI		While We Wait	1	
3	6	POST MALONE ▲		beerbongs & bentleys	44	
4	7	TRAVIS SCOTT ▲		ASTROWORLD	30	
6	8	MEEK MILL ●		Championships	13	
7	9	DRAKE ▲		Scorpion	35	
5	10	21 SAVAGE		I Am > I Was	10	
8	11	GG SOUNDTRACK		Spider-Man: Into The Spider-Verse	11	
11	12	CARDI B ▲		Invasion Of Privacy	47	
9	13	JUICE WRLD ●		Goodbye & Good Riddance	41	
12	14	YNW MELLY		I Am You	3	
10	15	FUTURE		Future Hndrxx Presents: The WIZRD	6	
13	16	KODAK BLACK		Dying To Live	11	
14	17	LIL BABY & GUNNA		Drip Harder	21	
15	18	XXXTENTACION ▲		?	50	
16	19	POST MALONE ▲		Stoney	116	
17	20	BLUEFACE		Famous Cryp	5	
18	21	ELLA MAI ●		Ella Mai	20	
21	22	PS YNW MELLY		We All Shine	6	
20		YOUNGBOY NEVER BROKE AGAIN		Realer	10	
25	24	KHALID		Suncity	19	
23	25	LIL WAYNE ▲		Tha Carter V	22	



Gunna Makes Waves

Gunna (above) earns his first No. 1 on Top R&B/Hip-Hop Albums and Top Rap Albums as *Drip or Drown 2* starts with 90,000 equivalent album units earned in the week ending Feb. 28, according to Nielsen Music. The rapper previously reached No. 2 on both rankings with his collaborative set with Lil Baby, *Drip Harder*, last October. *Drown* fends off two high-profile challengers for the summit — Offset's *Father of 4* (89,000 units) and Lil Pump's *Harverd Dropout* (48,000), which begin at Nos. 2 and 3, respectively. As *Drown* takes over, six of its tracks debut on Hot R&B/Hip-Hop Songs, led by a No. 32 start for "Outstanding," while previously released track "One Call" re-enters at No. 37.

Plus, Kehlani claims her second leader on Top R&B Albums as *While We Wait* enters at No. 1 with 34,000 equivalent album units. The nine-song mixtape follows the Oakland, Calif., native's prior No. 1, 2017's *SexySweetSavage*, which reigned for one week. Six *Wait* tracks concurrently arrive on Hot R&B Songs, led by "Nunya" (featuring Dom Kennedy) at No. 13, while lead single "Nights Like This" (featuring Ty Dolla \$ign) reaches a new peak of No. 4.

Elsewhere, Cardi B replaces herself at No. 1 on the Mainstream R&B/Hip-Hop airplay chart as "Money" cedes the top rank to Pardison Fontaine's "Backin' It Up," which features Cardi B. "Up" ascends with a 9 percent jolt in plays in the week ending March 3, according to Nielsen Music. The back-to-back No. 1s make Cardi B the first artist to pull off the switch since Drake last August and the first woman to do so since Nicki Minaj in 2015.

—Trevor Anderson

MAINSTREAM R&B/HIP-HOP™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	#1 1 WK BACKIN' IT UP	Pardison Fontaine Feat. Cardi B	17		
1	2	MONEY	Cardi B	19		
5	3	TWERK	City Girls Feat. Cardi B	9		
3	4	DRIP TOO HARD	Lil Baby & Gunna	21		
4	5	UNDECIDED	Chris Brown	8		
12	6	GG GOING BAD	Meek Mill Feat. Drake	8		
8	7	A LOT	21 Savage	8		
11	8	SHOT CLOCK	Ella Mai	14		
7	9	ZEZE	Kodak Black Feat. Travis Scott & Offset	19		
6	10	LEAVE ME ALONE	Flipp Diner	23		
10	11	DANGEROUS	Meek Mill Feat. Jeremih & PnB Rock	33		
9	12	RIDE GOOD	LightSkinKeisha & BSmyth	17		
16	13	MIDDLE CHILD	J. Cole	5		
15	14	WAKE UP IN THE SKY	Gucci Mane X Bruno Mars X Kodak Black	24		
13	15	SICKO MODE	Travis Scott	28		
20	16	PLEASE ME	Cardi B & Bruno Mars	3		
17	17	MOB TIES	Drake	11		
18	18	DO YOU MISS IT	Summerella	7		
24	19	THOTIANA	Blueface	4		
19	20	YOU	Nicole Bus	11		
22	21	WOW.	Post Malone	7		
23	22	BIG OLE FREAK	Megan Thee Stallion	7		
25	23	LOOK BACK AT IT	A Boogie Wit da Hoodie	4		
29	24	FALL	David	5		
27	25	I AM WHO THEY SAY I AM	YoungBoy Never Broke Again	6		

HOT R&B/HIP-HOP SONGS: The week's most popular current R&B/hip-hop 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 R&B/HIP-HOP ALBUMS: The week's most popular R&B/hip-hop albums, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). MAINSTREAM R&B/HIP-HOP: The week's most popular mainstream R&B/hip-hop songs, ranked by radio airplay detections 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. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



Christian/Gospel

March 9
2019
billboard

HOT CHRISTIAN SONGS™					
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS. WKS. ON CHART
1	1	1	#1 2 WKS YOU SAY	Lauren Daigle CENTRICITY	1 34
3	4	2	GOD ONLY KNOWS	for KING & COUNTRY CLUBB-WORD	2 27
5	5	3	ONLY JESUS	Casting Crowns BEACH STREET/REUNION/PLG	3 29
2	3	4	WHO YOU SAY I AM	Hillsong Worship HILLSONG/SPARROW/CAPITOL CMG	2 52
12	8	5	LOOK UP CHILD	Lauren Daigle CENTRICITY	5 27
7	7	6	BEST NEWS EVER	MercyMe FAIR TRADE/PLG	6 20
9	9	7	STAND IN YOUR LOVE	Josh Baldwin BETHEL	7 29
6	6	8	KNOWN	Tauren Wells REUNION/PLG	3 37
11	10	9	MAYBE IT'S OK	We Are Messengers CLUBB-WORD	9 16
14	11	10	RED LETTERS	Crowder SIXSTEPS/SPARROW/CAPITOL CMG	10 23
15	12	11	SURVIVOR	Zach Williams ESSENTIAL/PLG	11 24
13	2	12	HEAD ABOVE WATER	Avril Lavigne AVRIL LAVIGNE/BMG	2 24
16	14	13	HAVEN'T SEEN IT YET	Danny Gokey SPARROW/CAPITOL CMG	13 7
17	16	14	RESURRECTING	Elevation Worship ELEVATION WORSHIP/ESSENTIAL WORSHIP/PLG	14 30
19	13	15	BUILD MY LIFE	Pat Barrett BOWYER & BOW/SPARROW/CAPITOL CMG	13 9
20	15	16	CHANGED	Jordan Feliz CENTRICITY	15 21
28	19	17	SCARS	I AM THEY ESSENTIAL/PLG	17 7
24	17	18	BORN AGAIN	Austin French AWAKE/FAIR TRADE	17 25
23	20	19	WELL DONE	The Afters FAIR TRADE	19 19
21	18	20	RAISE A HALLELUJAH	Bethel Music, Jonathan David Heiser & Melissa Heiser BETHEL	18 8
31	21	21	CHURCH (TAKE ME BACK)	Cochren & Co GOTEE	21 5
26	23	22	AS YOU FIND ME	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	22 3
39	24	23	GREATNESS OF OUR GOD	newsboys FAIR TRADE	23 5
25	22	24	WHOLE HEART (HOLD ME NOW)	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	22 7
29	27	25	GOODNESS OF GOD (LIVE)	Bethel Music & Jenn Johnson BETHEL	25 8

HOT GOSPEL SONGS™					
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS. WKS. ON CHART
1	1	1	#1 5 WKS LOVE THEORY	Kirk Franklin FO YO SOUL/RCA/RCA INSPIRATION/PLG	1 5
4	2	2	WON'T HE DO IT	Koryn Hawthorne RCA INSPIRATION/PLG	1 77
5	8	3	FOREVER	Jason Nelson RCA INSPIRATION/PLG	2 31
6	5	4	IT'S YOURS	Jekalyn Carr LUNJEA	4 24
3	6	5	NEVER ALONE	Tori Kelly Featuring Kirk Franklin SCHOOLBOY/CAPITOL/MOTOWN GOSPEL	1 27
2	3	6	YOU KNOW MY NAME (LIVE)	Tasha Cobbs Leonard MOTOWN GOSPEL	2 11
8	4	7	NO ORDINARY WORSHIP	Kelontae Gavin MARQUIS BOONE/TYSCOT	4 45
7	7	8	NOBODY LIKE YOU LORD	Maranda Curtis C BAZZ/BUTTERFLY WORKS/RED ALLIANCE/FAIR TRADE	5 46
10	9	9	VICTORY	Fred Jerkins Featuring Last Call DARKCHILD GOSPEL	9 18
11	12	10	ALL OF MY LIFE	Erica Campbell X Warrin Campbell MY BLOCK	3 23
13	14	11	UNSTOPPABLE	Koryn Hawthorne RCA INSPIRATION/PLG	11 7
12	11	12	POUR YOUR OIL	Joshua Rogers MIXED BAG	11 20
18	13	13	MY GOD	Nashville Life Music Featuring Mr. Talkbox NASHVILLE LIFE	12 9
9	16	14	THIS IS A MOVE	Tasha Cobbs Leonard MOTOWN GOSPEL	4 5
15	15	15	POTTER	Tamela Mann TILLYMANN	14 15
19	20	16	DELIVER ME (THIS IS MY EXODUS)	Donald Lawrence Presents The Tri-City Singers Feat. LeAndria Johnson RCA INSPIRATION/PLG	16 8
14	24	17	WAR CRY	Queen Naija QUEEN NAIJA/CAPITOL	1 11
20	17	18	OPEN THE FLOODGATES	Demetrius West & Jesus Promoters Feat. Karen Hoskins BLACKSMOKE	15 14
RE-ENTRY	19	19	EVERYTHING WILL BE ALRIGHT	Isaiah Templeton TREMYLES	19 3
21	19	20	PROMISES	Jason McGee + The Choir Feat. Lena Byrd Miles MY BLOCK	18 10
17	22	21	LAUGHTER (JUST LIKE A MEDICINE)	BeBe Winans REGIMEN/MALACO	17 8
22	21	22	OPEN YOUR MOUTH AND SAY SOMETHING	Brent Jones JOI	15 12
NEW	23	23	MIRACLE WORKER	JJ Hairston & Youthful Praise Feat. Rich Tolbert, Jr. JAMESTOWN	23 1
16	18	24	GOOD LOVE	David & Tamela Mann TILLYMANN	14 14
RE-ENTRY	25	25	MAKE ROOM	Jonathan McReynolds EONE	23 2

TOP CHRISTIAN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 23 WKS LAUREN DAIGLE	Look Up Child	25	
3	2	LAUREN DAIGLE	How Can It Be	204	
2	3	CASTING CROWNS	Only Jesus	15	
4	4	FOR KING & COUNTRY	Burn The Ships	21	
11	5	ZACH WILLIAMS	Chain Breaker	114	
7	6	MERCYME	I Can Only Imagine: The Very Best Of MercyMe	53	
5	7	TOBYMAC	The Elements	20	
6	8	BETHEL MUSIC	Victory: Recorded Live	5	
26	9	GG VARIOUS ARTISTS	Positively Hits, Rarities & Remixes	11	
9	10	NF	Therapy Session	149	
10	11	HILLSONG WORSHIP	There Is More	47	
12	12	ELEVATION WORSHIP	Here As In Heaven	160	
HOT SHOT DEBUT	13	MICHAEL W. SMITH	Awaken: The Surrounded Experience	1	
13	14	JOSH TURNER	I Serve A Savior	18	
14	15	NF	Mansion	188	
16	16	MERCYME	Lifer	100	
18	17	SKILLET	Awake	250	
17	18	HILLSONG UNITED	Wonder	90	
15	19	ALAN JACKSON	Precious Memories Collection	89	
8	20	ELVIS PRESLEY	Elvis: Ultimate Gospel	190	
19	21	TAUREN WELLS	Hills And Valleys	84	
20	22	ELEVATION WORSHIP	Hallelujah Here Below	22	
21	23	VARIOUS ARTISTS	WOW Hits 2019	21	
22	24	CHRIS TOMLIN	How Great Is Our God: The Essential Collection	181	
25	25	TOBYMAC	This Is Not A Test	182	

TOP GOSPEL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 6 WKS VARIOUS ARTISTS	WOW Gospel 2019	6	
RE	2	KIRK FRANKLIN	The Essential Kirk Franklin	161	
2	3	TASHA COBBS LEONARD	Heart, Passion, Pursuit	79	
NEW	4	VINCENT BOHANAN & THE SOUND OF VICTORY	Road To S: We Win EP	1	
3	5	TORI KELLY	Hiding Place	24	
5	6	MARVIN SAPP	Playlist: The Very Best Of Marvin Sapp	189	
4	7	KORYN HAWTHORNE	Unstoppable	33	
6	8	ARETHA FRANKLIN	Gospel Greats	47	
NEW	9	THE TOMMIES REUNION	The Tommies Reunion	1	
11	10	GG TASHA COBBS LEONARD	Heart, Passion, Pursuit	17	
8	11	TRAVIS GREENE	The Hill	174	
7	12	JONATHAN MCREYNOLDS	Make Room	51	
10	13	TASHA COBBS	Grace (EP)	258	
12	14	KIRK FRANKLIN	Hello Fear	131	
9	15	TASHA COBBS	One Place: Live	183	
15	16	TAMELA MANN	One Way	128	
13	17	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	Goshen	4	
14	18	TAMELA MANN	Best Days	260	
NEW	19	ALEX HOLT AND FREE WORSHIP	Grace Mercy Love	1	
20	20	MARANDA CURTIS	Open Heaven: The Maranda Experience	34	
19	21	YOLANDA ADAMS	The Best Of Me	100	
18	22	FRED HAMMOND	The Best Of Fred Hammond	33	
RE	23	TODD DULANEY	Your Great Name	50	
23	24	DONNIE MCCLURKIN	The Journey (Live)	73	
21	25	MARY MARY	Go Get It (Soundtrack)	98	



No. 1 'News' For MercyMe

MercyMe (above) banks its 16th Christian Airplay No. 1 as "Best News Ever" rises 2-1, up 6 percent to 10.6 million audience impressions in the week ending March 3, according to Nielsen Music.

MercyMe extends its record for the most No. 1s in the 15-year history of the chart; Casting Crowns is second with 10, followed by Jeremy Camp, TobyMac and Matthew West, each with nine. MercyMe, which formed in 1994, scored its first No. 1 when "Word of God Speak" topped the Aug. 16, 2003-dated ranking (two months after the list's launch) and reigned for 23 weeks, the longest rule in the chart's archives.

On Hot Christian Songs, which blends airplay, streaming and sales data, "News" bumps 7-6 for a new peak.

Plus, Crowder — aka David Crowder, former frontman of the David Crowder Band — nets his fifth top 10 on Hot Christian Songs and sixth on Christian Airplay as "Red Letters" pushes 11-10 on both charts, sparked by its 3 percent gain to 6.6 million in radio reach. The track also surged by 46 percent to 752,000 on-demand U.S. streams.

Crowder's prior single, "All My Hope," paced Christian Airplay for two weeks in March 2018. It was his second No. 1 and first since "Come As You Are" (two weeks in 2015). On Hot Christian Songs, "Hope" reached No. 3. —Jim Asker

HOT CHRISTIAN SONGS: The week's most popular current Christian songs, ranked by radio airplay, audience impressions as measured by Nielsen Music, and streaming activity data by Nielsen Music. TOP CHRISTIAN ALBUMS: The week's most popular Christian albums, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent album sales, track equivalent album streams, and streaming equivalent album sales). HOT GOSPEL SONGS: The week's most popular current gospel songs, ranked by radio airplay, audience impressions as measured by Nielsen Music, and streaming activity data by Nielsen Music. TOP GOSPEL ALBUMS: The week's most popular current gospel albums, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent album sales, track equivalent album streams, and streaming equivalent album sales). See charts legend on billboard.com/biz for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



Dance/Electronic

March 9
2019
billboard

HOT DANCE/ELECTRONIC SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	PEAK POS.	CHART
1	1	1	#1 HAPPIER		Marshmello & Bastille	28
3	2	2	CLOSE TO ME		Ellie Goulding X Diplo Feat. Swae Lee	18
2	3	3	TAKI TAKI		DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	22
4	4	4	THE MIDDLE		Zedd, Maren Morris & Grey	58
6	8	5	AG SG WHO DO YOU LOVE		The Chainsmokers Feat. 5 Seconds Of Summer	4
7	6	6	THIS FEELING		The Chainsmokers Feat. Kelsea Ballerini	24
5	5	7	LOST IN THE FIRE		Gesaffelstein & The Weeknd	8
9	7	8	BODY		Loud Luxury Featuring Brando	50
26	9	9	365		Zedd & Katy Perry	3
11	11	10	GIANT		Calvin Harris & Rag'n'Bone Man	7
-	10	11	THINK ABOUT YOU		Kygo Featuring Valerie Broussard	2
HOT SHOT DEBUT						
10	13	12	NO SLEEP		Martin Garrix Featuring Bonn	1
12	12	14	ELECTRICITY		Silk City x Dua Lipa	26
21	18	15	SO CLOSE		NOTD & Felix Jaehn Feat. Georgia Ku & Captain Cuts	17
14	14	16	CRAB RAVE		Noisestorm	15
13	15	17	FLY		Marshmello Featuring Leah Culver	24
30	17	18	HOPE		The Chainsmokers Featuring Winona Oak	11
15	16	19	LILY		Alan Walker, K-391 & Emelie Hollow	4
24	24	20	MILE HIGH		James Blake Feat. Metro Boomin & Travis Scott	6
16	23	21	I FOUND YOU		benny blanco & Calvin Harris	17
18	25	22	FACE MY FEARS		Hikaru Utada & Skrillex	6
19	19	23	BONES		Galantis Featuring OneRepublic	4
22	20	24	CATCHY SONG		Dillon Francis Feat. T-Pain & That Girl Lay Lay	3
20	21	25	TOGETHER		Marshmello	17
25	28	26	MOVING ON		Marshmello	24
17	22	27	BETTER WHEN YOU'RE GONE		David Guetta, Brooks & Loote	3
29	34	28	CHASING COLORS		Marshmello x Ookay Feat. Noah Cyrus	15
31	35	29	HAPPY NOW		Kygo Featuring Sandro Cavazza	18
-	30	30	WASTE IT ON ME		Steve Aoki Featuring BTS	19
28	26	31	I DON'T EVEN KNOW YOU ANYMORE		Netsky Feat. Bazzi & Lil Wayne	2
37	32	32	REMEMBER		Gryffin With Zohara	18
27	27	33	THIS FEELING		IYEs & Ryan Riback	5
-	41	34	CHECK THIS OUT		Marshmello	6
36	39	35	DG MAMA		Clean Bandit Featuring Ellie Goulding	8
35	37	36	UCLA		RL Grime Featuring 24hrs	14
34	33	37	BABY		Clean Bandit Feat. Marina And The Diamonds & Luis Fonsi	17
NEW	45	38	SPEECHLESS		Robin Schulz Featuring Erika Sirola	5
-	41	34	ARE YOU LONELY		Steve Aoki & Alan Walker Featuring Isak	1
39	38	40	TREAT YOU BETTER		RUFUS DU SOL	11
RE-ENTRY	4	41	BREATHE		CamelPhat X Cristoph Featuring Jem Cooke	8
38	46	42	DON'T KILL MY HIGH		Lost Kings Feat. Wiz Khalifa & Social House	7
-	42	43	BEACH HOUSE		The Chainsmokers	15
33	43	44	GAM GAM		DJs From Mars	2
NEW	45	45	CRASHING		Illenium Featuring Bahari	5
41	36	46	LOOKIN' FOR		Digital Farm Animals Feat. Danny Ocean	1
-	31	47	SELL OUT		Marshmello & SVDDEN DEATH	3
RE-ENTRY	48	48	BIBA		Marshmello & Pritam	2
NEW	49	49	SAVE ME TONIGHT		ARTY	4
RE-ENTRY	50	49	LEAD ME BACK		San Holo	1
NEW	50	50	SUNDAY MORNING		Matoma Featuring Josie Dunne	4

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
			IMPRINT/DISTRIBUTING LABEL		CHART	
1	1	#1 MARSHMELLO		Marshmello: For Urite Extended Set	4	
3	2	LADY GAGA		The Fame	259	
2	3	THE CHAINSMOKERS		Sick Boy	45	
5	4	THE CHAINSMOKERS		Collage (EP)	121	
4	5	THE CHAINSMOKERS		Memories... Do Not Open	99	
6	6	CLEAN BANDIT		What Is Love?	13	
7	7	ALAN WALKER		Different World	11	
10	8	ODESZA		A Moment Apart	77	
8	9	MAJOR LAZER		Major Lazer Essentials	19	
9	10	JAMES BLAKE		Assume Form	6	
11	11	CALVIN HARRIS		Funk Wav Bounces Vol. 1	87	
12	12	JONAS BLUE		Blue	16	
14	13	DAVID GUETTA		7	23	
24	14	LADY GAGA		Born This Way	159	
16	15	GORILLAZ		Demon Days	214	
18	16	GRYFFIN		Gravity, Pt. 1 (EP)	11	
20	17	ODESZA		In Return	188	
21	18	ALINA BARAZ & GALIMATIAS		Urban Flora	188	
19	19	AVICII		True	124	
22	20	KYGO		Kids In Love	69	
RE	21	SOUNDTRACK		Saturday Night Fever	9	
17	22	DAVID GUETTA		Nothing But The Beat	215	
23	23	DJ SNAKE		Encore	133	
RE	24	ILLENIUM		Awake	71	
RE	25	DAFT PUNK		Random Access Memories	185	

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
			IMPRINT/PROMOTION LABEL	CHART		
2	1	#1 WITHOUT ME	Halsey	17		
3	2	HIGH HOPES	Panic! At The Disco	18		
1	3	SO CLOSE	NOTD & Felix Jaehn Feat. Georgia Ku & Captain Cuts	13		
6	4	HAPPIER	Marshmello & Bastille	27		
11	5	BREATHE	CamelPhat X Cristoph Feat. Jem Cooke	6		
14	6	7 RINGS	Ariana Grande	6		
13	7	SUNFLOWER	Post Malone & Swae Lee	16		
4	8	EASTSIDE	benny blanco, Halsey & Khalid	24		
10	9	FIRE IN MY SOUL	Oliver Heldens Feat. Shungudzo	13		
9	10	HURTING	SG Lewis Feat. AlunaGeorge	19		
17	11	CLOSE TO ME	Ellie Goulding X Diplo Feat. Swae Lee	12		
16	12	NOBODY ELSE	Axwell	5		
8	13	THANK U, NEXT	Ariana Grande	15		
15	14	NOTHING ON US	The Him	16		
18	15	CALL YOU	Cash Cash Feat. Nasri	12		
19	16	SICKO MODE	Travis Scott	18		
12	17	HIGH ON LIFE	Martin Garrix Feat. Bonn	13		
7	18	NOTHING BREAKS LIKE A HEART	Mark Ronson Feat. Miley Cyrus	11		
21	19	SAVE ME TONIGHT	ARTY	4		
24	20	LOSING IT	Fisher	17		
30	21	BETTER	Khalid	5		
25	22	GIANT	Calvin Harris & Rag'n'Bone Man	5		
28	23	NEVER LET YOU GO	Slushii Feat. Sofia Reyes	3		
39	24	PLEASE ME	Cardi B & Bruno Mars	2		
NEW	25	WHO DO YOU LOVE	The Chainsmokers Feat. 5 Seconds Of Summer	1		



Halsey Hits No. 1

"Without Me" by Halsey (above) hikes to No. 1 on Dance/Mix Show Airplay (2-1). Her third chart-topper follows "Bad at Love" (January 2018) and her featured turn on **The Chainsmokers'** "Closer" (No. 1 for a record 20 weeks between September 2016 and January 2017). Her latest leader, remixed by **Dillon Francis, Hook 'N Sling** and **Generik**, among others, also led Dance Club Songs in December 2018. **CamelPhat** claims its third top 10, and **Cristoph** his first, on Dance/Mix Show Airplay with "Breathe," featuring **Jem Cooke**, who also earns her first (11-5). Plus, **Ariana Grande** adds her 12th top 10 with "7 Rings" (14-6), and **Post Malone** preces to his sixth, and **Swae Lee** his third, with "Sunflower (Spider-Man: Into the Spider-Verse)" (13-7). On Dance/Electronic Digital Song Sales, **Marshmello** and **Bastille** tally a 26th week at No. 1 with "Happier" — a new record (dating to the chart's January 2010 inception) that bests **Zedd, Maren Morris** and **Grey's** 25-week reign with "The Middle" in 2018. "Happier" has also passed a half-million in download sales (516,000), according to Nielsen Music. Shifting to Dance Club Songs, European duo **IYEs** (**Josh Christopher** and **Melis Soyaşlanova**), who paired with Australian producer **Ryan Riback**, accelerates 2-1 on Dance Club Songs with "This Feeling." **StoneBridge & Damien Hall, Bimbo Jones** and **Teo Mandrelli**, among others, remixed this first *Billboard* No. 1 for both acts. —Gordon Murray

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR DANCE/ELECTRONIC SONGS, RANKED BY RADIO AIRPLAY IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, SALES DATA AS COMPILED BY NIELSEN MUSIC, STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC AND REPORTS FROM A NATIONAL SAMPLE OF DJS. SONGS ARE DEFINED AS EITHER NEW RELEASES OR REISSUES OF PREVIOUSLY RELEASED SONGS. TOP DANCE/ELECTRONIC ALBUMS: THE WEEK'S MOST POPULAR DANCE/ELECTRONIC ALBUMS, AS COMPILED BY NIELSEN MUSIC, BASED ON MULTIMETER CONSUMPTION (INCLUDING TRADITIONAL ALBUM SALES, TRACK EQUIVALENT ALBUMS, AND STREAMING AS INDICATED BY Nielsen Music). DANCE/MIX SHOW AIRPLAY: THE WEEK'S MOST POPULAR DANCE/MIX SHOW AIRPLAY TRACKS, AS COMPILED BY NIELSEN MUSIC, BASED ON MULTIMETER CONSUMPTION (INCLUDING TRADITIONAL TRACK SALES, TRACK EQUIVALENT TRACKS, AND STREAMING AS INDICATED BY Nielsen Music). © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 TIME/RADIKAL THIS FEELING	IYES & Ryan Riback	9
3	2	ATLANTIC/EMG HEAT	Kelly Clarkson	7
5	3	REPUBLIC 7 RINGS	Ariana Grande	4
9	4	GG COLUMBIA GIANT	Calvin Harris & Rag'n'Bone Man	5
1	5	NOTD & Felix Jaehn Feat. Georgia Ku & Captain Cuts TOWONDER/ISLAND/REPUBLIC		11
13	6	COLUMBIA LOST IN THE FIRE	Gesaffelstein & The Weeknd	5
12	7	KYOH LOST	Laroussi	7
14	8	EGO/RADIKAL GAM GAM	DJs From Mars	6
10	9	K-BAHN/RCA CHANCES	Backstreet Boys	7
7	10	DARKROOM/GEFFEN/INTERSCOPE REMEMBER	Gryffin With Zohara	14
15	11	BRKLYN TOMORROW	Alexis Ashley	9
11	12	BLEONA/418 I DON'T NEED YOUR LOVE	Bleona	15
4	13	UPSCALE/VITAL/DAUMAN TURN ME UP	Breanna Rubio Feat. Tyga	10
8	14	418 HURT ME SO GOOD	Ashlee Keating	10
19	15	HOLLYWOOD SUE ME	Sabrina Carpenter	5
6	16	RCA NOTHING BREAKS LIKE A HEART	Mark Ronson Feat. Miley Cyrus	11
18	17	BECAUSE/CAPITOL 5 DOLLARS	Christine And The Queens	6
20	18	DAUMAN BOY PROBLEMS	Harper Starling	5
17	19	333 GRINGA	Bright Lights Feat. Fito Blanco	13
40	20	MOTOWN THE BOSS 2019	Diana Ross	2
22	21	PROCONWIRE REACH THE SKY	Fadi Awad Feat. Addie Nicole	8
29	22	LOVE MEDIA HOUSE STAY	C-Rod Feat. Brendan O'Hara	4
27	23	POLYDOR/INTERSCOPE CLOSE TO ME	Ellie Goulding X Diplo Feat. Swae Lee	6
30	24	DEFECTED YOU'RE SORRY	Todd Edwards	3
21	25	PRYDA BREATHE	CamelPhat X Cristoph Feat. Jem Cooke	9
32	26	CARRILLO NIGHT TO REMEMBER	The Terri Green Project	4
39	27	S-CURVE BASSA SABABA	Netta	3
16	28	ATLANTIC SWEET BUT PSYCHO	Ava Max	14
31	29	DEBAY SOUNDS/CAPITOL LIGHT ON	Maggie Rogers	4
41	30	SRM DON'T WANNA CRY	Ray Guell	2
26	31	971 NEED YOUR LOVE TONIGHT	DD Foxx	7
28	32	NINTH DIMENSION ONE LIFE	Elexis Ansley	9
23	33	TACTICAL UNDERSTAND THIS HOUSE	Luca Debonaire & Tony Ruiz	12
43	34	12TONE DAMN	Livvia	2
50	35	CRANBERRY/RED FAVORITE SOUND	Audien & Echosmith	2
38	36	CAPITOL WITHOUT ME	Halsey	13
24	37	DREW SCHIFF IT'S JUST TODAY	Drew Schiff	11
HOT SHOT DEBUT	38	WARNER BROS. SWAN SONG	Dua Lipa	1
34	39	MUSICAL FREE DOM GRAPEVINE	Tiesto	8
NEW	40	418 LAST TIME	Blue Ivy	1
48	41	SHYRE REMEDY FOR INSANITY	Dion Todd	2
46	42	REPUBLIC WOW.	Post Malone	3
37	43	INTERSCOPE I FOUND YOU	benny blanco & Calvin Harris	12
36	44	LA DSTAR SAY THE WORD	Ashley Brinton	6
NEW	45	COLUMBIA SHOTGUN	George Ezra	1
45	46	COLUMBIA ELECTRICITY	Silk City x Dua Lipa	23
NEW	47	ASTANA PINK TOOL BOX	Chelsea	1
25	48	EP/DEF JAM TRUST MY LONELY	Alessia Cara	14
RE	49	G.O.O.D./DEF JAM WTP	Teyana Taylor	10
42	50	INTERSCOPE TAKI TAKI	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	20

BOXSCORE: The top grossing concerts as reported by promoters, venues, managers and booking agents. Boxscore should be submitted to Bob Allen at bob.allen@billboard.com. DANCE CLUB SONGS: The week's most popular songs played in dance clubs, compiled from reports from a national sample of club DJs. See charts legend on billboard.com/biz for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

BOXSCORE

March 9
2019
billboard

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

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$4,208,205 \$249.50/\$59.50	ELTON JOHN PEPSI CENTER, DENVER, COLO. FEB. 6-7	27,711, TWO SHOWS TWO SELLOUTS	AEG PRESENTS
2	\$4,205,786 \$249.50/\$59.50	ELTON JOHN TARGET CENTER, MINNEAPOLIS, MINN. FEB. 21-22	29,949, TWO SHOWS TWO SELLOUTS	AEG PRESENTS
3	\$3,973,836 \$249.50/\$59.50	ELTON JOHN THE FORUM, INGLEWOOD, CALIF. FEB. 1-2	29,408, TWO SHOWS TWO SELLOUTS	AEG PRESENTS
4	\$3,942,660 \$249.50/\$59.50	ELTON JOHN ALLSTATE ARENA, ROSEMONT, ILL. FEB. 15-16	28,400, TWO SHOWS TWO SELLOUTS	AEG PRESENTS
5	\$3,015,807 (61,090,000 PESOS) \$120.06	LUIS MIGUEL AUDITORIO CITIBANAMEX, MONTERREY, MEXICO DEC. 12-16	25,120, FOUR SHOWS FOUR SELLOUTS	OCESA-CIE
6	\$2,745,495 (55,553,986 PESOS) \$109.28	ROGER WATERS ARENA VFG, GUADALAJARA, MEXICO DEC. 4-5	25,123 26,062 TWO SHOWS	OCESA-CIE
7	\$2,285,680 \$135/\$65	METALLICA MODA CENTER, PORTLAND, ORE. DEC. 5	18,273 SELLOUT	LIVE NATION
8	\$2,069,225 \$135/\$65	METALLICA GOLDEN 1 CENTER, SACRAMENTO, CALIF. DEC. 7	16,591 SELLOUT	LIVE NATION
9	\$2,002,076 \$125/\$59	BOB SEGER & THE SILVER BULLET BAND XCEL ENERGY CENTER, ST. PAUL, MINN. DEC. 12	15,871 16,034	LIVE NATION
10	\$1,987,780 \$125/\$59	BOB SEGER & THE SILVER BULLET BAND KFC YUM! CENTER, LOUISVILLE, KY. DEC. 8	17,049 17,291	LIVE NATION
11	\$1,974,229 \$224.50/\$49.50	ELTON JOHN SPRINT CENTER, KANSAS CITY, MO. FEB. 13	14,292 SELLOUT	AEG PRESENTS
12	\$1,855,485 \$135/\$65	METALLICA SAVE MART CENTER, FRESNO, CALIF. DEC. 9	14,854 SELLOUT	LIVE NATION
13	\$1,811,131 \$224.50/\$49.50	ELTON JOHN CENTURYLINK CENTER, OMAHA, NEB. FEB. 12	14,738 SELLOUT	AEG PRESENTS
14	\$1,802,110 \$99.50/\$79.50	NINE INCH NAILS PALLADIUM, HOLLYWOOD, CALIF. DEC. 7-8, 11-12, 14-15	24,337 SIX SHOWS SIX SELLOUTS	LIVE NATION
15	\$1,769,872 \$1,000/\$254.50/\$139.50/ \$84.50/\$44.50	KISS THE FORUM, INGLEWOOD, CALIF. FEB. 16	13,660 SELLOUT	LIVE NATION
16	\$1,762,933 \$125/\$78	BOB SEGER & THE SILVER BULLET BAND QUICKEN LOANS ARENA, CLEVELAND, OHIO DEC. 6	14,697 SELLOUT	LIVE NATION
17	\$1,731,653 \$301.09/\$196.09/\$126.09/ \$100.59/\$60.59	DIANA ROSS ENCORE THEATER AT WYNN HOTEL, LAS VEGAS, NEV. FEB. 6, 8-9, 13, 16-17, 20, 22-23	11,501, 12,584 THREE SHOWS THREE SELLOUTS	AEG PRESENTS, WYNN LAS VEGAS
18	\$1,719,024 \$249.95/\$149.95/\$99.95/ \$69.95/\$39.95	TRAVIS SCOTT THE FORUM, INGLEWOOD, CALIF. FEB. 8	16,305 SELLOUT	LIVE NATION
19	\$1,678,397 \$224.50/\$49.50	ELTON JOHN U.S. BANK ARENA, CINCINNATI, OHIO FEB. 27	13,456 SELLOUT	AEG PRESENTS
20	\$1,643,485 \$125/\$75	BOB SEGER & THE SILVER BULLET BAND ALLSTATE ARENA, ROSEMONT, ILL. DEC. 14	14,858 14,944	LIVE NATION
21	\$1,629,219 \$224.50/\$49.50	ELTON JOHN BOK CENTER, TULSA, OKLA. FEB. 9	13,363 SELLOUT	AEG PRESENTS
22	\$1,618,985 (33,141,440 PESOS) \$95.26	ROGER WATERS ARENA MONTERREY, MONTERREY, MEXICO DEC. 8-9	16,996 19,084 TWO SHOWS	OCESA-CIE
23	\$1,475,464 \$139.50/\$65	MICHAEL BUBLE LITTLE CAESARS ARENA, DETROIT, MICH. MARCH 1	12,294 SELLOUT	BEAVER PRODUCTIONS
24	\$1,471,019 \$294/\$170/ \$94/\$64/\$34	BACKSTREET BOYS ZAPPOS THEATER AT PLANET HOLLYWOOD, LAS VEGAS, NEV. FEB. 20-23	10,244 12,383 THREE SHOWS	CAESARS ENTERTAINMENT, LIVE NATION
25	\$1,458,422 \$294/\$170/ \$94/\$64/\$34	BACKSTREET BOYS ZAPPOS THEATER AT PLANET HOLLYWOOD, LAS VEGAS, NEV. FEB. 13-16	10,208, 12,336 THREE SHOWS ONE SELLOUT	CAESARS ENTERTAINMENT, LIVE NATION
26	\$1,457,674 \$139.50/\$65	MICHAEL BUBLE AMWAY CENTER, ORLANDO, FLA. FEB. 16	11,634 SELLOUT	BEAVER PRODUCTIONS
27	\$1,442,534 \$1,000/\$29.50	KISS T-MOBILE ARENA, LAS VEGAS, NEV. FEB. 15	13,854 14,468	LIVE NATION
28	\$1,421,303 \$294/\$170/ \$94/\$64/\$34	BACKSTREET BOYS ZAPPOS THEATER AT PLANET HOLLYWOOD, LAS VEGAS, NEV. FEB. 6-9	9,964, 12,268 THREE SHOWS	CAESARS ENTERTAINMENT, LIVE NATION
29	\$1,403,516 \$155/\$106/ \$80/\$60/\$40	KROQ ACOUSTIC CHRISTMAS THE FORUM, INGLEWOOD, CALIF. DEC. 8-9	20,585 TWO SHOWS TWO SELLOUTS	CBS RADIO
30	\$1,391,431 \$119/\$69	BOB SEGER & THE SILVER BULLET BAND INFINITE ENERGY CENTER, DULUTH, GA. DEC. 22	11,347 11,623	LIVE NATION
31	\$1,349,029 \$149.50/\$65	MICHAEL BUBLE INFINITE ENERGY CENTER, DULUTH, GA. FEB. 17	9,962 SELLOUT	LIVE NATION
32	\$1,327,057 \$99.95/\$29.95	TRAVIS SCOTT UNITED CENTER, CHICAGO, ILL. DEC. 6	17,513 SELLOUT	LIVE NATION
33	\$1,325,822 \$139.50/\$65	MICHAEL BUBLE KEYBANK CENTER, BUFFALO, N.Y. FEB. 27	12,126 SELLOUT	BEAVER PRODUCTIONS
34	\$1,220,200 (24,978,107 PESOS) \$31.82	COCA-COLA FLOW FEST FORO SOL, MEXICO CITY, MEXICO DEC. 8	38,350 50,000	OCESA-CIE
35	\$1,180,129 \$125/\$47	BOB SEGER & THE SILVER BULLET BAND BOH SECOURS WELLNESS ARENA, GREENVILLE, S.C. DEC. 20	12,270 SELLOUT	LIVE NATION



Scott's Quick Return To Forum

Merely 50 days after Travis Scott (above) sold out two nights as a headliner at The Forum in Inglewood, Calif., in 2018, he returned for a third performance at the arena. According to figures reported to Billboard Boxscore, the Feb. 8 show (another sellout) grossed \$1.7 million and sold 16,305 tickets, placing it at No. 18. In the Boxscore archives, which date back to 1990, only a few A-list acts have posted repeat sellouts at The Forum in a 12-month period. Scott joins quick returnees such as Garth Brooks, Juan Gabriel, Grateful Dead, Janet Jackson, Lady Gaga, Maná, Metallica, Ozuna, Sting and Justin Timberlake. Just last year, Ozuna waited only 19 days after his Nov. 2 show to return on Nov. 21 and post his third career sellout at the venue. Scott's Feb. 8 concert is the highest-grossing single-night engagement of his Astroworld: Wish You Were Here tour, topping his \$1.3 million gross at the Prudential Center in Newark, N.J., on Nov. 24, 2018. The only dates on the trek to best \$2 million were two-night stints at Madison Square Garden in New York (\$2.9 million, Nov. 27-28) and The Forum (\$2.6 million, Dec. 19-20). Since the run began on Nov. 8, Scott has grossed \$34.3 million through Feb. 8. With 21 dates still to be reported before the tour ends March 26, he is trending toward the \$50 million mark.

—Eric Frankenberg

GOODBYE

REWINDING
THE
CHARTS



Lauper (left) on a miniature golf course with Pee-wee Herman in 1984.

35 Years Ago THIS GIRL HAD TONS OF 'FUN' ON THE HOT 100

Cyndi Lauper became the first woman to place four songs from one album in the top five

BEFORE CYNDI LAUPER TURNED “Girls Just Want to Have Fun” into a modern feminist anthem, she first had to flip it inside out. The track’s writer, the late Philadelphia rocker Robert Hazard, originally recorded it from a male perspective, but the suggestive message didn’t suit Lauper. “I tore it apart,” the Queens native told *Rolling Stone* in 1984. “It was originally about how fortunate he was because he was a guy around these girls that wanted to have ‘fun’ — with him — down there, of which we do not speak, lest we go blind.”

Lauper’s reworked version of “Girls” became the lead single from her first solo LP, *She’s So Unusual*. It entered the Billboard Hot 100 at No. 80 in December 1983 and reached its No. 2 peak the following March. Its vibrant music video featured cameos by wrestling personality “Captain” Lou Albano and Lauper’s mother, Catrine, and depicted the singer leading a wild conga line of women through the streets of New York. The clip fueled the song’s success: It snagged the first MTV Video Music Award for best female video in 1984. The next year, Lauper won the Grammy Award for best new artist.

The album’s next three singles — “Time After Time,” “She Bop” and “All Through the Night” — also reached the top five of the Hot 100, making it the first LP by a woman to produce four top five hits.

After *She’s So Unusual*, Lauper logged nine more hits on the Hot 100, the last of which was a reggae-tinged remake of “Fun” in 1995. More recently, she won a Tony Award in 2013, for best original score, for the musical *Kinky Boots* and received the Icon Award at *Billboard’s* 2018 Women in Music event. —TREVOR ANDERSON

WEEKS ON CHART	WEEKS AT #1	TITLE—Artist
1	9	JUMP —Van Halen (Producers: Whitesnake, Labels & Namesake (Distributing Label))
2	13	GIRLS JUST WANT TO HAVE FUN —Cyndi Lauper (Producers: Robert Hazard, Patrick 37-4413102/Epit)
3	14	99 LUFTBALLONS —New Edition (Producers: Bruce Prosser, J. J. Felton/King Postponed, C. Kargus, Epic 34-04188)
4	5	THRILLER —Michael Jackson (Quincy Jones, A. Tompkins, Epic 34-04188)
5	7	SOMEBODY'S WATCHING ME —Ricki Lake (Curtis Arthurly Bates, Westwood, Ricki Lake, Warner 1784/INCA)

© Copyright 2019 by Prometheus Global Media LLC. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510; USPS 056-100) is published weekly except for two issues in February, April, June, July, August, September, October and November; three issues in January, May and December and four issues in March; a total of 29 issues, by Prometheus Global Media LLC, 1540 Broadway, 32nd Floor, New York, NY 10036-5013. Subscription rate: annual rate, continental U.S. \$299. Continental Europe £229. Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan ¥109,000. Periodicals postage paid at New York, NY, and at additional mailing offices. Postmaster: Please send all UAA to CFS. Send non-postal and military facilities changes of address to Billboard, P.O. Box 45, Congers, NY 10920-0045. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, NY 10546 or Xerox University Microfilms, P.O. Box 1346, Ann Arbor, MI 48106. For reprints, contact Wright's Media, pgm@wrightsmedia.com, 877-652-5295. Under Canadian Publication Mail Agreement No. 41450540 return undeliverable Canadian addresses to MSI PM#41450540, P.O. Box 2600, Mississauga, ON L4T 0A8. Vol. 131 Issue 6. Printed in the U.S.A. For subscription information, call 800-684-1873 (U.S. toll-free), 845-267-3007 (International) or email subscriptions@billboard.com. For any other information, call 212-493-4100.

#ACMawards

LIVE
FROM LAS VEGAS

HOSTED BY
REBA McENTIRE

54TH
ACM
AWARDS

SUN APR 7 8/7c CBS

TICKETS @ AXS.COM

