

LEWIS CAPALDI

DEBUT ALBUM *DIVINELY UNINSPIRED TO A HELLISH EXTENT* OUT 5/17

800M+ STREAMS ACROSS ALL PLATFORMS

FEATURING THE HIT SINGLE

“SOMEONE YOU LOVED”

#1 UK SINGLE FOR 7 CONSECUTIVE WEEKS • 330M+ GLOBAL STREAMS
IMPACTING TOP 40 NOW + HOT AC TOP 25

U.S. SUMMER TOUR & UK + IRELAND ARENA TOUR **SOLD OUT**

“LEWIS CAPALDI IS AN ARTIST ‘YOU SHOULD KNOW’. HE HAS CAPTIVATED LISTENERS WITH HIS SOULFUL VOICE...
AND HAS HAD A METEORIC RISE SINCE HIS SINGLE “BRUISES” WENT VIRAL...”

BILLBOARD

“FUTURE HIT: LEWIS CAPALDI’S
“SOMEONE YOU LOVED” IS GOING
TO BE BIG...IT GOES WITHOUT
SAYING THAT HE’S
ONE TO WATCH.”

IDOLATOR

“CAPALDI’S TALENT IS TUGGING AT HEARTSTRINGS—
OR RATHER, PULLING AT THEM WITH ALL
HIS VOCAL MIGHT.”

TIME



HOLLYWOOD, CALIFORNIA

Billboard

**WOODSTOCK
DEGENERATION**
CAN "50" STILL
BE SAVED?

**COUNTRY'S
CLOSE-UP**
KEN BURNS
ZOOMS IN ON
NASHVILLE

REBEL *with a* PLAN

How **BILLIE EILISH** became the ultimate case study on shooting to stardom in the streaming era



STREAMING'S NEXT TOP (BUSINESS) MODELS

May 11, 2019
billboard.com



WISIN YANDEL

PUERTO RICO Y EL MUNDO URBANO
ESTÁN ORGULLOSOS DE LA TRAYECTORIA DEL
DÚO DE LA HISTORIA



ENTERTAINMENT



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COMO **WISIN** **YANDEL** **ANTES** **TOUR**

**FELICIDADES AL DÚO DE LA HISTORIA
POR SU EXITOSA GIRA 2019**

MAY 15 HIDALGO, TX
MAY 18 EL PASO, TX
MAY 23 PHOENIX, AZ
MAY 24 SAN DIEGO, CA
MAY 25 LOS ANGELES, CA
MAY 26 SAN JOSE, CA
MAY 30 DALLAS, TX
MAY 31 HOUSTON, TX

JUNE 1 SAN ANTONIO, TX
JUNE 2 LAREDO, TX
JUNE 7 CHICAGO, IL
JUNE 9 BOSTON, MA
JUNE 14 FAIRFAX, VA
JUNE 15 UNCASVILLE, CT
JUNE 16 NEWARK, NJ
JUNE 21 MIAMI, FL
JUNE 23 ORLANDO, FL

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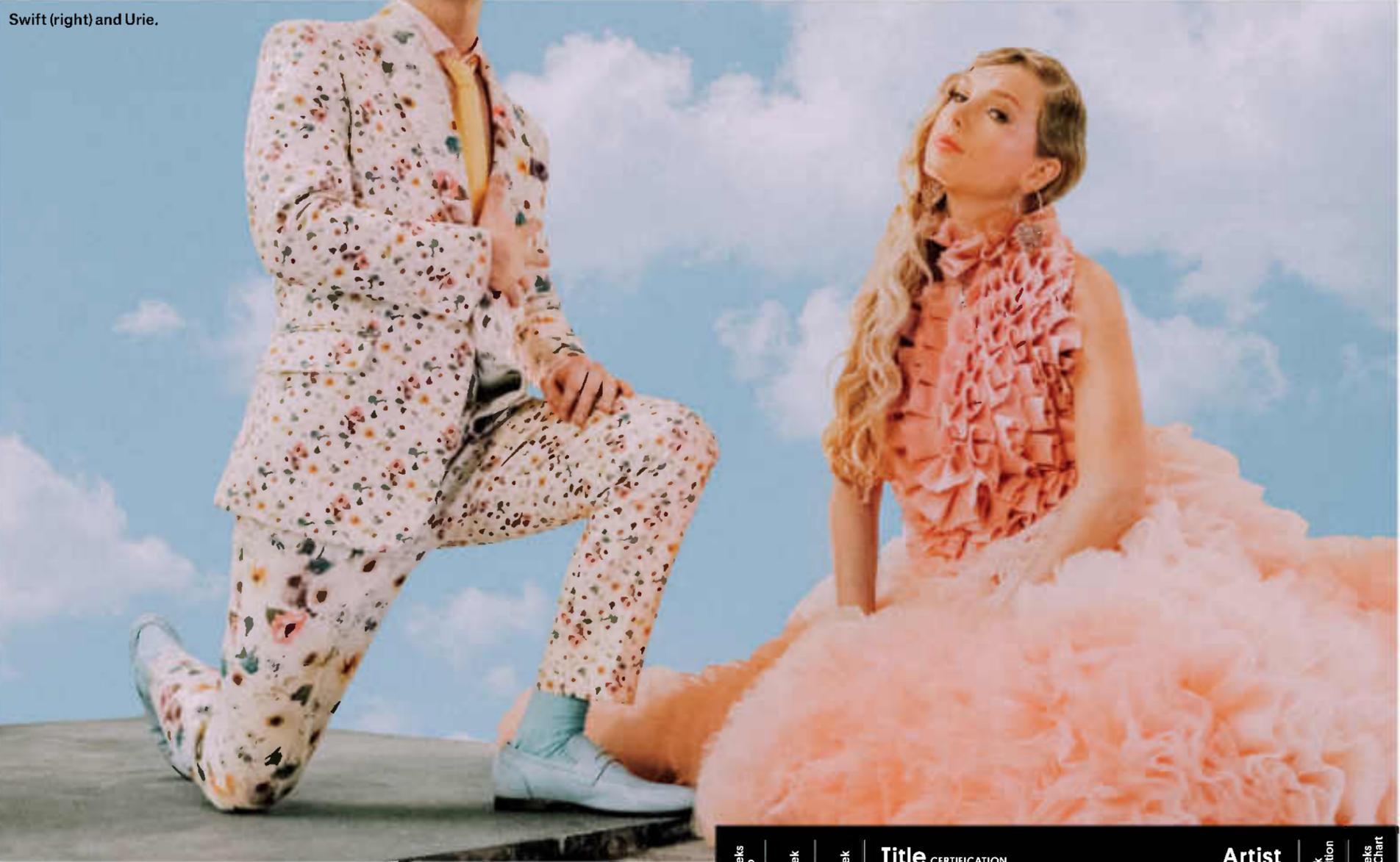
WISIN Y YANDEL

**LA LEYENDA Y EL SOBREVIVIENTE
JUNTOS SON:**

**LOS VAQUEROS
EL DÚO DE LA HISTORIA
LOS EXTRATERRESTRES
LOS LÍDERES
EL DÚO DINÁMICO
LOS CAMPEONES DEL PUEBLO**

LIVE NATION®

billboard HOT 100



Swift (right) and Urie.

Look What Taylor Swift And Brendon Urie Made 'ME!' Do

TAYLOR SWIFT'S "ME!," featuring **Panic! at the Disco's Brendon Urie**, makes the biggest vault in the history of the Billboard Hot 100, blasting from No. 100 to No. 2, after it debuted a week earlier based solely on its first three days of airplay.

"ME!" launches as Swift's record-padding 16th No. 1 on the Digital Song Sales chart, with 193,000 first-week downloads sold, according to Nielsen Music. The sum is the best since Swift's own "Look What You Made Me Do" sold 353,000 in its first week (Sept. 16, 2017). "ME!" opens at No. 2 on Streaming Songs with 50.7 million U.S. streams and flies 27-13 on the Radio Songs list (54.1 million in airplay audience,

up from 36.9 million during its first three days).

The 98-spot leap for "ME!" — which Swift and Urie performed to kick off the 2019 Billboard Music Awards on May 1 (see page 24) — is the greatest in the 60-year history of the Hot 100, besting the prior mark that BBMA's host **Kelly Clarkson** set when "My Life Would Suck Without You" rocketed 97-1 on the Feb. 7, 2009-dated chart.

Still, **Lil Nas X's** "Old Town Road" blocks "ME!" from the Hot 100's summit, as the **Billy Ray Cyrus**-assisted smash drew 104 million streams — now boasting four of the top six streaming weeks ever — and sold 78,000. The track also bounds into the top 10 of Radio Songs (12-6; 67.7 million, up 22%). —GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	1	1	#1 Old Town Road	YOUNGKIO, M. TREZNER, A. M. ROSS (M.L. HILL, M. TREZNER, A. M. ROSS, B.R. CYRUS, J.A. DONALD)	Lil Nas X Feat. Billy Ray Cyrus	COLUMBIA	1	9
-	100	2	AG ME!	J. LITTLE, T. SWIFT (T. SWIFT, J. LITTLE, B. URIE)	Taylor Swift Feat. Brendon Urie	REPUBLIC	2	2
2	2	3	Wow. ▲	L. BELL, FRANK DUKES (A. R. POST, L. BELL, A. FEENY, W. WALSH)	Post Malone	REPUBLIC	2	19
6	5	4	Sucker	R. B. TEDDER, FRANK DUKES (R. B. TEDDER, J. JONAS, A. FEENY, L. BELL, N. JONAS, P. JONAS II)	Jonas Brothers	REPUBLIC	1	9
3	3	5	Sunflower (Spider-Man: Into the Spider-Verse) ▲	L. BELL, C. LANG (A. R. POST, L. BELL, W. WALSH, K. M. I. SHAMAN BROWN, C. LANG)	Post Malone & Swae Lee	REPUBLIC	1	28
4	4	6	7 Rings	T. BHITS, C. ANDERSON, M. FOSTER (V. M. MCCANTS, T. M. PARKS, A. GRANDE, N. VITIA, R. RODGERS, O. HAMMERSTEIN II, K. KRYSIUK, T. BROWN, M. FOSTER, C. ANDERSON)	Ariana Grande	REPUBLIC	1	15
5	6	7	Without Me ▲	L. BELL (L. BELL, A. R. ALLEN, A. FRANGIPANE, DELACEY, J. TIMBERLAKE, T. MOSLEY, S. S. STORCH)	Halsey	CAPITOL	1	30
7	7	8	Dancing With A Stranger	STARGATE, JIMMY NAPES (J. J. APIER, M. S. ERIKSEN, T. HERMANSSEN, S. SMITH, N. K. HAMILTON)	Sam Smith & Normani	CAPITOL	7	16
9	9	9	Bad Guy	F. B. O'CONNELL (B. E. O'CONNELL, F. B. O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	7	5
20	8	10	Talk	DISCLOSURE (K. D. ROBINSON, H. LAWRENCE, G. LAWRENCE)	Khalid	RIGHT HAND/RCA	8	12

Billboard Hot 100

71

MABEL
Don't Call Me Up



The 23-year-old London native's breakout hit also holds at its No. 17 high on Mainstream Top 40.

What inspired "Don't Call Me Up"?

I was feeling really low about a breakup and telling myself that in six months I'm not going to care if he's calling me, even though I wasn't there yet. This song changed my outlook and made me feel confident. When we listened to it for the first time in the studio, I got butterflies.

Why do you think this song is the one that's crossing over to U.S. listeners?

My other songs were made for home. For a while, I was focused on being a part of music in the U.K. With "Don't Call Me Up," I intentionally wanted to start making music

that can extend a little further. It's a pop record that [sounds] different from anything I've made, but I didn't lose my storytelling. Now I get messages like, "I heard your song in the Philippines." The song is flying me all around the world.

What do you hope to achieve with your debut LP, *High Expectations*, out July 12?

I want to be a global artist. I'm so adamant to not be a one-hit wonder. The record is uptempo, and there's a lot of attitude. I gained confidence writing it, and I want people to take confidence away from it.

—TAYLOR WEATHERBY



27 **DABABY**
Suge

The rapper's ode to **Suge Knight** becomes his first top 40 Hot 100 hit and Streaming Songs top 10 (23-10; 21 million U.S. streams, up 21%). **DaBaby** will open for **21 Savage's** *I Am > I Was* Tour beginning July 21.

Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
13	11	11	Sweet But Psycho	● CIRKUT (I LOVE A A HAUKEI AND H.R. WALTER, A.A. ROCLW/LOBBAN/BEAN)	Ava Max	ATLANTIC	11	20
11	10	12	Middle Child	▲ T-MINUS, J.L. COLE (J. COLE)	J. Cole	DREAMVILLE/ROC-A-FELLA/INTERSCOPE	4	15
18	14	13	Break Up With Your Girlfriend, I'm Bored	▲ MAX MARTIN, ILYA (A. GRANDE, MAX MARTIN, L.SAUNAN, ZADEH, S.KOTECHA, K.BURRUSS, C.BRIGGS)	Ariana Grande	REPUBLIC	2	12
12	12	14	Happier	▲ MARSHMELLO (S.MCCUTCHEON, D.SMITH, MARSHMELLO)	Marshmello & Bastille	JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	2	37
16	15	15	Shallow	▲ LADY GAGA, BRICE (S.G. GERMAN, OTTA MUDRONSON, A. ROSSOMANDO, A. WYATT)	Lady Gaga & Bradley Cooper	INTERSCOPE	1	31
15	16	16	Going Bad	▲ WHEEZYN, W.EISS (R.R. WILLIAMS, A. GRAHAM, A.W.G. ASSUMELLO)	Meek Mill Feat. Drake	YOUNG MONEY/CASH MONEY/MAYBACH/REPUBLIC/ATLANTIC	6	22
19	18	17	Eastside	▲ BENNY BLANCO, HALSEY & KHALID	benny blanco, Halsey & Khalid	FRIENDS KEEP SECRETS/INTERSCOPE	9	42
21	20	18	High Hopes	▲ JENCO, B.L. (BENJAMIN L. COLE, JAY YOUNG, D. CHAD, SHOLANDE, W. COLEMAN, BEAN, J. BERT, G.M. PARKS, LUBER)	Panic! At The Disco	DECA/RED WAGON/BMG	4	39
10	13	19	Please Me	● BRUNO MARS, THE STROPTYPES (BRUNO MARS, CARDI B, TYPHER MORGAN, J. REEVES, R.C. MCCULLOUGH, TILLY FAULTNER, ROY III)	Cardi B & Bruno Mars	ATLANTIC	3	11
17	19	20	Better	▲ STARGATE, BIG CHAMPE, HANDBSOME (K.D. ROBINSON, M.S. BRYK, F. H. E. H. M. A. N. S. C. H. A. N. M. A. S. C. H. A. P. L. E. H. A. N. D. S. O. M. E.)	Khalid	NIGHTMARE/REPUBLIC	8	33

Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
23	22	21	Girls Like You	▲ LEVIGAN, CIRKUT (A. N. LEVINE, J. GEVIGAN, H.R. WALTER, B. THAZZARD, G. M. STONE, CARDI B)	Maroon 5 Feat. Cardi B	222/INTERSCOPE	1	49
22	24	22	A Lot	▲ DJ DAHI (S.B. A. JOSEPH, PH. COLE, D. NATCHE, A. WHITE, S. YOUNG)	21 Savage	SLAUGHTER GANG/EPIC	12	19
33	23	23	Pure Water	● DJ MUSTARD, PHARO (D. L. MC FARLANE, Q. K. H. A. S. H. A. L. L. K. B. A. I. L. K. C. P. H. U. S. S. K. H. A. N.)	Mustard & Migos	QUALITY CONTROL/MOTOWN/CAPITOL	23	14
26	25	24	Sicko Mode	▲ TRAVIS SCOTT	Travis Scott	TRISTEZA/REPUBLIC	1	39
14	21	25	Thotiana	▲ SCUR, I. BEATS (P. PORTER, E. JOHNSON, C. JONES)	Blueface	BLUEFACE/PTTH A.A. B. B. M. I. N. T. E. V. I. O. N. E.	8	16
30	27	26	Be Alright	▲ N. ATKINSON, E. HOLLOWAY (D. LEWIS, L. HUME)	Dean Lewis	ISLAND/REPUBLIC	23	27
51	46	27	SG Suge	▲ ETSOIN, MADE, POOH, BEATZ (J. KRICK, M. MORGAN, D. CLEMENS)	DaBaby	SOUTH COAST/INTERSCOPE	27	5
24	26	28	Beautiful Crazy	▲ S. MOFFATT, L. COMBS, W. B. DURRETT, R. WILLIAMS (FORD)	Luke Combs	RIVER HOUSE/COLUMBIA NASHVILLE	21	25
37	28	29	Look Back At It	● LASH, R. BOSTON, A. BOOGIE, WIT, DAHOODE, J. ASHLEY, M. ISMAEL, G. CHARD, C. DOTSON, M. JACKSON, F. BROWN, L. LADANES, E. WINS, S. WYNE	A Boogie Wit da Hoodie	HIGH BRIDGE THE LABEL/ATLANTIC	28	21
36	30	30	Act Up	▲ EARL ON THE BEAT (J. JOHNSON, L. L. KACHY, B. B. N. U. M.)	City Girls	QUALITY CONTROL/MOTOWN/CAPITOL	30	9
41	37	31	Here With Me	▲ MARSHMELLO (S.MCCUTCHEON, D.SMITH, MARSHMELLO), S. K. C. C. H. O. L. (M. B. B. E. R. T. C. O. O. L. D. O. H. E. R. T.)	Marshmello Feat. CHVRCHES	JOYTIME COLLECTIVE/GLASSNOTE/REPUBLIC	31	8
35	31	32	Envy Me	▲ ITK (C. WOODS, J. T. KNIGHT)	Calboy	PAPER GANG/POLO GROUNDS/RCA	31	20
55	48	33	Whiskey Glasses	▲ L. MOI (B. BURGESS, K. KADISH)	Morgan Wallen	BIG LOUD	33	9
46	43	4	God's Country	▲ S. HENDRICKS (M. W. HARDY, L. M. S. C. H. I. M. D. L. D. A. W. S. O. N.)	Blake Shelton	WARNER BROS. NASHVILLE/WMMV	34	5
56	34	35	Con Calma	▲ DADDY YANKEE & KATY PERRY FEAT. SNOW	Daddy Yankee & Katy Perry Feat. Snow	EL CARTEL/EL CARTEL/REPUBLIC/UMLE/CAPITOL	34	13
25	29	36	Close To Me	● ELIE GOULDING X DJIPLO FEAT. SHINE LEE	Elle Goulding X Diplo Feat. Shine Lee	POLYDOR/INTERSCOPE	24	24
32	33	37	Drip Too Hard	▲ TUBI, P. H. E. S. S. G. I. C. H. E. N. S. I. C. U. R. W. M.	Lil Baby & Gunna	YOUNG STONE ISLAND/QUALITY CONTROL/MOTOWN/CAPITOL	4	33
44	44	38	Eyes On You	● C. DESTEFANO (C. RICE, C. DESTEFANO, A. GORLEY)	Chase Rice	DACK DANIELS/BROKEN BOW	38	11
38	38	39	When The Party's Over	● F. B. O'CONNELL (F. B. O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	29	25
8	40	40	Boy With Luv	▲ P. O. G. G. I. V. A. N. J. O. S. O. N. A. N. A. P. O. G. G. A. R. J. A. N. G. A. N. S. S. I. G. A. E. W. E. S. S. A. N. D. M. S. S. I. Z. H. O. P. E. H. I. M. A. N. B. A. N. G.	BTS Feat. Halsey	BIGHIT ENTERTAINMENT/COLUMBIA	8	3
17	41	41	Earth	▲ BENNY BLANCO, CASH, MBE, CAT (D. BURD, B. L. L. E. V. I. N., M. A. H. O. B. E. R. G. I. C. O. U. B. A. N. I. C. H. A. M. I. N. A. S.)	Lil Dicky	DIRTY BURD/COMMISSION/BMG	17	2
28	32	42	Sanguine Paradise	▲ COO, G. M. A. N. B. R. A. N. D. O. N. H. R. I. S. S. I. N. S. W. O. O. D. S. T. O. R. T. I. Z. E. V. I. C. A. L. K. C. A. T. P. E. L. L. I. G. R. A. V. E. S. B. I. J. U. R. N. E. R. (R.)	Lil Uzi Vert	GENERATION NOW/ATLANTIC	28	3
40	45	43	DG You Say	▲ (I. N. G. R. A. M. P. H. A. S. B. U. R. T.) (D. A. I. G. L. E. (I. N. G. R. A. M. P. H. A. S. B. U. R. T.)	Lauren Daigle	CENTRICITY/TONE/WRNBRBROS.	29	42
29	35	44	Murder On My Mind	▲ NOT LISTED (NOT LISTED)	YNW Melly	YNW MELLY/300	14	15
31	36	45	Bury A Friend	▲ F. B. O'CONNELL (B. E. O'CONNELL, F. B. O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	14	14
54	52	46	Good As You	▲ D. HUFF (K. BROWN, B. BERRY, HILL, S. CARTER, T. PHILLIPS, W. WEATHERLY)	Kane Brown	ZONE 4/RCA NASHVILLE	46	10
72	39	47	Clout	▲ CL. BEATZ (J. L. L. L. E. N. (K. C. P. H. U. S. K. G. O. N. I. N. G. E. R. T. G. O. V. I. N. G. E. R.)	Offset Feat. Cardi B	QUALITY CONTROL/MOTOWN/CAPITOL	39	4
34	41	48	Thank U, Next	▲ T. B. R. I. E. N. F. O. S. T. E. R. C. A. N. B. P. S. O. N. H. A. G. R. A. N. D. I. J. U. N. P. S. Y. J. M. C. C. A. N. T. S. T. R. O. W. N. I. D. J. O. S. B. C. J. A. N. D. E. R. S. O. N. (V. I. V. A. K. O. S. I. U. K.)	Ariana Grande	REPUBLIC	1	26
71	62	49	Walk Me Home	▲ P. THOMAS, K. MOORMAN (P. H. N. K. S. H. A. R. R. I. S. N. R. U. E. S.)	Pink	RCA	49	9
47	50	50	Youngblood	▲ ANDREW WATT, L. BELL (A. W. O. T. M. A. N. A. T. A. M. P. O. S. I. A. R. W. I. N. C. H. O. O. D. L. H. E. M. M. I. N. G. S. L. B. E. L. L.)	5 Seconds Of Summer	ONE MODE/CAPITOL	7	48

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. SALES DATA AS COMPILLED BY NIELSEN MUSIC. SALES DATA AS COMPILLED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. ALL RIGHTS RESERVED. IMAGES: PHETT; DABBY: WONG/SHUTTERSTOCK; SZA: COURTESY OF RCA RECORDS; DABBY: SHELDON KEARSE.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
74	60	51	Pop Out		Polo G Feat. Lil Tjay	51	6
52	55	52	Who Do You Love		The Chainsmokers Feat. 5 Seconds Of Summer	52	12
53	53	53	Look What God Gave Her		Thomas Rhett	48	9
42	49	54	Here Tonight		Brett Young	42	17
43	47	55	Baby Shark		Pinkfong	32	18
58	57	56	Close Friends ▲		Lil Baby	28	27
60	58	57	Worth It		YK Osiris	55	11
48	54	58	Swervin ●		A Boogie Wit da Hoodie Feat. 6ix9ine	38	19
70	61	59	Night Shift		Jon Pardi	59	11
81	68	60	Love Ain't		Eli Young Band	60	3
69	67	61	Rumor		Lee Brice	61	8
63	59	62	Miss Me More ●		Kelsea Ballerini	59	13
27	51	63	Racks In The Middle		Nipsey Hussle Feat. Roddy Ricch & Jett Set	26	5
57	56	64	Make It Sweet		Old Dominion	56	18
-	75	65	Before I Let Go		Beyonce	65	2
96	80	66	Hey Look Ma, I Made It		Panic! At The Disco	66	3
HOT SHOT DEBUT	67	67	Floating		Schoolboy Q Feat. 21 Savage	67	1
61	66	68	Robbery		Juice WRLD	27	11
NEW	69	69	Bala Bala Bala		Ozuna x Daddy Yankee x J Balvin x Farruko x Anuel AA	69	1
84	76	70	Big Ole Freak		Megan Thee Stallion	70	4
67	70	71	Don't Call Me Up		Mabel	67	6
75	69	72	Cool		Jonas Brothers	27	4
-	71	73	Calma		Pedro Capo X Farruko	71	7
77	72	74	Girls Need Love ▲		Summer Walker X Drake	37	10
79	74	75	GIRL		Maren Morris	61	9
59	63	76	Mixed Personalities		YNW Melly Feat. Kanye West	42	15
76	82	77	That's A Rack		Lil Uzi Vert	76	3
62	64	78	I've Been Waiting		Lil Peep & LoveMakonnen Feat. Fall Out Boy	62	8
64	73	79	Wish You Were Gay		Billie Eilish	31	9
65	65	80	You Should See Me In A Crown		Billie Eilish	41	6



36 **ELLIE GOULDING X DIPO FEAT. SWAE LEE**
Close to Me

After becoming the highest-charting Hot 100 hit for **Ellie Goulding** and **Diplo** (both pictured) since 2015 when it reached No. 24 (April 20), the track takes over atop the Adult Top 40 airplay chart. Diplo and featured artist **Swae Lee** each earn their first leader on the list, while Goulding tallies her third, after "On My Mind" (2016) and "Love Me Like You Do" (2015). Meanwhile, her song "Hollow Crown" appears on *For the Throne: Music Inspired by the HBO Series Game of Thrones*, which debuts in the top 40 of the Billboard 200 (see page 76). —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
85	77	81	Put A Date On It		Yo Gotti Feat. Lil Silly	46	14
93	78	82	Talk You Out Of It		Florida Georgia Line	78	11
94	81	83	I'm So Tired...		Lauv & Troye Sivan	81	4
100	89	84	On My Way To You		Cody Johnson	84	10
NEW	85	85	Chopstix		Schoolboy Q + Travis Scott	85	1
-	96	86	Shotta Flow		NLE Choppa	86	2
78	79	87	Shot Clock		Ella Mai	62	14
91	84	88	Ocean Eyes ▲		Billie Eilish	84	11
-	83	89	Secrets		Anuel AA & Karol G	68	10
NEW	90	90	Light It Up		Marshmello, Tyga & Chris Brown	90	1
-	93	91	Love Someone		Brett Eldredge	91	2
NEW	92	92	Power Is Power		SZA, The Weeknd & Travis Scott	92	1
88	88	93	Faucet Failure		Ski Mask The Slump God	87	10
NEW	94	94	Knockin' Boots		Luke Bryan	94	1
RE-ENTRY	95	95	Numb Numb Juice		Schoolboy Q	55	2
NEW	96	96	Love Me Anyway		Pink Feat. Chris Stapleton	96	1
RE-ENTRY	97	97	24/7		Meek Mill Feat. Ella Mai	54	4
NEW	98	98	Stop Snitching		YG	98	1
68	87	99	SOS		Avicii Feat. Aloe Blacc	68	3
73	86	100	Kill This Love		BLACKPINK	41	4



53 **THOMAS RHETT**
Look What God Gave Her

The song bullets at No. 11 on Country Airplay — where **Rhett** has notched 12 No. 1s — and becomes his second Adult Top 40 entry, debuting at No. 39 largely from unsolicited play on Entercom stations.



92 **SZA, THE WEEKND & TRAVIS SCOTT**
Power Is Power

The *For the Throne: Music Inspired by the HBO Series Game of Thrones* track launches with 7.8 million U.S. streams. It should surge following the May 5 premiere of its *Games of Thrones*-themed official video.

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 AND STREAMING ACTIVITY DATA AS COMPILED BY NIELSEN MUSIC. SONGS ARE RANKED BY THE SUM OF AIRPLAY AND STREAMING ACTIVITY. SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME, SEE CHARTS LEGEND FOR COMPLETE RULES AND EXPLANATIONS. © 2019, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

Contents

THIS WEEK

Volume 131 / No. 12

TO OUR READERS

Billboard will publish its next issue on May 25. For 24-7 music coverage, go to billboard.com.

ON THE COVER

Billie Eilish photographed by Heather Hazzan on April 18 at SunLight Studios in Los Angeles. Go behind the scenes of Eilish's cover shoot at billboard.com/videos.

Sofia Reyes photographed April 23 at The Venetian in Las Vegas. Watch interviews with Reyes, Anitta and more backstage at the Billboard Latin Music Conference at billboard.com/videos.



FEATURES

- 36** *The Billie Blueprint* At just 17, **Billie Eilish** has racked up billions of streams while forging a cutting-edge path to classic industry stardom.
- 42** *The State of Streaming Now* As fans increasingly stream their music, acts from **Tierra Whack** and **Maren Morris** to **Queen** are reaping the benefits. Plus: The format's top earners of 2019.
- 46** *Country Gets Its Close-Up* With his latest documentary epic, *Country Music*, **Ken Burns** is giving the Nashville community the respect it feels is long overdue.

BILLBOARD HOT 100

- 3** "Road" block: **Lil Nas X** holds atop the chart, fending off **Taylor Swift's** "ME!," which soars to No. 2.

TOPLINE

- 13** Short-form video app TikTok must prove its worth to record labels and music publishers — or risk losing the music catalogs at the platform's core.
- 15** Woodstock 50 has lost crucial financial backing, but its founder insists the show will go on. A look at the festival's fate.

7 DAYS ON THE SCENE

- 20** Latin Music Week, Billboard Music Awards

THE BEAT

- 27** **Lil Dicky** carved a lane for himself in hip-hop with his comedic raps. Now he wants to prove that he's no joke.
- 34** **Ronnie Spector**, who returns to the stage in May, on the importance of engineering an image.

BACKSTAGE PASS

- 51** *Billboard's* annual list of the top executives in the global music marketing business.
- 69** Post-Hurricane Maria, leading *Boricua* industry members reflect on Puerto Rico's music community.

MY BILLBOARD MOMENT

- 88** Arista Records head **David Massey** recalls watching his mother, manager Marion Massey, guide Lulu to the Hot 100's summit in 1967.

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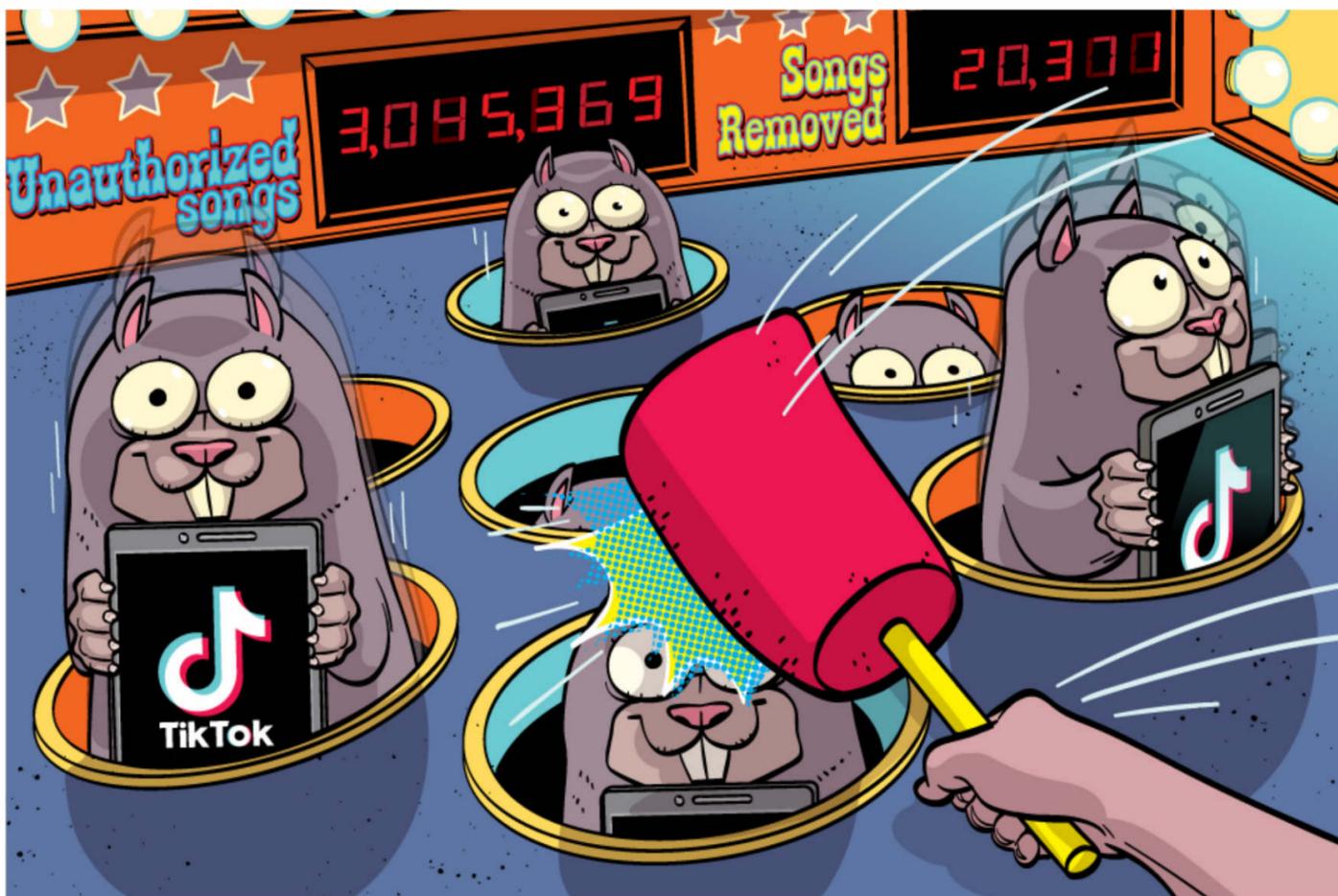


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TikTok: On The Clock

The Chinese-owned video-sharing site helps promote songs like “Old Town Road.” But labels and publishers want better licensing deals — and more revenue

BY COLIN STUTZ

VIDEO-SHARING APP TikTok, which consumers use to post their own takes on viral dance challenges and memes, helped propel Lil Nas X’s “Old Town Road” to the top of the Billboard Hot 100, where it has remained for five weeks in a row. But just as the music industry is embracing the service as a valuable promotional vehicle, some of its most important licensing deals are expiring — and labels and publishers are trying to negotiate new ones that will generate more revenue.

Most digital services arrange their licensing deals with major labels to ensure they don’t all end at the same time. But until recently, TikTok used deals that were grandfathered in when it acquired the startup Musical.ly in late 2017, and they have expired, according to industry sources. The company is now using music under short-term deal extensions, which puts TikTok’s Chinese parent company ByteDance in the unusual position of renegotiating with all the major labels at about the same time.

TikTok, which launched in 2016

in China as Douyin and then under its current name in Japan and South Korea the next year, might best be described as YouTube meets Short-Attention-Span Theater of the Absurd. Consumers use it to create and share short videos, from makeup tutorials to dance routines. Like YouTube, it’s not billed as a music service, but music has emerged as a key feature: Many of the most popular videos involve singing, lip-syncing or dancing to popular songs. The app has been downloaded more than 1 billion times — and over 100 million times in the United States — according to analytics company Sensor Tower, though it presumably doesn’t have that many active users.

Unlike YouTube, TikTok doesn’t directly compete with paid streaming subscription services like Spotify: Most clips run only 15 seconds and focus more on users than the songs themselves. (As a service that relies on material uploaded by users, TikTok operates under the Digital Millennium Copyright Act, which obliges it to respond to takedown notices filed by rights holders — but both sides would prefer to reach

licensing deals.) However, its negotiating dynamic with the major labels is similar in that both YouTube and TikTok boast of the exposure they provide, while rights holders want revenue that reflects the value of music to the platform.

ByteDance has said that TikTok — which is free and doesn’t run ads — is not yet profitable, although users spent nearly \$7.4 million in April on virtual goods so they could tip creators, according to Sensor Tower. Investors are bullish enough about its prospects that ByteDance, which also owns popular Chinese news platform Toutiao, was reportedly valued at \$75 billion when it raised financing in October 2018. Labels and publishers, which declined to comment on the record, say the deals they made with Musical.ly were intended for a much smaller service. And although TikTok isn’t a music platform, industry sources say their content drives its popularity. (TikTok would not share information about the popularity of music videos on the platform.) If it acts like a music service in that it licenses content to

Topline

MARKET WATCH

21.69B
↑ 0.5%

**TOTAL ON-DEMAND STREAMS
WEEK OVER WEEK**

Number of audio and video on-demand streams for the week ending May 2.

12.97M
↑ 1.8%

**ALBUM CONSUMPTION UNITS
WEEK OVER WEEK**

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending May 2.

353.3B
↑ 31.6%

**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

drive consumer engagement, say industry executives, shouldn't it pay like one, too?

What's indisputable is the app's promotional value. While it's best known for driving the success of "Old Town Road," it also helped break Japanese singer-songwriter **Joji's** song "Slow Dancing in the Dark," which hit No. 96 on the Billboard Hot 100 nearly six months after its release thanks to the Microwave Challenge, which involved TikTok users filming themselves spinning on an invisible tray, timed to a "ding" in the song. (In the first full tracking week after the original challenge video arrived, "Slow Dancing" jumped 68.3% in streams to 9.7 million, according to Nielsen Music.)

More recently, "iSpy" rapper **KYLE's** latest song with **Lil Yachty**, "Hey Julie," got a streaming boost from another TikTok dance challenge, which increased its weekly plays 207% to 1.5 million in April and further in subsequent weeks. The promotion was "a gift from God," says **Nolan Smith**, KYLE's manager. The track now gets 6 million streams a week with support from major playlists, and Atlantic is pushing it to radio. "There's so much noise and content being created that in order for songs to break, they have to have some sort of cultural moment," says Smith. "People need a reason to care."

Whether labels and managers can use TikTok to provide that reason is another question. **Madonna** and **Jennifer Lopez** recently launched TikTok campaigns, which have generated 1.5 million and 159.2 million views since April and February, respectively. Joji's manager, 88rising label founder **Sean Miyashiro**, said that in January, he inspired 400,000-plus videos on the company's Chinese Douyin app with a song by hip-hop group **Higher Brothers** named after the New Year's greeting "Gong Xi Fa Cai" by tapping influencers to film themselves opening the holiday's traditional red envelopes.

"People are getting deals off TikTok," says Miyashiro. Right now, though, the more immediate question is what kinds of deals labels and publishers will be able to negotiate. ●

Additional reporting by Tatiana Cirisano.

PUBLISHERS QUARTERLY

Sony/ATV Reigns Again; Concord Breaks Into Top 10

For the first time, *Billboard* also ranks publishers by share of the quarter's Hot 100 songs

BY ED CHRISTMAN

In the first quarter of 2019, Sony/ATV widened its lead as the top publisher among the 100 most-played radio songs, growing its market share to 22.52% from 21.2% in the fourth quarter of 2018. It also posted an increase in the number of radio songs with 58, up from 56 last quarter, led by the No. 1 track for the period, **Panic! at the Disco's** "High Hopes."

This quarter, *Billboard* also looked at publisher market share for the Hot 100, which factors in streaming and sales as well as airplay; Sony/ATV was also the leader there, with a 21.35% market share. In fact, the top six publishers held the same spots on each list.

For the second quarter in a row, Universal Music Publishing Group ranked second, with a 17.05% market share of the top radio songs (and 16.39% of Hot 100 songs), though that number is down from 18.92% in the previous quarter. UMPG's top song was the period's overall No. 2 track, **Halsey's** "Without Me." Warner/Chappell Music climbed one place to No. 3 in the first quarter in radio songs, finishing with a 16.13% share (14.78% of Hot 100 songs). Like Sony/ATV, Warner/Chappell had a stake in Panic!'s "High Hopes," as did Kobalt and BMG.

Kobalt tumbled to No. 4, declining from 17.35% to 15.67% in radio songs, while accounting for 11.46% of Hot 100 songs. BMG remained at No. 5 among radio songs, but its market share was down to 5.7% from

8.03% last quarter.

For the first time ever, Concord Music Publishing cracked the top 10 radio songs, coming in at No. 6 with a 1.95% market share. The publisher had a share in four of the period's top hits, including **Ariana Grande's** "7 Rings" (No. 9). Concord held the same spot in the Hot 100, with 3.72%.

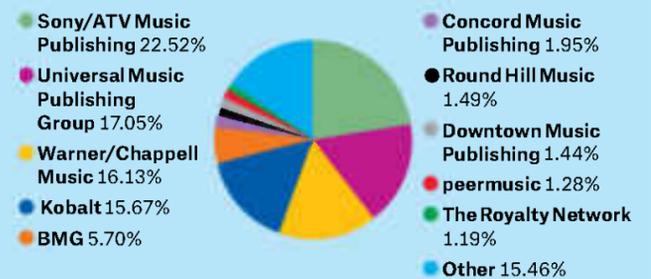
In airplay, Round Hill Music returned to the top 10 after missing out in the prior quarter, while Downtown Music Publishing, back for the first time in a year, placed No. 8. And for the second quarter in a row, peermusic is in the top 10. **Post Malone** co-writer **Louis Bell** was the top songwriter for the quarter.

On the Hot 100 rankings, The Royalty Network came in at No. 7, while **Cardi B** collaborator **Anthony Jermaine "J." White**, Reservoir Media and Streamcut Media rounded out the top 10. ●



Halsey

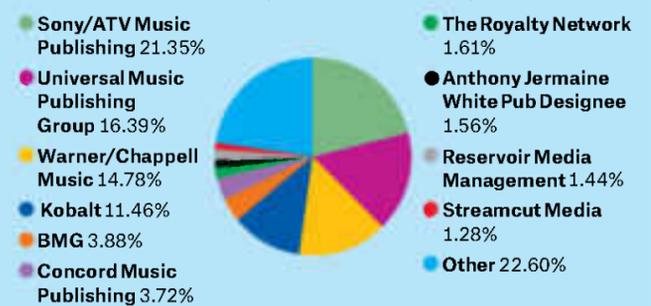
TOP 10 (RADIO SONGS)



SONG	ARTIST
1 "High Hopes"	Panic! at the Disco
2 "Without Me"	Halsey
3 "Happier"	Marshmello and Bastille
4 "Eastside"	Benny Blanco, Halsey and Khalid
5 "Thank U, Next"	Ariana Grande
6 "Sunflower (Spiderman: Into the Spider-Verse)"	Post Malone and Swae Lee
7 "Girls Like You"	Maroon 5
8 "Close to Me"	Ellie Goulding and Diplo featuring Swae Lee
9 "7 Rings"	Ariana Grande
10 "Sicko Mode"	Travis Scott

Top 100 radio songs
Percentage calculations based upon the overall top 100 detecting songs from 1,913 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period of Jan. 1, 2019, to March 31, 2019. Publisher information for musical works has been identified by The Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

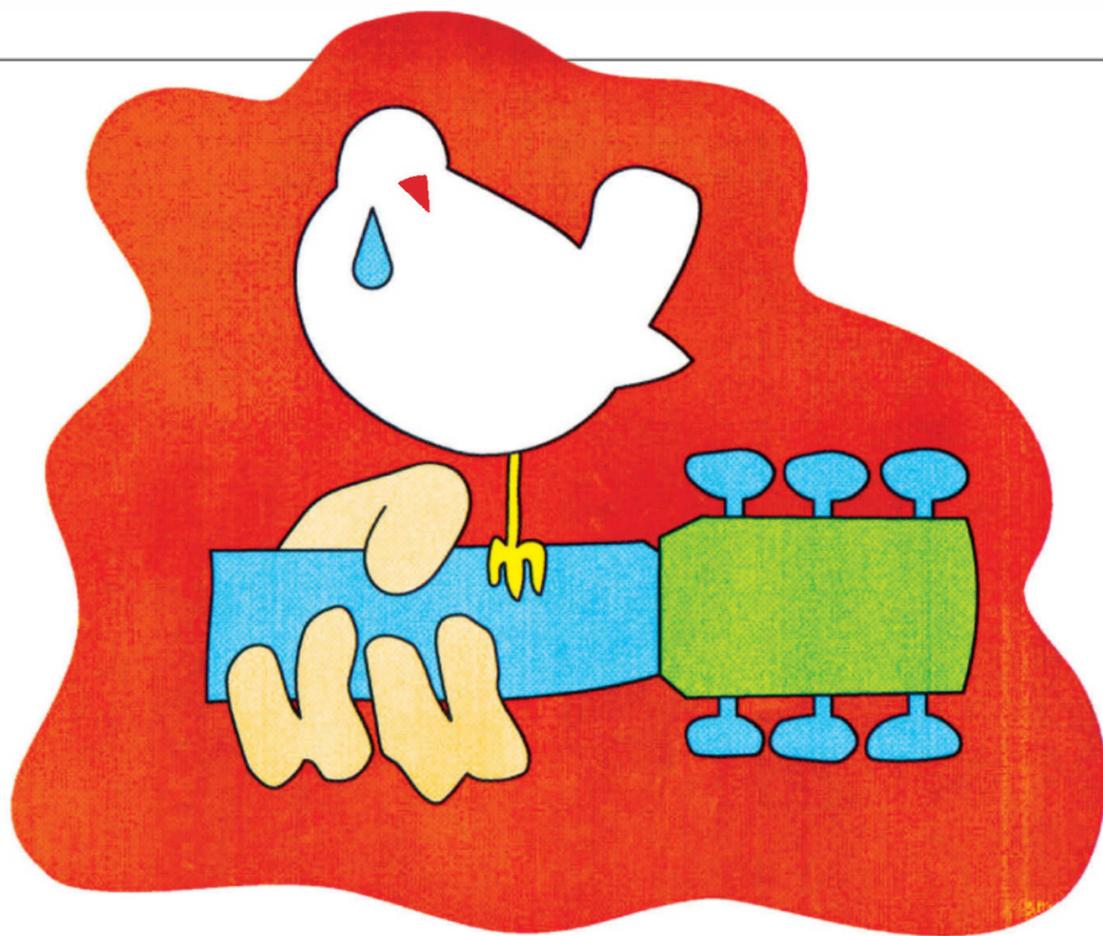
TOP 10 (HOT 100 SONGS)



SONG	ARTIST
1 "7 Rings"	Ariana Grande
2 "Without Me"	Halsey
3 "Sunflower (Spiderman: Into the Spider-Verse)"	Post Malone and Swae Lee
4 "Happier"	Marshmello and Bastille
5 "Sicko Mode"	Travis Scott
6 "Thank U, Next"	Ariana Grande
7 "High Hopes"	Panic! at the Disco
8 "Wow"	Post Malone
9 "Eastside"	Benny Blanco, Halsey and Khalid
10 "Shallow"	Lady Gaga and Bradley Cooper

Hot 100
Percentage calculations based upon cumulative performance on the Billboard Hot 100 during the quarterly period. "Points" are derived from a formula blending streaming data, download sales and radio airplay as measured by Nielsen Music for the Hot 100 charts dated Jan. 19, 2019, to April 6, 2019. Publisher information for musical works has been identified by The Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

Figures in both charts may not add up to 100% due to rounding.



'Stock Crash

Grand plans, a utopian vision and a star-studded lineup were supposed to revive the good vibes of the original love festival 50 years later. What happened?

BY DAVE BROOKS

WITH THE 50TH ANNIVERSARY OF the world's most famous music festival approaching in August, Woodstock Ventures partner **Michael Lang** recently found himself in the same predicament he faced in the summer of 1969: running out of time to pull off the show.

A week after tickets were supposed to go on sale on April 22 (Earth Day), local and state permits for the concert site in Watkins Glen, N.Y., hadn't been approved, and Superfly, the company that investors had hired to produce Woodstock 50, wanted to cut attendance in half for safety reasons — from 150,000 to 75,000 — which would make it nearly impossible for the event to turn a profit. Meanwhile, Dentsu, the Japanese firm financing the 2019 festival, was getting increasingly nervous about the \$30 million that it had wired in March to about 80 acts, including **Imagine Dragons**, **The Killers**, **Miley Cyrus** and **Jay-Z**.

The lineup was a far cry from Lang's wish list for Woodstock 50, which included **Paul McCartney**, **Billy Joel** and a reunited **Led Zeppelin**. Though Lang did get **Dead & Company**, **John Fogerty** and **Santana**, he couldn't count on the Woodstock veterans to draw crowds: Dead & Company had been touring extensively, and both Fogerty and Santana were also playing a rival Live Nation Woodstock tribute the same weekend on the site of the original concert in Bethel Woods, N.Y.

Then, on April 30, Dentsu pulled the plug, cutting its losses and announcing in a statement, "We don't believe the production of the festival can be executed as an event worthy of the

Woodstock brand name while also ensuring the health and safety of the artists, partners and attendees." Lang now says Dentsu had no right to cancel the festival, claiming the show will go on — but talent agencies tell *Billboard* their artists will likely not appear.

The potential implosion of Woodstock 50 highlights the growing difficulty that independent concert promoters face as giants Live Nation and AEG continue to consolidate power, snapping up smaller rivals and driving up the price of talent and production. The fact that veterans like Lang sometimes misread the market shows that even with big financial backers, the business model is heavily tilted toward headliners, who demand huge guarantees upfront. It once took three years for a festival to break even, but increased competition is driving booking costs so high that many organizers now say five to seven years is more realistic.

The dozen-plus sources that *Billboard* interviewed say Lang had been planning a 50th-anniversary event since 2014. Most agents and promoters tried to talk him out of the multistage camping festival he wanted to hold at Watkins Glen International, a speedway four-plus hours north of New York. The site was too risky, agents argued — in 2018, **Phish** had to cancel its Curveball festival with one day's notice because a storm had contaminated the town's drinking water. One agent who reps some of the festival's headliners says Lang was told that baby boomers nostalgic for the Woodstock era would not want to travel to Schuylar County

(population 18,000) for a camping site without hotels or Airbnbs.

Lang had a vision for a massive gathering on the anniversary weekend, combining music with social justice causes and a message about uniting to save the planet. Woodstock 50 would solidify his legacy after a number of previous attempts to revive the brand — first in 1994, when 500,000 fans showed up for a 165,000-capacity concert, and then in 1999, when the festival's infamous meltdown was broadcast on cable TV. Lang was involved in both editions, although he says that the rioting and damage of Woodstock '99 were a result of MTV's involvement.

After the lineup was announced in March, tension with festival producer Superfly and its CEO, **Rick Farman**, started to boil over. A 150,000-capacity event seemed impossible — Coachella tops out at 125,000 — so Lang suggested dropping it to 100,000. But Superfly continued to push back, saying the site could not safely handle more than 75,000.

That created new challenges: Cutting capacity in half would limit revenue, so ticket prices would have to be increased. Doubling the original \$369 price seemed untenable, and reps with talent buyer Danny Wimmer Presents were starting to make noise that none of the artist contracts had been signed. Then, without consulting his partners at Dentsu, Lang told a local newspaper that the ticket price was now \$450. Dentsu Aegis chief commercial officer **DJ Martin** was infuriated. Lang already had missed his deadline to get tickets on sale for Earth Day and was openly fighting with his producers — losing his main funding source would sink the festival.

Lang's partner in Woodstock 50, **Greg Peck**, came up with a plan: have a representative reach out to Live Nation and AEG for a \$20 million bailout, a proposal that both companies rejected. Besides the lack of time, the budget that Lang and Peck presented had a red flag — Lang claimed the event had the potential to earn a profit of \$15 million based on \$100 million in revenue and expenses of \$85 million. No festival makes a profit of \$15 million; most lose millions in the first year.

Dentsu found out about the last-second plea and, citing unmet benchmarks in their agreement, informed Lang, Superfly and the agents representing artists at Woodstock 50 that it was pulling out.

Now, Lang has told colleagues he believes that if he can raise \$30 million by May 17, at the latest, he can turn the festival around. Even if he does manage to secure permits and artist commitments, there's still the issue of getting fans to buy tickets and make the trek upstate.

"Woodstock is this iconic moment in music that fans want to celebrate, but not re-create for themselves," says longtime festival promoter **Donnie Estopinal**. "At this point," with under three months to go and 75,000 tickets to sell, he adds, "it's too late to pull off something that big." ●



FROM THE DESK OF

FOUNDER/PRESIDENT, MILK & HONEY MUSIC

Lucas Keller

The Midwesterner reaches the promised land with a stable of chart-topping clients and hits

BY GAIL MITCHELL

PHOTOGRAPHED BY MICHELE THOMAS

IT'S A FUNNY NAME FOR A GENTILE from the Midwest," says **Lucas Keller** with a laugh, referring to his 5-year-old company Milk & Honey Music. Named with a nod to the biblical promised land, Keller's A&R- and marketing-driven management firm has become a serious contender in the music business, but with a rare twist: It has never signed a single contract. "The whole thing is done on a handshake and trust," says Keller. "I always wanted to design the perfect management company."

With 15 employees across offices in Los Angeles, New York and Nashville, and a London offshoot opening later this year, Milk & Honey represents 48 artists, songwriters, producers, DJs and mixers — including **David Hodges**, **Oak Felder**, **Sir Nolan**, **Charlie Handsome** and DJ **Oliver Heldens** — whose work appears on records that have collectively sold 400 million copies worldwide. The firm's impressive stable of hits ranges from **Khalid's** "Love Lies" (featuring **Normani**) and **Panic! at the Disco's** "High Hopes"

to **Alessia Cara's** "Here" and **Justin Bieber**, **Daddy Yankee** and **Luis Fonsi's** "Despacito." Milk & Honey's clients scored eight nominations at the Grammy Awards in February.

Born and raised in the Milwaukee suburb of Waukesha (also home to guitar pioneer **Les Paul**), Keller played in punk-rock bands before moving to Chicago and switching to management. A subsequent move to L.A. led to a five-year stint with The Collective, a music/film/TV management firm whose then-roster included **Linkin Park**, **Kanye West** and **Slash**. The youngest of the firm's seven music managers, Keller orchestrated comebacks for legacy artists **Jimmy Cliff** and late **Stone Temple Pilots** lead singer **Scott Weiland** before leaving in 2013.

Sporting forearm tattoos in homage to actor **Steve McQueen** and fictional icon Holden Caulfield, Keller powers down from his 7 a.m. to 2 a.m. workdays with nightly walks with his two Chihuahuas. The one change he wants to see in management is more transparency. "It's changing, but I don't see enough yet,"

"With 70,000 songs coming out every week, it's a problem for the whole business: How do you stand out, break singles, work songs at radio when the label is only reactive to streaming?" says Keller, photographed April 19 at Milk & Honey in Los Angeles.

he says. “I believe you can represent someone their whole career without putting yourself above them.”

One of Milk & Honey’s tenets is that a management company’s greatest asset can be A&R. What inspired that?

I was managing David Hodges [of **Evanescence**], who had transitioned into songwriting-producing. After signing other writers who did well, like Sir Nolan and Oak Felder, I realized I was good at managing songwriters, so I went all the way into the writer-producer thing. People ask me, “What can you do for clients like that?” Actually, quite a lot — like figuring out all the details that go into completing a deal, knowing where all the money is and how to collect it internationally. One client I signed last year had \$1 million in uncollected money sitting in places he didn’t know about. We also make introductions to label executives, managers, people they need to know. It’s our job to figure out who controls a project and has the ability to put that songwriter or producer in the room. We’re in the conversation when someone starts a record. We’re not just pushing paper.

You have said that Milk & Honey operates without contracts.

I’ve been pretty open about that: We don’t have contracts with anyone, employees or clients. The whole thing is done on a handshake and trust. We’ve had almost zero turnover, which has been awesome. My lawyer hates it (*laughs*), saying I’m leaving myself exposed. Sometimes we have to do it for the international clients, like the DJs. And there are legal things that relate to the State of New York, since our business is there. But I send a client an email, and if he or she accepts, then we proceed. Our longest-standing client is Hodges, at 10 years now.

Speaking of international, what markets other than London are you keeping an eye on?

We debated between opening our next office there or in Amsterdam, because they’re both important to us — Amsterdam for the dance stuff and because a lot of our DJs are in Europe. But there’s still more business for us in London. I’m also paying attention to the great music happening in Africa. Asia as well is going to be really important for us in the dance and song markets. We went to Warner Music Group and put together a duet collaboration [“Just My Luck”] between **Kehlani** and **Tia Ray**, a major Chinese singer-songwriter. We actually have a company in Shanghai that represents Milk & Honey for China, and

putting more staff on the ground there is definitely in the cards.

You are very vocal about Spotify needing to drop its appeal of the Copyright Royalty Board’s rate-setting ruling. Why?

This is controversial for me because our artist managers are like, “Hey, man, you probably shouldn’t go HAM on Spotify.” The message is not that we hate streaming: We appreciate those companies for the renaissance in the music business. The message is that we need to come correct with songwriters and publishers. It’s great that we don’t have gatekeepers like we used to, but how do you advocate for songwriters to make sure that when we do have a half-a-billion-streaming record, that there’s actually going to be real revenue? Digital replacing radio is a real possibility. My job is to also make sure that writers’ catalogs have value in the future.

“Nashville’s not just a country town anymore.”

What music trends do you see on the horizon?

It has been all rap the last three years, but people are starting to talk about seeing a downward trend there. Now R&B has been having its own moments. Charlie Handsome did “Love Lies,” one of the biggest examples of commercial R&B in the last year. The mainstream pop/

EDM thing hit its ceiling, but I’m still deeply invested in dance music. People look at me funny, but it’s such an active space I don’t see getting smaller. Country crossing over to pop is another thing. I have two Nashville clients producing rhythmic versions of country hits that are being worked to cross over. Nashville’s not just a country town anymore.

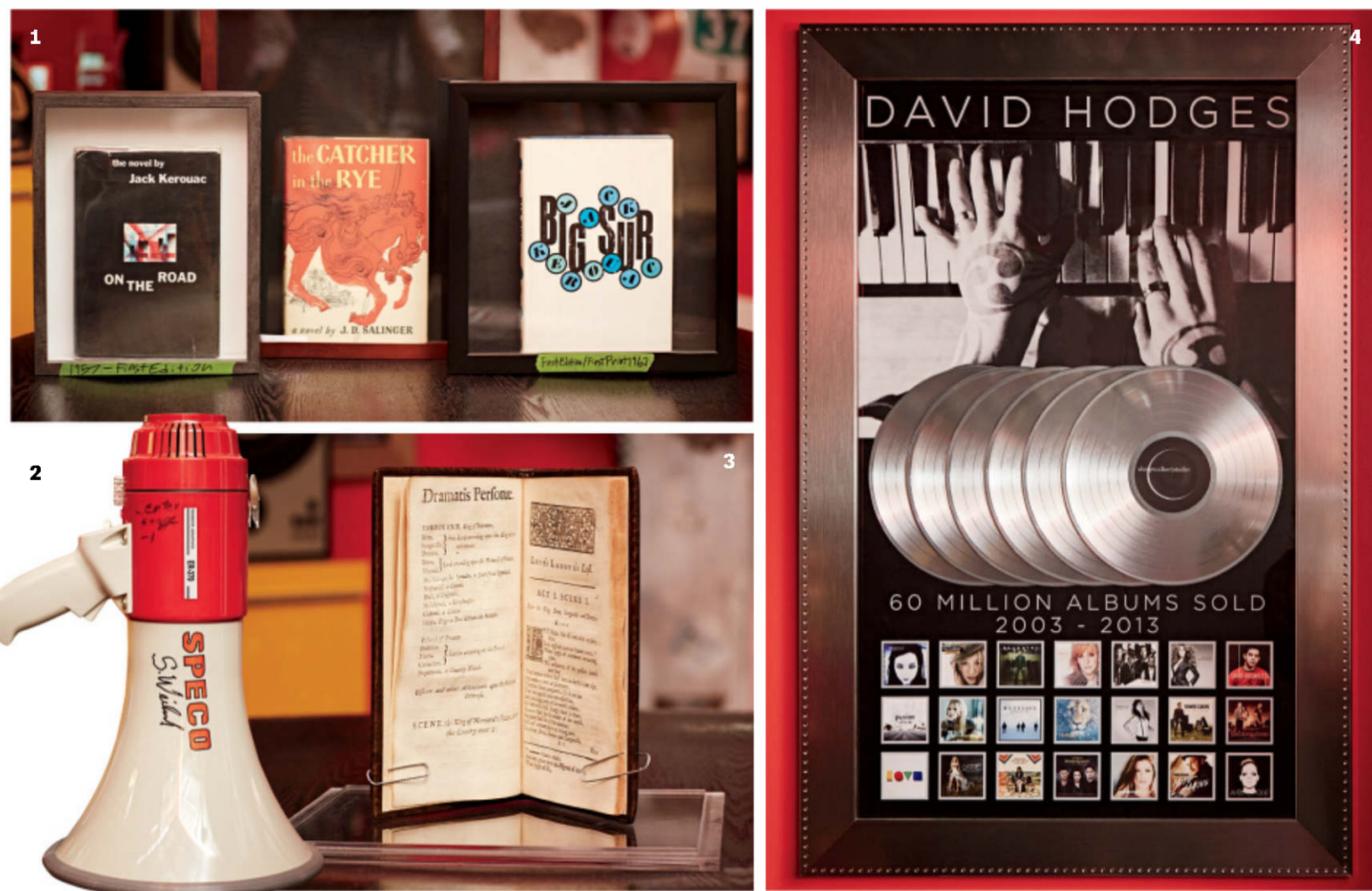
How do you go about creating a brand for a songwriter or producer?

A big part of it is helping people find their tribe, find people that they can write with forever, like Sir Nolan finding **Julia Michaels** or **Madison Love**. My job is to get these guys currency records, triple-AmEx-point records. We do tons of television and film placements, and we’ve also launched New York venture Milk & Honey Silo to license our clients’ work in TV commercials. Synch fees for TV commercials are outrageous — anywhere between \$200,000 and \$700,000 — so we’re putting music into commercials like advertising agencies. My calling is to create respect for songwriters and producers and their songs. And all of that comes down to branding.

What still motivates you after 16 years in management?

What I get most excited about are the wins that we create within these four walls, which are sweeter being an indie. People have to see you as someone that can lead them into battle. If the clients we represent don’t go to sleep believing in us, then — contract or no contract — it’s over. ●

1 An avid collector of first editions, Keller calls these three books “some of my favorite American texts.” **2** A megaphone that belonged to friend and client Weiland, famous for using it with a microphone. **3** Keller’s prized vintage copy of Shakespeare’s *Love’s Labour’s Lost*. **4** A plaque Keller commissioned when Hodges hit 60 million records sold.



GROOMING BY CHRISTINA GUERRA AT CELESTINE AGENCY

GOOD WORKS

Helping Hands

Metallica's charity foundation gears up for its second annual Day of Service, when the band and others volunteer at food banks across the country

BY HARLEY BROWN

WHEN METALLICA MET WITH professor, philanthropist and new acquaintance Dr. **Edward H. Frank** in 2017 to consult on its new All Within My Hands (AWMH) charitable foundation, Frank advised the heavy metal titans to “do no harm” by steering clear of potentially contentious causes.

“I didn’t want to do something where we were trying to do good but unintentionally caused something to [reflect badly on] the band,” he tells *Billboard*. He cites as a recent example the backlash wealthy donors received from people who accused them of exploiting the Notre Dame Cathedral fire tragedy for the sake of their own image. But drummer **Lars Ulrich** — whose band has weathered its share of controversies — wasn’t fazed. “[He] was like, ‘Nah, we’ve been through that stuff,’” recalls Frank. “Don’t worry about it.”

Frank is now executive director of the nine-member AWMH board, which includes **Tony DiCioccio**, who oversees everything tour-related; **Marc Reiter**, who handles the band’s creative functions; and **Vickie Strate**, who manages Metallica’s digital properties and fan club. (None of the members are paid, but associate director **Renee Richardson** receives a salary.) According to Frank, AWMH has raised approximately \$7 million to date through band and board member donations and external gifts, and has allocated over \$2 million in grants.

Metallica agreed that Frank’s “do no harm” advice should define its charitable

work. The 2-year-old organization focuses on causes like workforce education and the fight against hunger, an extension of Metallica’s prior efforts: For over two decades, the band has donated a portion of ticket sales from every North American and European tour to food banks. “We’ve been working with local promoters and having them research who would benefit the most,” Strate tells *Billboard*.

Strate came up with the idea for AWMH’s Day of Service, which will take place for the second year on May 22 at food banks across the country. “When we were talking about the mission of the foundation, it was really important to the band that fans be involved,” explains Strate. “We wanted people to feel like they could touch it without feeling like they needed to make a donation. That led logically to volunteerism.” Supporters can sign up through the organization’s website to volunteer at their local food banks, where they may run into Ulrich, guitarists **James Hetfield** and **Kirk Hammett** or bassist **Robert Trujillo**, all of whom also volunteer. By posting about their experience on social media, participants are then entered in a contest to win memorabilia.

In 2018, AWMH invited 25 food banks (and 1,000 volunteers) to participate in the Day of Service. This year, working with hunger relief institution Feeding America, AWMH has doubled that number. “I’ve gone to concerts, and you get blown away by how passionate people are about this,” says Frank. “We wanted a way to harness that passion.” ●



Singleton in Beverly Hills, Calif., in August 2012.

NOTED April 29 - May 7

New Deals

Catalan singer **Bad Gyal** signed with Interscope and Aftercluv.

Natti Natasha inked a global publishing deal with Kobalt Music.

Downtown Music Publishing acquired **George Gershwin’s** catalog.

Kendrick Lamar entered a long-term deal with BMI.

Juice WRLD signed to WME.

Universal Music Group signed Afrobeats star **Tiwa Savage**.

Creative Artists Agency signed **Bryan Adams**.

Executive Turntable

Primary Wave Publishing named **Jane Reisman** CFO.

Former PRS Foundation head **Vanessa Reed** joined New Music USA as president/CEO.

SeatGeek named previous Tumblr exec

Brian Murphy chief technology officer.

Disney hired **Michael Cerda** as vp product for its upcoming Disney+ streaming service.

Warner Bros. Records upped **Norman Wonderly** to executive vp creative.

Meet & Greet **Joe Jonas** married actress **Sophie Turner** in Las Vegas.

Media Alert **Ciara** and **Russell Wilson** launched film/TV production company Why Not You Productions.

City of Hope named newly promoted Epic Records chairman/CEO **Sylvia Rhone** its 2019 Spirit of Life Award honoree.

Obits Former ABC Records president **Stephen Diener** died at 80.

Boyz n the Hood writer-director **John Singleton** died at 51 following a stroke.

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



Metallica’s Ulrich volunteered during the band’s Day of Service in May 2018.

We proudly congratulate our colleagues

MELISSA NEWHART
SARA SCHOCH
TONI WALLACE

on being named to the

billboard

2019 Branding Power Players list

and our entire Brand Partnerships team
for all their great work



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7
DAYS
on the
SCENE



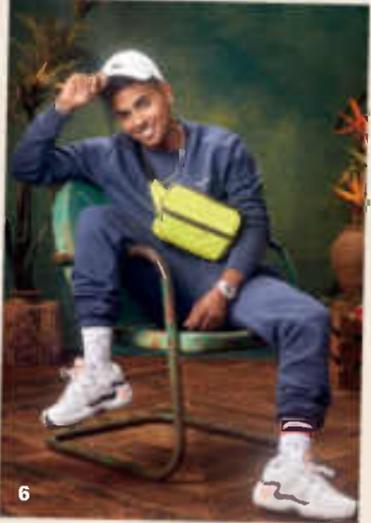
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Latin Music Week

LAS VEGAS, APRIL 22-25

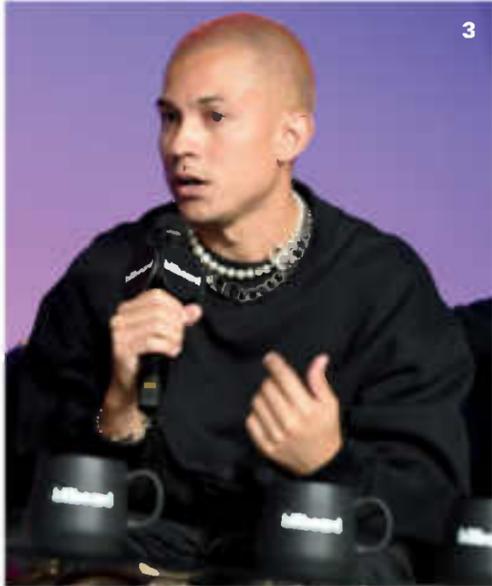
PHOTOGRAPHED BY GIZELLE HERNANDEZ

THE 2019 BILLBOARD LATIN MUSIC CONFERENCE TOOK over The Venetian in Las Vegas April 22-25, bringing icons, rising stars, executives, insiders and influencers together to discuss Latin music's ongoing mainstream ascent and future endeavors. **Ozuna** explained why he pushed back his upcoming album, **Wisn & Yandel** opened up about their five-year hiatus, and the **Rivera** family revealed an upcoming tour to honor the late **Jenni**. On the business side, Nielsen Music industry insights and analytics senior vp **David Bakula** unveiled encouraging stats on Hispanic consumers' streaming habits, PR pros got candid about damage-control tips, and BMI brought its "How I Wrote That Song" panel. It all culminated in the Billboard Latin Music Awards on April 25 at the Mandalay Bay Events Center, where **Bad Bunny** descended from the ceiling on a Jet Ski (seriously) before tearing through his punk-inspired "Tenemos Que Hablar" and real-life couple **Anuel AA** and **Karol G** made their first TV appearance together with a super-sultry performance of "Secreto." But Ozuna owned the night, taking home 11 trophies — including the coveted artist of the year honor — and becoming the biggest winner in a single year in the show's history. The awards gained an 11% increase in viewership over 2018, pushing broadcaster Telemundo to No. 1 in Spanish-language primetime, according to Nielsen.

—JOE LYNCH



1 The ladies of this year's "Women in the Lead" panel. Standing (from left): Karol G, Becky G and Natti Natasha. Seated: Lali (left) and Anitta. **2** El Fantasma, who revealed during the "Renew or Die" panel on April 23 that he'll be releasing an album of duets. **3** Wisn & Yandel discussed the impact of Latin's urban movement during "The Sony/ATV Iconic Songwriter Q&A" on April 23. "Behind every artist, there's 100 jobs," said Wisn. "The urban genre represents the slums ... it's great that today the genre can also be that core to support different families." **4** Luis Coronel, who spoke alongside El Fantasma at the "Renew or Die" panel. **5** Beatriz Luengo (pictured) discussed how to be a pop artist in the urban era with Kany Garcia, Pedro Capó and Sofia Reyes on April 23. **6** Ozuna admitted he doesn't know what "Taki Taki" means during his "Superstar Q&A" on April 23, adding, "I never thought it was going to break down barriers." **7** Garcia, who will release her new project, *Against the Wind*, on May 17. **8** Lele Pons gave advice on how to turn internet fame into a career in a panel with fellow social media star Rudy Mancuso on April 23. **9** "Regional Mexican music has had good and bad days," said Gerardo Ortiz during the "Renew or Die" panel. **10** The Rivera family. Standing (from left): Gustavo Rivera, Juan Rivera, Pedro Rivera Jr. and Lupillo Rivera. Seated (from left): Rosie Rivera, Rosa Saavedra, Don Pedro Rivera and Jacqie Rivera. **11** Fonseca, who took part in a tribute to Juan Luis Guerra. **12** Guerra accepted the lifetime achievement award at the Billboard Latin Music Awards on April 25. **13** Capó, who was also part of the tribute to Guerra.



Karol G surprised beau Anuel AA during his "From Zero to Hero" Q&A on April 24. The day after, they performed their "Secreto" collaboration at the Billboard Latin Music Awards. "Being with her is what makes me happiest," he said on the red carpet.



1 Billboard editorial director Hannah Karp (left) and SoundExchange president/CEO Michael Huppe at the panel "Latin's Big Payout: The Executive Q&A" on April 24. 2 Kanales sang at the Billboard Sounds Showcase at TAO on April 23. 3 "I Like It" producer Marco "Tainy" Masís at the panel "BMI Presents: How I Wrote This Song" on April 24. 4 Anitta (center) performed at the En Vivo party at Drai's Nightclub on April 24. 5 From left: Gaby Music, Nando Luaces, MC Ceja, Camille Soto, Angela Martinez, Ivan Alcorn, El Alfa and Frabian Eli at the panel "The New Business Model: How Digital Distribution Companies Became Content Creators, Labels and Publishers" on April 23. 6 Natti Natasha on April 24. 7 Billboard vice president/Latin industry lead Leila Cobo with Ozuna on April 23.



CONFERENCE: 1. 3. 5. 6. POLAROID: FRANK MICELOTTA/BILLBOARD/PICTUREGROUP. 2. 7. MATTHEW CARTER/BILLBOARD/PICTUREGROUP. 4. ANDREO BUHAY/BILLBOARD/PICTUREGROUP. AWARDS: 1. BRYAN STEFFY/TELEUNDO. 2. 4. 6. 7. ETHAN MILLER/INVISION/AP/SHUTTERSTOCK. 5. GABE GINSBERG/WIREIMAGE.

1



Billboard Latin Music Awards

LAS VEGAS, APRIL 25

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1 Social artist of the year winner Bad Bunny made waves by flying in on a Jet Ski to sing his *X100PRE* track "Tenemos Que Hablar." The trap star also won three other awards for his Hot Latin Songs No. 1 "Te Boté" (with Casper Magico, Nio Garcia, Darell, Nicky Jam and Ozuna), including hot Latin song of the year. **2** Nicky Jam (left) and J Balvin's smash "X" won airplay song and Latin rhythm song of the year. **3** Rosalía performed her hit "Con Altura" with collaborator Balvin, and was joined by Sean Paul and El Guincho. **4** Raymix and Becky G presented an award together. **5** Los Cuates de Sinaloa. **6** Marc Anthony opened the show by debuting his new song, "Parecen Viernes." **7** CNCO performed its latest single, "Pretend." The quintet took home the honors for Latin pop artist of the year, duo or group; Latin rhythm artist of the year, duo or group; and Latin pop album of the year for its self-titled sophomore album.



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Billboard Music Awards

LAS VEGAS, MAY 1

DRAKE SWAPT THE 2019 BILLBOARD MUSIC Awards, winning 12 trophies and surpassing **Taylor Swift**'s 23 awards to become the top BBMA recipient in history (his total is now 27). After showing his *Game of Thrones* fandom by shouting out Arya Stark when his double-album *Scorpion* nabbed his first win (for top Billboard 200 album), Drake urged artists and fans to spread positivity when he returned to the stage to accept the honor for top male artist. "We've had an unfortunate series of losses within our business," he said. "I want to encourage everybody to let other artists know how you feel about them." Elsewhere, a handful of dazzling collaborations wowed, from Swift and **Brendon Urie**'s colorful "ME!" to **Madonna** and **Maluma**'s steamy live debut of "Medellin." But one of the night's best moments was courtesy of Icon Award recipient **Mariah Carey**, who treated the audience to a career-spanning medley — while Swift sang along in her seat — and a heartfelt speech. "To anyone who has ever told me that a song I wrote helped saved your life," she said, "I thank you, because you saved mine." —TAYLOR WEATHERBY



1 Urie (left) and Swift delivered a candy-colored live debut of "ME!," the first taste of new music from Swift since 2017's *reputation*. 2 Juice WRLD backstage. 3 To kick off her second consecutive year as host, Kelly Clarkson opened the show with a medley of Billboard Hot 100 hits. 4 Cardi B accepted the top rap song award for "I Like It." 5 Paula Abdul closed the show with a hit-filled set and epic choreography. 6 Yung Miami of City Girls. 7 Drake posed with the awards he captured.

1, 8, 14: KEVIN MAZUR/GETTY IMAGES; 2: CHRISTOPHER POLK/NBC; 3, 4, 13: ETHAN MILLER/GETTY IMAGES; 5: JEFF HRAVITZ/FILMMAGIC/GETTY IMAGES; 6: STEVE GRANITZ/WIREIMAGE; 7: AMY SUSSMAN/GETTY IMAGES; 9, 11, 12: JOHN SHEARER/GETTY IMAGES; 10: KEVIN WINTER/GETTY IMAGES.

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8 Carey was all smiles as she accepted her Icon Award. 9 From left: Dan Smyers, Tori Kelly and Shay Mooney performed Dan + Shay's hit "Speechless." 10 From left: The Jonas Brothers' Nick, Joe and Kevin Jonas delivered a fiery performance of their first Hot 100 No. 1, "Sucker," as well as Nick's solo hit "Jealous" and Joe's song with DNCE "Cake by the Ocean." 11 Diplo donned a cowboy-inspired outfit in promotion of his upcoming country project, *Thomas Wesley*. 12 Endeavor chief marketing officer Bozoma Saint John. 13 Halsey (center) performed her BTS collaboration, "Boy With Luv," off the K-pop group's latest album, *Map of the Soul: Persona*. 14 Maluma onstage with Madonna, who danced alongside augmented-reality versions of herself.

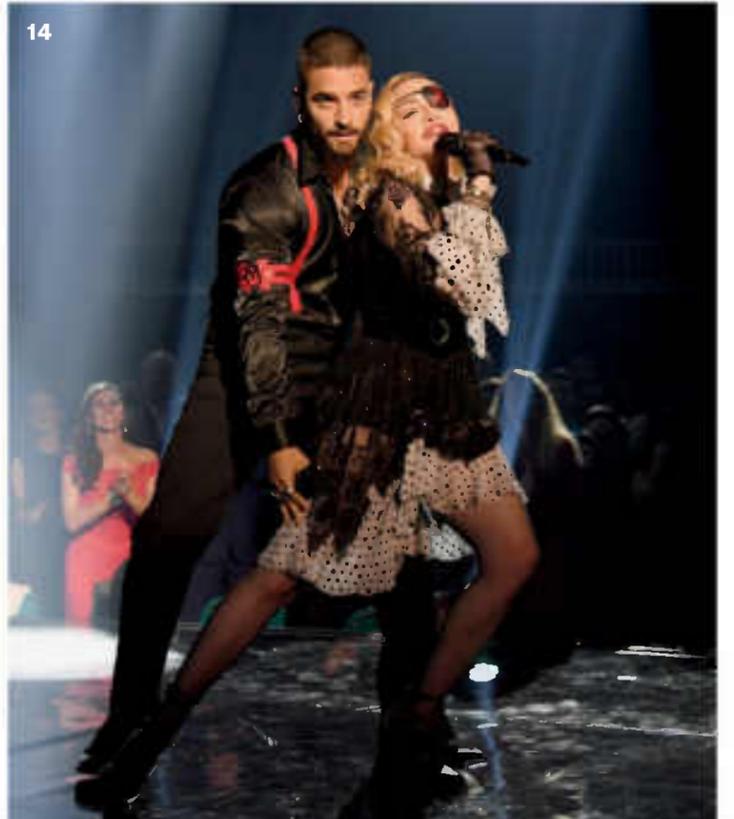
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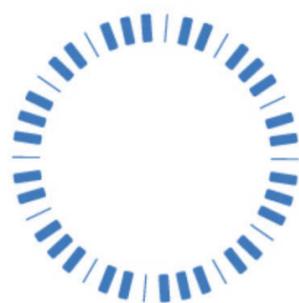


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GETTING WARMER

Lil Dicky carved a lane for himself in hip-hop with his comedic raps. Now, with his environmental anthem, he wants to prove that he's no joke

BY DAN HYMAN

PHOTOGRAPHED BY
CARA ROBBINS

The Heart



Lil Dicky
photographed
April 29 at Issue
Studio in Los Angeles.

GROOMING BY ANDREA JACKSON. PROP STYLING BY MEGHAN CZERWINSKI.

LIL DICKY HAS ALWAYS RELEASED music at a glacial pace — one increasingly at odds with today's flood-the-market model. "I'm not an infinite-good-ideas guy," says the comedic rapper born **Dave Burd**, who in the past four years has released only a pair of songs. "I have, like, 10 good ideas every two years. So I want to make them count."

But with "Earth," the shaggy-haired MC took his exacting methods to a new extreme. The star-studded single took more than three years to complete and made headlines for its absurdist animated video that finds nearly every major pop star on the planet voicing a different animal (**Justin Bieber** as a baboon, **Ariana Grande** as a zebra, **Halsey** as a lion cub, **Ed Sheeran** as a koala). "I've never worked on a single song for this long," says Lil Dicky, who first tapped **Benny Blanco** to produce before **Cashmere Cat** signed on as co-producer. "Other songs might have more of a selfish expectation where I want it to succeed because

"I get frustrated that I can't just go into the studio and come out with an album." —Lil Dicky

it's good for my career," he says. But considering "Earth" sounds the alarm on global warming, "this felt like more was at stake."

Turns out it also was good for his career. "Earth" debuted at No. 17 on the Billboard Hot 100 and became Lil Dicky's fifth song to top the Comedy Digital Track Sales chart, the most among soloists. But it's all a bit wild, really, that the polarizing 31-year-old is an environmental messenger, especially when considering that the rapper's last major moment came more than a year ago via his controversial **Chris Brown** collaboration "Freaky Friday." The song peaked at No. 8 on the Hot 100, and its video — in which the pair swaps bodies — also drew criticism for its lyrics, which, among other things, brushed off Brown's history of troubling behavior. Lil Dicky is also the guy who on his 2013 breakout hit, "Ex-Boyfriend," panicked about how his genitals compared with those of his girl's former flame. But Blanco believes Lil Dicky's humorous approach to music is exactly why he is the right person to tackle more serious subjects. "You're listening to the song, and it's a joke and it's funny,"

says Blanco. "But at the same time, you're like, 'Wait, I'm really [thinking about] something important.'"

Scooter Braun, Lil Dicky's co-manager, says he learned of the ambitious idea during an early-2016 hot-tub hangout at his house with Lil Dicky and Blanco. "When they tell you they want to make a song for the environment and every single superstar in the world is going to play a different animal, you kind of look at them like they're insane," says Braun, who had just started working with his client. "It sounds like something someone says as a joke, but Lil Dicky made it all happen."

At the time, Lil Dicky was already in the studio with Blanco, working on what became "Freaky Friday," when he decided to hash out the earliest concept for "Earth" during those sessions. In the interim, he and Blanco started recruiting the song's two dozen-plus guest stars, tapping **Charlie Puth** first and methodically going from there. But it was Braun's quick thinking that helped them land

more guests than ever expected. While at Wango Tango in Los Angeles last June with his client Grande, who was headlining the festival, Braun turned his trailer into a makeshift recording studio where Lil Dicky and Blanco posted up. It was there that everyone from **Shawn Mendes** to **Backstreet Boys** dropped in and recorded their parts. Braun says he approached almost every artist billed on the lineup, explaining

A still from Lil Dicky's animated music video for "Earth."



how he was involved in a new song that would raise awareness about the environment; a portion of its proceeds are being donated to a variety of environmental charities, most notably The Leonardo DiCaprio Foundation. He would then play them a 30-second clip and hear what they thought. Everyone was in. "Dave's reputation precedes him," says Braun. "People are excited to be a part of whatever he does."

Born in the leafy suburbs of Philadelphia, Lil Dicky was raised on **50 Cent** and **Jay-Z**. He studied business at the University of Richmond and graduated with plans of being a comedian. But when he released the now viral video for "Ex-Boyfriend" in April 2013, which raked in more than 1 million views in its first 24 hours, he decided to pivot to music instead — even after his closest friends and family staged an intervention to persuade him not to be a rapper. "I couldn't live with 'What if?'" says Lil Dicky. The day after the video went viral, **Mike Hertz** signed on as his co-manager. And once Lil Dicky independently dropped his debut mixtape, *So Hard*, that May,

Hertz helped him ink a distribution deal with Commission Music/BMG.

Lil Dicky has released only one full-length album to date: 2015's *Professional Rapper*, which featured **Snoop Dogg** on its title track and had **Rich Homie Quan** and **Fetty Wap** swapping verses on "Save Dat Money," which became Lil Dicky's first song to enter the Hot 100. But not for lack of trying. "Sometimes I get frustrated that I can't just go into the studio and come out with an album," says Lil Dicky, but he's a firm believer in taking his time rather than rushing anything to completion. "I know each song and idea deserves to be perfectly executed," no matter how long it takes.

Speaking with unpretentious self-assurance as he drives through Los Angeles on a recent afternoon, Lil Dicky says he has always had a "Kanye-esque" belief in himself. "I willed myself into this career. When I go back and listen to my old music, it's ridiculous that I even had this level of belief, 'cause it kinda sucks. It's almost like there must be some level of delusion to me — but thank goodness, because as you ride that delusion, the more time you put in. Logically, you're going to continue to improve."

Now that "Earth" has dropped, Lil Dicky is finishing the final few tracks from his forthcoming second album. "I want every song to be good enough to walk up to Jay-Z and play it and not feel embarrassed," he says. Outside of music, his original plan for a more traditional comedy career has been revived: He recently landed his own as-yet-untitled comedy on FX for which he's head writer and star. "I'm always just good enough to maintain this pace," says Lil Dicky. "Do I feel like I'm one of the best? I feel like I have the potential to be." ●

SHOOTING FOR THE STARS

In early 2016, Scooter Braun signed on as Lil Dicky's co-manager. Days later, he watched his latest client dream up — and begin to execute — his wildest idea yet

CONFIDENCE IS KEY

"Years ago, when I first met him, he was already one of the most confident people I ever met. He told me he was going to be one of the greatest ever in music and was going to make one of the greatest TV shows of all time. So the confidence has always been there. But he's also neurotic in how he thinks about every detail."

CHAMPIONING A CAUSE

"Everything we do at SB Projects has to have a philanthropic element, and I've never had an artist say they have an issue with that. I have young children, so I

personally find climate change to be an incredibly important issue. The fact that Dicky stepped forward [regarding] this issue was so impressive to me."

NO ONE-TRICK PONY

"Spend a day on YouTube going through all of Dicky's videos, and you start to understand who he is as an artist. This is a guy who wrote every single piece of each of his songs and also came up with the creative vision for everything you're watching. It's then you start to realize [he is] someone who truly has a certain sort of genius." —D.H.



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Welcome what's next

LARGER THAN LIFE

20 years ago, Backstreet Boys' *Millennium* pushed them to peak pandemonium — with help from Britney Spears

"Hit it, guys!" With those words, a 17-year-old **Britney Spears** sent **Backstreet Boys** fans into a frenzy with hidden tracks on her 1999 debut, *...Baby One More Time*, which previewed the boy band's upcoming full-length, *Millennium*. "I've got something very special, just for you," said Spears in the teaser, which played after her final track. "I'm going to give you a private preview of new music from labelmates of mine."

It was a strategic move by Jive Records amid the hungry anticipation for the Backstreet Boys' third record, spurred by their hysteria-inducing popularity in Europe that had trickled into the United States. With no social media to leak the tracks, eager fans rushed to purchase a copy of Spears' album. (A preview of new Backstreet Boys material also appeared on the group's 1998 live album, *A Night Out With the Backstreet Boys*.) "Britney exploded as a result of doing that," says songwriter **Andrew Fromm**, whose ballad "I Need You Tonight" was one of the tracks teased on her album and included on, he estimates, the first 200,000 copies of *...Baby One More Time*. "It really pushed Britney's career. Backstreet fans were dying to hear new songs."

Johnny Wright, who managed both acts, says the idea came from the label — the group wasn't even aware of it until Spears' album dropped. The aim was twofold: promote an upcoming Jive release while building a fan base for one of its emerging artists. It worked: *...Baby One More Time* was the second-best-selling album in the United States in 1999, right after *Millennium*, which broke the record for highest first-week album sales with 1.1 million copies, according to Nielsen Music. The LP also hit No. 1 on the Billboard 200, where it stayed for 10 nonconsecutive weeks.

In the 20 years since, the band has earned eight Grammy nominations; dropped its 10th studio LP, *DNA* — which bowed atop the Billboard 200 in January — and wrapped a two-year Las Vegas residency that raked in nearly \$1 million every night, on par with **Shania Twain** and **Gwen Stefani**.

Andreas Carlsson, who co-wrote "I Want It That Way," says it all traces back to *Millennium*: "This album was another level. The floodgates opened, and they became a phenomenon." —LEENA TAILOR



From left: Kevin Richardson, Nick Carter, Howie Dorough, Brian Littrell and AJ McLean in 1999.

FriendsWithYou's Borkson (left) and Sandoval. Says Borkson: "We're fighting the harshness of the world with love and empathy."



IN DEMAND

FriendsWithYou Fine Artists

THE FUNKY DUO IS SCULPTING PLAYGROUND- INSPIRED SET PIECES FOR THE MUSIC STAGE

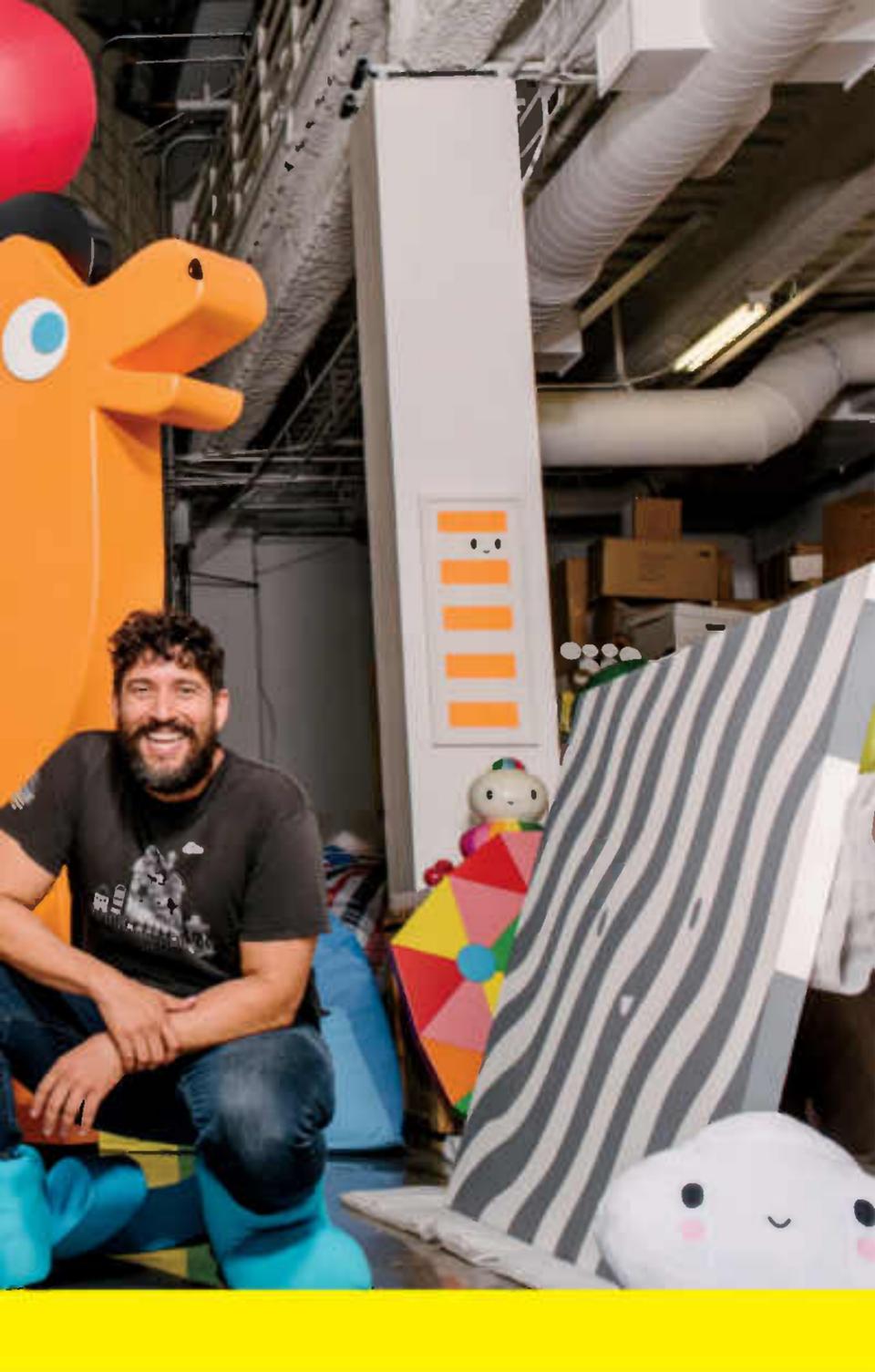
SOMETHING IN THE WATER

When Borkson and Sandoval met Williams at a Miami art gallery in 2008, they were surprised he wanted to work with them. "We were poor, living in a piece-of-shit apartment, showing him what we were doing on a tiny laptop," says Borkson. They've since collaborated on an installation for Williams' 2010 Art Basel performance and the animated Netflix show *True and the Rainbow Kingdom*, which Williams executive-produces. For his inaugural Something in the Water festival, which took place in Virginia Beach, Va., in April, FriendsWithYou decorated the grounds with 21 inflatable characters 15-40 feet tall (right). "His persona speaks to the softer male sensitivity we're trying to push forward," says Sandoval. "We're two burly men, but we're doing cute *kawaii* stuff."

Sam Borkson and **Arturo Sandoval** founded FriendsWithYou, a fine-art collaborative known for whimsical, cartoon-inspired installations, in Miami in 2002. They met as college students through the city's rave community and bonded over a love of animated characters and a shared admiration for Japanese artist **Takashi Murakami**. "Next thing you know, we were making plush toys together," says Sandoval, 42. Now based in Los Angeles, the best friends are working a love of music into their candy-colored craft, designing "Warhol meets Disney" set pieces for **J Balvin** and **Pharrell Williams**. As devotees of the mid-'90s relational aesthetics movement, which emphasizes interactive art as a medium for social exchange, the pair says its work can bring positivity to festival grounds and gallery walls alike. Says Borkson, 39: "FriendsWithYou is this idea that the universe is on your side."

—TATIANA CIRISANO





THEIR STUDIO

Borkson attended the same Florida middle school as **Diplo** — they even have matching tattoos of the school's mascot to prove it. Years later, the producer-DJ is introducing FriendsWithYou to potential new collaborators like **Dua Lipa**, who visited their studio recently and even made a piece of art that's going to a collector. Now, FriendsWithYou is in conversation with everyone from **Katy Perry** to **Ty Dolla \$ign**. Says Borkson: "It feels like our message is working because it's spreading to all these amazing people."

COACHELLA

Last fall, Borkson and Sandoval direct-messaged reggaeton star **Balvin** (below) on Instagram to compliment his music. The admiration was mutual. "He responded, 'I love your art,'" says Borkson. "He said he wanted to use his platform to spread love and happiness, and we were like, 'We can do that.'" They opened their entire library to the artist to create a "bomb of love" for his 2019 Coachella set — which at the time was just six weeks away. They landed on cloud costumes for the troupe of dancers and a giant toy horse. Balvin liked the setup so much, he's taking it on tour this year.



Underground System at the Waking Windows festival on May 5.



INSIDE LOOK

LITTLE CITY, BIG PROFIT

Every year for the past nine years, the population of Winooski, Vt. (7,327), nearly doubles during the first weekend in May as the Waking Windows music festival takes place. The event — whose lineup leans indie and this year featured both local bands and headliners **Tune-Yards**, **Twin Peaks** and **Sunflower Bean** — brings in 6,000 festivalgoers annually, as well as a major economic boost. During festival weekend, business revenue is roughly equal to that of a month's worth of sales, says **Heather Carrington**, community and economic development officer for the city of Winooski. "That certainly has the potential to float a business through a rough patch," she says.

Carrington speaks from experience. In 2004, Winooski residents took out a \$24 million municipal bond to rebuild their downtown, which had been demolished during the city's urban renewal movement of the 1970s. There were plenty of commercial vacancies, but also opportunities. "When we first started the festival, we put music into some of the vacant business spaces," says **Ali Nagle**, a co-owner at Waking Windows who also manages local coffee shop **The Monkey House**. Soon enough, retailers, restaurants and bars set up permanent shop in those same storefronts, continuing to host performances as they watched festivalgoers become customers. "[Our downtown] exploded simultaneously with the festival," adds Nagle. "We rely on them just as much as they rely on us."

The proof is in the receipts. When Carrington crunched aggregated sales numbers from 2005 to the present, she found a 6% increase in meal receipts and a 15% increase in alcohol receipts during the month of May, from 2012 and beyond, both likely attributable to Waking Windows. Beyond economic benefits, Waking Windows also highlights the Burlington-adjacent city's quirky appeal to tourists passing through. On-site activities at the festival include a drag queen story hour, a feminist bird walk and screenings in partnership with the Vermont Film Festival. Says Carrington: "Waking Windows promotes more than just great music — it spotlights our community." —HARLEY BROWN



UP NEXT

PALOMA MAMI

FROM Santiago, Chile **AGE** 19
LABEL Sony Music Latin
HOP TO IT Born **Paloma Rocío Castillo** in New York, Paloma Mami got her start as a contestant on the Chilean competition show *Rojo* when she was 18. Dissatisfied with the show's emphasis on reality TV drama over artistry, she left voluntarily after two weeks. Still, she was hesitant to pursue music full time due to her inexperience. "I thought you needed to know about the industry to do well," she says. But after witnessing **Bad Bunny** stun at the Santiago stop on his tour in 2018, inspiration struck. The next day, she hit up local producer **Lesz**, and he invited her to the studio. A month later, last June, she independently released the viral hit "Not Steady," which has raked in 6.5 million U.S. on-demand streams,

according to Nielsen Music. **HOLD STEADY** In July 2018, Sony Music Latin manager **Adrian Garcia** heard "Not Steady" when Spanish rapper **C. Tangana** played it for him while Garcia was driving in his home base of Miami. By October, Garcia had signed Paloma Mami, making her the first Chilean artist of her generation on the label. "Paloma's energy is so captivating that you immediately know you are in the presence of a star," says Garcia. "She was a perfect fit" for a roster that boasts **Maluma**, **Becky G** and **Ozuna**. **GIRL POWER** The artist cemented her rising-star status with the March single "Fingías" ("You Pretend"), which has since garnered 4.2 million U.S. on-demand streams. The R&B-tinged ballad about getting over heartbreak is her most vulnerable to date. "Being

secure with yourself is the message that I always want to give to my fans," she says. "Anthems for women are super important, and finally, there's a bunch of [female artists] getting to make them for the girls in the club." **LEVELING UP** Paloma Mami is focused on releasing several new singles whose credits are stacked with all-star producers: **Tainy** (who executive-produced Bad Bunny's *X100PRE*), **Sky Rompiendo** (**J Balvin**) and **Diplo**. "He has chickens in his house!" she says of her "lit" experience with the latter. But as her popularity grows, she wants to keep a tight relationship with her day-one fans through social media. (She has 2.4 million Instagram followers.) "In this generation, artists can be more than just something you can't touch." —BIANCA GRACIE

Which artist won the Met Gala red carpet?

ASK BILLBOARD ANYTHING

► Attendees of the 2019 Met Gala, held May 6 in New York, explored the theme of *Camp: Notes on Fashion* — and no one embraced the concept more than **Lady Gaga**, one of the event's five co-chairs alongside Gucci creative director **Alessandro Michele**, **Harry Styles**, **Serena Williams** and Vogue editor-in-chief **Anna Wintour**. Gaga walked the carpet in not one but four separate looks, all designed by her friend **Brandon Maxwell**. First, he unzipped her intensely puffed-out fuchsia dress to reveal a black strapless gown, which she completed by holding an open umbrella above her head; that gown slipped off to unveil a fitted fuchsia dress that Gaga accessorized with a clunky, old-fashioned cellphone and oversize sunglasses while a member of her posse misted her with hair spray; finally, Maxwell unzipped that dress to show off Gaga's crystal bra, sparkly fishnet tights and exceptionally high-heeled platform boots. On Instagram, Gaga was the most buzzed-about celebrity according to the platform, which determined the ranking based on the total global number of Instagram mentions in tags, captions and comments on photos and videos. Both Gaga and Maxwell contributed to the stat, as the singer posted four photos with the clever hashtag #MetGaga (which was used on Instagram over 3,000 times) while Maxwell captioned a video of Gaga inside the Met in her first outfit: "Friendship is the most fashionable thing we can have." On Twitter, **Khloé Kardashian** and **Karlie Kloss** also used the #MetGaga hashtag, with the latter saying, "We all know that's really what this is about." —LYNDSEY HAVENS



SIGNED

NAME ERIC PASLAY
PUBLISHER BIG MACHINE MUSIC

On April 29, Big Machine Label Group signed country singer-songwriter **Eric Paslay** to an exclusive songwriting agreement under its publishing branch, Big Machine Music. He first met Big

Machine Music GM **Mike Molinar** nearly 14 years ago while interning for him at now defunct publishing house Cal IV Entertainment. Six months ago, when Molinar heard that Paslay, 36, was looking to make a change in his career, he immediately called up Paslay's manager to put an offer on the table.

Paslay had signed to EMI Records in 2011, and within a year, three songs he had co-written hit No. 1 on the Country Airplay chart: **Love & Theft**'s "Angel Eyes," **Eli Young Band**'s "Even If It Breaks Your Heart" and **Jake Owen**'s "Barefoot Blue Jean Night." In 2013, he landed on the chart himself (at No. 2) with his breakout hit, "Friday Night." But as his career slowed, Paslay parted ways with EMI in September 2018 and also left his former publisher, Warner/Chappell

Nashville. "He wanted to go to a smaller team that would help him focus and rebuild the writer side of his career while still supporting his artistry," says Molinar. Now, "he wants to make sure everybody knows he wants to write their next hit."

Molinar says Paslay has churned out nearly 20 songs for Big Machine Music to pitch, with three or four already on hold for artists to record. "They all have this great balance of humanity, commerciality and songwriting craft," says Molinar. Paslay's Big Machine deal lets him record any song he writes, and he's welcome to sign a record deal elsewhere. But for now, Paslay plans to release music independently. "It's moving the way it should be," says Molinar. "Everybody's energized about what we can do together." —TAYLOR WEATHERBY

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From left: Spector, Bennett and Talley in London in 1964.

Behind The Beehive

Ronnie Spector, who returns to the stage in May, on the importance of engineering an image

BY BROOKE MAZUREK

RONNIE SPECTOR WALKS into a Connecticut steakhouse on an overcast afternoon with her hair teased as high as spun sugar and eyes shielded by a pair of Tiffany & Co. sunglasses. “I have nothing to hide,” she declares before sliding into a corner booth. Her voice is warm, raspy and all New York vowels, and in a split second of down-to-earth realism she stops to spit a Tic Tac into a napkin. “OK, now we can talk,” she says. The sunglasses stay put.

It will be 55 years this fall since **The Ronettes**, the seminal girl group that she fronted, released its debut album in 1964. The compilation of its hit singles established the now-75-year-old artist born **Veronica Bennett** as a superstar known for her “whoa-oh’s” and vocals powerful enough to help build producer **Phil Spector**’s Wall of Sound. That voice will be front and center in May, when she returns to the stage in a one-off show with **The B-52s**, as will her self-described “less is more” approach to fashion — the reason she agreed to a rare sit-down today.

“I don’t believe in entourages. I don’t do fads,” says Spector, who is dressed in dark denim, a button-down blouse and a moto jacket, all

from Nordstrom. “I used to wear my husband’s [manager **Jonathan Greenfield**] shirts to bed, and he’d say, ‘You look fucking sexy.’ Now I wear them onstage, buttoned lower.” That understated edge and unwavering consistency might be why it’s easy to overlook the style influence that she, along with her sister **Estelle Bennett** and cousin **Nedra Talley**, who rounded out the trio, wielded.

The act’s synchronized movements and precise harmonies evolved from the doo-wop era, and their cocktail-hour-ready costumes were a result of the control that Motown-era labels began asserting over their artists’ appearances. Like their girl-group contemporaries — **The Shirelles**, **The Supremes** and **The Chiffons** — The Ronettes usually wore coordinated ensembles in monochromatic tones. And yet there were subtle distinctions — with significant implications. Shorter hemlines, higher slits and tighter silhouettes were the members’ ways of sampling what they saw on the ethnically diverse streets of New York’s Spanish Harlem and making it their own. More obvious were the Aqua Net-teased beehive hairdos

and **Elizabeth Taylor**’s *Cleopatra* eyeliner. “We didn’t have a hit record like everybody else [at first],” says Spector. “So we had to create a look.”

What Spector did then is what many artists do today: There’s that sleek ponytail **Ariana Grande** has been whipping around since she left Nickelodeon; those reflective sunglasses perched perpetually on **H.E.R.**’s face; the pantsuits **Janelle**

Monáe has pledged allegiance to album after album. They all learned what The Ronettes understood from the start: the power an image can have if you stick with it long enough to let it become your own. “I remember walking down the street and hearing **John Lennon** call out, ‘Ronnie Ronette!’” says Spector. “People knew me from the back of my hair.”

With an image that echoed her proto rock’n’roll, Spector’s less constricted vocal technique helped the trio last longer than any other girl group of the time. When the British Invasion began, **The Beatles** and **The Rolling Stones** sought them as tour support. **Jimi Hendrix** was a fan, as were **David Bowie** and **Bruce Springsteen**. “I can’t say The Ronettes were better,” she says. “We were just different.” ●



Spector



1



2



3



4

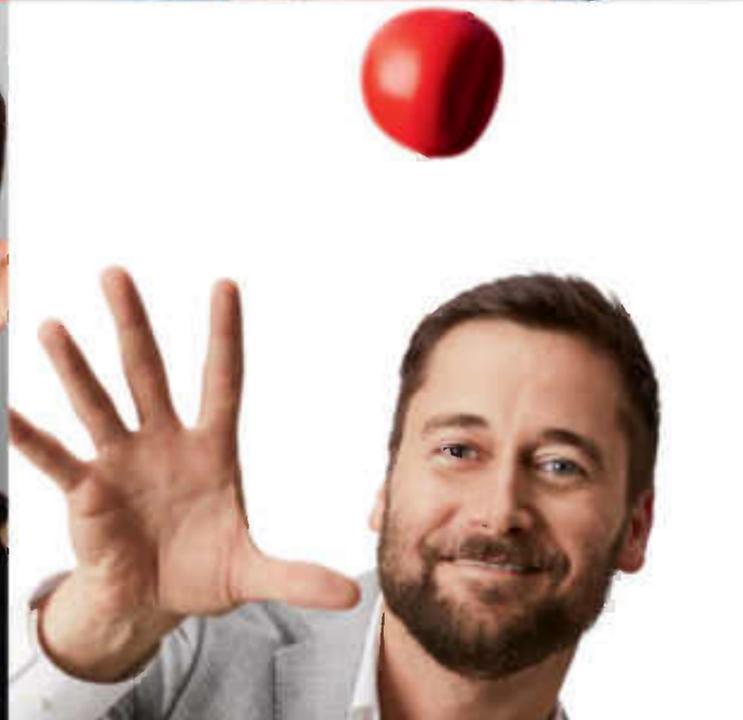
1 Spector in 1964. 2 The Ronettes on British TV show *Thank Your Lucky Stars* in 1964. 3 From left: Talley, Bennett and Spector in 1964. 4 Spector in 1978.

RONETTES: DAILY HERALD/MIRRORPIX/GETTY IMAGES; SPECTOR: DAVID WILLIAMS/REXUS; 1: MICHAEL OCHS ARCHIVES/GETTY IMAGES; 2: COURTESY OF RONNIE SPECTOR; 3: PICTORIAL PRESS/ALAMY STOCK PHOTO; 4: ANTHONY BARBOZA/GETTY IMAGES.



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THE BILLIE

AT JUST 17, **BILLIE EILISH** HAS RACKED UP BILLIONS OF STREAMS AND, IN THE PROCESS, BECOME A



BY LYNDSEY HAVENS
PHOTOGRAPHED BY
HEATHER HAZZAN

BLUEPRINT

MODEL FOR HOW CLASSIC STRATEGY CAN WORK IN THE DIGITAL AGE. SHE STILL FINDS IT ALL A LITTLE 'WEIRD'



K

KATY PERRY BROUGHT SNACKS — A clear plastic bag of chips and Pedialyte, to be precise. It's the second day of Coachella's first weekend, and Perry is huddled among a rarefied group of festivalgoers at the Outdoor Theatre. There's Perry's fiancé, actor Orlando Bloom; *Late Late Show* host James Corden; omnipresent DJ-producer Diplo; Apple CEO Tim Cook; and Apple Music global creative director/Beats 1 host Zane Lowe, plus much of Interscope Records' staff. The only person missing is the star they've all come to see: Billie Eilish. Two weeks earlier, Eilish — the

17-year-old singer-songwriter who has been pronounced everything from a prodigy to the future of pop — dropped her debut album, *When We All Fall Asleep, Where Do We Go?* It immediately shot to No. 1 on the Billboard 200, making Eilish the first artist born in the 21st century to hit the chart's peak; it returned to No. 1 a month later. Today is her first live performance since its release.

Eilish was scheduled to hit the stage nearly 30 minutes ago, but her crew is still making last-minute adjustments to her LED-paneled floor. Perry eagerly chants, "Fuck the screen!" while Eilish's team whispers somewhat anxiously about the holdup. But outside of the viewing area reserved for Eilish's friends and family, the growing crowd appears unfazed. An artist can only make her Coachella debut once, a notion deeply understood by the tens of thousands who want to one day say, "I was there" — and by Eilish herself.

In the short time since *When We All Fall*

PREVIOUS SPREAD
Eilish photographed April 18 at SunLight Studios in Los Angeles. Styling by Samantha Burkhart. Eilish wears a Gucci shirt, Raf Simons pants, Off-White x Nike Blazer shoes, and Heart of Bone and DALMATA jewelry.

ABOVE
Eilish wears an Off-White jacket and Heart of Bone and DALMATA jewelry.

Asleep arrived, Eilish's fame has reached the stratosphere of superstardom. Tegan & Sara, Paramore's Hayley Williams, Niall Horan and Demi Lovato all have publicly praised the album on Twitter and Instagram. Privately, Eilish has been getting a constant stream of DMs and texts from fans ranging from rappers she prefers not to name to Avril Lavigne. The singer messaged Eilish to say congratulations, suggest the two hang out in Los Angeles and remind her that she, too, got her start in the industry at a young age and was always there to talk. "That made me break down," says Eilish.

When I ask her the day before her festival set how she has been processing all of this, she tells me she started talking about herself in the third person. "I don't know how to look at this, thinking it's me," she says. "Everything that's being said about me and what I've created — I'm playing Coachella tomorrow and I'm doing this and I'm doing that — I keep having to think of it like I'm not me, because it is just a name. It's like

a brand, which I own and I have the rights to, but it's also something else. It's a very strange feeling."

None of this happened overnight. The artist born Billie Eilish Pirate Baird O'Connell broke out in November 2015 when her dreamy ballad "Ocean Eyes," written by her older brother, Finneas O'Connell, now 21, blew up on SoundCloud. Eilish was 13. That same month, she secured manager Danny Rukasin, who knew O'Connell, saw Eilish's potential and reached out; Brandon Goodman also later signed on as co-manager. A handful of *When We All Fall Asleep* tracks recall those early, airy vocals and O'Connell's cavernous production, but others, like singles "Bury a Friend" and "You Should See Me in a Crown," employ a starkly different, tightly explosive style, often abandoning any standard song structure. Says O'Connell, "I always try to achieve uniqueness by not shying away from strangeness."

Though Eilish grew up in the golden age of streaming — she hit the 1 billion mark before even dropping a full-length project, and has now garnered 3.79 billion on-demand U.S. streams (through the week ending April 25), according to Nielsen Music — she values "whole pieces of art." Childish Gambino's *Because the Internet* is one of her favorite albums, and she always had intended to create one of her own, a vision shared by her team. And while the meteoric success of *When We All Fall Asleep* blindsided many, it is actually the result of years of meticulous artist development and a well-calculated major-label effort to build a career that will last. By releasing so many singles leading up to its release — none of which sound too similar and all of which showcase Eilish's chameleonic abilities — she was able to land on multiple genre-based playlists and "be everywhere at once," says Rukasin.

"There was a moment where artists and songs were living and dying by what playlist they could be on," he explains. "We made sure to be the standout on different ones." As Justin Lubliner — who signed Eilish to his Interscope imprint and management company The Darkroom in August 2016 — says, "We made the blueprint for how to be an albums artist in a streaming era."

Still, Eilish almost didn't release hers. The day before her album dropped, she was at a *Jimmy Kimmel Live!* taping, having second thoughts. "I've never felt that way," she recalls, "where it's my child and I don't want anybody's hands on it." She asked her team, "Can we not put this out?" and remembers thinking, "I don't want to do it anymore." For three years, it had been just her and O'Connell, making music together in his bedroom studio. "[It's rare] to actually really fuck with what you make and create," says Eilish. "I didn't want the world to be able to

tell me how they feel about this thing I love." She looks up to lock eyes with me. "But the response has been crazy."

Judging by the deafening screams when she finally takes the Coachella stage, "crazy" doesn't begin to describe it. Opening the set with her latest single, the bouncy yet brooding "Bad Guy," Eilish exudes the confidence of a seasoned headliner. Only a handful of teen pop stars before her have reached this kind of high so early in their careers — and, as both she and O'Connell know, many later cracked under the weight of fame.

"There's so much pressure and so much expectation, and it's so public," he says. "It's amazing that anyone has navigated it, especially someone as young as Billie." Eilish herself is more modest. "I'm in the good old days right now," she says. "Who knows if this is my peak and then I die or some shit? Or my career dies and I go away and no one cares." She pauses, considering another option: "Or it gets crazier."

EILISH EMERGES FROM HER hotel room at the Hyatt Regency Indian Wells Resort & Spa on an electric scooter, which she rides in circles around the table where we're about to sit down to talk. It's the day before her Coachella slot, and she looks expensively tomboy-chic in an oversize blue Louis Vuitton long-sleeve button-down and matching pants. She wears a ring on every finger and several chains cascade down her neck, including a diamond pendant of a skewed men's bathroom logo that represents her merch line, Blōsh.

"I feel like somehow everyone knows what's happening with me," says Eilish with a sigh. She often sighs between thoughts — likely a blend of exhaustion and shock that, yes, everyone *does* want to know what's happening with her now — and ends most sentences by saying, "It's weird" (a word she repeats 26 times during our chat). And it *is* weird. Eilish is a teenager with the kind of overwhelming early success that



With brother and collaborator O'Connell at the iHeartRadio Awards in Los Angeles in March.

THE TEAM

MANAGEMENT

Danny Rukasin

Brandon Goodman
Managers

LABELS

THE DARKROOM

Justin Lubliner

Founder/
president

INTERSCOPE GEFFEN A&M

John Janick
Chairman/CEO

Steve Berman
Vice chairman

Hannah Gold
Marketing
director

AGENTS

PARADIGM TALENT AGENCY

Sara Bollwinkel
Tom Windish
Booking agents

puts everything within reach. Growing up in a two-bedroom home in Los Angeles' Highland Park neighborhood with her brother, mom and dad, she couldn't afford to attend Coachella, and now she's performing there; she has yet to secure her driver's license but already has a brand-new matte black Dodge Challenger; and while she used to ride a Razor scooter up and down her short block, she now rides a "cosmic blue" Unagi around hotel rooms, label parties, festival grounds and backstage artist lounges. Wouldn't you?

Long before all this, Eilish had just entered her teens and was already fielding a frenzy of requests from an industry eager to capitalize on the success of "Ocean Eyes" and her singular cool-girl appeal. At 14, she had hired a publicist and agent in Alexandra Baker, who helped Eilish establish her image by, among other things, introducing her to Chanel, which booked her to perform at an event in November 2017. As the demand for Eilish grew, O'Connell — who maintains a solo career as independent singer-songwriter FINNEAS — remained her sole co-writer and producer. One year after "Ocean Eyes" hit SoundCloud, the song got its proper release as a single off her *Don't Smile at Me* EP, which hit No. 14 on the Billboard 200 this January. Before it even dropped, she and O'Connell started working on *When We All Fall Asleep*, first writing the hushed "Listen Before I Go" in May 2016. They finished it in January.

Goodman says *When We All Fall Asleep* proves the album isn't dead: "With Billie, everything feels like it belongs together," from the touring visuals to the fact that, inspired by *Because the Internet*, Eilish made sure some songs referenced one another. He continues, "Everything feels like this is a moment." That's because it is. After the album's release, 12 of its 14 tracks reached the Hot 100, along with Eilish's Khalid collaboration "Lovely" and "Ocean Eyes," breaking the record among women for the most simultaneously charted Hot 100 hits.

Eilish's 16-member team spent nearly

Onstage at Coachella in Indio, Calif., on April 20.



GOING GLOBAL

IN AN INDUSTRY DOMINATED

by experimental release strategies and last-minute, digital-first albums, Billie Eilish has shown the power of sticking to a carefully plotted global marketing plan — vindicating believers in old-school artist development and major-label scale. “Our approach was always to treat her as a global artist, using all the platforms as partners to give her as many inroads for fans” as possible, says Interscope Geffen A&M (IGA) vice chairman Steve Berman. Here’s how she and her team accomplished that.

CORE FOCUS

When Spotify first featured “Ocean Eyes” on its New Music Friday playlist, the song didn’t resonate like hip-hop did at the time. But the metrics, says Spotify head of global genre groups

Mike Biggane, called to mind Post Malone, whose core fans drove his engagement on the platform before his mainstream breakthrough with “rockstar.” When “Lovely” with Khalid dropped, Eilish’s whole catalog exploded. “This is what true reactivity looks like in an attention economy,” says Biggane. “She’s always focused on her core fan base. Credit’s due to her team for maximizing opportunity as her audience developed.”

LOCAL INTEL

Lubliner has connected with key players in individual markets to ask: “If you sign a local artist, what are the five things you would do outside of streaming?” The result: advice on everything from what publications to pitch to which college radio stations to approach to which

performance sessions to book around the globe. “Then,” he says, “we would spend a lot of time when she would go to each market doing all those things” — but always with Eilish’s input. “She has been true to herself since day one,” says Lindsey Fell, YouTube artist relations manager.

MAJOR VISION

Allowing Eilish and her brother, Finneas O’Connell, to take their time creating an album in his bedroom was, says IGA chairman/CEO John Janick, “supporting what they wanted to do because they had a vision. We were acting like an indie in that sense,” while using major-label clout to find global partners. “Billie is fully [involved] across all of her creative, down to the smallest details,” says Apple Music’s Zane Lowe. “She is riding a wave of her own making.” —L.H.

eight months developing a rollout strategy, always planning to coordinate the release date with a nighttime Coachella set. Every step of the way, it was clear she was promoting an album. Lubliner avoided choosing a focus track, instead allowing each genre-jumping song to become a new entry point for fans. He remembered watching how Travis Scott and Chance the Rapper broke into streaming: not through one song, but with a body of work and a well-defined image.

“There’s a little bit of that hip-hop zeitgeist in this project,” says Rukasin. Scott and Chance may be only 28 and 26, respectively, but for Eilish, they are old enough to set an example. “That was always the type of artist I wanted to work with, and Billie was the type of artist that wanted to be developed that way,” explains Lubliner.

Before building her core team, Eilish had worked briefly with London-based A&R and creative services company Platoon (a partnership that O’Connell had forged), which Apple acquired in 2018. Though she was Apple’s Up Next artist in September 2017; has a Beats 1 show, *Groupies Have Feelings Too*; and wrote a song with O’Connell for Apple’s 2018 holiday commercial, her team hasn’t shown favoritism toward Apple or any one platform, frustrating some streaming executives who had hoped to take more credit for her success along the way, sources tell *Billboard*. In February, she partnered with YouTube for the launch

of its original mini-film series initiative, and at Coachella, the platform gave her a plaque, a Louis Vuitton-themed cake and a letter from its CEO for hitting 10 million subscribers. In March, Spotify crafted an interactive experience in downtown L.A. in which 14 rooms represented her 14 album tracks. Internationally, she has worked with Amazon Music and Deezer.

“She really worked her ass off and said yes to as many opportunities as she could,” says Lubliner. From the start, Eilish toured relentlessly (accompanied by O’Connell and their parents) to perform and do press, building out a core fan base in every market. Lately, says Eilish, she only has downtime when going to the bathroom, where she’ll watch *The Office* on her phone to de-stress.

Now, according to her team, the demand for Eilish has become so undeniable that other labels have started a case study to examine her strategy. “If I saw that someone did a good job developing an artist, of course I would want to know what was different,” says Interscope Geffen A&M chairman/CEO John Janick. “The good thing about this is that Billie is so special, it’s hard to replicate that. You can do as many case studies as you want, but there’s only one Billie Eilish.”

DAYS BEFORE EILISH’S Coachella set, she listened to Britney Spears’ discography. “I thought: ‘Oh, this poor girl, this poor girl,’” she says now. “Not that



Eilish wears a Gucci sweater and shorts, Stance socks, Yeezy boots and Heart of Bone and DALMATA jewelry. Watch *The Office* star Rainn Wilson quiz Eilish on her knowledge of the show at billboard.com/videos.

I pity anyone — that’s condescending. I just feel for them.” Around the same time, Eilish and Ariana Grande started texting. “We had this weird feeling for one another,” says Eilish. “Our careers are completely different and we’re in different places, but we understand [one another]. I think it’s just that way with artists right now, especially with women in the music industry. We’re all feeling it.” Goodman says Eilish constantly hears that she’s “living the life,” but because she has followed the careers of so many artists before her simply from a fan perspective, she’s familiar with the roller coaster of fame — and unafraid to confront it.

“[My music] is about comfort, and it’s about ‘I know how you are feeling, and you are not alone,’” says Eilish. With the press of a button, she can connect with her 21.3 million Instagram followers. But a quick scan of her account — where Eilish’s unfiltered photos reflect the current “I am who I am” approach preferred over



perfectly posed shots — offers no evidence that she just played Coachella, the social media content magnet of festivals.

“I experienced things at Coachella that are going to stick with me for my whole life,” explains Eilish two weeks later. “And I want those memories to be my memories, not the whole internet’s. I got what I got through SoundCloud and through Instagram, and I can’t be mad at that — even though sometimes I am. Not at the fact, but at social media as a whole.” She admits she has met “some of the best people” thanks to the internet, including

her close friend Crooks, the London rapper she met through Instagram who lent his voice to “Bury a Friend” (there are no credited features on the album) and appeared in its video.

These days, Eilish is regularly shaking hands with high-profile people, though she says, “Meeting somebody through real life is so weird.” She has become good friends with Tierra Whack (who waited backstage after Eilish’s set) and Jessie Reyez, met Lana Del Rey (to whom her haunting voice has been compared) and Sam Smith, snapped a Polaroid with Grande at Coachella and,

the day after her own set, met her idol Justin Bieber — an encounter his manager Scooter Braun captured on video. (It went viral with over 2 million views.)

“I’m at this place where I kind of know all of the people that I’m a fan of,” she whispers. “It’s very weird.” Recently, when she met Timbaland in the studio — he had posted a video on social media of his blown-away reaction to “Bury a Friend” — Eilish told him she was into the beats he played her. “I don’t even know what’s good anymore,” the stunned producer replied. Such might be the post-Eilish effect: She has dropped the kind of game-changing album that forces emerging and established artists to match the bar she has raised.

Of these many recent run-ins, it was her conversation with Mel C, aka Sporty Spice, that changed the way Eilish thinks about her career. “When you’re young and this is happening, all you’re trying to do is get through it and survive,” Mel C told her. “And then when it’s over, you’re like, ‘What just happened?’” Eilish says she hasn’t stopped thinking about that. “I am just trying to survive it,” she says. “For so long, I’ve been complaining about so many things because there is a lot to complain about, but I need to take it in and really see how amazing and rare this is.”

Living in the moment is partially a necessity. Thinking about the future, she says, “will make me throw up, honestly. I’m here today, and tomorrow, I will be doing what I do tomorrow. The things that I have to do in my life are really big deals, and they all are on me. That’s a lot to think about.”

Even so, Eilish often has said she used to cry because she wanted all this so badly. And now that she has it? She slumps in her chair and, after a long pause, arrives at a realization: “I don’t want it to ruin my whole life.” It’s an enlightened level of awareness at her age — and proof, perhaps, that she’s equipped to survive the gauntlet of pop stardom.

“People love to talk about us being self-made, and we are, because we make our records in seclusion, just the two of us in a bedroom,” says O’Connell. “But it’s taken a village of people to support us in our vision” — a vision that Eilish is still unveiling to the world. “I don’t want anybody to know [my goals], because then they’ll try and help me,” she says. “I want to do this shit myself.” Spoken like a true teenager. ●

STREAM QUEENS

Eilish is one of the top 20 solo women to accumulate at least 1 billion combined on-demand audio and video streams in their careers, according to Nielsen Music (through the week ending April 25).

#1 Rihanna 11.02 BILLION **#2 Ariana Grande** 10.48B **#3 Taylor Swift** 9.74B **#4 Beyoncé** 9.52B **#5 Nicki Minaj** 8.07B **#6 Katy Perry** 6.41B **#7 Cardi B** 5.89B **#8 Adele** 5.22B **#9 Halsey** 4.67B **#10 Demi Lovato** 4.39B **#11 Lady Gaga** 4.16B **#12 Selena Gomez** 4.04B **#13 Sia** 3.9B **#14 Meghan Trainor** 3.8B **#15 Billie Eilish** 3.79B **#16 Lana Del Rey** 3.57B **#17 Mariah Carey** 3.54B **#18 Shakira** 3.35B **#19 Miley Cyrus** 3.21B **#20 P!nk** 3.19B

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CHANGING THE
STREAMING GAME



THE STATE OF S



THE SAVVY POWERHOUSE MAREN MORRIS

From blowing up on Spotify as an unsigned artist to breaking records with new album *GIRL*, her career has long been shaped by streaming — and her own smart strategy

BY NOLAN FEENEY

How do you use streaming in your daily life?

I use it a lot when I work out or when I'm in the car. I'm always trying to up my own bar, and that only happens when you're a sponge to the giant world of music. But I still believe in purchasing music. I buy albums on iTunes and don't just stream them. That's the healthiest way to tell an artist that you're a fan.

***GIRL* set the record for the largest debut-week streaming sum for a country album by a woman, with 23.96 million on-demand U.S. streams, according to Nielsen Music. How did you work with platforms on the rollout?**

It's not just about a sponsored post or tweet. It's about working with these teams and thinking, "How can we diversify this album and give fans something else?" I was just doing this project with Apple Music where I went into the studio with [producer] Dave Cobb to reimagine three of my songs. When they came to us with that idea, I thought, "Wow, I never would have done it on my own."

So you're looking at how to extend an album's life span at a time when there's so much music out there to choose from.

For sure. My biggest fear is that streaming platforms become like country radio and only playlist men. They're falling into that same corporate bullshit trap that country radio is so desperately trying to get out of. On some of the most popular country playlists, the first 15 songs

— which is all people are ultimately in the car long enough to listen to — are all dudes.

***GIRL* track "The Bones" has been streamed over 32 million times in the United States even though it wasn't originally a single. Did that surprise you?**

We just wanted it to be an instant-grat release before the record. Now that it has surpassed my *actual* single, "GIRL," [on Spotify], we're all laughing. The beauty of these platforms is how they're a democracy — you just have to pay attention. [The success of "The Bones"] has changed the order of singles. We're looking at video treatments. "The Bones" getting on whichever playlist is very lucrative and important, but it's not just numbers on a page: When that song starts in my set, people lose their shit — [it mirrors] the streaming platforms' favoritism.

Country music has a reputation for being slow to adopt streaming. Why is that?

I think it's an age thing. A lot of the older age group just listens to the radio. But the audience for country is becoming younger, and a lot of that has happened in the last few years with [cross-genre collaborations like] me being on a song with Zedd, Bebe Rexha and Florida Georgia Line, [Chris] Stapleton and [Justin] Timberlake.

Streaming is a huge source of data. Do terms like "skip rate" — the percentage of users who skip

STREAMING NOW

a song within its first 30 seconds — make their way to you?

(Laughs.) I've never heard of that, and I never want to know. If I'm in the studio, of course I've got this barometer for what feels catchy, but my job is just to be creative and put on great shows. When there's good news, like "The Bones" streaming well, I welcome it, and I think streaming is moving our industry forward. There's so much that needs to be rectified as far as royalty-fee legislation for songwriters goes, but that's always going to happen when you're catching up with new technology. We're in the pioneer days. Ultimately, these platforms have brought a lot of good into our lives.

HER MANAGER'S TAKE

42 ENTERTAINMENT/
RED LIGHT MANAGEMENT'S
JANET WEIR

What factors contributed to *GIRL* breaking the records it did?

After the success of "The Middle" [with Zedd and Grey] and her first record three years ago, we felt like a lot of people were waiting on what she was going to do next: a pop record? A country record? There were incredible playlisting plans from every single partner. We don't ever really have a guarantee ahead of time about where a song's going to be, but "The Bones" ended up getting a lot of pop playlisting out of nowhere. We also announced a tour on the same day we launched the first single.

Does streaming give you the freedom to build album campaigns not contingent upon radio play?

Absolutely. Her first No. 1 [on the Country Airplay chart, "I Could Use a Love Song"] took 44 weeks at radio, but we weren't ready to wait that long. "GIRL" is still performing really well at country radio, but we believe we can have songs at country radio and also songs like "The Bones" that can go everywhere. That's why you have to make sure you're checking all the boxes with streaming partners.

How will Maren juggle the desire to be an albums artist with streaming audiences' appetite for new music?

I think Maren will always make full albums, but it wouldn't surprise me if when she starts writing again we do things in a nontraditional way: If we love a song, let's just put it out.

CLASSIC ROCK'S RESURGENT CHAMPIONS

Thanks to some very big films giving its catalog major boosts, Queen is leaving fellow legacy artists in the streaming dust

LAST DECEMBER, UNIVERSAL MUSIC GROUP announced that Queen's 1975 single "Bohemian Rhapsody" had become the 20th century's most streamed song, with over 1.6 billion global streams at the time. Since frontman Freddie Mercury's death in 1991, surviving members Brian May and Roger Taylor, along with longtime manager Jim Beach, have kept the band's brand strong through tours with *American Idol* alum Adam Lambert and robust merchandising and licensing efforts. But it was last fall's Mercury biopic *Bohemian Rhapsody* — which has surpassed \$900 million in worldwide grosses (according to Box Office Mojo) and won four Oscars — that pushed Queen into a streaming stratosphere typically reserved for contemporary pop and hip-hop.

While classic rock acts often struggle to adapt to modern music consumption, Queen has evolved into a streaming powerhouse. "Whether it's [through] sporting events or a song placement in television or film, Queen songs are such a part of everyday culture," says Allison Hagendorf, Spotify's global head of rock. "Even before the trailer came out, Queen held our spot for top catalog artist. They're currently in our top 10 list of artists globally, a total anomaly for a catalog artist." Spotify's global top 200 songs chart (for the week ending April 25) features four



From left: Myers and Carvey in *Wayne's World*; Rami Malek as Mercury in *Bohemian Rhapsody*.

Queen songs — more than streaming titans Halsey and Juice WRLD, and easily more than any other legacy act. Leading the pack, of course, is "Bohemian Rhapsody," which has topped 7 million cross-platform U.S. streams every week since the film's Nov. 3 release. It re-entered the Billboard Hot 100 for three weeks last fall, peaking at No. 33 on the chart dated Nov. 17.

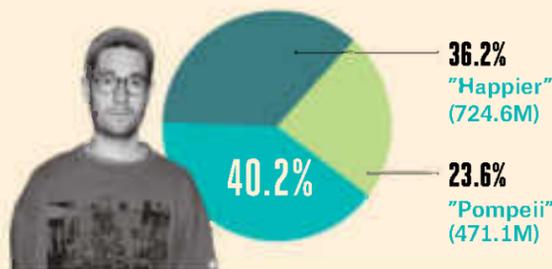
This isn't the first time Queen's six-minute tour de force has reclaimed the spotlight. In 1992, thanks to Mike Myers and Dana Carvey's *Wayne's World* singalong, "Rhapsody" rocketed to No. 2 on the Hot 100 — seven spots higher than its original peak 16 years prior in 1976. "That was such a cultural moment. We all learned every lyric and re-created that scene," remembers Hagendorf, who was 12 at the time. While *Wayne's World* gave the song a majestic renaissance, she says, streaming is endearing it to yet another untapped audience: "What's getting me so excited [about Queen's latest surge] is that it's not only baby boomers and Gen X, but millennials." —CHRIS PAYNE



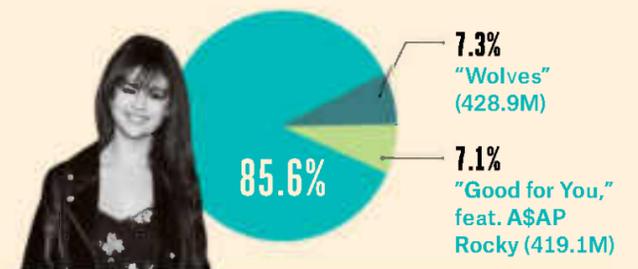
THE MARSHMELLO EFFECT

How can already-major artists take their careers to the next level? Easy: Team up with the masked DJ-producer for an epic collaboration and watch the play counts rack up — and sometimes eclipse their own biggest hits

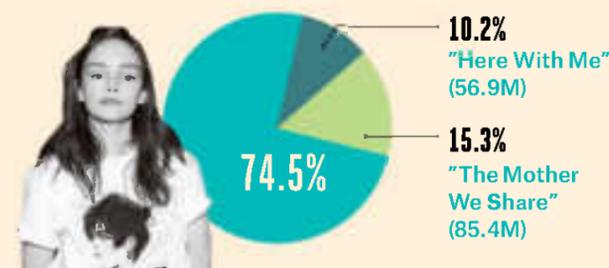
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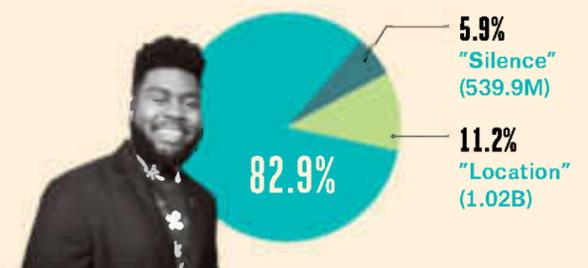
SELENA GOMEZ



CHVRCHES



KHALID



■ MARSHMELLO COLLABORATION ■ NEXT-BIGGEST STREAMER ■ OTHER SONGS



THE FAR-OUT INNOVATOR TIERRA WHACK

Whether pairing bite-size songs with stunning visuals or dropping a track per week, the inventive rapper is making music on her own terms — which happen to be very platform-friendly, too

BY NATALIE WEINER

LIKE MOST MUSIC LOVERS UNDER 40, Tierra Whack can count the CDs she owns on one hand: *The Miseducation of Lauryn Hill*, 50 Cent's *Get Rich or Die Tryin'* and Missy Elliott's *Under Construction and Supa Dupa Fly*. She spends most of her time on a bevy of streaming services or listening to a giant playlist of 5,000 of her favorite old-school hip-hop and R&B songs.

Still, she would like to release a CD of her own someday. "I think everyone should," says the 23-year-old Philadelphia native. "A hard copy? It's fire. People want vinyl and cassette tapes — it's just cool to be able to touch it and feel it." When she first got Apple Music, says Whack, "I was like, 'All right, I'm going to try to have organized playlists,' but it just didn't work out that way." Her favorite streaming function is one she could find on a Walkman: hitting Replay. "Really, I only listen to like five songs," she says, citing Musiq Soulchild's "Mary Go Round" and Blood Orange's "Hope" as recent favorites.

It's Whack's defiantly analog sensibilities that actually have kept the idiosyncratic rapper on the cutting edge as she launches her career. Since she started releasing music on SoundCloud

in early 2017, her penchant for marrying thoughtful use of contemporary technology with a staunchly traditional view of herself as a capital-A artist has helped make her one of the buzziest acts in any genre.

Take her debut album, *Whack World*. Released in May 2018, it's just 15 minutes long, comprising 15 one-minute songs that are each paired with a music video. One minute, as it happens, is the maximum length of an Instagram clip, so the 15 minutelong segments were uploaded both on the platform and as one short film on YouTube. To date, *Whack World* has 54.6 million on-demand U.S. audio streams, according to Nielsen Music.

"We weren't necessarily thinking about streaming specifically," says Whack's co-manager Johnny Martino. "We were thinking about how people intake music — how people are quick to move on. How can we give everybody all of her without them getting bored?"

The social media-friendly format spotlighted Whack's creativity, drawing in new listeners who might not have taken a chance on a longer album. There was a quantitative benefit as well.

2019'S TOP STREAMING EARNERS (SO FAR)

Aided by hotly anticipated releases and pivotal performances, these five artists repping diverse genres are raking in the most across audio and video platforms this year.

—TATIANA CIRISANO



1 ARIANA GRANDE



2 DRAKE



3 POST MALONE



4 JUICE WRLD

TOTAL LABEL STREAMING REVENUE YTD

\$12.08M

\$11.29M

\$10.90M

\$8.38M

TOTAL AUDIO AND VIDEO ON-DEMAND STREAMS YTD

2.83B

2.58B

2.63B

1.92B

Following the release of her *Sweetener* LP last August, Grande seized the moment by dropping sister album *Thank U, Next* just six months later. Driven by singles like its name-dropping title track and the empowering "7 Rings," the confessional set bowed at No. 1 on the Billboard 200 in February, notching the largest streaming week ever for a pop album (and for any album by a female artist).

Drake coasted into 2019 with a blockbuster tour behind him and last year's *Scorpion* double album still riding high on the Billboard 200. Then, on Valentine's Day, the rapper rereleased his 2009 mixtape *So Far Gone* on streaming for the first time, commemorating its 10-year anniversary. Fans streamed it like it was new: The LP debuted at No. 5 on the Billboard 200 and was the third-most-streamed album of the week.

Posty hit the streaming jackpot with the Swae Lee team-up "Sunflower," created for the Oscar-winning film *Spider-Man: Into the Spider-Verse*. Released last October, the breezy collab concurrently topped the Billboard Hot 100 and the Streaming Songs chart in January. And fans still haven't kicked 2018's *beerbongs & bentleys* to the curb — especially after it helped him earn four total noms at the 61st Grammy Awards.

The SoundCloud sensation broke out with emo-rap tracks like "Lucid Dreams," which peaked at No. 2 on the Hot 100 in May 2018. He's still shining: His March debut LP, *Death Race for Love*, topped the Billboard 200 and notched the biggest streaming week yet for an R&B/hip-hop album in 2019. He also put out a collaborative mixtape with Future last year and promises a joint project with Ski Mask the Slump God before 2019's end.

Billboard estimates based on Nielsen Music data and other information. All data as of the week ending April 18.



From left: Burns,
Giddens and Stuart
photographed
April 26 at Printer's
Alley in New York.



COUNTRY GETS ITS CLOSE-UP

WITH HIS LATEST DOCUMENTARY EPIC, *COUNTRY MUSIC*, KEN BURNS IS GIVING THE NASHVILLE COMMUNITY THE RESPECT IT FEELS IS LONG OVERDUE — AND THE VALIDATION IT HAS ALWAYS WANTED

BY MELINDA NEWMAN
PHOTOGRAPHED BY ERIC OGDEN

KEN BURNS REACHES INTO HIS FRONT-RIGHT JEANS pocket to retrieve a small, burnished silver heart, then a coin awarded to learning-disabled students who memorize The Gettysburg Address. Next he pulls out a button from the uniform of a soldier who landed at Normandy on D-Day and, finally, a Minié ball fired from a musket at Gettysburg.

The Emmy Award-winning documentarian travels every day with these four mementos, gifts from fans of his more than 30 films. They represent a tiny fraction of the tokens he has received — reminders of the impact his documentaries, from 1981's *Brooklyn Bridge* to 2017's *The Vietnam War*, have had on generations of viewers. "The hardest part is [carrying] the abutment to the Brooklyn Bridge," jokes Dayton Duncan, his longtime collaborator.

For nearly four decades, Burns has been telling the story of America one topic at a time. For the past eight years, he has focused on country music, resulting in — simply and definitively named, like so many of his films — *Country Music*, a sprawling 16-and-a-half-hour, eight-part, \$30 million budget film airing on PBS' 350 member stations starting Sept. 15. Burns' team interviewed over 100 people, including Dolly Parton, Loretta Lynn, Garth Brooks, Willie Nelson, Reba McEntire, Rhiannon Giddens and, in one of his last sit-downs, Merle Haggard. (Nearly 20 of Burns' subjects have since died, making his plan to donate 175 hours of interviews and transcripts to the Country Music Hall of Fame and Museum all the more resonant.)

"We wanted to tap people who had literal skin in the game," says Burns, seated with *Country Music* co-producers Duncan and Julie Dunfey in the wood-paneled lounge of a tour bus rolling eastbound on Interstate 40 toward Nashville. It's late March, and though the film's debut is still two seasons away, they're on the third day of a whistle-stop tour to several Tennessee musical landmarks for events with PBS affiliate stations.

There's good reason for this level of early ceremony. Burns' pedigree instantly signals that country music demands attention, especially from those who may have previously reduced the genre to outdated stereotypes. "Our hope is that it's going to finally paint a complete picture of our industry," says Country Music Association (CMA) chief marketing officer Damon Whiteside.

That the master documentarian is shining a light on country is "like the cavalry coming," says revered country musician Marty Stuart, who is interviewed extensively in the film. "The traditional end of country music sometimes gets overshadowed by the contemporary, and to have 16-and-a-half hours' worth of footage and interviews coming from the nation's premier

LOOK WHO'S TALKING

Across *Country Music's* eight episodes, some of the industry's most respected names offer their take on what defines the art form

RHIANNON GIDDENS

"Country music, this music of the working class, is the music of people who don't have a lot of power. We like to talk about the Founding Fathers a lot, but the people who built this country, that's the people where country and blues come from. And you don't have America without them."

DOLLY PARTON



"It's just simple ways of telling stories, experiencing and expressing feelings. You can dance to it, you can cry to it, you can make love to it, you can play it at a funeral... It just really has something in it for everybody. And people relate to it."

KETCH SECOR



"It's what American folk music has come to be called when it followed the path of the fiddle and the banjo. All of American music comes from the same place. It's just sort of where it ends up. And country music is one of the destinations."

MERLE HAGGARD



"It's about those things that we believe in but we can't see — like dreams and songs and souls. They're hanging around here, and different songwriters reach up and get them."

MARTY STUART

"Songwriting is the most mysterious of all the trades. It cannot be explained. There's a craft that goes along with it. But at the same time, it's the divine gift... Hank Williams said it best when somebody asked him, 'Hank, how do you write them old sad songs?' He says, 'I don't write them. I just hang onto the pen, and God sends them through' ... If you're collaborating with God, the creator who made the mountains and the stars and the moon and the sky, a three-minute country song is not that big of a stretch. But those kinds of songs like 'I'm So Lonesome I Could Cry,' 'Your Cheatin' Heart'? Unexplainable."



Lynn and husband Oliver "Doolittle" Lynn in 1965.

documentarian — it's an awesome gift."

But respect isn't the only thing at stake: A Ken Burns music documentary can mean huge commercial gains for the genre in question. Following the 2001 premiere of his 10-part *Jazz*, branded *Ken Burns Jazz* compilations and collections devoted to artists featured in the film claimed 16 of the top 25 spots on *Billboard's* Top Jazz Albums chart. Now, in advance of *Country Music*, Sony Music's Legacy imprint and Universal Music Group are already planning a slate of physical and digital products highlighting music from the series.

And that pull could extend well beyond album sales. Burns' documentaries have a track record of getting people off their couches. After 2009's *The National Parks: America's Best Idea* drew over 33 million viewers in its initial broadcast, visitation at parks increased by 10 million. In 2014, after 33 million viewers watched *The Roosevelts: An Intimate History*, attendance at Franklin D. Roosevelt's library and home spiked 24% over the previous year. Once *Country Music* airs, both Nashville and the State of Tennessee hope to see a similar boom. "This is a huge deal for Tennessee," says Brian Wagner, assistant commissioner of marketing for the Tennessee Department of Tourist Development, which invested \$1 million in the documentary. "The film will redefine what people think of as country music. From a marketing standpoint, this is the most credible, third-party validation of your brand and your culture."

As for Burns, he fiercely dismisses the notion that country music is any less weighty a topic than his previous documentaries. "A lot of people have segregated and imprisoned country music in a very narrow band," he says. "American history is much more than just the sequence of presidential administrations punctuated by wars. We are in this film reminding people that maybe an accent can't travel very far, but the greatness of the music can."

PBS BROADCAST BURNS' FIRST DOCUMENTARY IN 1981, THE same year MTV launched and long before outlets like Netflix and YouTube existed. While those platforms have steered viewers toward shorter, more easily digestible programming, Burns vows he will stay at PBS "forever." His current deal runs for another 10 years.

"We are always told that no one will watch long-form because everybody's attention span was originally MTV. Now it's YouTube and kittens and balls of yarn," he says, sounding a little exasperated. "Everybody's 'OMG' and 'LOL.' But, in

fact, we carry the same big audience along, thing after thing."

It's true: His films remain some of the largest draws on PBS, averaging 32 million views in their initial runs, according to Nielsen. The first episode of 2017's *The Vietnam War* earned a rating of 6.0, more than 300% greater than PBS' average primetime rating. Given the educational slant of his work, Burns wants his films to be free and available to the widest possible audience. But most importantly, PBS — the sixth-largest U.S.

network — gives him the latitude to make documentaries the way he wants.

"What the premium channels and streaming services have are suits that will tell you, 'Yeah, I'll give you \$30 million for *Vietnam* or *Country Music*, but it's not going to take you eight years — you'll have it done in a year-and-a-half,'" says Burns, his voice growing more animated. "Nobody would have done *Jazz*. Nobody would have done 18-and-a-half hours on baseball or 12 hours of still photographs from the Civil War. And, oh, by the way: We end up on those streaming services after the initial broadcast." (The first four episodes of *Country Music* will be available for streaming on station-branded PBS platforms starting Sept. 15, with the second four rolling out Sept. 22.)

PBS is no stranger to country music — it's home to the long-running series *Austin City Limits* and a recent *American Masters* episode about Charley Pride — yet the network sees Burns' latest as another opportunity to reject the notion that the network is "only watched by a tea-sipping, Alistair Cooke kind of crowd," says PBS president/CEO Paula Kerger. To help promote the production, PBS, along with Florentine Films and Opry Entertainment, taped a two-hour concert at Nashville's Ryman Auditorium in March that features Dierks Bentley, Vince Gill and Giddens covering songs from the documentary. (It will air prior to *Country Music's* debut.)

Burns' exhaustive approach — it took four years just to clear a staggering 584 music cues, the most in any of his series — is somewhat out of step with modern music docs, which often come together relatively quickly and can sometimes resemble extended commercials for a particular artist. But the Nashville establishment was eager to rally around

the project for just that reason — like any good advertisement (albeit a very extended one), it presented country music in the kind of light any artist or executive would wish for.

By 2014, Duncan, who also wrote the documentary, was coming to Nashville regularly, and the CMA held a series of breakfasts for him with Opry Entertainment senior vp programming and artist relations/GM Sally Williams, as well as other industry executives and CMA board members, “to really frame what the project was about and what they were going for and to really get the community excited about it,” says CMA CEO Sarah Trahern. “One of the great things was how excited they were that Ken was going to be taking them seriously as an art form,” says Duncan. “Not just the labels, but artists and other people almost without question were happy to give us their time and consideration. And then on a business level, they understood that if the story is told, it only helps them, particularly because we’re dealing with history.”

COUNTRY MUSIC OPENS IN THE EARLY 20TH CENTURY, covering pioneers like The Carter Family and Jimmie Rodgers before moving to such mid-century bedrocks as Patsy Cline and Johnny Cash and concluding in the mid-’90s with the meteoric rise of Brooks. It ends at that point because “we’re historians,” says Burns. With his trademark shaggy bowl haircut and gray-flecked beard, he is every bit the scruffy raconteur in person, even playing tour guide as the bus crosses the Tennessee River: “Leaving West Tennessee going into East Tennessee — Battle of Shiloh.” Having decades of distance from his subjects, he continues, “allows you to see that the person who sold only 50,000 records might be more significant 30 years from now than the person who sold 5 million.”



Cash and wife
June Carter
Cash in New
York in 1975.

"People have segregated and imprisoned country music... We are reminding [them] that maybe an accent can't travel very far, but the greatness of the music can."

—BURNS

That's not to say *Country Music* is lacking in modern relevance. As women struggle for airplay on country radio, the film is a reminder of the indelible contributions they have made to the genre through the decades. “This film says as much about strong women as any film we’ve ever made,” says Burns. Adds Dunfee: “It’s not ‘the women of country music.’ They’re not in their little compartments. Women *are* country music.”

And at a time when Lil Nas X’s “Old Town Road” is inspiring fierce debate about the definition of country and its relationship with race, *Country Music* covers the genre’s breadth — from the Western swing of Bob Wills and the rockabilly of Elvis Presley to the Bakersfield Sound of the ’50s and ’60s and the Texas troubadour movement of the ’70s and ’80s — while also clearly acknowledging the influence of black musicians on artists like Bill Monroe and Cash. At its heart, the film says, country music is a storytelling tradition driven by the tensions that have shaped American history itself: between races and genders, between city and country, between Saturday night’s sin and Sunday morning’s salvation.

As wide-ranging as the artists appearing in *Country Music* are, few of the talking heads are mainstream acts who debuted on this side of the millennium. But the doc team and the CMA hope to bring in a newer crop of stars, such as Kane Brown and Luke Combs, to promote the film through a social influencer program. During CMA Fest in June, PBS also plans to interview young artists about their influences and cut those sound bites with clips from the film — an effort to get a younger fan base “interested [in] those legends that influenced artists that they love,” says the CMA’s Whiteside.

Which, really, is all that the filmmakers want viewers of any age to take away from watching the series. Though the stakes of the movie make Burns a brand ambassador of sorts for the country music community at large, he doesn’t feel that way. “I love the music and want people to love the music and hear the stories,” he says. “That’s what our job is — just storytellers and nothing more.”

Duncan’s take is a bit more emotional. “I hope that someone who watches it will decide, ‘I want to learn more about Patsy Cline,’ or ‘Wow, that [was] Townes van Zandt. I never knew about him,’” he says, welling up. “You hope you do the same thing that a good country song does: You touch somebody in their heart.” ●

**“Your brand is what other people say about you
when you’re not in the room.”
- Jeff Bezos**

**We think you’re pretty awesome!
Congrats to Ryan Payne, our Branding Power Player.**

Love, The Glassnote Family



BACKSTAGE PASS



Billboard's Masters of Branding are, from left, Ford, Breithaupt, Allen and Curtis, photographed April 15 at Ada's Place in New York.

Branding Power Players 2019

With four top executives leading the conversation, the \$2.6 billion-a-year global business of music marketing is booming, with benefits to artists at every level, their fans and consumer companies alike

Everyone has gotten into the music business: beverage companies, financial firms, clothing retailers, hoteliers, cellphone providers, car manufacturers and more have recognized that nothing creates an emotional connection with consumers like music and artists.

Artists, in turn, realize that the right brand partnerships can amplify their creativity, their profile and opportunities to connect with their fans.

Some \$2.6 billion in revenue annually reaches the music industry from the branding business, *Billboard* estimates, with sponsorship spending on music tours, venues and festivals making up more than 60% of that amount. The consultancy IEG

estimates that brand spending in the live sector totaled \$1.61 billion in 2018, a 4.8% increase over the previous year. The balance of revenue comes from fees paid for the use of music in ads, films, games and TV shows (up 5.2% in 2018 over the previous year, according to IFPI), along with endorsement payments.

Our Branding Power Players report describes the achievements of 83 executives from the live sector, consumer companies, branding agencies, talent agencies, management companies, the media, digital firms, publishers and record labels.

This year, *Billboard* also recognizes four Masters of Branding: Marcie Allen, founder/president of MAC Presents; Jennifer Breithaupt, global consumer chief marketing officer, Citi; Deborah Curtis, vp/head

of global experiences and partnerships, American Express; and Maureen Ford, president of national and festival sales, Live Nation.

These four excel not only in their business achievements (see their profiles, beginning on page 52) but in driving conversations around the importance of branding partnerships to the music industry.

"Everyone is so focused on streaming, but you need to be Einstein to understand that model of how artists get paid," says Allen. "Brand partnerships go straight into [artists'] pockets. That's what's funding additional production on tours, opening acts, pop-ups, philanthropic endeavors. That's why brand partnerships are a pillar to the music industry, and any manager or label is going to tell you that."

—THOM DUFFY

MASTERS OF BRANDING

Marcie Allen

FOUNDER/PRESIDENT, MAC PRESENTS

This year marked the 15th anniversary of Allen's company, MAC Presents, which has staked out its place at "the intersection [of] gaming, technology, fashion, food and music," she says. "We do everything from brand partnerships and strategy work to social media, activations, experiential events, production and more." Most recently, she and her small team — comprising "90% women" — have achieved hip-hop branding coups like Valee's partnership with Adidas, Travis Scott's Postmates sponsorship for his *Astroworld* — Wish You Were Here Tour and MadeinTYO's Fresh Faces deal with Sprite. Allen has ongoing projects with brands that include Citi, Swisher Sweets, Uber and Brooklyn's Kings Theatre. She helped steer Khalid's mainstream breakthrough via partnerships with Forever 21, AT&T and Uber/Uber Eats, as well as an expansive deal with Hollister that included a 13-piece clothing line and an anti-bullying campaign. (Allen cites a 2018 study by global measurement and analytics company Nielsen that found 70% of millennials are more likely to purchase from a brand if it handles

a social issue well.) For Khalid, she also ensured that sponsors including the app LiveMe, gaming accessory firm HyperX and FIJI Water picked up the tab for the singer's gaming-themed 21st-birthday party in Beverly Hills, Calif., in February. ("It was a proud-mama moment," she says.) An adjunct professor at New York University since 2013, Allen shares her expertise (and industry contacts) with the next generation of branding entrepreneurs. Joking that she "got in trouble" for recently saying that four partnerships are dead, she elaborates that concerts and festivals "are leveraged as a way to activate a bigger partnership between an artist and a brand. There are no more cookie-cutter deals. At heart, we're storytellers." Looking ahead, Allen is bullish on music branding. "While the majority of sponsorship budgets in North America are still going to sports, people are starting to shift their dollars into music," she says. "If we can continue to carve out more dollars, I truly believe that in the next five years, music-brand partnerships could be a \$5 billion industry." —NICK WILLIAMS



LIVE

HOLLI BRANAM, 45

Vp sponsorship sales, AEG Presents

CHRIS THOMAS, 46

Vp global partnerships, AEG Presents



After a decade focused on hard rock, Monster Energy worked with Thomas to widen its scope to encompass country music through activations at the Stagecoach Festival in Indio, Calif., and the Off the Rails festival in Dallas. "It's all about liquid to lips," he says of Monster's strategy of passing out beverages during hot daylong events. Revenue from Thomas' 70 brand clients is up 11% this year. Three years after AEG took over the Bumbershoot festival, Branam helped Verizon launch its rewards platform at the downtown Seattle event. More than 2,500 fans downloaded the VerizonUp app to gain access to meet-and-greets with Illenium, Tinashe and AJR, plus a premium lounge with free food and drinks. "It's an experience that fans can't buy," says Branam, who adds that the record-setting user enrollment led to Verizon's commitment to re-up for 2019.

RUSSELL WALLACH, 53

Global president of media and sponsorship, Live Nation

DARIN WOLF, 51

Executive vp media and sponsorship, Live Nation



Eight consecutive years of double-digit growth, with 2018 revenue exceeding \$350 million, is Wallach's impressive

sponsorship achievement at Live Nation — bolstered by the festival deals of colleague Maureen Ford (see page 55) and Wolf's ongoing work on the Citi Sound Vault series, Rémy Martin's Producers Series and the Pepsi Generations summer music campaign. Selling sponsorships may not be rocket science, but it helps to tap into neuroscience. For brands seeking to make an emotional connection with consumers, Live Nation scientifically demonstrated the emotional power of music: The company's global study, "The Power of Live," linked volunteers to biometric equipment — including EEG headsets that tracked brain-wave activity and skin sensors that monitored sweat production — to measure how "fans' minds and bodies react to a live-music setting," says Wallach. Based on those surveyed, the study suggests 90% of global concert audiences welcome brands in the live space, provided they're enhancing the experience. Adds Wallach: "Live music creates the ultimate human connection."

CONSUMER BRANDS

SHANA BARRY*

Director of experiential, Bud Light, Anheuser-Busch InBev

MONICA RUSTGI, 36

Vp marketing, Budweiser, Anheuser-Busch InBev



Barry is behind the Bud Light Dive Bar, which has given music fans the opportunity to see their favorite artists (Lady

Gaga, John Mayer) in an intimate setting. The program has produced more than 75 shows over the past four years. "It's one of the longest-running campaigns for the Bud Light brand," says Barry. "Its staying power is an accomplishment." Rustgi (a songwriter who has collaborated with Jennifer Lopez) spearheads Budweiser's 2-year-old emerging-artist program. She worked with Americana singer Kassi Ashton to launch the Budweiser Reserve Copper Lager brand and Australian singer-songwriter Cloves to cut a version of Bob Dylan's "Blowin' in the Wind" for Bud's Super Bowl commercial. "Success for us is growing long-term relationships with artists," she says.

MICHELLE ENGEL, 46

Head of music marketing and partnerships, Samsung Electronics America



Because the Galaxy Note9 was one of only two flagship devices that Samsung launched in 2018, Engel saw the importance of pairing the phone's colorful interface with a complementary music track for its ad campaign. Working with Sony Music's Jennifer Frommer (see page 62), Engel discovered Columbia Records act LSD — the trio of Labrinth, Sia and Diplo — and its song "Thunderclouds." "It was incredibly vibe-y with what the phone was going to be," says Engel. The

Galaxy Note9 TV commercial ended up being the most Shazamed ad of the year.

OLIVIER FRANÇOIS, 57

Chief marketing officer, FCA [Fiat Chrysler Automobiles]



François has driven FCA's Apple Experience: the offer of a free six-month trial subscription to Apple Music for all vehicles outfitted with CarPlay. (CarPlay is now in 82% of new FCA cars.) The auto company also has partnered with the three major music groups to create more than 100 music videos with product placements of FCA vehicles. The videos have generated over 21 billion views in the past four years (including 106 million-plus views of OneRepublic's version of "The Star-Spangled Banner"). Says François: "We are all trying to grow brand equity, and music is the most effective way to get there."



PABLO HENDERSON, 45

Senior director, brand marketing, W Hotels Worldwide

In the past year, Henderson has helped take W Hotels' Wake Up Call festival experience to Bali, Indonesia and Barcelona, Spain — moves that generated 13.5 million livestream views

and 2.1 billion social media viewing opportunities. "Yes, there's something to be said for going to a Lollapalooza or Coachella," says Henderson, "but there's also something incredibly special about taking the elevator back to your room and showering and ordering food [before] going back down to hear another one of your favorite artists." In addition to getting deeper into the festival-organization game, the hotel chain launched its own label, W Records, to complement the recording studio suites already available at many locations. In October, R&B artist, songwriter and producer Amber Mark became the first act signed to the imprint.

NIKKI NEUBURGER*

Global head of marketing, Uber Eats



To boost the brand of Uber's food delivery platform at South by Southwest, Neuburger opened the doors of the Uber Eats House to celebrity chefs Roy Choi and David Chang and performers Khalid, Virgil Abloh and Billie Eilish, and created Uber Eats Windows, walk-up locations around town that surprised conferencegoers with free snacks. The enterprise reached an estimated 25,000 attendees and drove a 13% increase in first-time deliveries in the Austin metro area. "This is our first foray into that cultural mashup," says Neuburger of SXSW. "We're just

trying to bring more emotion [to] a digital product and a digital platform. We see music as a really important tool to do that."

EMMA QUIGLEY*

Head of music and entertainment, PepsiCo



In 2018, Quigley oversaw a groundbreaking Fire and Ice campaign for Super Bowl LII. The spots pitted Busta Rhymes and *Game of Thrones* actor Peter Dinklage (together representing Doritos Blaze) against Missy Elliott and Morgan Freeman (Mtn Dew Ice) in an epic lip-sync battle. The result? More than 10 billion media impressions (64 million of them via Snapchat), four gold Clio Music Awards and one of the most successful launches in PepsiCo history. "Having the hip-hop community seal of approval meant that we got it right," says Quigley.



RAJA RAJAMANNAR, 57

Chief marketing and communications officer, Mastercard

Rajamannar this past year launched a 30-second "audio brand" for Mastercard — a sonic representation of the global payment platform — that has been rolled out in over 200 countries worldwide. To ensure local relevance,

MASTERS OF BRANDING

Jennifer Breithaupt

GLOBAL CONSUMER CHIEF MARKETING OFFICER, CITI

Since her promotion in April 2017 to global consumer chief marketing officer at Citi, Breithaupt and her international team have reaffirmed Citi's commitment to music, collaborating with some 1,500 artists on over 12,000 events and experiences worldwide through the Citi Entertainment program (previously known as Citi Private Pass). For any global brand, reaching customers worldwide can be difficult. "But music is the one thing — that universal language — that is incredibly powerful for brands to connect on a deeper level with consumers," says Breithaupt. Among her most effective initiatives is Citi Sound Vault, now in its third year. During Grammy Week in February, the program (booked through Live Nation) offered cardholders exclusive access to small-venue shows in Los Angeles by P!nk, Muse and Chris Stapleton. Breithaupt calls it "the ultimate fan experience" and adds that Citi has earned over 1 billion marketing impressions from the events. Ahead of this year's Grammy Awards, a study released by the University of Southern California's Annenberg Inclusion Initiative detailed how women artists, songwriters and producers are marginalized in the

music industry. Citi already had joined the #SeeHer campaign, created in 2016 by the Association of National Advertisers, to fight bias against women in advertising and media. On March 8, International Women's Day, in an hourlong segment on NBC's *Today* that featured Maren Morris, Citi launched #SeeHerHearHer, a social impact campaign and mentorship program to advance gender equality in the music business. "Because we do so much [in music], we thought, 'What better way to use our influence?'" says Breithaupt. "And Citi is not doing this alone. We've made a commitment to bring in 50 other brands for this initiative. Collectively, we have a lot of power." The company's plans go beyond hashtags. "You'll see us lean in heavily on how we support women in the music industry, not only through events, experiences and tours that we support, but through the use of music in our advertising, making sure we have fairer representation when we're selecting songs and fairer representation when we're producing our advertising, [including our choice of] producers or directors," she says. "Gender equality is important to us as an organization, and to me personally." —N.W.



MASTERS OF BRANDING

Deborah Curtis

VP/HEAD OF GLOBAL EXPERIENCES AND PARTNERSHIPS, AMERICAN EXPRESS

When it comes to relationships between brands and artists, Curtis says the essential challenge is, "How do we create value together? It's not always easy, but it's really satisfying when you do that collaboration the right way." She took on that task afresh with the launch in April 2018 of a new global marketing campaign for American Express called Powerful Backing: Don't Do Business/Don't Live Life Without It. (The tagline evokes the company's classic 1975 ads that told cardholders, "Don't leave home without it.") Curtis says that value is created in three ways in relation to music: "How we back our customers, our partners and the music community." Under Curtis, American Express has become known for giving customers priority access to high-demand concerts and exclusive events. The past year was no exception. Curtis oversaw card member deals for Elton John's and Travis Scott's tours and such festivals as Austin City Limits and Coachella. For the third year, festivalgoers who downloaded the Coachella app and entered their account information could use their festival wristbands to enter the on-site Card Member Lounge

(where they could avail themselves of complimentary sneaker cleaning and nail art) and the off-grounds Platinum House at the Avalon Palm Springs. Curtis also managed a handful of "truly one-of-a-kind" experiential events, including, she says, Amex listening experiences for Justin Timberlake's *Man of the Woods* rollout and Ariana Grande's intimate Sweetener Sessions — underplays at theaters in New York, Chicago and Los Angeles. The relationship between artists and their fans is paramount, says Curtis, "so we really hold that quite sacred." Giving back to the music community also remains a core goal, particularly to advance women. The company has been a repeat sponsor of *Billboard's* annual Women in Music event where, in 2017, American Express announced its Women in Music Leadership Academy, dedicated to identifying, developing and strengthening women's leadership profiles and business impact across all sectors of the music industry. "Personally, as a woman in music," says Curtis, "and professionally, as part of a brand that has their backs, that was one of those great professional accomplishments." —N.W.



Rajamannar tapped artists (including Mike Shinoda of Linkin Park) to create adaptations of the distinctive melody across genres and cultures. "There are infinite number of times people around the world will collectively experience the Mastercard sound," he says. "It's cutting-edge, comprehensive and global."

BETTE ANN SCHLOSSBERG, 34

Director of influencer marketing, Lyft

JESSICA ZHANG, 30

Culture and entertainment manager, Lyft



Schlossberg's job title says it all. Lyft was not a sponsor of Coachella in 2018, but the company "provided transportation for over 105 influencers attending," she notes. Activations to raise Lyft's brand awareness at six events surrounding the festival "resulted in over 158 million estimated impressions, driving media attention in publications such as *E!* Online, *People* and many more." Adds Zhang: "Lyft is not a brand that just wants to borrow the fame of your artists — we really support them." Zhang nailed down an elusive partnership with Top Dawg Entertainment and Kendrick Lamar for the artist's Championship Tour last year. "Fans are extremely savvy today and can see right through a pay-to-play partnership," she says. "The best partnerships are those that leverage the brand's platform to showcase the artist's creativity."

AARON SIMON, 43

Global vp talent and entertainment relations, Harman International



In the past decade, Simon has consistently one-upped himself on music partnerships that have involved Foo Fighters, Lenny Kravitz, Sheryl Crow, Maroon 5, Jennifer Lopez and Paul McCartney. In the last year alone, audio equipment manufacturer and Harman subsidiary JBL teamed with Priyanka Chopra, Gary Clark Jr., Ellie Goulding and Pitbull — the last of whom performed at JBL Fest, generating over 2.5 billion media impressions in the process. In early April, Simon revealed Khalid as the new JBL ambassador, which will see the chart-topping singer participating in digital campaigns, retail promotions and more. "When a partnership is working, keep it going," says Simon of his approach. "Know what it takes to keep it going, day one. And build in [extension rights] from the get-go."



TONI STOECKL, 42

Global brand leader/vp distinctive select brands, Marriott International

Under Stoeckl's guidance, Marriott's Aloft Hotels have become a powerful brand ally for emerging artists with the launch of Project: Aloft Star, an artist discovery competition set up in partnership with Universal Music Group. "Of course, we could be a concert venue," says

Stoeckl of the brand's relationship with music, "but we thought, 'How can we take it to a whole other level?'" With support for groups like X Ambassadors, recording time for artist partners in the iconic Capitol Records studio and a chance to tour North and Central America, Stoeckl has delivered for both bands and his brand, earning more than 1.8 billion media impressions along the way.

MARK WEINSTEIN, 36

Senior vp/global head of customer engagement, loyalty and partnerships, Hilton



Weinstein broadened Hilton's music-driven partnerships with the Lawn Days summer concert series, which launched in June 2018. Thanks to a partnership with Live Nation, Hilton Honors members can score a pair of concert tickets to catch artists like Rod Stewart and Charlie Puth for as little as 10,000 rewards points. "A one- or two-night stay at one of our hotels could [get you access to] hundreds of shows across the U.S.," says Weinstein. "Making music more accessible was really exciting for [us]." It also led to a 200% year-over-year increase in redeemed experiences by customers (a sign of their connection to the Hilton brand), with 95% of those people redeeming for the first time. "It's nice when you can actually quantify the impact" of a campaign, says Weinstein.

BRANDING AGENCIES

CHRIS CLARK, 38

Director of music, Leo Burnett Worldwide



Clark served as the lead for Hear Her Music, a gender diversity initiative that Procter & Gamble launched in September 2018 to boost synch licensing opportunities for women. He worked with nearly 50 original-music companies and independent composers to compile a list that, after being published by the nonprofit Free the Bid last fall, has grown to include more than 120 women directors, composers and more. "There are really no more excuses," says Clark.

RICK FAIGIN, 45

Executive vp, Acceleration Community of Companies



Faigin closed the fastest deal of his career this year, matching longtime client T-Mobile with Ariana Grande (who is repped by Jules Ferree of SB Projects, see page 58) for an extensive tour sponsorship. The deal was sealed one week before the August 2018 release of Grande's album *Sweetener* — and included a Grammy Awards

spot featuring Grande that was produced just days before the ceremony. A similar T-Mobile tour sponsorship last year for Kesha and Macklemore drove ticket sales via national TV ads.

MATT FERRIGNO, 35

Co-founder, More Than Words



"The Latin side of the [music] business is exploding, and there's not that much focus on brand partnerships," says Ferrigno, whose first move at his startup, MTW, was placing Colombian artist Maluma in Michelob Ultra's Super Bowl commercial. Ferrigno was previously vp partnerships at Maverick, where he landed endorsement deals for Nicki Minaj. He continues to handle brand placements for such hip-hop acts as Lil Wayne and G-Eazy, and arranged for Lil Wayne's participation in a new campaign for Uggs, "which is one of his favorite shoes," says Ferrigno.



BRUCE FLOHR, 51

Founding partner, GreenLight/Live Nation Studios; chief strategy officer/executive vp

creative, Red Light Management

DOMINIC SANDIFER, 49

President/founding partner, GreenLight/Live Nation Studios

The combined clout of Red Light Management and Live Nation (which acquired a majority interest in GreenLight in 2016) gave Sandifer and Flohr the edge in delivering for Google Pixel, Rémy Martin and Hilton, among other brands. The Google Pixel 3 launch (at three different festivals last year and involving such artists as St. Vincent, Tyga, Tiësto and Aloe Blacc) garnered 41 million media impressions, reports Sandifer. "I'm very proud to have GreenLight be the creative force behind one of the best new small music venues in the country," adds Flohr. "Analog at the Hutton Hotel has become the must-play room in Nashville," helping to drive the hotel to an occupancy rate of 98%.

CASEY GARTLAND, 40

Vp music and entertainment partnerships, GMR Marketing



Gartland collaborated with Paradigm Talent Agency's Stephanie Miles (see page 56) on the initiative that paired Imagine Dragons with Corning's Gorilla Glass — a strong, lightweight glass used for many of the world's mobile-phone screens — to launch the company's first "splashy

MASTERS OF BRANDING

Maureen Ford

PRESIDENT OF NATIONAL AND FESTIVAL SALES, LIVE NATION

Helping brands connect with fans attending over 100 Live Nation festivals worldwide, Ford, 54, and her team drove festival sponsorship for the world's leading live-entertainment company by 13% in 2018. She's a leader at the Live Nation division that, under global president of media and sponsorship Russell Wallach (see page 52), gives marketers the means to reach some 93 million fans (up 8% from 2017) at Live Nation concerts and festivals. Ford achieved that growth through new deals with Nissan, Subway, American Eagle, Pantene, Sterling Wine and Sony, among others, by using a powerful new tool to strike those partnerships: Live Nation's global consumer study, "The Power of Live." The project, which surveyed 22,500 fans in 11 countries across five continents, produced a number of key insights, among them that 66% of survey respondents perceived a feeling of "sensation deprivation" — a hunger for real-life experiences — with 71% of respondents agreeing that live music was the best antidote for that problem. In addition to "educating brands about live music and why the passion for it

is so important," says Ford, "I want to hear about their objectives." Live Nation-devised activations at festivals also allow brands to stand out. "We're very proud of our LG Electronics laundry activation — the 'Laundroo Lounge' — for campers at Bonnaroo last year," she says: Visitors could drop off clothes for cleaning in LG washers and dryers (and also charge their phones). With this summer's North American festival season just beginning, Ford is already bullish on the year's financial results. "With over 70% of our budgeted sponsorship net revenue for the year already committed, we are confident we will again deliver double-digit growth in 2019," she says. And beyond this year, continues Ford, measurement of results for sponsors "will definitely be the 2020 story. We've hired an entire staff, including some from comScore, and we're having those conversations much earlier about engagement, brand lift [and more]. We do measurements in our deal points now because we have that discipline now, and we feel like we're ready to make that commitment to brands."

—N.W.



consumer marketing campaign," he says. As part of a scavenger hunt promoted on the Dragons' social media channels, fans around the world were given a chance to win tickets to a private concert — which was also livestreamed — in the band's native Las Vegas.

NATHAN HANKS, 45

Co-founder/CEO, Music Audience Exchange



Hanks uses technology to pair artists and brands. Music Audience Exchange employed its proprietary artist-matching platform to drive over 1 billion impressions across 50 music campaigns in the last year, he says. His new clients include Honda, U.S. Cellular, Canon and Snapple. But there's still one major untapped opportunity: "Brands being part of new releases by emerging artists," he says. "I think the top 100 artists are super-served by sponsorship teams, but the next 5% are totally undervalued."

JEREMY HOLLEY, 41

Co-founder, FlyteVu

LAURA HUTFLESS, 37

Co-founder, FlyteVu



Hutfless says that FlyteVu's wins over the past year include placing Rita Ora's song "Soul Survivor"

(with the help of Warner Bros.' Liz Lewis; see page 62) in a Serena Williams-starring Super Bowl LIII ad for dating/social app Bumble, while Holley is most proud that in December the company distributed 10% of its net profits to its employees "to give to their charity of choice. It's not only [about] bringing more revenue into the music business through brands," he says, but "being able to let our campaign speak to something that's greater than ourselves."

RENE McLEAN*

Founder/CEO, SLANG



McLean paired Janelle Monáe with Belvedere Vodka for a multiyear partnership that launched at just the right cultural moment. In partnership with Monáe's Fem the

Future initiative to support women in the music and entertainment industry, the artist and Belvedere collaborated on *A Beautiful Future*, a series of brand-funded short films from three female filmmakers that have led to more than 4 million views for the brand's YouTube channel. "Both [Monáe and Belvedere] are driven by their shared beliefs in philanthropy, optimism, community and the desire to uplift and empower others," says McLean.

CARLENE ROWE, 40

Director, sports and entertainment, Conill



Conill paired Toyota with reggaeton star Wisin, who in 2018 curated the Toyota Music Den at Ruido Fest and the Los Dells Festival. More than 19 artists were featured, resulting in a 41% increase in consumer consideration of the brand, reports Rowe. The Toyota Music Den also featured Jarina De Marco, Periko y Jessi, Gadiel, Farina "and many more, in support of music discovery," she says.

MATT RINGEL*

Executive vp, Red Light Management; managing partner, New Era Media and Marketing



Ringel estimates that he and his team guided about 135 projects during the past year — with a 45% increase in revenue. Part of that growth reflects a trend. "We're seeing [more]

opportunities for artists to create product or businesses together with a brand," he says. "So it evolves the relationship beyond the content partnership or endorsement or tour sponsorship into a shared interest in [a product's] performance in the marketplace." Among such deals was Dierks Bentley's Desert Sun apparel line with Flag and Anthem, with which the country star has been involved from the design stage.

ELENA SOTOMAYOR, 48

Executive vp marketing, CMN/Henry



For Henry, a division of CMN (the Latin-focused marketing company founded by Henry Cárdenas), Sotomayor has partnered with such clients as Nissan, Spectrum, HBO and

Sprint. Her team in the past year saw a 40% increase in revenue in agency, brand marketing and sponsorship dollars. "Our biggest challenge is the daily digital evolution," says Sotomayor, who works with Marc Anthony, Bad Bunny and Chayanne. "Investing in audiences and the way they consume content is something we spend a lot of time and resources on."

"Some of the most provoking campaigns have been the result of brands investing in emerging talent."

—DISTASIO

TALENT AGENCIES

ANTHONY DISTASIO, 28

Brand partnerships agent, Paradigm Talent Agency

STEPHANIE MILES*

Executive vp brand partnerships, Paradigm Talent Agency



Paradigm's brand partnerships team experienced a 45% increase in revenue in 2018, reports Miles,

who linked Imagine Dragons to Corning's Gorilla Glass for a campaign last year that involved a "pretty difficult" online scavenger hunt. The hunt revealed news of the release of the band's album *Origins* and an opportunity to win a trip to a Corning-sponsored Las Vegas concert on Nov. 7. DiStasio, who joined Paradigm in 2018 from RCA, partnered Gucci Mane with Swisher Sweets and enlisted Playboi Carti for Foot Locker's Discover Your Air back-to-school campaign, which also featured Jayson Tatum of the Boston Celtics. "Artists have influence at every level," says DiStasio. "Some of the most provoking campaigns I've come across have been the result of brands investing in emerging talent and servicing niche audiences."

KEVIN GELBARD, 50

Music brand partnerships agent, Creative Artists Agency

NATHAN GREGORY, 35

Music brand partnerships agent, Creative Artists Agency

TOM WORCESTER, 57

Head of music partnerships, Creative Artists Agency



Under Worcester, CAA's music partnerships

department closed 360 deals in 2018, each involving "a lot of work, a lot of moving parts and a lot of people, so to do about one per day is quite an accomplishment," he says. Adds Gelbard: "It's a great time in the brand and music partnership business. More artists are willing to work with brands, and more brands are eager to be in music than ever before." He oversaw Panic! at the Disco's involvement with the State Farm Insurance Neighborhood of Good campaign to advance social responsibility. (The partnership enabled frontman Brendon Urie to give \$1 million to the Gay, Lesbian and Straight Education Network.) Gregory set up Kelsea Ballerini as a role model for Barbie's 60th-anniversary campaign and secured Rachel Platten for the body-positive #AerieReal campaign, which included an unretouched image of the singer on a Times Square billboard. "It was a very empowering moment for her," he says.

CAROL GOLL*

Partner/head of global branded entertainment, ICM Partners



A signature hoodie collaboration between Eminem (from Goll's native Detroit) and fashion label Rag & Bone and a multifaceted partnership between Lil Yachty and Axe were among the 100 deals that Goll and her team struck in the past year. Migos, Busta Rhymes and Cyndi Lauper were among the other ICM clients who found brand opportunities through Goll's efforts.



Keshishian (right) seeks branding deals for Gomez "where she'll have the most fun and also be heard artistically."

CONGRATULATIONS

ALISANN BLOOD
BRUCE FLOHR
MAUREEN FORD
DOMINIC SANDIFER
RUSSELL WALLACH
DARIN WOLF

2019 BILLBOARD BRANDING POWER PLAYERS

LIVE NATION



"Content rules," says Pandora's Minor (left), with Cardi B at the Beyond 2018 concert in New York in November.

"There is such a deep emotional connection between musicians and their fans that brands want to tap into," she says. "So the more authentic the partnership is, the more organic the messaging is for the artist and the stronger the partnership will be."

TODD JACOBS, 39

Partner, WME

SHARI LEWIN, 33

Partner, WME



Jacobs last year paid homage to queen and country. Ahead of National Voter Registration Day on

Sept. 25, he put together a "lucrative" deal for the estate of Aretha Franklin to feature the Queen of Soul's 1968 hit "Think" in Levi's Use Your Vote campaign. "To be able to impact [the midterm elections] through a major TV commercial that aired during critical moments was amazing," says Jacobs, who also engineered a multiyear global partnership between Levi's and Justin Timberlake that drove more than 1.2 billion media impressions. Lewin represented Brad Paisley for his Nationwide Mutual Insurance commercials with Peyton Manning. She also brought together Maroon 5 and Verizon for 360-degree stage videos that were viewed over 11 million times. "Before I worked for WME, I was with Verizon's music agency, and I spent a few years working on their music strategy," she says. "It was really full circle for me to be able to do a deal for one of our clients with Verizon."

MELISSA NEWHART, 31

Music brand partnerships executive, New York lead, United Talent Agency

SARA SCHOCH, 28

Music brand partnerships executive, Nashville lead, United Talent Agency

TONI WALLACE, 38

Head of music brand partnerships, United Talent Agency



In a year in which Wallace and her team

closed 250 new partnerships, she points to Post Malone's inaugural Posty Fest, staged in October in Dallas, as a high point. Profitable in its first year ("Which isn't always the case for first-time festivals," she says), the event's financial success was fueled by 15 brand sponsorships, including Xbox, Lyft, Hasbro and Beats by Dre. Another sponsor, gaming accessory company HyperX, signed Post Malone to become its brand ambassador. Newhart helped orchestrate Lauryn Hill's first brand campaign with Woolrich, for which the artist "led the entire creative process," says Newhart, including the design of limited-edition jackets — which retailed for upward of \$2,300 — that paid tribute to the 20th anniversary of Hill's iconic album *The Miseducation of Lauryn Hill*. (They quickly sold out.) In Nashville, nine months before Jimmie Allen's debut single, "Best Shot," hit No. 1 on *Billboard's* Country Airplay chart, Schoch was lining up partnerships for the singer with Starbucks, George Dickel Tennessee Whisky and

Bumble, among others. Allen's cover of Michael Jackson's "Will You Be There" was first released exclusively on Spotify via the Nation of US playlist on the Starbucks app. "Artists don't want to affiliate with brands that do not align with their values," says Schoch. "It's incumbent on us as representatives to think critically about every partnership opportunity."

MANAGEMENT

ALISANN BLOOD, 38

Senior vp brand partnerships, Maverick



In the past year, Blood and her all-female team have brokered deals connecting Allstate and ad agency UEG with Florida Georgia Line (via Maverick's partnership with the duo's Big Loud Management), and Comcast and Sofar Sounds with former Fifth Harmony member Dinah Jane, among others. "Every deal is different, but every deal that gets done starts with building a relationship," says Blood. "The challenge is helping brands recognize that music should always be a part of their strategy."

JULES FERREE, 36

Head of brand partnerships, SB Projects



Ferree, who ran point on Ariana Grande's partnership with T-Mobile — which was unveiled in a Grammy Awards spot — says the best brand communication "should never deviate from how artists speak with their fans." An example: "If an artist typically uses a certain filter in social media photos, brand partnerships should keep that filter." T-Mobile is sponsoring the Sweetener World Tour, which included Grande's attention-grabbing turn at Coachella.

ALEEN KESHISHIAN*

Founder/CEO, Lighthouse Management and Media



Selena Gomez's huge number of social media followers — 149 million on Instagram and 57 million on Twitter — keeps her in rarefied brand territory, and it's up to her manager Keshishian to help the pop superstar "figure out where she'll have the most fun and also be heard artistically." Gomez works hand in hand with executives at Puma and Coach to get behind products with her creative stamp. "We do hundreds of brand deals a year," says Keshishian of her management roster of Hollywood stars like Jennifer Aniston, Gwyneth Paltrow and Orlando Bloom. "We always want to amplify what our clients are actually doing in their lives."

MICHAEL YORMARK*

President/chief of branding and strategy, Roc Nation



Meek Mill's partnership with Puma has pushed beyond marketing clothing and shoes. "It's much deeper, focusing on criminal justice reform," says Yormark. In November 2017, a Pennsylvania judge sentenced Mill to two to four years in prison for a parole violation. Gaining his freedom after five months (with a prosecutor's support), Mill co-founded the REFORM Alliance to advocate for the rights of the incarcerated. In January, inspired by Mill's activism, Puma launched the Clyde Court #REFORM basketball shoe. All net

LAUREN DAIGLE

LOOK UP CHILD



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#3 Debut on Billboard Top 200
Album Chart

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AC Charts

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America and Europe

PERFORMANCES ON:

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The MusicCares tribute to Dolly Parton

The Ellen DeGeneres Show

Good Morning America

The Tonight Show with Jimmy Fallon

Jimmy Kimmel Live

Dancing with the Stars

...and we're just getting started!



proceeds from the sale of the shoe are donated to Mill's organization.

MEDIA

TIM CASTELLI, 51

President, national sales, marketing and partnerships, iHeartMedia



"Audio is hot right now," says Castelli, citing streaming, podcasting and smart speakers as well as the ongoing reach of radio — all of which are sought by "brands looking for ways to connect with consumers," he says. With its multiple platforms, iHeartMedia is well positioned to make those connections. For the launch of the film *Bohemian Rhapsody* in November, 20th Century Fox turned to iHeartMedia, which created pre-release content online and a 600-station simulcast of the title song. Lately, adds Castelli, "the one thing brands keep asking us about is podcasts," and iHeartMedia leads the sector with 167 million global downloads in January, he reports.

MUSIC SUPERVISION

MORGAN THORYK, 35

Partner/music supervisor, Good Ear Music Supervision



In the first 12 months since she was named a partner at Good Ear, the leading independent music supervision firm for blue-chip brands, Thoryk has secured music from an eclectic mix of artists (Sun Ra, Big Freedia, Missy Elliott) for an equally diverse client roster (Casper Mattress, Old Navy and Gatorade, respectively) across 100 global music licenses. Good Ear also paired Lil Jon with ad icon the Kool-Aid Man for a new seasonal song, "All I Really Want for Christmas" (accompanied by an outlandish video), that has garnered more than 1 billion media impressions. "Brands are increasingly interested in sharing the stage with the artist and authentically collaborating, which can be a great win for everyone," says Thoryk.

DIGITAL

JOSH FEIN, 41

Head of artist and partner marketing, Amazon Music

TAMI HURWITZ, 46

Vp global marketing, Amazon Music



As Amazon goes all in on Alexa — the company announced in January that the digital assistant was available on 100 million devices worldwide — Fein and Hurwitz helped drive the streaming platform's global campaign A Voice Is All You Need, "pairing iconic artist vocals with a visual interpretation of their songs," says Hurwitz. The campaign featured music from Queen, Kendrick Lamar and SZA, and Whitney Houston, as well as appearances from Imagine Dragons, Kane Brown and Ariana Grande (who also performed at the company's Prime Day livestream concert last July). "We look to our artist partners to help educate their fans, via video content on social platforms, about the ease of use and intuitive ways to listen to their new music," says Fein. Amazon Music also landed Katy Perry's "Cozy Little Christmas" as an exclusive. "We featured the song in our TV

"In my career, I don't know that I've worked with [this] volume and level of female artists at one time," says Atlantic/Warner Music branding veteran Hackney of performers like Lizzo (pictured).



campaign and on billboards across the U.S. and U.K.," says Hurwitz. "It became a holiday staple."

DANIELLE LEE, 43

Vp/global head of partner solutions, Spotify



The ink is barely dry on Spotify's February deal to acquire podcast networks Gimlet and Anchor, and already Lee is formulating plans to drive podcast partnerships. Building off the success of its first branded original series, *Ebb & Flow*, sponsored by New Amsterdam Vodka, Lee is optimistic about launching similar programs to Spotify's lineup of 170,000 podcasts. It helps that her company plans to invest up to \$500 million in the space this year. "It's an area that's just exploding right now and has a lot of potential," she says.

BRAD MINOR, 40

Vp/head of brand marketing and communications, Pandora

LAUREN NAGEL, 36

Vp/executive creative director, Pandora

JEFF ZUCHOWSKI, 47

Vp/industry and artist relations, Pandora



"Content rules, but if everyone has the same

content, how do you stand out?" Minor answers his own question by pointing to such programming moves as Pandora Stories, which combines music and podcasts, and the streaming platform's Sound On branding campaign. That initiative drove an increase of 70 million listening hours over the two-month holiday period in late 2018 after it was staged in just five major markets: Atlanta, Miami, Nashville, New York and San Francisco/Oakland, Calif. Nagel's team of eight in-house designers whipped up more than 1,100 unique promotional assets, from subway signs to billboards, all built around the theme of holiday travel and the ways music and sound can help people escape. Zuchowski, meanwhile, recruited artists, including Cardi B, Carrie Underwood, Lil Wayne and Pitbull, whose music was highlighted in the campaign. "If we excite and motivate listeners to engage more with the music on Pandora," says Minor, "then artists win, advertisers win, and we win."

MIKE PRAW, 41

Global business development, internet software and services, Apple



As Apple pivots from hardware toward digital services — which generated \$10.9 billion for the company in the fourth quarter of 2018 — Praw has spearheaded unprecedented integrations for Apple Music, counting SoulCycle, Genius, Disney, Tik Tok and American Airlines as new brand partners over the past year. "More and more consumers have an expectation that the services they pay for show up wherever they frequent, which is both an opportunity and a challenge for us," says Praw.

PUBLISHING

KEITH D'ARCY, 49

Senior vp commercial sync, Kobalt Music

JULIE HURWITZ*

Senior vp commercial sync and brand partnerships, East Coast U.S., Scandinavia and GSA, Kobalt Music

JEANNETTE PEREZ, 39

President, global sync and brand partnerships, Kobalt Music/AWAL



Perez led a strong year for Kobalt's synch and

brand partnerships team in 2018, growing synch revenue by 33%. "We have a sizable catalog, but it's smaller than the majors," she says. "Yet we show up to the big game year after year with some pretty big wins." The victories included placements for new artists NVDES (for Apple, Macy's and Royal Caribbean) and Beginners (New Balance), both bands from Los Angeles. D'Arcy, working with Beginners, says the female-empowerment-themed spot for New Balance chalked up 51 million TV impressions during a two-week period that included the Super Bowl. He also placed neo-soul artist Davie on-screen in a Wild Turkey ad with Matthew McConaughey that logged 1 billion TV impressions in a year, according to iSpot. "Landing an on-camera opportunity for an artist is always amazing," says D'Arcy. Hurwitz helped partner Childish Gambino with Google for use of the artist's avatar as a

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

playmoji on Pixel phones. The new technology created a negotiating challenge. But Gambino's "cultural influence really informed the deal terms," says Hurwitz. "Google understood and appreciated that."

TOM EATON, 49

Senior vp music for advertising, Universal Music Publishing Group

TOM FOSTER, 39

European head of film and TV, Universal Music Publishing Group



Eaton says UMPG's synch team began 2019 strong, placing eight songs in Super Bowl commercials (including

The Charlie Daniels Band's 1979 hit "The Devil Went Down to Georgia" in a Dodge ad) and five more songs in the Grammy Awards broadcast (among them: Ariana Grande's "7 Rings," in an Apple Memoji commercial). "When done right, songs can completely transform how brands tell their story," says former session musician Foster, who scored one of the United Kingdom's biggest synch deals when he paired Elton John with British retailer John Lewis for its 2018 Christmas commercial. Eaton says he's excited about the new chart-topping debut Interscope album from Billie Eilish: "I would love to be able to pair her with the correct brand," he says.

SARA LORD, 48

Senior vp international sync and project development, Concord

MICHAEL PIZZUTO*

Senior vp creative, sync licensing, A&R, Concord

BROOKE PRIMONT, 44

Senior vp sync licensing, Concord



"We pride ourselves on being an indie with

major reach," says Pizzuto, who led Concord's global synch team to land six songs that were placed in ads before and during Super Bowl LIII. For Primont, the success of Ruelle defined the past year. "I signed her to Concord and got her into the ad space, and she took off like a rocket," says Primont. "At last count, we have 387 confirmed synchs, and there are no signs of it slowing down." Lord oversaw the repositioning of Concord that followed its 2017 purchase of music publisher Imagem. Now "we have a strong brand," she says. "If I had to pick a number that represented that [success], I'd pick my phone number, because people are calling more now than ever."



BRIAN MONACO, 47

President/global chief marketing officer, Sony/ATV Music Publishing

Sony/ATV once again led the synch licensing field at the Super Bowl, placing 10 songs from its catalog in ads during the big game. It's the seventh year in a row that the company has earned that distinction, says Monaco. Placements included Queen's "Don't Stop Me Now" (written by Freddie Mercury) in an Amazon spot and an attention-grabbing license of Bob Dylan's "Blowin' in the Wind" for a Budweiser ad (with its shot of wind-powered turbines on a prairie). Overall, says Monaco, "we are growing revenue for our synch business by a double-digit percentage." A new

priority, he says, is "restricting licensing to specific territories instead of allowing broad worldwide streaming. We are fully in the age where so much is accessible, it's imperative that our clients realize that worldwide [use] is not a given."

MARTY SILVERSTONE, 42

Partner/senior vp creative/head of sync, Primary Wave



Silverstone's education prepared him well for striking synch deals: He has degrees in music production, engineering — and psychology. His seven-member branding team

(expanded by four new staffers in 2018) is behind the use of Confetti's "Right Now" in a Fortnite trailer and a deal with MillerCoors' Saint Archer Brewing Co. for Foy Vance, who has toured and collaborated with Ed Sheeran. While clients often ask about licensing well-known hits by superstars, "a lot of the work is about getting developing songwriters in front of people," says Silverstone.

RECORDING

RON BROITMAN*

Executive vp/head of synchronization, Warner/Chappell Music Publishing, Warner Music Group



By overseeing both publishing compositions and recording masters, Broitman says his team is "uniquely situated to service every area of business — both for catalog and

frontline music — as it relates to advertising and brands." While he doesn't disclose specifics, WMG's financial filings show that its publishing synch revenue increased by 6.3% to \$119 million in the fiscal year ending Sept. 30, 2018. (While WMG doesn't specifically break out synch for its recorded masters, it's included in the category of licensing and other revenue.) Among the deals driving those numbers: a reimagined take on "Old MacDonald Had a Farm" for a Land O'Lakes campaign and the use of both composition and master rights in licensing Aretha Franklin's version of Curtis Mayfield's "People Get Ready" in a Nike spot.

NOAH CALLAHAN-BEVER, 40

Executive vp, Def Jam Recordings



"Def Jam is more than a record label. It's a blue-chip brand," says Callahan-Bever of the seminal hip-hop label, which marks its 35th anniversary this year. So it makes

sense that the home of Kanye West, Justin Bieber, Jhené Aiko, Pusha T and the dozen-plus new signings showcased on the label's *Undisputed* compilation would align with other top brands. Callahan-Bever offers two examples. "We've created deep, ongoing relationships with both Puma and Courvoisier that are, in my mind, exactly what true partnership is about," he says. "We are on track to grow brand partnership revenue over 250% year over year."

LORI FELDMAN*

Executive vp strategic marketing, Warner Bros. Records

LIZ LEWIS*

Vp strategic marketing and commercial licensing, Warner Bros. Records



Sony/ATV's synch revenue is growing "by a double-digit percentage," says Monaco (left), who met with Alessia Cara in 2018.



Feldman and Lewis each scored a win at Super Bowl LIII in February. Lewis placed Rita Ora's "Soul

Survivor" in a spot starring Serena Williams for dating/social app Bumble. It was "the most engaged Super Bowl spot on Facebook," she says. Feldman brought Michael Bublé to the big game campaign for PepsiCo's flavored sparkling water brand bubbly. "It's completely on-brand for Michael's ethos and personality," says Feldman, and featured "a hilarious and ironic teaser campaign [with] more Michael Bublé GIFs than fans ever thought possible." Pepsi reports that the campaign yielded 8 billion positive media impressions.

MARA FRANKEL, 30

Senior creative director, brand partnerships, Atlantic Records

CAMILLE HACKNEY*

Chief partnerships officer, brand partnerships and commercial licensing, Atlantic Records; head of global brand partnerships, Warner Music Group



"In my career, I don't know that I've worked with [this] volume and level of talent of female artists at one time," says

music and branding veteran Hackney, citing deals for Hayley Kiyoko, Lizzo, Cardi B, Janelle Monáe, Ava Max, Rico Nasty, Ally Brooke and Brandi Carlile. Frankel saw Lizzo's star rise via her presence last year at events like Total Wireless in Los Angeles and Beautycon in New York. For brands that might seek a social media fix, Hackney says she emphasizes that these artists "are multifaceted: [They] can create content, do live shows, events. The constant challenge is just showing the value and worth of music to brand partners."

JENNIFER FROMMER*

Senior vp brand partnerships and licensing, Sony Music

A seven-figure global ad campaign pairing Columbia Records' international trio LSD —

PROMOTION



COUNTRY POWER PLAYERS

Billboard's 5th annual Country Power Players issue will profile the people who have driven another solid year for the country music industry, generating billions in sales, streaming, and touring.

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Editorial content subject to change





consisting of British musician Labrinth, Australia's Sia and U.S. DJ-producer Diplo — with the Samsung Galaxy Note9 was a highlight of the past year for Frommer and drove

129 million on-demand streams for the song "Thunderclouds," according to Nielsen Music. "LSD is so fanciful, so colorful and so imaginative," says Frommer. "And everything about the Samsung Galaxy is about pushing the boundaries of technology and color and tapping into artistry."

CHRISTINE KAUFFMAN, 46

Senior vp brand partnerships, Island Records

ERIC WONG*

COO, Island Records



Despite Wong's promotion to COO last August, he remains hands-on in marketing Island artists. Demi

Lovato's video "Tell Me You Love Me," showcased via the Google Duo app, has drawn 130 million global YouTube views. Shawn Mendes cruises Tokyo in a black Jaguar in his "Lost in Japan" video (62 million-plus views) and joins Camila Cabello in a VerizonUp summer campaign. "I'm involved with every area of the label," says Wong, but "first and foremost, I'm a marketer." Kauffman, who joined Island in February from iHeartMedia, brings a track record that includes offering members of the Marriott rewards program such opportunities as

exclusive access to a John Mayer concert in October at the iHeartRadio Theater in Los Angeles.

JOHN KIRKPATRICK, 50

Senior vp, Epic Records



Before joining Epic early this year, Kirkpatrick built a reputation for dealmaking at Paramount Pictures, retailer Hot Topic and most recently with youth-marketing organization PTTOW, where he teamed Janelle Monáe, Michael Bublé and Wiz Khalifa with potential branding partners. He previously worked under Epic chairman/CEO Sylvia Rhone at Elektra Records. Why return now to brand marketing at a label? "My belief in Sylvia Rhone, and the cultural momentum of Epic, really was the perfect opportunity to reconnect music to the world of branded media," he says.

NATHAN LEDESMA, 32

Senior director, brand partnerships, Capitol Records

BRIAN NOLAN, 38

Senior vp, seventeentifty, Capitol Records



An expansive partnership for Migos with shoe retailer Finish Line, including commercials and experiential marketing (with such tie-ins as the NBA All-Star Weekend), helped push the trio's 2018

Methodology Billboard's Branding Power Players are chosen by editors based on factors including, but not limited to, nominations by peers, colleagues and superiors at selected music companies and consumer brands, impact on consumer behavior as measured by such metrics as chart, sales and streaming performance, social media impressions, radio and TV audiences reached, career trajectory, and overall impact in the industry, using data available as of March 5.

album *Culture II* to 2.3 billion on-demand streams. "Brand partnerships keep artists at the forefront of pop culture, which ultimately helps them create more music," he says. "We're always trying to help artists professionally as well as with creating revenue." Nolan did both by teaming Halsey with Beats by Dre, which featured the singer's "Without Me" in its global holiday ad campaign, helping drive the song to No. 1 on the Billboard Hot 100. "We now live in a world where singles don't need to be tied to an album cycle," says Nolan, "which allows brands and executives to be creative and really make an impact. We can change the course of an artist's career through brand partnerships."



KERRI MACKAR, 34

Senior vp brand partnerships, Republic Records

Mackar reports her team has doubled its revenue from 2017 to 2018 with deals like a new partnership between YSL Beauty and Republic breakout artist Kiana Ledé, whose "Ex" hit No. 9 on the Hot R&B Songs chart. Working with Post Malone's management, Mackar also secured the hip-hop superstar's on-screen role in a Beats by Dre spot featuring his single with Swae Lee, "Sunflower," from the soundtrack of the global smash animated film *Spider-Man: Into the Spider-Verse*. The 30-second spot launched in December, coinciding with the release of the film (which has grossed \$375.1 million worldwide to date, according to Box Office Mojo), and by mid-January, "Sunflower" had

FROMMER: JOHN RICARDY; KAUFFMAN: WONG; MACKAR: MEREDITH TRUAX; KIRKPATRICK: COURTESY OF EPIC RECORDS; LEDESMA: NOLAN; LESTER: COHEN

CONGRATULATIONS

Alisann Blood

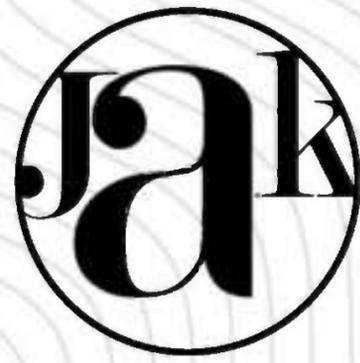
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hit No. 1 on the Billboard Hot 100. Post Malone also teamed late last year with Crocs for Posty-designed footwear — which sold out in minutes.

NAOMI McMAHON, 36

Senior vp/head of strategic marketing and brand partnerships, Universal Music Group and Brands

OLIVIER ROBERT-MURPHY, 52

Global head of new business, Universal Music Group

MIKE TUNNICLIFFE, 57

Executive vp/head, Universal Music Group and Brands



"Where science meets the magic" is how

Robert-Murphy describes his team's approach to brand partnerships, which includes extensive pre- and post-campaign data analytics. A recent example: pairing EDM artist Zedd with National Geographic for its *One Strange Rock* series, helping the channel achieve global viewership of 81 million. Tunnicliffe, who launched UMG's branding division in the United States in 2015, closed the past year with 28 brand partners and ongoing four-year-plus relationships with clients that include Marriott, Honda and M&M's. "We've grown the business over fourfold since we started," he reports. Under McMahon, recent wins include: the first major music partnership of 275-store

retailer Cost Plus World Market, which had Jessie J helm its 2018 holiday campaign; a Carly Rae Jepsen concert on a Carnival cruise; and Max Richter's Clio Award-winning "Sleep," an eight-hour composition sponsored by Beautyrest and Philips, and presented in Austin and New York. "You could tell people were genuinely moved," says McMahon of the "Sleep" experiential event. "It's very rewarding when you can help create that."



RYAN PAYNE, 31

Head of marketing and branding, Glassnote Entertainment Group

For Mumford & Sons' latest album, *Delta*, Payne struck a partnership with

National Geographic that, he says, "gave us access to their video archive where we were able to select footage [for] an album-length film, synched to the music on *Delta*." Shown in theaters worldwide on the eve of the album's Nov. 16 release, the movie "gave fans a unique experience," says Payne. Two weeks later, the footage went online — and *Delta* became the band's third straight No. 1 album on the Billboard 200. "That connection, that trust, between the artists and the fans," says Payne, "that's the value proposition."

DANIEL SENA*

Head of strategic marketing, Interscope Geffen A&M

For IGA's breakout artists Rich the Kid and Billie Eilish, Sena and his team put together global

Contributors Rich Appel, Megan Armstrong, Steve Baltin, Dave Brooks, Dean Budnick, William Chipps, Ed Christman, Leila Cobo, Camille Dodero, Thom Duffy, Gary Graff, Andrew Hampp, Courtney Harding, Cherie Hu, Steve Knopper, Katy Kroll, Kerri Mason, Brooke Mazurek, Taylor Mims, Gail Mitchell, Paula Parisi, Chris Payne, Alex Pham, Annie Reuter, Richard Smirke, Eric Spitznagel, Andrew Unterberger, Kevin Warwick, Deborah Wilker and Nick Williams.



campaigns with fashion brand MCM, while last summer's Volkswagen advertising campaign (created with the automaker's former ad agency, Deutsch) showcased songs from Louis the Child, Kali Uchis, Yungblud and Gryffin. With Fiat Chrysler CMO Olivier François (see page 53), Sena paired OneRepublic with Jeep for three campaigns that led to collective media impressions "in the billions," says Sena. "And everything was done with tremendous mutual respect by both the artist and the brand."

RYAN WRIGHT, 45

Chief marketing officer, Kobalt and AWAL



The brand Wright is hyperfocused on right now is in-house: AWAL, Kobalt's recorded-music division, which offers marketing, promotion, A&R, distribution and licensing for some 25,000 artists — veterans and newcomers alike. Some \$150 million has gone to expanding staff and funding moves like the Educate Everyone outreach and the I Am My Own Label campaign. The result: "Our AWAL business has more than doubled this past year to \$100 million in revenue, and AWAL is now seen as one of — if not the — leading independent labels in the world," says Wright. Consumers today, he adds, "are more open to being influenced by what inspires them. There is a huge opportunity out there for independent artists to be micro-influencers for brands." ●

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The coast of Old San Juan in Puerto Rico.



‘We’re Back In Business’

Post-Hurricane Maria, leading *Boricua* industry members reflect on Puerto Rico’s flourishing music community, its continued priority as a live market and its global reach

BY SUZETTE FERNÁNDEZ

IN THE VIDEO FOR THEIR GLOBAL smash “Despacito,” Puerto Rican natives Luis Fonsi and Daddy Yankee lead a vibrant community-wide *bembé* — a joyous tribute to the island’s rich culture and musical history, with plenty of *perreo*-style grinding for good measure. “Puerto Rico is the true protagonist of this song and this video,” Fonsi told *Billboard* in 2017. The historic clip — still YouTube’s most-watched of all time — reached a new milestone in February when it passed 6 billion views. The celebration was short-lived, however: Nine months after its debut, “Despacito” became a rallying cry for an island in crisis when Hurricane Maria hit in September 2017. Following the storm — which left nearly 1.4 million without power and a reported death toll of 2,975 — an estimated 130,000 people (roughly 4% of the population) left the island, according to the U.S. Census Bureau.

The global musical influence of Puerto Rico, known as “La Isla del Encanto” (“The Enchanted Island”), is undeniable. Considered the birthplace of Latin music’s urban movement, the U.S. territory today dominates *Billboard*’s

Latin charts with its latest offshoot — Latin trap — embraced by its new class of star exports. Five of the top 10 acts on the year-end 2018 Top Latin Artists chart were of Puerto Rican descent: Fonsi, Daddy Yankee, Nicky Jam, Bad Bunny and Ozuna. The lattermost artist made history at the Billboard Latin Music Awards in April as the biggest single-year winner by collecting 11 trophies, including artist of the year. Also among the island’s *Boricua* (another term for “Puerto Rican” that derives from its indigenous Taíno heritage and language) are many of Latin music’s top 1% — from Rita Moreno, Jose Feliciano, Ednita Nazario, Marc Anthony and Ricky Martin to Don Omar, Residente and Kany García.

In Maria’s wake, Puerto Rico’s artistic community is as resilient as ever. Its newly established tourism organization, Discover Puerto Rico, launched the Have We Met Yet? campaign in April, anchored by the island’s two strongest assets: its culture and people. “We want to send a message to all travelers that this is the year to visit Puerto Rico,” says Discover Puerto Rico chief marketing officer Leah



Miranda at the closing night of *Hamilton*’s San Juan run on Jan. 27.

Chandler. *Hamilton* creator (and Puerto Rico’s unofficial cultural ambassador) Lin-Manuel Miranda, whose father, Luis, was born in the commercial district Vega Alta, leveraged his international platform to spotlight rehabilitation efforts on the ground through a one-off San Juan run of his Broadway show in January. Held at the Centro de Bellas Artes Luis A. Ferré, the 23 *Hamilton* dates raised \$14 million for the Flamboyant Arts Fund, a partnership between Miranda’s family and the Flamboyant Foundation, which aids local artists and institutions.

Comedian Jimmy Fallon joined the Tony Award winner to film a special *Tonight Show* episode shot entirely in San Juan.

The music business also has used its influence to encourage islandwide community healing: In March, ASCAP brought its 27th annual Latin Music Awards back to San Juan for the fourth time in the last 15 years, citing Maria’s “heartbreaking” devastation of the Latin songwriting community as the impetus for the move. Telemundo Puerto Rico followed with a new awards show filmed on the island — the inaugural Premios Tu Música Urbano — which catered to Latin music’s burgeoning urban sector. The inaugural event — where Puerto Rico Gov. Ricardo Rosselló sat in the front row — honored Daddy Yankee, Natti Natasha, Ozuna and other artists. “Puerto Rico is the capital of Latin urban music,” lifetime achievement honoree Daddy Yankee told the crowd. “There’s no bigger honor

than to be recognized where you're from."

Below, a mix of industry locals share insights about the island's booming live market and its continued global impact.

VENUES ON THE RISE

"Most venues and theaters are up and running — only a few in small towns aren't open," says Ants Production owner-manager Tony Mojena (Luis Fonsi), who produces the Billboard Latin Music Awards with Telemundo. "If you look at the schedule for Coliseo de Puerto Rico [José Miguel Agrelot] or Bellas Artes, they're packed. For me as a promoter, it's hard to find open dates, which means we're back in business." Mojena is confident in the state-of-the-art performance spaces under construction, like District Live! — similar to AEG's L.A. Live in Los Angeles, it will offer high-end dining, a retail plaza, cinema and hotel, and is near the Convention Center — as well as Vivo Beach, which reopened in 2018 in Isla Verde after \$1 million in repairs. "We need new venues now that there's a heightened interest," he says. Rimas Entertainment chief Noah Assad (Bad Bunny) says there are "still many more opportunities" to come. The power broker's favorite pastime? Stopping to hear "what the true people of my island" are listening to on their car stereos.

WHERE TO GO "Old San Juan is full of little venues with everything from urban music to acoustic singer-songwriters and many local festivals," says Mojena.

NATIONAL PRODUCT

"Music distinguishes the Puerto Rican," says Jetpéht Pérez, GM of Bellas Artes. During periods spent off-island, he says people would often cite music and art first when discussing the region's reputation. "We say that in Puerto Rico, you find a musician in every corner, but the talent of our renowned sound engineers, lighting technicians and graphic artists, among others, stands out as well." Tax incentives give further hope to the community at large, thanks to a new bill signed into law last December that removed a business-to-business tax for companies that generate \$200,000 or less a year, says manager Frabian Eli (Anuel AA). "The law helps composers, who earn less money than they charge for royalties."

WHERE TO GO "The Conservatory of Music of Puerto Rico [951 Ave. Ponce de Leon, San Juan] is the place for guests," says Pérez. "As a cultural company, it represents the most ambitious public arts effort in our country for 60 years."



García onstage in Las Vegas on April 25.

CREATIVE EXPORTS

"Our international artists represent us with great pride wherever they perform," says Carla Campos, executive director of the Puerto Rico Tourism Company. The Caribbean destination has become a "bucket list" favorite for travelers of all backgrounds, specifically for its musical touchstones. Under Rosselló's stewardship, the Campos-led organization aims to prioritize the continued growth of the island's "creative industries" as a leading sector of its economy — with "great potential" for export. Adds Eduardo Cajina, GM of Coliseo de Puerto Rico: "Puerto Rico is a cradle of impressive talent, known worldwide for reggaetón, jazz, salsa and more. From all aspects, we have stood out."



Bad Bunny's X100PRE tour stopped at the Coliseo de Puerto Rico on March 8.

WHERE TO GO "La Placita de Santurce [179 Calle dos Hermanos] offers a prime taste of Puerto Rico's musical and cultural richness," says Campos.

THE BIRTHPLACE OF URBAN

Puerto Rico commercializes music faster than any other culture, according to José "Pompi" Vallejo, co-founder of Mr. & Mrs. Entertainment, who credits its "excellent" crop of cutting-edge local producers with the consistent innovation of the genre. For music producers DJ Nelson (Wisin, Yandel, Ivy Queen) and Gaby Music (Ozuna, Natti Natasha), the urban subgenre has transcended well beyond a local phenomenon: "Urban music has become a worldwide rhythm," says Music (real name: Juan G. Rivera). The beatsmith owns a studio in the mountainous Comerío region, where musicians get to "fall in love with the view" while recording. But for live-music executive Jose Dueño, whose eponymous entertainment/production company has produced concerts for Bon Jovi, Céline Dion, Usher and more, it's still all about the Coliseo de Puerto Rico, which rivals any arena in the U.S. market. "If I want to impress my guests, I take them to the Coliseo," he says. Dueño is bullish about the urban boon in recent years and its increased presence in the live space, citing plans for a 6,000-capacity midsize amphitheater in San Juan's posh Condado district, tentatively set for

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WHERE TO GO “The Vivo Beach Club [7000 Carr. 187 RR2, Carolina] in Isla Verde,” says Dueño. “It’s very casual, pleasant and comfortable. You can go to the beach and see live shows at the same time.”

A ‘NEW POP’

The urban movement’s fusion with Caribbean sounds has created a “new pop” that a worldwide audience has embraced, says local musician Pedro Capó, whose hit “Calma” alongside fellow *Boricua* Farruko earned the burgeoning star his first No. 1 on the Latin Airplay chart and a remix from Alicia Keys in April. The singer-songwriter credits past generations’ contributions — from salsa and merengue to reggaetón — as deeply influential to the “frontierless” music era that is dawning. He cites Puerto Rico’s “racial ancestry, deep-rooted traditions, nationalist pride and geographical location,” plus its “political annexation to the U.S.” as instrumental in creating this accessible talent pool. “Kids that grew up listening to both Daddy Yankee and Ricky Martin have found that musical sweet spot and changed the pop game for good. It’s refreshing for both artists and audience.” The region has become a force in the global music pantheon, says Julio Bagué, peermusic vp Latin Division, East Coast and Puerto Rico. “It’s one of the biggest musical influences worldwide.”

WHERE TO GO “I’m a fan of small venues that showcase emerging talent in the most organic way,” says Capó, who cites La Respuesta [1600 Ave. Fernandez Juncos] in Santurce as an important indie-leaning locale for up-and-coming artists.

INCREDIBLE POTENTIAL

The island is a true “talent factory,” says musician Yandel, who credits both private entities and the government’s “many educational programs” with continuing to bolster fresh voices. The U.S. territory has everything it needs to be a dominant force for years to come, says Pérez, who observes that the “potential to produce capital and generate employment” is the most important factor in the stability of the industry. “Puerto Rican music deserves large-scale exposure.” While it’s easier than ever to optimize access routes to consumers and in international markets, for Pérez, the challenge is in educating the public about the latest tech and media strategies to encourage DIY success. “Other countries have

Exterior of the Coliseo de Puerto Rico José Miguel Agrelot in San Juan.



already learned that music is a business that generates economic prosperity and jobs. The numbers do not lie.” Manager Vicente Saavedra (Ozuna) used to expect a breakout star “every 10 years” or so, but lately it happens much quicker, with Latin urban at its “highest peak” today. The camaraderie of its local artists — and their willingness to collaborate — is also essential. “The new generation pulls from the essence of our music to create a fresh perspective.”

WHERE TO GO “Hotel San Juan [6063 Isla Verde Ave., Carolina],” says Bagué. “On Saturday nights, they have Charlie Sepulveda and his big band. I just love it.”

‘THE PERFECT DNA’

“Fifteen years ago, it was difficult for pioneers like Daddy Yankee, Wisin and Yandel to break barriers,” says Eli, who adds that these early crossover pioneers

“It’s that tropical, Afro-Caribbean rhythm that we’re born with.”

—LUIS FONSI

have made “everything easier” for the next generation. The increase in the island’s Gen Z output in recent years has been a “blessing,” says Wisin. The singer — whose solo career includes 31 entries on the Hot Latin Songs chart, among them a 14-week No. 1 reign with “Duele el Corazon” alongside Enrique Iglesias — owns a studio in the central Cayey borough, a nod to his own upbringing there. “It’s a beautiful vibe when you’re in the country, even if the production ends in Miami,” he adds. “All of my projects come from there because I feel happiest where I started.” Elsewhere, islanders credit the region’s diversity as a cultural melting pot with creating the “perfect DNA” necessary for developing transcendent musical trends. “It’s that tropical, Afro-Caribbean rhythm that we’re born with, mixed with the fact that we’re so influenced by Anglo music,” says Fonsi. He has been active in the island’s La Perla neighborhood (the setting of the “Despacito” video) with philanthropic efforts, such as teaming with local activist group Por los Nuestros to build a solar-powered laundromat for the community. Publicist Mayna Nevarez (Juan Gabriel, Santana) says that at least “one person per family” plays an instrument on the island — a mark of its folk, African and Taíno roots, anchored by traditional instruments like the *guicharo* (a hollowed-out gourd), maraca and tambour.

WHERE TO GO Eli suggests hitting the fiestas of San Sebastián Street, which take place in Old San Juan every January. This year, they included performances by Capó, iLe and other local talents. ●



Ozuna (right) and manager Saavedra at the Premios Tu Música Urbano Awards on March 21.



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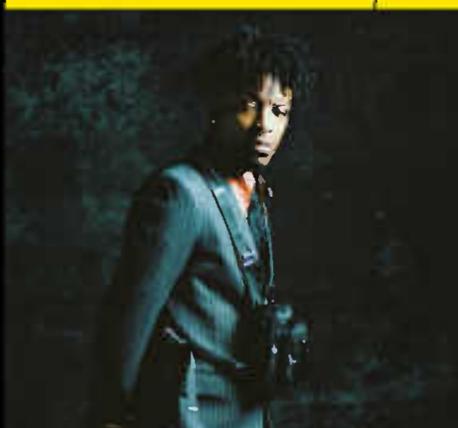
Source: Nielsen Radio Summary Data Winter 2019

Billboard Artist 100

May 11
2019
billboard



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
25	17	1	#1 P!NK	RCA	1	150
1	1	2	BTS	BIGHIT ENTERTAINMENT	1	134
RE-ENTRY		3	HILLSONG UNITED	HILLSONG/PARKWOOD/ATLANTIC/AG	3	2
55	35	4	TAYLOR SWIFT	REPUBLIC	1	249
2	2	5	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	1	36
3	4	6	KHALID	RIGHT HAND/RCA	1	113
4	3	7	ARIANA GRANDE	REPUBLIC	1	221
5	5	8	POST MALONE	REPUBLIC	1	149
6	6	9	LIL NAS X	COLUMBIA	3	7
10	8	10	QUEEN	HOLLYWOOD	1	53
7	11	11	HALSEY	CAPITOL	1	177
RE-ENTRY		12	SCHOOLBOY Q	TOP DAWG/INTERSCOPE/IGA	5	24
9	9	13	IMAGINE DRAGONS	MONARK/INTERSCOPE/IGA	1	221
14	14	14	JONAS BROTHERS	REPUBLIC	5	9
NEW		15	BRENDON URIE	DKDZ/FUELED BY RAMEN/ATLANTIC/AG	15	1
12	12	16	LUKE COMBS	HYPERHOUSE/COLUMBIA NASHVILLE/SMI	5	113
16	16	17	PANIC! AT THE DISCO	OLOZ/WELED BY RAMEN/ATLANTIC/AG	1	137
RE-ENTRY		18	ROB THOMAS	EMBLEM/ATLANTIC/AG	18	2
13	13	19	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	94
15	15	20	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	253
20	22	21	MARSH MELLO	JOYTIME COLLECTIVE	4	81
17	18	22	KANE BROWN	3001/ATLANTIC/AG	2	98
23	30	23	DAN + SHAY	WARNER BROS. NASHVILLE/ATLANTIC/AG	11	75
44	29	24	SHAWN MENDES	ISLAND	1	221
26	19	25	LAUREN DAIGLE	CENTRIQ/ATLANTIC/AG	3	61
RE-ENTRY		26	AJR	AJR/S-CURVE/BMG	26	3
24	28	27	AVA MAX	ATLANTIC/AG	24	18
21	25	28	BRUNO MARS	ATLANTIC/AG	1	241
22	26	29	JUICE WRLD	GRADE A/INTERSCOPE/IGA	1	50

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
18	24	30	BILLY RAY CYRUS	WHEELHOUSE/BMG/ATLANTIC/AG	18	3
27	31	31	ED SHEERAN	ATLANTIC/AG	1	247
19	23	32	LADY GAGA	INTERSCOPE/IGA	1	113
-	7	33	LIZZO	NICE LIFE/ATLANTIC/AG	7	2
33	36	34	TRAVIS SCOTT	CACTUS JACK/RAWD HILL/EPIC	1	156
29	38	35	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	8	51
28	10	36	BEYONCE	PARKWOOD/COLUMBIA	2	179
37	41	37	CHRIS STAPLETON	MERCURY NASHVILLE/ATLANTIC/AG	1	184
39	50	38	21 SAVAGE	SLAUGHTER GANG/EPIC	5	79
						
35	39	39	BLAKE SHELTON	WARNER BROS. NASHVILLE/ATLANTIC/AG	1	222
31	37	40	J. COLE	ROCKAWAY/ROCKAWAY/INTERSCOPE/IGA	1	154
51	45	41	GEORGE STRAIT	MCA NASHVILLE/UMGN	6	18
34	21	42	THOMAS RHETT	VALORY/BMG	1	222
8	27	43	NIPSEY HUSSLE	ALL MONEY IN MY MONEY/ATLANTIC/AG	4	7
41	48	44	MAROON 5	222/INTERSCOPE/IGA	1	253
30	42	45	BRETT YOUNG	BMG	15	126
56	57	46	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	179
42	49	47	ELLA MAI	10 SUMMERS/INTERSCOPE/IGA	6	54
46	47	48	A BOOGIE WIT DA HOODIE	INDERCE/ATLANTIC/AG	11	43
50	53	49	MEEK MILL	MAYBACH/ATLANTIC/AG	1	54

NO. 1 P!nk

P!nk returns to No. 1 on the Artist 100 for a third total week as she debuts atop the Billboard 200 with *Hurts 2B Human* (see page 76).

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 the music sources tracked by Nielsen Music and interaction on social networking sites as compiled by their Big Social. See Chart Legend on Billboard.com for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
36	46	50	SWAE LEE	EARDRUMMA/INTERSCOPE/IGA	22	28
49	51	51	SAM SMITH	CAPITOL	1	156
58	40	52	EMINEM	SHADY/AFTERMATH/INTERSCOPE/IGA	1	253
64	61	53	MORGAN WALLEN	BIG LOUD	53	10
47	44	54	FLORIDA GEORGIA LINE	BMLG	1	253
52	62	55	NORMANI	KEEP COOL/RCA	50	34
61	52	56	JASON ALDEAN	MATHEW/DRIVEN D/PH/DBAG	1	231
45	43	57	BRADLEY COOPER	INTERSCOPE/IGA	3	31
RE-ENTRY	58	58	MARINA	NEON GOLD/ATLANTIC/AG	26	2
48	58	59	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	10	111
RE-ENTRY	60	60	TWIZTID	MAJIK NINJA	57	3
43	63	61	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	2	107
63	55	62	TWENTY ONE PILOTS	FUELED BY RAMEN/BMG	1	211
-	80	63	DABABY	SOUTHCOST/INTERSCOPE/IGA	63	3
RE-ENTRY	64	64	DYLAN SCOTT	CURB	64	13
53	59	65	XXXTENTACION	BAD VIBES FOREVER	1	90
57	60	66	DEAN LEWIS	ISLAND	27	18
38	56	67	BLUEFACE	FIFTH AMENDMENT/EONE	35	14
65	68	68	OLD DOMINION	RCA NASHVILLE/SMN	10	124
RE-ENTRY	69	69	DISTURBED	REPRISE/WARNER BROS.	3	62
72	66	70	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	249
59	65	71	YNW MELLY	YNW MELLY/300/AG	35	11
67	71	72	5 SECONDS OF SUMMER	ONE ROCK/CAPITOL	1	110
70	73	73	CITY GIRLS	QUALITY CONTROL/MOTOWN/CAPITOL	65	10
74	77	74	CHASE RICE	DIKX, JAMIE L, JAM, TONYA BROWN/SUNN	13	28
68	69	75	KENDRICK LAMAR	HYPHEN/HYPERDU/INTERSCOPE/IGA	1	224
NEW	76	76	RODRIGO Y GABRIELA	R3BYWORKS/A&O	76	1
RE-ENTRY	77	77	OZUNA	SPEHIER/TASMIN/IZ/OMIE LOVA/SONY MUSIC LATIN	17	56
RE-ENTRY	78	78	KELLY CLARKSON	ATLANTIC/AG	2	80
-	74	79	KATY PERRY	CAPITOL	1	184
80	72	80	OFFSET	QUALITY CONTROL/MOTOWN/CAPITOL	13	25
73	76	81	KELSEA BALLERINI	BLACK RIVER	18	81
79	82	82	BAD BUNNY	RIMAS	23	59
-	33	83	LIL DICKY	DIRTY BIRD/COMMISSION/BMG	33	14
71	81	84	BEBE REXHA	WARNER BROS.	23	113
85	95	85	BASTILLE	VIRGIN/CAPITOL	15	59
77	84	86	LAUV	LAUV/A&WAL-KOBALT	43	51
NEW	87	87	JOSH RITTER	PYTHEAS/THIRTY TIGERS	87	1
87	67	88	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	1	190
94	93	89	JON PARDI	CAPITOL NASHVILLE/UMGN	28	73
89	96	90	BAZZI	IAMCOSM/ATLANTIC/AG	34	63
RE-ENTRY	91	91	PRINCE	NPG/LEGACY	1	55
RE-ENTRY	92	92	LEE BRICE	CURB	15	51
NEW	93	93	ELI YOUNG BAND	VALORY/BMLG	93	1
-	90	94	ADELE	XL/COLUMBIA	1	213
88	89	95	DADDY YANKEE	EL CARTEL/UMLE	19	70
91	70	96	METALLICA	BLACKENED	2	200
84	87	97	MIGOS	QUALITY CONTROL/MOTOWN/CAPITOL	1	124
54	78	98	BLACKPINK	YG/INTERSCOPE/IGA	19	7
-	100	99	TYGA	LAST KINGS/EMPIRE	27	39
92	83	100	LYNYRD SKYNYRD	BLAZEN RECORDS/UMLE/ATLANTIC/AG	40	51

Emerging Artists

May 11 2019

billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 CITY GIRLS	QUALITY CONTROL/MOTOWN/CAPITOL	1	22
2	2	2	LAUV	LAUV/A&WAL-KOBALT	1	86
4	4	3	CALBOY	PAPER GANG/POLO GROUNDS/RCA	3	21
NEW	4	4	KEVIN ABSTRACT	QUESTHOEVERYTHING/RCA	4	1
3	3	5	PINKFONG	SMART STUDY	1	31
5	5	6	MABEL	POLYDOR/CAPITOL	5	9
8	9	7	MEGAN THEE STALLION	LOI CERTIFIED/UMGN	7	8
10	7	8	YK OSIRIS	DEF JAM	7	11
6	8	9	RODDY RICCH	BIRD VISION/ATLANTIC/AG	6	20
NEW	10	10	CATFISH AND THE BOTTLEMEN	FLANDY/UMGN	10	1
14	6	11	NCT 127	SM	1	31
11	11	12	NLE CHOPPA	NO LOVE	11	10
41	21	13	TOMORROW X TOGETHER	BMG/INTERSTATE/REPUBLIC	1	8
RE-ENTRY	14	14	KING GIZZARD AND THE LIZARD WIZARD	REPRISE	14	2
13	12	15	LOVELYTHEBAND	RED	1	58
-	22	16	LEWIS CAPALDI	VERTIGO/CAPITOL	16	2
33	19	17	POLO G	COLUMBIA	17	5
15	17	18	JIMMIE ALLEN	STONE CREEK/BMG/BBMG	3	38
16	18	19	KIANA LEDE	THE HEAVY GROUP/REPUBLIC	16	8
19	15	20	LUH KEL	CINEMATIC	15	3
39	33	21	MONSTA X	STARSHIP ENTERTAINMENT	11	55
48	22	22	WAYV	LABEL V	16	12
12	16	23	RILEY GREEN	BMLG	6	27
7	10	24	FLETCHER	SNAPBACK/CAPITOL	5	12
29	26	25	SHAED	PHOTO FINISH	25	13
NEW	26	26	COKIE THE CLOWN	FAT WRECK OHNDRS	26	1
NEW	27	27	NEW YEARS DAY	RED	27	1
28	28	28	SUMMER WALKER	IVRN/INTERSCOPE/IGA	19	26
43	42	29	NU'EST	PLEDIS/LOEN ENTERTAINMENT	29	4
26	27	30	ALEC BENJAMIN	ARTIST PARTNERS GROUP/JAM/AG	17	18
27	37	31	MITCHELL TENPENNY	ROSEHOUSE/COLUMBIA NASHVILLE/UMGN	2	43
31	31	32	PARDISON FONTAINE	ATLANTIC/AG	10	32
NEW	33	33	STARFLYER 59	TOOTH & NAIL	33	1
-	32	34	LIL TJAY	COLUMBIA	32	2
22	20	35	LALI	ARIOLA/SONY MUSIC ARGENTINA	20	26
NEW	36	36	KEVIN MORBY	DEAD OCEANS	36	1
24	25	37	DAVIDO	VMUSIC/RCA	24	12
38	36	38	JACQUEES	CASH MONEY/REPUBLIC	5	64
NEW	39	39	THE DAMNED THINGS	NUCLEARBLAST	39	1
21	23	40	QUEEN NAIJA	QUEEN NAIJA/CAPITOL	1	59
RE-ENTRY	41	41	NCT DREAM	SM	12	11
34	38	42	MANUEL TURIZO	IA INDUSTRIA/SONY MUSIC LATIN	25	31
RE-ENTRY	43	43	SUNN O)))	SOUTHERN LORD	17	2
NEW	44	44	BEAR'S DEN	THE BURNING WOUND/REPUBLIC	44	1
-	45	45	TENILLE TOWNES	COLUMBIA NASHVILLE/UMGN	45	2
44	48	46	NICOLE BUS	ROC NATION	36	8
36	41	47	I AM THEY	ESSENTIAL/PLG	30	6
-	47	48	YELLA BEEZY	YELLA BEEZY/HITCO	7	41
30	30	49	ALLY BROOKE	LATIUM/ATLANTIC/AG	24	7
NEW	50	50	KELLY FINNIGAN	COLEMAN	50	1



Kevin Abstract Emerges

Kevin Abstract (above) debuts at No. 4 on Emerging Artists as his sophomore LP, *Arizona Baby*, opens at No. 29 on Top R&B/Hip-Hop Albums with 12,000 equivalent album units earned, according to Nielsen Music. The Brockhampton member first charted solo with debut LP *American Boyfriend: A Suburban Love Story*, which hit No. 17 on Heatseekers Albums in 2016.

Plus, **Catfish & The Bottlemen** bow at No. 10 on Emerging Artists as their third LP, *The Balance*, arrives at No. 31 on Top Rock Albums (7,000 units). The set's lead single, "Longshot," concurrently reaches a new No. 4 high on the Alternative airplay chart, where it is the band's first top five hit.

—Xander Zellner

CHART BEAT



SUTHERLAND'S 'RECKLESS' RETURN

Actor-singer-songwriter **Kiefer Sutherland** debuts at No. 16 on *Americana/Folk Album Sales* and No. 24 (fittingly, for the longtime 24 star) on *Country Album Sales* with his second LP, *Reckless & Me*. His first set, *Down in a Hole*, reached Nos. 18 and 35 on the charts, respectively. "When I started touring, I felt a bit stiff," he recently told *Billboard*. "I think the reason was because, unlike [movies] or television, there was no character separating me and the audience. As soon as I accepted that — that conversation, storytelling with the audience — it got a lot easier." —GARY TRUST and ANNIE REUTER

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

Billboard 200

May 11
2019
billboard

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	1	#1 PINK		RCA	Hurts 2B Human	1	1
NEW	2	HILLSONG UNITED		HILLSONG/SPARROW/CAPITOL CMG	People	2	1
NEW	3	SCHOOLBOY Q		TOP DAWG/INTERSCOPE/JGA	CrasH Talk	3	1
1	4	BILLIE EILISH		DARKROOM/INTERSCOPE/JGA	When We All Fall Asleep, Where Do We Go?	1	5
2	5	KHALID		RIGHT HAND/RCA	Free Spirit	1	4
5	6	ARIANA GRANDE		REPUBLIC	Thank U, Next	1	12
3	7	BTS		BIGHIT ENTERTAINMENT	Map Of The Soul: PERSONA	1	3
NEW	8	AJR		AJR/S-CURVE/BMG	Neotheater	8	1
4	9	BEYONCE		PARKWOOD/COLUMBIA	HOMECOMING: THE LIVE ALBUM	4	3
7	10	NIPSEY HUSSLE		ALL MONEY IN NO MONEY OUT/ATLANTIC/AG	Victory Lap	2	15
8	11	JUICE WRLD		GRADE A/INTERSCOPE/JGA	Death Race For Love	1	8
10	12	POST MALONE		REPUBLIC	beerbongs & bentleys	1	53
NEW	13	ROB THOMAS		EMBLEM/ATLANTIC/AG	Chip Tooth Smile	13	1
11	14	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	44
12	15	A BOOGIE WIT DA HOODIE		HIGHBRIDGE THE LABEL/ATLANTIC/AG	Hoodie SZN	1	19
13	16	LUKE COMBS		RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	100
14	17	DABABY		SOUTHCOAST/INTERSCOPE/JGA	Baby On Baby	14	9
9	18	BEYONCE		PARKWOOD/COLUMBIA	Lemonade	1	76
17	19	QUEEN		HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	2	28
16	20	LADY GAGA & BRADLEY COOPER		INTERSCOPE/JGA	A Star Is Born (Soundtrack)	1	30
15	21	SOUNDTRACK		REPUBLIC	Spider-Man: Into The Spider-Verse	2	20
19	22	TRAVIS SCOTT		CACTUS JACK/GRAND HUSTLE/EPIC	ASTROWORLD	1	39
20	23	MEEK MILL		MAYBACH/ATLANTIC/AG	Championships	1	22
18	24	BILLIE EILISH		DARKROOM/INTERSCOPE/JGA	Dont Smile At Me	14	71
25	25	JUICE WRLD		GRADE A/INTERSCOPE/JGA	Goodbye & Good Riddance	4	50
6	26	LIZZO		NICE LIFE/ATLANTIC/AG	Cuz I Love You	6	2
24	27	SOUNDTRACK		FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	73
NEW	28	MARINA		NEON GOLD/ATLANTIC/AG	Love + Fear	28	1
26	29	CARDI B		THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	56
27	30	21 SAVAGE		SLAUGHTER GANG/EPIC	I Am > I Was	1	19
29	31	POST MALONE		REPUBLIC	Stoney	4	125
30	32	BAD BUNNY		RIMAS	X 100PRE	11	19
32	33	GUNNA		YOUNG STONER LIFE/300/AG	Drip Or Drown 2	3	10
33	34	LIL BABY & GUNNA		YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/J&C/CAPITOL	Drip Harder	4	30
38	35	DAN + SHAY		WARNER BROS. NASHVILLE/WMN	Dan + Shay	6	45
NEW	36	BLACKBEAR		BEARTRAP/ALMO/INTERSCOPE/JGA	Anonymous	36	1
NEW	37	VARIOUS ARTISTS		HBO/COLUMBIA	For The Throne: Music Inspired By The HBO Series Game Of Thrones	37	1
28	38	NAV		XO/REPUBLIC	Bad Habits	1	6
31	39	OFFSET		QUALITY CONTROL/MOTOWN/CAPITOL	FATHER OF 4	4	10
36	40	XXXTENTACION		BAD VIBES FOREVER	?	1	59
37	41	KHALID		RIGHT HAND/RCA	American Teen	4	113
40	42	ED SHEERAN		ATLANTIC/AG	+ (Divide)	1	113
41	43	QUEEN		HOLLYWOOD	Greatest Hits	11	336
46	44	PANIC! AT THE DISCO		DCD2/FUELED BY RAMEN/EMG	Pray For The Wicked	1	45
35	45	ORIGINAL BROADWAY CAST		HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	188
39	46	LAUREN DAIGLE		CENTRICITY/2TONE	Look Up Child	3	34
42	47	YNW MELLY		YNW MELLY/300/AG	I Am You	20	17
44	48	ELLA MAI		ID SUMMERS/INTERSCOPE/JGA	Ella Mai	5	29
43	49	SHAWN MENDES		ISLAND	Shawn Mendes	1	49
NEW	50	DYLAN SCOTT		CURB	Nothing To Do Town (EP)	50	1

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
NEW	51	TWIZTID		MAJIK NINJA	Generation Nightmare	51	1
45	52	KODAK BLACK		DOLLAZ N DEALZ/ATLANTIC/AG	Dying To Live	1	20
NEW	53	KEVIN ABSTRACT		QUESTION EVERYTHING/RCA	Arizona Baby	53	1
77	54	PS TAYLOR SWIFT		BIG MACHINE/BMLG	reputation	1	77
49	55	CHRIS STAPLETON		MERCURY NASHVILLE/UMGN	Traveller	1	190
50	56	YNW MELLY		YNW MELLY/300/AG	We All Shine	27	15
52	57	MAREN MORRIS		COLUMBIA NASHVILLE/SMN	GIRL	4	8
54	58	LIL UZI VERT		GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	88
48	59	ARIANA GRANDE		REPUBLIC	Sweetener	1	37
51	60	KACEY MUSGRAVES		MCA NASHVILLE/UMGN	Golden Hour	4	37
53	61	LIL WAYNE		YOUNG MONEY/REPUBLIC	Tha Carter V	1	31
57	62	KENDRICK LAMAR		TOP DAWG/AFTERMATH/INTERSCOPE/JGA	DAMN.	1	107
56	63	LIL BABY		QUALITY CONTROL/MOTOWN/CAPITOL	Street Gossip	2	22
47	64	RICH THE KID		RICH FOREVER/INTERSCOPE/JGA	The World Is Yours 2	4	6
55	65	IMAGINE DRAGONS		KIDINAKORNER/INTERSCOPE/JGA	Evolve	2	97
74	66	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	157
68	67	YOUNGBOY NEVER BROKE AGAIN		NEVER BROKE AGAIN/ATLANTIC/AG	Realer	15	19
62	68	EMINEM		SHADY/AFTERMATH/INTERSCOPE/JGA	Curtain Call: The Hits	1	443
79	69	MORGAN WALLEN		BIG LOUD	If I Know Me	69	31
59	70	ELTON JOHN		ROCKET/ISLAND/UMI	Diamonds	23	77
NEW	71	RODRIGO Y GABRIELA		RUBYWORKS/ATO	Mettavolution	71	1
64	72	TOM PETTY AND THE HEARTBREAKERS		GEFFEN/UMI	The Best Of Everything	16	9
69	73	RODDY RICCH		BIRD VISION/ATLANTIC/AG	Feed Tha Streets II	67	24
58	74	BOB MARLEY AND THE WAILERS		TUFF GONG/ISLAND/UMI	Legend: The Best Of...	5	572
65	75	BAZZI		ZZZ/AMCOSMUSIC/ATLANTIC/AG	Cosmic	14	56
60	76	FUTURE		FREEBAHDZ/EPIC	Future Hndrxx Presents: The WZRD	1	15
RE	77	DISTURBED		REPRISE/WARNER BROS.	Evolution	4	12
85	78	GEORGE STRAIT		MCA NASHVILLE/UMGN	Honky Tonk Time Machine	4	5
71	79	KANE BROWN		ZONE 4/RCA NASHVILLE/SMN	Experiment	1	25
NEW	80	FARRUKO		SONY MUSIC LATIN	Gangalee	80	1
75	81	JASON ALDEAN		MACON/BROKEN BOW/BMG/BBMG	Rearview Town	1	55
130	82	GG TAYLOR SWIFT		BIG MACHINE/BMLG	1989	1	229
63	83	FLORIDA GEORGIA LINE		BMLG	Can't Say I Ain't Country	4	11
73	84	JOURNEY		COLUMBIA/LEGACY	Journey's Greatest Hits	10	562
81	85	LIL BABY		QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	3	50
86	86	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	322
61	87	IMAGINE DRAGONS		KIDINAKORNER/INTERSCOPE/JGA	Origins	2	25
NEW	88	SOUNDTRACK		MARVEL/HOLLYWOOD	Avengers: Endgame	88	1
NEW	89	JOSH RITTER		PYTHEAS/THIRTY TIGERS	Fever Breaks	89	1
78	90	LIL SKIES		ALL WE GOT/ATLANTIC/AG	Shelby	5	9
87	91	SOUNDTRACK		WALT DISNEY	Moana	2	128
93	92	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	111
76	93	KANE BROWN		ZONE 4/RCA NASHVILLE/SMN	Kane Brown	5	126
88	94	MIGOS		QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	66
82	95	CREEDENCE CLEARWATER REVIVAL		FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	417
91	96	XXXTENTACION		BAD VIBES FOREVER/EMPIRE	17	2	88
90	97	MARSHMELLO		JOY TIME COLLECTIVE	Marshmello: Fortnite Extended Set	45	13
89	98	METRO BOOMIN		BOOMINATI/REPUBLIC	Not All Heroes Wear Capes	1	26
94	99	2PAC		AMARU/DEATH ROW/INTERSCOPE/UMI	Greatest Hits	3	270
83	100	EMINEM		SHADY/AFTERMATH/INTERSCOPE/JGA	Kamikaze	1	35



P!nk Earns Third No. 1

P!nk claims her third total and consecutive chart-topper on the Billboard 200 as *Hurts 2B Human* arrives at the summit with 115,000 equivalent album units earned during the week ending May 2, according to Nielsen Music. Of that sum, 95,000 were in album sales. *Hurts 2B Human* follows P!nk's previous leaders *Beautiful Trauma* (2017) and *The Truth About Love* (2012).

Hurts 2B Human was ushered in by the radio single "Walk Me Home," which recently became P!nk's 16th top 10 on the Adult Top 40 chart. On Mainstream Top 40, it rises 40-38 in its second week. It's her 29th charting hit.

The new album follows *Beautiful Trauma*, which charged in at No. 1 in November 2017 with 408,000 units earned in its first week, of which 384,000 were in album sales — her largest sales week ever. Unlike *Hurts*, that LP's sales were bolstered by a concert ticket/album sale redemption offer for her then-upcoming tour (which is still on the road).

Notably, *Hurts* follows *Trauma* by only a year and six months — the shortest wait between any of P!nk's albums. Previously, her quickest turn between sets was the one-year-and-seven-month wait that separated her debut, *Can't Take Me Home*, and *Missundaztood*.

Nearly two decades into her Billboard 200 history, P!nk continues her hottest streak. The new set is also her eighth total and consecutive top 10, dating to her first, *Missundaztood*, in 2001. She first charted with *Can't Take Me Home* (No. 26) in 2000.

—Keith Caulfield

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
67	101	MOTLEY CRUE			The Dirt (Soundtrack)	10	6
92	102	SKI MASK THE SLUMP GOD		STOKELEY		6	22
95	103	BILLY JOEL	▲		The Essential Billy Joel	15	141
104	104	J. COLE	▲		2014 Forest Hills Drive	1	230
105	105	H.E.R.	●		H.E.R.	23	80
99	106	JON PARDI	▲		California Sunrise	11	143
96	107	CITY GIRLS			Girl Code	55	17
80	108	ANDERSON .PAAK			Ventura	4	3
84	109	BTS			Love Yourself: Answer	1	35
NEW	110	THE MOUNTAIN GOATS			In League With Dragons	110	1
23	111	THE ROLLING STONES			Honk	23	2
108	112	YOUNGBOY NEVER BROKE AGAIN	▲		Until Death Call My Name	7	53
106	113	THE WEEKND	▲		Starboy	1	127
101	114	DEAN LEWIS			A Place We Knew	31	6
103	115	J. COLE	▲		KOD	1	54
105	116	MAC MILLER			Swimming	3	39
107	117	MARON 5	▲		Red Pill Blues	2	78
100	118	BENNY BLANCO			FRIENDS KEEP SECRETS (EP)	41	21
NEW	119	THE CRANBERRIES			In The End	119	1
72	120	BROOKS & DUNN			Reboot	8	4
114	121	SZA	▲		Ctrl	3	99
120	122	FLEETWOOD MAC	◆		Rumours	1	319
113	123	GUNS N' ROSES	▲		Greatest Hits	3	468
110	124	CARRIE UNDERWOOD	●		Cry Pretty	1	31
104	125	THOMAS RHETT	▲		Life Changes	1	86
102	126	TWENTY ONE PILOTS	●		Trench	2	30
171	127	QUEEN	▲		Greatest Hits I II & III: The Platinum Collection	9	142
109	128	IMAGINE DRAGONS	▲		Night Visions	2	344
117	129	NF	▲		Perception	1	82
115	130	ZAC BROWN BAND			Greatest Hits So Far...	20	209
118	131	ED SHEERAN	▲		X	1	254
125	132	THE WEEKND	▲		Beauty Behind The Madness	1	191
111	133	NICKI MINAJ	▲		Queen	2	38
128	134	RIHANNA	▲		ANTI	1	170
126	135	THE NOTORIOUS B.I.G.	▲		Greatest Hits	1	173
121	136	BEBE REXHA	●		Expectations	13	45
123	137	BRUNO MARS	▲		24K Magic	2	128
112	138	BRETT YOUNG	▲		Brett Young	18	116
124	139	KENDRICK LAMAR	▲		good kid, m.A.A.d city	2	340
122	140	MICHAEL JACKSON	▲		The Essential Michael Jackson	31	275
132	141	TRAVIS SCOTT	▲		Birds In The Trap Sing McKnight	1	139
138	142	BOB SEGER & THE SILVER BULLET BAND	◆		Greatest Hits	8	275
131	143	TRIPPIE REDD			A Love Letter To You 3	3	25
127	144	CAMILA CABELLO	▲		Camila	1	68
119	145	KEHLANI			While We Wait	9	10
139	146	KEVIN GATES			Luca Brasi 3	4	31
145	147	SOUNDTRACK	▲		Black Panther: The Album, Music From And Inspired By	1	64
137	148	EAGLES	◆		Their Greatest Hits 1971-1975	1	272
143	149	SAM SMITH	▲		In The Lonely Hour	2	253
135	150	PLAYBOI CARTI			Die Lit	3	47

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
151	151	AC/DC	◆		Back In Black	4	357
146	152	NIRVANA	◆		Nevermind	1	423
144	153	LYNYRD SKYNYRD	▲		All Time Greatest Hits	56	56
116	154	BLUEFACE			Famous Cryp	29	17
21	155	CAGE THE ELEPHANT			Social Cues	21	2
140	156	JOJI			BALLADS 1	3	26
157	157	DRAKE	▲		Nothing Was The Same	1	283
134	158	TWENTY ONE PILOTS	▲		Blurryface	1	207
NEW	159	CATFISH AND THE BOTTLEMEN			The Balance	159	1
155	160	RED HOT CHILI PEPPERS	▲		Greatest Hits	18	208
142	161	BLAKE SHELTON			Reloaded: 20 #1 Hits	5	147
162	162	SUMMER WALKER			Last Day Of Summer	44	26
149	163	TORY LANEZ			LOVE me NOW?	4	27
161	164	CHRIS BROWN	▲		Heartbreak On A Full Moon	3	78
141	165	5 SECONDS OF SUMMER			Youngblood	1	46
159	166	LIL MOSEY			Northsbest	29	28
152	167	THE BEATLES	◆		Abbey Road	1	307
165	168	TRIPPIE REDD			Life's A Trip	4	38
168	169	YOUNGBOY NEVER BROKE AGAIN			4 Respect 4 Freedom 4 Loyalty	14	33
153	170	METALLICA	◆		Metallica	1	533
136	171	THE BEATLES	◆		1	1	366
166	172	SOUNDTRACK			13 Reasons Why, Season 2	26	45
148	173	2 CHAINZ			Rap Or Go To The League	4	9
RE	174	TAYLOR SWIFT	▲		Red	1	153
160	175	ROMEO SANTOS			Utopia	18	4
173	176	OZUNA	▲		Aura	7	36
162	177	HALSEY	▲		hopeless fountain kingdom	1	100
133	178	HOZIER			Wasteland, Baby!	1	9
176	179	BEYONCE	▲		Beyonce	1	185
167	180	ADELE	◆		21	1	413
158	181	BRETT YOUNG			Ticket To L.A.	15	14
NEW	182	SOUNDTRACK			Ugly Dolls	182	1
184	183	BRYSON TILLER	▲		TRAPSOUL	8	184
175	184	LIL SKIES	●		Life Of A Dark Rose	10	69
154	185	ALEC BENJAMIN			Narrated For You	127	16
163	186	THE BEACH BOYS	▲		Sounds of Summer/The Very Best of The Beach Boys	16	160
172	187	ARIANA GRANDE	▲		Dangerous Woman	2	147
185	188	FRANK OCEAN	▲		Blonde	1	126
174	189	KANYE WEST	▲		The Life Of Pablo	1	138
178	190	BRUNO MARS	▲		Doo-Wops & Hooligans	3	420
129	191	BLACKPINK			Kill This Love (EP)	24	4
179	192	FIVE FINGER DEATH PUNCH			A Decade Of Destruction	29	67
194	193	DANIEL CAESAR			Freudian	25	83
194	194	FUTURE & JUICE WRLD			Future & Juice WRLD Present... WRLD ON DRUGS	2	28
170	195	BEYONCE	▲		I Am...Sasha Fierce	1	190
193	196	TAME IMPALA	●		Currents	4	13
70	197	WIZ KHALIFA			Fly Times, Volume 1: The Good Fly Young	70	2
200	198	LAUV			I met you when I was 18. (the playlist)	50	40
199	199	GUNNA			Drip Season 3	55	59
182	200	GEORGE STRAIT	▲		50 Number Ones	1	109



rob thomas
chip tooth smile

13

ROB THOMAS
Chip Tooth Smile

Nearly four years after the release of **Thomas'** last album, the singer — and frontman for **Matchbox 20** — returns with his new solo set, **Chip Tooth Smile**. It launches with 28,000 equivalent album units earned in the week ending May 2, according to Nielsen Music. Of that sum, 26,000 were in album sales. The LP's single, "One Less Day (Dying Young)," concurrently holds at its No. 12 peak on the Adult Top 40 tally. **Chip Tooth Smile** is Thomas' fifth solo set to chart.

—K.C.



MARINA

28

MARINA
Love + Fear

The one-woman act debuts with her first album credited to just **Marina**, after three entries under the stage name **Marina & The Diamonds**. **Love + Fear** begins with 17,000 units (of which 13,000 were in album sales).



54

TAYLOR SWIFT
reputation

Three **Swift** albums dot the chart and post gains thanks to promotion surrounding new single "ME!" Her **reputation** grows 22% to 12,000 equivalent album units and to its highest rank since Feb. 23 (also No. 54).

Thrones, Avengers, Dolls Arrive

A trio of albums from the worlds of TV and film arrives on the Billboard 200, led by *For the Throne: Music Inspired by the HBO Series Game of Thrones* at No. 37. The strictly inspired-by set (no songs on the album are in the TV show) starts with 15,000 equivalent album units earned in the week ending May 2, according to Nielsen Music. Of that sum, 4,000 were album sales, while track-equivalent album units comprised 2,000 and streaming-equivalent album units totaled 9,000. The compilation features new material from **Mumford & Sons** and **The Lumineers**, plus the all-star collaboration "Power Is Power" by **SZA**, **The Weeknd** and **Travis Scott**.

At No. 88 on the Billboard 200, the score soundtrack to blockbuster Marvel action film *Avengers: Endgame* charges in with 10,000 equivalent album units (6,000 in album sales). It surpasses the No. 92 peak of the soundtrack to the last Avengers film, 2018's *Avengers: Infinity War*. On the Soundtracks chart, *Endgame* bows at No. 5, where *Infinity War* also debuted and peaked.

Meanwhile, the companion soundtrack to animated film *Ugly Dolls* climbs in at No. 182 on the Billboard 200 with 6,000 equivalent album units (2,000 in album sales). It features new tunes by the film's voice actors **Kelly Clarkson**, **Nick Jonas**, **Janelle Monáe**, **Bebe Rexha** and **Blake Shelton**. The album starts at No. 10 on Soundtracks and No. 1 on Kid Albums. It also claims five of the 15 slots on Kid Digital Song Sales, led by Clarkson's "Broken & Beautiful" (15,000 downloads sold; up 497%).

—Keith Caulfield



Album Sales

May 11
2019
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
	1	#1 HILLSONG UNITED	HILLSONG/SPARROW/CAPITOL CMG	People	1
NEW	2	PINK	RCA	Hurts 2B Human	1
NEW	3	ROB THOMAS	EMBLEM/ATLANTIC/AG	Chip Tooth Smile	1
NEW	4	AJR	AIR/S-CURVE/BMG	Neotheater	1
1	5	BTS	BIGHIT ENTERTAINMENT	Map Of The Soul: PERSONA	3
NEW	6	SCHOOLBOY Q	TOP DAWG/INTERSCOPE/IGA	CrasH Talk	1
3	7	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	When We All Fall Asleep, Where Do We Go?	5
NEW	8	MARINA	NEON GOLD/ATLANTIC/AG	Love + Fear	1
NEW	9	TWIZTID	MAJIK NINJA	Generation Nightmare	1
NEW	10	RODRIGO Y GABRIELA	RUBYWORKS/ATO	Mettavolution	1
NEW	11	DYLAN SCOTT	CURB	Nothing To Do Town (EP)	1
17	12	KHALID	RIGHT HAND/RCA	Free Spirit	4
RE	13	DISTURBED	REPRISE/WARNER BROS.	Evolution	24
NEW	14	JOSH RITTER	PYTHEAS/THIRTY TIGERS	Fever Breaks	1
12	15	GEORGE STRAIT	MCA NASHVILLE/UMGN	Honky Tonk Time Machine	5
NEW	16	THE MOUNTAIN GOATS	MERGE	In League With Dragons	1
NEW	17	THE CRANBERRIES	BMG	In The End	1
9	18	LADY GAGA & BRADLEY COOPER	INTERSCOPE/IGA	A Star Is Born (Soundtrack)	30
NEW	19	KEVIN ABSTRACT	QUESTION EVERYTHING/RCA	Arizona Baby	1
14	20	SHAWN MENDES	ISLAND	Shawn Mendes	32
11	21	QUEEN	HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	28
13	22	LAUREN ZAIGLE	CENTRICITY/LIZONE	Look Up Child	34
NEW	23	SOUNDTRACK	MARVEL/HOLLYWOOD	Avengers: Endgame	1
18	24	QUEEN	HOLLYWOOD	Greatest Hits	277
RE	25	CHER	WARNER BROS.	Dancing Queen	21
NEW	26	BLACKBEAR	BEARTRAP/ALMO/INTERSCOPE/IGA	Anonymous	1
2	27	LIZZO	NICE LIFE/ATLANTIC/AG	Cuz I Love You	2
15	28	SOUNDTRACK	FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	73
NEW	29	RANDY ROGERS BAND	TOMMY JACKSON/THIRTY TIGERS	Hellbent	1
29	30	QUEEN	HOLLYWOOD	Greatest Hits II & III: The Platinum Collection	34
28	31	MICHAEL BUBLE	REPRISE/WARNER BROS.	Love	22
32	32	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	234
22	33	NIPSEY HUSSLE	ALL MONEY IN NO MONEY OUT/ATLANTIC/AG	Victory Lap	9
NEW	34	KING GIZZARD AND THE LIZARD WIZARD	FLIGHTLESS/ATO	Fishing For Fishies	1
NEW	35	CATFISH AND THE BOTTLEMEN	ISLAND/CAPITOL	The Balance	1
NEW	36	ALAN PARSONS	FRONTIER	The Secret	1
NEW	37	VARIOUS ARTISTS	HBO/COLUMBIA	For The Throne: Music Inspired by the HBO Series Game of Thrones	1
25	38	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	Cry Pretty	32
5	39	THE ROLLING STONES	PROMOTONE BM/THE ROLLING STONES/POLYDOR/INTERSCOPE/IGA	Honk	2
50	40	ANDERSON .PAAK	AFTERMATH/2TONE	Ventura	3
24	41	LUKE COMBS	RYER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	91
19	42	BROOKS & DUNN	ARISTA NASHVILLE/SMN	Reboot	4
30	43	REBA MCENTIRE	ROCKIN' R/BIG MACHINE/BMLG	Stronger Than The Truth	4
27	44	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	187
RE	45	MARVIN GAYE	TAMLA/MOTOWN/UMG	You're The Man	2
21	46	PINK	RCA	Beautiful Trauma	64
RE	47	GEORGE STRAIT	MCA NASHVILLE/UMG	Icon 2: George Strait	4
43	48	BOB SEGER & THE SILVER BULLET BAND	WIDEOUT/CAPITOL/UMG	Greatest Hits	279
31	49	KACEY MUSGRAVES	MCA NASHVILLE/UMGN	Golden Hour	34
35	50	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	Traveller	190

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
NEW	1	#1 THE MOUNTAIN GOATS	MERGE	In League With Dragons	1
NEW	2	KING GIZZARD AND THE LIZARD WIZARD	FLIGHTLESS/ATO	Fishing For Fishies	1
NEW	3	COKIE THE CLOWN	FAT WRECK CHORDS	You're Welcome	1
NEW	4	STARFLYER 59	TOOTH & NAIL	Young In My Head	1
NEW	5	KEVIN MORBY	DEAD OCEANS	Oh My God	1
NEW	6	THE DAMNED THINGS	NUCLEAR BLAST	High Crimes	1
NEW	7	BEAR'S DEN	THATSWHATMYGRANDMOTHERUSEDTOSAY/ROUNDER/CONCORD	So That You Might Hear Me	1
NEW	8	KELLY FINNIGAN	COLEMAN	The Tales People Tell	1
NEW	9	THE KINGDOM HEIRS	SOULITE/CROSSROADS	Something Good, Volume Two	1
NEW	10	ALDOUS HARDING	4AD	Designer	1
NEW	11	ALLA XUL ELU	MAJIK NINJA	Church Of Xul	1
NEW	12	BELZEBUBS	CENTURY MEDIA/RED	Pantheon Of The Nightside Gods	1
RE	13	MICAH TYLER	FAIR TRADE/PLG	Different	10
NEW	14	KIEFER SUTHERLAND	BMG	Reckless & Me	1
NEW	15	BAG OF TRICKS CAT	RESPECT THE UNDERGROUND	Felix Chevrolet	1
20	16	GG AUSTIN FRENCH	AWAKEN/FAIR TRADE/PLG	Wide Open	9
NEW	17	BAILEN	FANTASY/CONCORD	Thrilled To Be Here	1
NEW	18	AMON TOBIN	NOMARK	Fear In A Handful Of Dust	1
NEW	19	MADCHILD	BATTLE AXE	Demons	1
12	20	PUP	LITTLE DIPPER/RISE	Morbid Stuff	4
6	21	WEYES BLOOD	SUB POP	Titanic Rising	4
NEW	22	MARRISA NADLER & STEPHEN BRODS	SACRED BONES	Dronelover	1
NEW	23	NOTIONS	SSR	Stay Away	1
5	24	TYLER CHILDERS	MICKMAN HOLLER/THIRTY TIGERS	Purgatory	56
NEW	25	OLIVIA O'BRIEN	ISLAND	Was It Even Real?	1



'Dragons' Perches Atop Chart

The Mountain Goats' *In League With Dragons* fires up at No. 1 on Vinyl Albums, giving the band its second leader, and sixth top 10, on the 8-year-old tally. The set begins with 4,000 vinyl LPs sold — representing 51% of its overall sales week (nearly 8,000). The act previously hit No. 1 with *All Hail West Texas* in 2013.

At No. 6, **Britney Spears'** second studio album, *Oops!... I Did It Again*, starts with 2,000 copies sold after it was released on vinyl for the first time (April 26). The set, originally released in 2000 on CD and cassette, debuted on vinyl exclusively via Urban Outfitters. The run of the set, on white vinyl with a purple swirl, was limited to just 5,000 copies.

Another Urban Outfitters exclusive, the *Hannah Montana: The Best of Hannah Montana* soundtrack, starts at No. 23 with 1,000 sold on purple vinyl. The 13-song set — limited to 3,000 copies — is an entirely new compilation of songs from the Disney Channel TV series.

Meanwhile, a pair of **Prince** albums debuts on the chart, as his 1999 studio set *Rave Un2 the Joy Fantastic* and its later remix/alternative companion set, *Rave In2 the Joy Fantastic*, bow at Nos. 12 and 14, respectively, with about 1,000 sold each. The latter title made its vinyl debut on April 26, after being initially available through Prince's NPG Music Club in 2001. —K.C.

VINYL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
NEW	1	#1 THE MOUNTAIN GOATS	MERGE	In League With Dragons	1
NEW	2	KING GIZZARD AND THE LIZARD WIZARD	FLIGHTLESS/ATO	Fishing For Fishies	1
2	3	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	When We All Fall Asleep, Where Do We Go?	5
NEW	4	JOSH RITTER	PYTHEAS/THIRTY TIGERS	Fever Breaks	1
NEW	5	COKIE THE CLOWN	FAT WRECK CHORDS	You're Welcome	1
NEW	6	BRITNEY SPEARS	JIVE/RCA/LEGACY	Oops!...I Did It Again	1
4	7	QUEEN	HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	12
5	8	QUEEN	HOLLYWOOD	Greatest Hits	51
6	9	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	177
7	10	THE BEATLES	APPLE/CAPITOL/UMG	Abbey Road	326
NEW	11	LOCAL NATIVES	LOMA VISTA/CONCORD	Violet Street	1
NEW	12	PRINCE	NPG/LEGACY	Rave Un2 The Joy Fantastic	1
NEW	13	KELLY FINNIGAN	COLEMAN	The Tales People Tell	1
NEW	14	PRINCE	NPG/LEGACY	Rave In2 The Joy Fantastic	1
NEW	15	CATFISH AND THE BOTTLEMEN	ISLAND/CAPITOL	The Balance	1
8	16	PINK FLOYD	PINK FLOYD/LEGACY	The Dark Side Of The Moon	109
9	17	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND/UMG	Legend	203
NEW	18	RODRIGO Y GABRIELA	RUBYWORKS/ATO	Mettavolution	1
NEW	19	KEVIN MORBY	DEAD OCEANS	Oh My God	1
NEW	20	MARINA	NEON GOLD/ATLANTIC/AG	Love + Fear	1
13	21	FLEETWOOD MAC	WARNER BROS./RHINO	Rumours	142
NEW	22	THE CRANBERRIES	BMG	In The End	1
NEW	23	SOUNDTRACK	WALT DISNEY	Hannah Montana: The Best Of Hannah Montana	1
17	24	AMY WINEHOUSE	REPUBLIC	Back To Black	202
10	25	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	13

Mendes Gains; Farruko Debuts

Shawn Mendes (below) rockets 33-17 on the Social 50 after promoting the release of his single "If I Can't Have You" throughout the April 26-May 2 tracking week, prior to its May 3 debut. Mendes snagged gains in nearly all social media metrics, led by 275,000 Twitter mentions (up 75%) and 165,000 Twitter reactions (a boost of 261%), according to Next Big Sound. The pop singer promoted the song in multiple tweets, such as retweeting Niall Horan's enthusiastic response to the track. Mendes followed the promo with a May 4 appearance on NBC's *Saturday Night Live*.

Farruko appears on the chart at No. 50, marking the Puerto Rican reggaeton artist's Social 50 debut. He bows thanks in large part to a 455% jump in YouTube subscribers after uploading a slew of animated videos to his account to accompany the release of new album *Gangalee* on April 26. The most-viewed clip: a video for "Delincuente," uploaded upon *Gangalee*'s premiere, featuring Anuel AA and Kendo Kaponi.

Meanwhile, Taylor Swift blasts 13-2, netting her first week in the top two of the Social 50 since the tally dated Dec. 2, 2017. No surprise as to why: She earned 1.2 million Twitter mentions (up 361%), along with 765,000 new YouTube subscribers as she premiered the single "ME!" featuring Brendon Urie, on April 26. It is her first taste of music since 2017's *reputation*. The chart leap followed two previous weeks of gains for the singer while she teased her upcoming project on social media. —Kevin Rutherford



Social/Streaming

May 11
2019
billboard

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 125 WKS BTS BIGHIT ENTERTAINMENT	134
13	2	TAYLOR SWIFT REPUBLIC	359
2	3	EXO SM	93
3	4	NCT 127 SM	41
10	5	TOMORROW X TOGETHER BIGHIT ENTERTAINMENT/REPUBLIC	7
15	6	HALSEY CAPITOL	113
5	7	BILLIE EILISH DARKROOM/INTERSCOPE/GIGA	41
4	8	GOT7 JYP	89
28	9	MONSTA X STARSHIP ENTERTAINMENT	74
18	10	WAYV LABEL V	15
11	11	BLACKPINK YG/INTERSCOPE/GIGA	80
6	12	ARIANA GRANDE REPUBLIC	326
22	13	NU'EST PLEDIS/LOEN ENTERTAINMENT	21
16	14	MARSHMELLO JOYTIME COLLECTIVE	101
7	15	TWICE JYP	48
9	16	LALI ARIOLA/SONY MUSIC ARGENTINA	107
33	17	SHAWN MENDES ISLAND	228
19	18	CARDI B THE KSR GROUP/ATLANTIC/AG	97
40	19	NCT DREAM SM	22
32	20	KATY PERRY CAPITOL	394
12	21	LIL DICKY DIRTY BIRD/COMMISSION/BMG	2
36	22	ASTRO INTERPARK	41
RE	23	PANIC! AT THE DISCO DGD2/FUELED BY RAMEN/EMG	12
31	24	ALAN WALKER MER MUSIC/RCA	27
30	25	RIHANNA WESTBURY ROAD/ROC NATION	422
27	26	LIL NAS X COLUMBIA	8
RE	27	JOE JONAS REPUBLIC	6
RE	28	RAMMSTEIN RAMMSTEIN/VERTIGO/CAROLINE	2
14	29	SEVENTEEN PLEDIS/LOEN ENTERTAINMENT	99
25	30	DADDY YANKEE EL CARTEL/UMLE	70
23	31	STRAY KIDS JYP	37
RE	32	JONAS BROTHERS REPUBLIC	13
50	33	DUA LIPA WARNER BROS.	85
29	34	MARILIA MENDONCA SOM LIVRE	20
20	35	JUSTIN BIEBER SCHOOLBOY/RAYMONO BRAUN/DEF JAM	410
43	36	LADY GAGA INTERSCOPE/GIGA	413
46	37	ANUEL AA REAL NASTA LA MUERTE/GLAD EMPIRE	38
26	38	FIERSA BESARI UNSGINED	17
17	39	MILEY CYRUS RCA	331
41	40	POST MALONE REPUBLIC	77
RE	41	FREDDIE MERCURY HOLLYWOOD	30
RE	42	CHRIS BROWN RCA	369
NEW	43	SECH BICH	1
34	44	EMINEM SHADY/AFTERMATH/INTERSCOPE/GIGA	320
39	45	ZENDAYA HOLLYWOOD/REPUBLIC	203
49	46	MICHAEL JACKSON MJ/EPIC	236
RE	47	MADONNA LIVE NATION/INTERSCOPE/GIGA	39
8	48	LOUIS TOMLINSON 78/SYCO/EPIC	109
42	49	WIZ KHALIFA TAYLOR GANG/ATLANTIC/AG	371
NEW	50	FARRUKO SONY MUSIC LATIN	1

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 5 WKS OLD TOWN ROAD COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	8
NEW	2	ME! REPUBLIC	Taylor Swift Feat. Brendon Urie	1
3	3	BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	5
2	4	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	28
4	5	7 RINGS REPUBLIC	Ariana Grande	15
5	6	WOW. REPUBLIC	Post Malone	19
7	7	MIDDLE CHILD DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	15
8	8	TALK RIGHT HAND/RCA	Khalid	12
9	9	WITHOUT ME CAPITOL	Halsey	30
23	10	SUGE SOUTHWEST/INTERSCOPE	DaBaby	4
10	11	SANGUINE PARADISE GENERATION NOW/ATLANTIC	Lil Uzi Vert	3
12	12	MURDER ON MY MIND YNW MELLY/300	YNW Melly	12
13	13	GOING BAD YOUNG MONEY/CASH MONEY/MAYBACK/REPUBLIC/ATLANTIC	Meek Mill Feat. Drake	22
14	14	ENVY ME PAPER GANG/POLO GROUNDS/RCA	Calboy	18
6	15	EARTH DIRTY BIRD/COMMISSION/BMG	Lil Dicky	2
11	16	THOTIANA BLUEFACE/FIFTH AMENDMENT/EONE	Blueface	14
16	17	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	34
15	18	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	39
17	19	BETTER RIGHT HAND/RCA	Khalid	29
24	20	ACT UP QUALITY CONTROL/MOTOWN/CAPITOL	City Girls	8
28	21	SUCKER REPUBLIC	Jonas Brothers	9
20	22	PURE WATER QUALITY CONTROL/MOTOWN/10 SUMMERS/CAPITOL/INTERSCOPE	Mustard & Migos	11
21	23	BURY A FRIEND DARKROOM/INTERSCOPE	Billie Eilish	13
18	24	PLEASE ME ATLANTIC	Cardi B & Bruno Mars	11
33	25	POP OUT COLUMBIA	Polo G Feat. Lil Tjay	3
19	26	BABY SHARK SMART STUDY	Pinkfong	27
22	27	CLOUT QUALITY CONTROL/MOTOWN/CAPITOL	Offset Feat. Cardi B	2
25	28	SWERVIN HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie Feat. 6ix9ine	18
27	29	BOY WITH LUV BIGHIT ENTERTAINMENT/COLUMBIA	BTS Feat. Halsey	3
29	30	DRIP TOO HARD YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	Lil Baby & Gunna	33
34	31	SWEET BUT PSYCHO ATLANTIC	Ava Max	17
35	32	WORTH IT DEF JAM	YK Osiris	9
30	33	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	12
32	34	A LOT SLAUGHTER GANG/EPIC	21 Savage	19
31	35	WHEN THE PARTY'S OVER DARKROOM/INTERSCOPE	Billie Eilish	11
NEW	36	FLOATING TOP GANG/INTERSCOPE	Schoolboy Q Feat. 21 Savage	1
26	37	RACKS IN THE MIDDLE ALL MONEY IN NO MONEY OUT/ATLANTIC	Mosey Husle Feat. Roddy Ricch & Hit-Boy	5
38	38	ROBBERY GRADE A/INTERSCOPE	Juice WRLD	11
41	39	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	17
36	40	THANK U, NEXT REPUBLIC	Ariana Grande	26
43	41	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	14
39	42	LOOK BACK AT IT HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie	18
40	43	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	47
47	44	LUCID DREAMS GRADE A/INTERSCOPE	Juice WRLD	50
RE	45	THAT'S A RACK GENERATION NOW/ATLANTIC	Lil Uzi Vert	2
45	46	BETTER NOW REPUBLIC	Post Malone	52
42	47	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	39
37	48	MIXED PERSONALITIES YNW MELLY/300	YNW Melly Feat. Kanye West	11
44	49	BEAUTIFUL CRAZY RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	8
49	50	BELIEVER KIDNARDBREIN/INTERSCOPE	Imagine Dragons	94



Polo G Pops Out

In just its third week on the Streaming Songs chart, "Pop Out" by Polo G (above) breaks into the top 30, vaulting 33-25. The song, which features Lil Tjay, debuted at No. 50 on the April 27-dated tally. It accrued 16.1 million streams in the week ending May 2, a boost of 13%, according to Nielsen Music. "Pop" has continued to rise at multiple streaming services as well as at radio, where it concurrently debuts at No. 48 on the R&B/Hip-Hop Airplay list.

Nearly two months after bowing at No. 1 on Streaming Songs, Jonas Brothers' "Sucker" scores a seven-spot jump on the latest ranking, moving 28-21 with 16.9 million streams, up 9%. Much of the track's rise is thanks to the JoBros performing it during the 2019 Billboard Music Awards; it was uploaded to YouTube on May 1.

Lizzo makes her On-Demand Streaming Songs debut thanks to "Truth Hurts" arriving at No. 26 after nabbing 8.4 million on-demand audio clicks (10.2 million total). "Truth" isn't featured on the singer's new album, *Cuz I Love You*, which debuted at No. 6 on the Billboard 200 dated May 4. Rather, the 2017 song is gaining steam because it's part of the soundtrack to Netflix's *Someone Great* film (released April 19), and it also soundtracks the "DNA test" TikTok challenge, which began making the rounds on the social media service in mid-April.

—K.R.

RADIO SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	#1 SUCKER REPUBLIC	Jonas Brothers	9
2	2	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	14
	3	WOW. REPUBLIC	Post Malone	16
6	4	SWEET BUT PSYCHO ATLANTIC	Ava Max	13
4	5	WITHOUT ME CAPITOL	Halsey	28
12	6	OLD TOWN ROAD COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	4
7	7	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	32
5	8	7 RINGS REPUBLIC	Ariana Grande	15
8	9	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	10
9	10	HIGH HOPES DEEZIFIED BY RAMEN/EMG	Panic! At The Disco	31
11	11	CLOSE TO ME POLYDOR/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	21
10	12	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	27
27	13	ME! REPUBLIC	Taylor Swift Feat. Brendon Urie	2
20	14	TALK RIGHT HAND/RECA	Khalid	4
14	15	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	34
18	16	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	47
16	17	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	26
17	18	GOING BAD YOUNG MONEY/ATLANTIC	Meek Mill Feat. Drake	14
13	19	PLEASE ME ATLANTIC	Cardi B & Bruno Mars	12
23	20	EYES ON YOU DICK JAGGERS/SMIN BOW	Chase Rice	9
15	21	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	19
21	22	MIDDLE CHILD URBANVILLE/NO. NATION/INTERSCOPE	J. Cole	10
22	23	A LOT SLAUGHTER GANG/EPIC	21 Savage	11
28	24	LOVE AIN'T VALOZY	Eli Young Band	5
29	25	LOOK BACK AT IT HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie	7

DIGITAL SONG SALES™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
NEW	1	#1 ME! REPUBLIC	Taylor Swift Feat. Brendon Urie	1
1	2	OLD TOWN ROAD LIL NAS X/NO. NATION/COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	8
NEW	3	LOVE ME ANYWAY RECA	P!nk Feat. Chris Stapleton	1
2	4	GOD'S COUNTRY WARNER BROS. NASHVILLE/WMN	Blake Shelton	5
9	5	SUCKER REPUBLIC	Jonas Brothers	9
13	6	YOU SAY CENTRICITY/2TONE	Lauren Daigle	42
4	7	SHALLOW INTERSCOPE/IGA	Lady Gaga & Bradley Cooper	32
6	8	WOW. REPUBLIC	Post Malone	19
RE	9	BROKEN & BEAUTIFUL STIP/IMPACT/ATLANTIC/AG	Kelly Clarkson	2
8	10	SWEET BUT PSYCHO ATLANTIC/AG	Ava Max	18
5	11	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	28
10	12	BAD GUY DARKROOM/INTERSCOPE/IGA	Billie Eilish	5
15	13	WHISKEY GLASSES BIG 330/3	Morgan Wallen	9
14	14	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	16
20	15	TALK RIGHT HAND/RECA	Khalid	9
RE	16	DON'T GIVE UP ON ME SLURP/EMG	Andy Grammer	2
31	17	HIGH HOPES DEEZIFIED BY RAMEN/EMG	Panic! At The Disco	38
RE	18	SPEECHLESS WARNER BROS. NASHVILLE/WMN	Dan + Shay	33
24	19	WITHOUT ME CAPITOL	Halsey	31
22	20	HERE WITH ME JOYTIME COLLECTIVE/REPUBLIC	Marshmello Feat. CHVRCHES	6
19	21	7 RINGS REPUBLIC	Ariana Grande	15
12	22	TRUTH HURTS NICE LIFE/ATLANTIC/AG	Lizzo	2
7	23	JENNY OF OLD STONES (GAME OF THRONES) R&B/REPUBLIC	Florence + The Machine	2
NEW	24	THE NIGHT KING REPUBLIC/POWER	Ramin Djawadi	1
28	25	GOOD AS YOU JONE & BONA NASHVILLE/SMN	Kane Brown	9

Pop/Rhythmic/Adult

May 11 2019

billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 SUCKER REPUBLIC	Jonas Brothers	10
2	2	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	16
3	3	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	12
4	4	SWEET BUT PSYCHO ATLANTIC	Ava Max	22
6	5	WOW. REPUBLIC	Post Malone	17
5	6	7 RINGS REPUBLIC	Ariana Grande	16
7	7	WITHOUT ME CAPITOL	Halsey	30
11	8	OLD TOWN ROAD COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	6
4	9	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	41
20	10	GG ME! REPUBLIC	Taylor Swift Feat. Brendon Urie	2
13	11	WHO DO YOU LOVE FISHERMAN/COLUMBIA	The Chainsmokers Feat. 5 Seconds Of Summer	12
15	12	HERE WITH ME JOYTIME COLLECTIVE/CLASSNOTES/REPUBLIC	Marshmello Feat. CHVRCHES	8
14	13	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	29
9	14	CLOSE TO ME POLYDOR/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	26
10	15	BETTER RIGHT HAND/RECA	Khalid	29
21	16	TALK RIGHT HAND/RECA	Khalid	8
17	17	DON'T CALL ME UP POLYDOR/AMERICA	Mabel	9
18	18	COOL REPUBLIC	Jonas Brothers	5
22	19	WHEN THE PARTY'S OVER DARKROOM/INTERSCOPE	Billie Eilish	7
23	20	HEY LOOK MA, I MADE IT DEEZIFIED BY RAMEN/EMG	Panic! At The Disco	9
24	21	I'M SO TIRED... LAL/RECA/101/AWAL/KOBALT	Lauv & Troye Sivan	7
27	22	BOY WITH LUV BIG HIT ENTERTAINMENT/COLUMBIA	BTS Feat. Halsey	4
31	23	CON CALMA EL CARTEL/REPUBLIC/CAPITOL	Daddy Yankee & Katy Perry Feat. Snow	3
16	24	I'VE BEEN WAITING LIL PEEP/ATLANTIC/COLUMBIA	Lil Peep & LoveMakonnen Feat. Fall Out Boy	12
NEW	25	IF I CAN'T HAVE YOU ISLAND/REPUBLIC	Shawn Mendes	1

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5	44
2	2	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	29
3	3	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	60
6	4	YOU SAY CENTRICITY/2TONE/WARNER BROS.	Lauren Daigle	19
5	5	I LIKE ME BETTER LAU/ATLANTIC	Lauv	40
7	6	LOVE SOMEONE WARNER BROS.	Lukas Graham	30
8	7	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	17
9	8	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	22
10	9	BROKEN RED	lovelytheband	36
11	10	HIGH HOPES DEEZIFIED BY RAMEN/EMG	Panic! At The Disco	21
12	11	TEQUILA WARNER BROS. NASHVILLE/WARNER BROS.	Dan + Shay	30
23	12	GG ME! REPUBLIC	Taylor Swift Feat. Brendon Urie	2
14	13	WITHOUT ME CAPITOL	Halsey	19
13	14	GIVE YOU UP IMG	Dido	13
17	15	WALK ME HOME IA	P!nk	10
15	16	WE'RE STILL HERE NAT/FANTASY/SONOR	Steve Perry	6
18	17	A MILLION DREAMS 21ST CENTURY FOX/ATLANTIC	P!nk	18
16	18	LOST WITHOUT YOU GOOD SOLDIER/REPUBLIC	Freya Ridings	4
20	19	ONE LESS DAY (DYING YOUNG) EMBLEM/ATLANTIC	Rob Thomas	10
22	20	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	13
21	21	LOVE YOU ANYMORE REPUBLIC/WARNER BROS.	Michael Buble	18
21	22	CLOSE TO ME POLYDOR/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	6
24	23	OUT OF LOVE EP/DEF JAM	Alessia Cara	7
24	24	RAINBOW NCA/NASHVILLE/CAPITOL	Kacey Musgraves	13
26	25	BREATHIN REPUBLIC	Ariana Grande	19

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 TALK RIGHT HAND/RECA	Khalid	12
4	2	LOOK BACK AT IT HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie	16
1	3	MIDDLE CHILD DREAMVILLE/NO. NATION/INTERSCOPE	J. Cole	14
7	4	GG OLD TOWN ROAD COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	6
3	5	WOW. REPUBLIC	Post Malone	18
5	6	GOING BAD YOUNG MONEY/ATLANTIC	Meek Mill Feat. Drake	20
8	7	PURE WATER QUALITY CONTROL/MOTOWN/10 SUMMERS/CAPITOL/INTERSCOPE	Mustard & Migos	11
6	8	A LOT SLAUGHTER GANG/EPIC	21 Savage	17
10	9	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	28
11	10	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	12
12	11	EX THE HEAVY GROUP/REPUBLIC	Kiana Lede	13
13	12	RULE THE WORLD GAMEREAD/DEF JAM	2 Chainz Feat. Ariana Grande	7
14	13	WAKE UP CACTUS JACK/GRAND Hustle/EPIC	Travis Scott	6
17	14	PLEASE ME ATLANTIC	Cardi B & Bruno Mars	12
17	15	ACT UP QUALITY CONTROL/MOTOWN/CAPITOL	City Girls	4
18	16	CLOSE FRIENDS QUALITY CONTROL/ATLANTIC/CAPITOL	Lil Baby	7
15	17	THOTIANA BLUEFACE/ATLANTIC/AMER/101/EPIC	Blueface	14
16	18	7 RINGS REPUBLIC	Ariana Grande	15
22	19	24/7 MAYBACH/ATLANTIC	Meek Mill Feat. Ella Mai	3
21	20	LA LA LAND SIRE/WARNER BROS.	Bryce Vine Feat. YG	7
20	21	WEST COAST G-REAZY/NO. NATION/REPUBLIC	G-Eazy & Blueface	8
25	22	HEAR ME CALLING GRADE A/INTERSCOPE	Juice WRLD	4
33	23	POWER IS POWER EPIC/ATLANTIC/NO. NATION/INTERSCOPE	S2A, The Weeknd & Travis Scott	2
26	24	BIG OLE FREAK ISSUE CENTRIC/REPUBLIC	Megan Thee Stallion	9
23	25	HML RULE #1/INTERSCOPE	Melii Feat. A Boogie Wit da Hoodie	8

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 CLOSE TO ME POLYDOR/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	26
1	2	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	31
3	3	WITHOUT ME CAPITOL	Halsey	29
7	4	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	16
6	5	WALK ME HOME RECA	P!nk	11
8	6	SUCKER REPUBLIC	Jonas Brothers	10
5	7	HIGH HOPES DEEZIFIED BY RAMEN/EMG	Panic! At The Disco	35
4	8	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	30
9	9	SWEET BUT PSYCHO ATLANTIC	Ava Max	15
14	10	GG ME! REPUBLIC	Taylor Swift Feat. Brendon Urie	2
11	11	SPEECHLESS WARNER BROS. NASHVILLE/WARNER BROS.	Dan + Shay	14
12	12	ONE LESS DAY (DYING YOUNG) EMBLEM/ATLANTIC	Rob Thomas	11
13	13	HEY LOOK MA, I MADE IT DEEZIFIED BY RAMEN/EMG	Panic! At The Disco	12
16	14	I'VE BEEN WAITING LIL PEEP/ATLANTIC/COLUMBIA	Lil Peep & LoveMakonnen Feat. Fall Out Boy	9
17	15	DON'T GIVE UP ON ME SLURP	Andy Grammer	6
19	16	TRAMPOLINE PHOTO FINISH/CAPITOL	SHAED	12
22	17	BROKEN & BEAUTIFUL STIP/IMPACT/ATLANTIC/EMG	Kelly Clarkson	4
18	18	7 RINGS REPUBLIC	Ariana Grande	15
24	19	HERE WITH ME JOYTIME COLLECTIVE/CLASSNOTES/REPUBLIC	Marshmello Feat. CHVRCHES	5
NEW	20	IF I CAN'T HAVE YOU ISLAND/REPUBLIC	Shawn Mendes	1
21	21	PEER PRESSURE REPUBLIC	James Bay Feat. Julia Michaels	10
15	22	BAD LIAR KID INAKORNER/INTERSCOPE	Imagine Dragons	13
25	23	LAST HURRAH WARNER BROS.	Bebe Rexha	7
29	24	SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	4
27	25	I'M SO TIRED... LAL/RECA/101/AWAL/KOBALT	Lauv & Troye Sivan	3

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 new releases, 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.legends.com/biz for complete rules and explanations. All charts © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

COUNTRY

May 11
2019
billboard

HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		
1	1	1	#1 11 WKS	BEAUTIFUL CRAZY	Luke Combs	1
			S. MOFFATT (L. COMBS, W. B. DURRETTE, R. WILLIFORD)	RIVER HOUSE/COLUMBIA NASHVILLE		
8	4	2	AG SG	WHISKEY GLASSES	Morgan Wallen	2
			J. MOI (B. BURGESS, K. KADISH)	BIG LOUD		
4	2	3		GOD'S COUNTRY	Blake Shelton	2
			S. HENDRICKS (M. M. HARDY, J. M. SCHMIDT, D. DAWSON)	WARNER BROS./WMN		
3	3	4		EYES ON YOU	Chase Rice	3
			C. DESTEFANO (C. RICE, C. DESTEFANO, A. GORLEY)	DACK JANIELS/BROKEN BOW		
7	6	5		GOOD AS YOU	Kane Brown	5
			D. HUFF (K. BROWN, B. BERRYHILL, S. CARTER, T. PHILLIPS, W. WEATHERDY)	ZOWIE 4/RCA NASHVILLE		
10	10	6	DG	SPEECHLESS	Dan + Shay	1
			D. SMYERS, S. HENDRICKS (D. SMYERS, S. MOONEY, J. REYNOLDS, L. VOLTZ)	WARNER BROS./WAR		
6	7	7		LOOK WHAT GOD GAVE HER	Thomas Rhett	4
			D. HUFF, J. BUNETTA, J. THOMAS RHETT (THOMAS RHETT, J. BUNETTA, J. K. HINDS, J. J. HAYES)	VALORY		
2	5	8		HERE TONIGHT	Brett Young	2
			D. HUFF (B. YOUNG, B. CAVER, L. EBACH, C. KELLEY)	BMLG		
13	11	9		NIGHT SHIFT	Jon Pardi	9
			B. BUTLER, J. PARDI (T. BROWN, P. LARUE, B. AMON TANA)	CAPITOL NASHVILLE		
15	13	10		LOVE AIN'T	Eli Young Band	10
			D. HUFF (R. COPPERMAN, A. GORLEY, S. MCANALLY)	VALORY		
12	12	11		RUMOR	Lee Brice	11
			L. BRICE, K. STONE, K. JACOBS, D. FRIZZELL (L. BRICE, K. JACOBS, A. GORLEY)	CURB		
11	9	12		MISS ME MORE	Kelsea Ballerini	8
			F. G. WHITEHEAD, J. MASSEY (C. BALLERINI, D. H. HODGES, B. MC LAUGHLIN)	BLACK RIVER		
14	14	13		GIRL	Maren Morris	9
			G. KURSTIN, M. MORRIS (M. MORRIS, S. AARONS, G. KURSTIN)	COLUMBIA NASHVILLE		
16	15	14		TALK YOU OUT OF IT	Florida Georgia Line	13
			J. MOI (M. M. HARDY, H. PHELPS, J. ROGERS, A. VANDERHEYM)	BMLG		
17	16	15		ON MY WAY TO YOU	Cody Johnson	15
			T. W. WILLIAMS (BRETT JAMES, J. LAINE)	COJO/WMN		
19	17	16		LOVE SOMEONE	Brett Eldredge	16
			R. COPPERMAN, B. ELDRIDGE (B. ELDRIDGE, R. COPPERMAN, H. MORGAN)	ATLANTIC/WMN		
20	18	17		KNOCKIN' BOOTS	Luke Bryan	17
			J. STEVENS, L. STEVENS (H. LINDSEY, G. SAMPSON, J. K. NITE)	CAPITOL NASHVILLE		
22	19	18		ALL TO MYSELF	Dan + Shay	18
			D. SMYERS, S. HENDRICKS (D. SMYERS, S. MOONEY, N. GALYON, L. REYNOLDS)	WARNER BROS./WAR		
23	20	19		SOME OF IT	Eric Church	19
			J. JOYCE (E. CHURCH, J. MYDE, C. DANIELS, B. PINSON)	EMI NASHVILLE		
21	22	20		CAUGHT UP IN THE COUNTRY	Rodney Atkins Feat. The Fisk Jubilee Singers	20
			R. ATKINS, T. HEWITT, B. BOLLINGER (C. HARRINGTON, J. M. SCHMIDT, M. WALKER)	CURB		
27	21	21		REARVIEW TOWN	Jason Aldean	21
			M. KNOX (H. THASHER, B. PINSON, K. LOVEFACE)	MACON/BROKEN BOW		
24	23	22		EVERY LITTLE HONKY TONK BAR	George Strait	22
			C. ANGLAY, G. STRAIT (G. STRAIT, B. STRAIT, D. DILLON)	MCA NASHVILLE		
28	24	23		RAISED ON COUNTRY	Chris Young	23
			C. CROWDER, C. YOUNG (C. YOUNG, C. R. BARLOWE, C. C. POWDER)	RCA NASHVILLE		
26	25	24		I DON'T KNOW ABOUT YOU	Chris Lane	24
			J. MOI (A. GORLEY, M. M. HARDY, H. PHELPS, L. RODGERS)	BIG LOUD		
25	26	25		RAINBOW	Kacey Musgraves	17
			L. FITCHER, D. TASHIAN, K. MUSGRAVES (N. HEMBY, S. MCANALLY, K. MUSGRAVES)	MCA NASHVILLE		
31	29	26		WHAT HAPPENS IN A SMALL TOWN	Brantley Gilbert + Lindsay Ell	26
			D. HUFF (B. GILBERT, R. AXNIS, B. BERRYHILL, L. DUHNE)	VALORY		
30	28	27		REDNECKER	HARDY	27
			J. MOI, D. COHEN (J. ALBERT, M. M. HARDY, J. M. SCHMIDT)	TREE VIBEZ/BIG LOUD		
29	30	28		THE BONES	Maren Morris	27
			G. KURSTIN (M. MORRIS, J. ROBBINS, L. VOLTZ)	COLUMBIA NASHVILLE		
32	31	29		SOMEBODY'S DAUGHTER	Tenille Townes	29
			J. JOYCE (T. TOWNES, L. LAIRD, B. DEAN)	COLUMBIA NASHVILLE		
37	34	30		THE ONES THAT DIDN'T MAKE IT BACK HOME	Justin Moore	30
			J. S. STOVER, S. BORCHETTA (J. MOORE, P. GIOVANNI, C. MC GILL, J. S. STOVER)	VALORY		
34	33	31		LOVE YOU TOO LATE	Cole Swindell	31
			M. R. CARTER (C. SWINDELL, MICHAEL RAY, B. KINNEY)	WARNER BROS./WMN		
45	32	32		THOUGHT ABOUT YOU	Tim McGraw	32
			B. GALLAGHER, T. MCGRAW (J. MILLER, B. WARREN, B. D. WARREN)	MCGRAW/COLUMBIA NASHVILLE		
38	36	33		BUY MY OWN DRINKS	Runaway June	33
			D. HUFF (N. MULHOLLAND, L. WAYNE, N. COOKE, H. LINDSEY, J. KEAR)	WHEELHOUSE		
35	35	34		RIDIN' ROADS	Dustin Lynch	26
			Z. C. ROWELL (D. LYNCH, A. GORLEY, Z. C. ROWELL)	BROKEN BOW		
33	37	35		BRAND NEW MAN	Brooks & Dunn With Luke Combs	30
			D. HUFF (K. BROOKS, D. COOK, R. DUHN)	ARISTA NASHVILLE		
36	38	36		CLOSER TO YOU	Carly Pearce	36
			B. SUEBE (H. LINDSEY, G. SAMPSON, J. VERGES)	BIG MACHINE		
43	40	37		BACK TO LIFE	Rascal Flatts	31
			J. DEE, G. LEVOK, J. D. ROONEY (C. R. BARLOWE, N. MOON, S. MOONEY, F. WILHELM)	BIG MACHINE		
39	39	38		EVERY LITTLE THING	Russell Dickerson	38
			C. BROWN (R. DICKEKSON, P. WELLS, G. C. BROWN)	TRIPLE TIGERS		
40	41	39		NOTHING TO DO TOWN	Dylan Scott	35
			M. ALDERMAN, C. GIBBS, L. E. NORMAN (D. SCOTT, M. ALDERMAN, C. TAYLOR)	CURB		
42	42	40		TO A T	Ryan Hurd	40
			D. HUFF, A. ESHUIS (R. J. HURD, N. SPICER, L. VOLTZ)	RCA NASHVILLE		
44	44	41		LIVING	Dierks Bentley	41
			R. COPPERMAN, J. R. STEWART (R. COPPERMAN, J. M. NITE, A. GORLEY, D. BENTLEY)	CAPITOL NASHVILLE		
HOT SHOT DEBUT		42		ALCOHOL YOU LATER	Mitchell Tenpenny	42
			S. SUMSER (M. TENPENNY, S. SUMSER, M. OTTEN)	RISER HOUSE/COLUMBIA NASHVILLE		
NEW		43		MR. LONELY	Midland	43
			D. HUFF, S. MCANALLY, J. OSBORNE (J. CARSON, C. DUDDY, J. WYSTRACH, S. MCANALLY, J. OSBORNE)	BIG MACHINE		
-	49	44		DAY DRUNK	Morgan Evans	44
			C. DESTEFANO (M. EVANS, C. DESTEFANO, L. ROBBINS)	WARNER BROS./WEA		
46	43	45		ONE MAN BAND	Old Dominion	43
			S. MCANALLY (M. RAMSEY, T. ROSEN, B. TURS, J. OSBORNE)	RCA NASHVILLE		
50	47	46		PRAYED FOR YOU	Matt Stell	36
			A. BOWERS, M. STELL (M. STELL, A. BOWERS, A. VOLTZ)	WIDE OPEN/RECORDS/GOOD COMPANY		
47	46	47		I HOPE	Gabby Barrett	37
			R. COPPERMAN (Z. KALE, J. M. NITE, G. BARRETT)	GABBY BARRETT (RED LIGHT MANAGEMENT) NASHVILLE		
49	48	48		WORLD FOR TWO	King Calaway	43
			R. COPPERMAN, R. DEATON (R. COPPERMAN, J. OSBORNE, J. ABRAHART)	24 ENTERTAINMENT/STONEY CREEK		
NEW		49		GOOD VIBES	Chris Janson	49
			Z. C. ROWELL, C. JANSON (C. JANSON, Z. C. ROWELL, A. GORLEY)	WARNER BROS./WAR		
NEW		50		MAKE ME WANT TO	Jimmie Allen	50
			A. BOWERS, E. TORRES (J. ALLEN, P. SIKES, J. OENMARK)	STONEY CREEK		

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 33 WKS	LUKE COMBS	This One's For You	100	
		RIVER HOUSE/COLUMBIA NASHVILLE/SMN				
2	2		DAN + SHAY	Dan + Shay	45	
		WARNER BROS./WMN				
HOT SHOT DEBUT	3		DYLAN SCOTT	Nothing To Do Town (EP)	1	
		CURB				
3	4		CHRIS STAPLETON	Traveller	209	
		MERCURY/UMGN				
5	5		MAREN MORRIS	GIRL	8	
		COLUMBIA NASHVILLE/SMN				
4	6		KACEY MUSGRAVES	Golden Hour	52	
		MCA NASHVILLE/UMGN				
12	7		MORGAN WALLEN	If I Know Me	48	
		BIG LOUD				
13	8		GEORGE STRAIT	Honky Tonk Time Machine	5	
		MCA NASHVILLE/UMGN				
8	9		KANE BROWN	Experiment	25	
		ZOWIE 4/RCA NASHVILLE/SMN				
10	10		JASON ALDEAN	Rearview Town	55	
		MACON/BROKEN BOW/BMG/BBMG				
6	11		FLORIDA GEORGIA LINE	Can't Say I Ain't Country	11	
		BMLG				
11	12		KANE BROWN	Kane Brown	126	
		ZOWIE 4/RCA NASHVILLE/SMN				
14	13		JON PARDI	California Sunrise	150	
		CAPITOL NASHVILLE/UMGN				
9	14		BROOKS & DUNN	Reboot	4	
		ARISTA NASHVILLE/SMN				
16	15		CARRIE UNDERWOOD	Cry Pretty	33	
		CAPITOL NASHVILLE/UMGN				
15	16		THOMAS RHETT	Life Changes	86	
		VALORY/BMLG				
18	17		ZAC BROWN BAND	Greatest Hits So Far...	197	
		ROAR/SOUTHERN GROUND/ATLANTIC/AG				
17	18		BRETT YOUNG	Brett Young	116	
		BMLG				
19	19		BLAKE SHELTON	Reloaded: 20 #1 Hits	184	
		WARNER BROS./WMN				
38	20		GG TAYLOR SWIFT	Red	178	
		BIG MACHINE/BMLG				
20	21		BRETT YOUNG	Ticket To L.A.	21	
		BMLG				
22	22		GEORGE STRAIT	50 Number Ones	174	
		MCA NASHVILLE/UMGN				
21	23		KELSEA BALLERINI	Unapologetically	66	
		BLACK RIVER				
NEW	24		RANDY ROGERS BAND	Helibent	1	
		TOMMY JACKSON/THIRTY TIGERS				
25	25		SAM HUNT	Montevallo	220	
		MCA NASHVILLE/UMGN				



Rice Chases First No. 1

Chase Rice (above) earns his first Country Airplay chart-topper as "Eyes on You" increases by 6% to 38.5 million audience impressions, according to Nielsen Music. He notched two prior top 10s — "Ready Set Roll" (No. 5 in 2014) and "Gonna Wanna Tonight" (No. 2, 2015) — after co-writing Florida Georgia Line's debut smash, "Cruise," which reigned for three weeks in 2012 and led Hot Country Songs (which combines airplay/streaming/sales data) for 24 frames.

Dylan Scott's EP *Nothing To Do Town* arrives at No. 3 on Top Country Albums with 13,000 equivalent album units, marking his highest rank and top consumption week. With 10,000 in traditional album sales, the set opens atop Country Album Sales as Scott scores his first No. 1 on the list and best sales week.

Jon Pardi collects his fifth Hot Country Songs top 10 as "Night Shift" pushes 11-9 (and bumps 8-7 on Country Airplay, up 8% to 29.4 million). It's the fifth single from his LP *California Sunrise*, which bowed as his first No. 1 on Top Country Albums in 2016.

Plus, Eli Young Band's "Love Ain't" hops 13-10 on Hot Country Songs, earning the group its fourth top 10 and first since 2013. The track pushes 5-2 on Country Airplay (34 million, up 6%). EYB last reached the top 10 of Hot Country Songs with the No. 3-peaking "Drunk Last Night" in 2013. Its additional top 10s both hit No. 1: "Even If It Breaks Your Heart" (2011) and "Crazy Girl" (2012). —Jim Asker

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	#1 1 WK	EYES ON YOU	38		
		DACK JANIELS/BROKEN BOW				
5	2		LOVE AIN'T	47		
		VALORY				
6	3		GOOD AS YOU	18		
		ZOWIE 4/RCA NASHVILLE				
4	4		BEAUTIFUL CRAZY	26		
		RIVER HOUSE/COLUMBIA NASHVILLE				
1	5		MAKE IT SWEET	30		
		RCA NASHVILLE				
7	6	GG	WHISKEY GLASSES	36		
		BIG LOUD				
8	7		NIGHT SHIFT	41		
		CAPITOL NASHVILLE				
3	8		HERE TONIGHT	33		
		BMLG				
9	9		MISS ME MORE	28		
		BLACK RIVER				
10	10		LOVE SOMEONE	44		
		ATLANTIC/WMN				
11	11		LOOK WHAT GOD GAVE HER	10		
		VALORY				
13	12		RUMOR	35		
		CURB				
12	13		ON MY WAY TO YOU	39		
		COJO/WMN				
15	14		GOD'S COUNTRY	6		
		WARNER BROS./WMN				
14	15		GIRL	16		
		COLUMBIA NASHVILLE				
16	16		SOME OF IT	18		
		EMI NASHVILLE				
18	17		TALK YOU OUT OF IT	27		
		BMLG				
17	18		EVERY LITTLE HONKY TONK BAR	12		
		MCA NASHVILLE				
19	19		RAISED ON COUNTRY	17		
		RCA NASHVILLE				
20	20		ALL TO MYSELF	12		
		WARNER BROS./WAR				
23	21		KNOCKIN' BOOTS	6		
		CAPITOL NASHVILLE				
22	22		WHAT HAPPENS IN A SMALL TOWN	21		
		VALORY				
21	23		CAUGHT UP IN THE COUNTRY	56		
		CURB				
24	24		REARVIEW TOWN	10		
		MACON/BROKEN BOW				
25	25		BUY MY OWN DRINKS	29		
		WHEELHOUSE				

Rock

May 11
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	50
4	2	2	DG AG SG HEY LOOK MA, I MADE IT		Panic! At The Disco	31
5	4	3	NATURAL		Imagine Dragons	42
3	3	4	BAD LIAR		Imagine Dragons	26
6	6	5	CHLORINE		twenty one pilots	29
2	5	6	BLUE ON BLACK		Five Finger Death Punch Feat. Kenny Wayne Shepherd, Brandy Gilbert & Brian May	23
7	8	7	READY TO LET GO		Cage The Elephant	14
	7	8	JENNY OF OLDSTONES (GAME OF THRONES)		Florence + The Machine	2
8	9	9	LO/HI		The Black Keys	9
RE-ENTRY	10	10	POUR SOME SUGAR ON ME		Def Leppard	4
11	12	11	100 BAD DAYS		AJR	13
9	10	12	11 MINUTES		Yungblud & Halsey Featuring Travis Barker	11
13	11	13	GLORIA		The Lumineers	4
12	14	14	HURT		Oliver Tree	17
HOT SHOT DEBUT	15	15	DOOM DAYS		Bastille	1
NEW	16	16	HELLO SUNSHINE		Bruce Springsteen	1
18	16	17	LONGSHOT		Catfish And The Bottlemen	12
10	13	18	BORDERLINE		Tame Impala	3
14	15	19	SUPERPOSITION		Young The Giant	26
20	20	20	ALMOST (SWEET MUSIC)		Hozier	15
16	18	21	PEER PRESSURE		James Bay Featuring Julia Michaels	10
22	21	22	MONSTERS		Shinedown	8
RE-ENTRY	23	23	PHOTOGRAPH		Def Leppard	2
15	17	24	HARMONY HALL		Vampire Weekend	15
NEW	25	25	EAGLE BIRDS		The Black Keys	1
NEW	26	26	DON'T THROW OUT MY LEGOS		AJR	1
NEW	27	27	RADIO		Rammstein	1
21	22	28	BELOVED		Mumford & Sons	10
RE-ENTRY	29	29	DEAR WINTER		AJR	2
RE-ENTRY	30	30	CRINGE		Matt Maeson	12
	27	31	MISSED CONNECTION		The Head And The Heart	5
19	23	32	PATIENCE		Tame Impala	6
33	31	33	FORGIVE ME FRIEND		Smith & Thell Feat. Swedish Jam Factory	4
27	30	34	BREAKING DOWN		I Prevail	9
26	28	35	STILL FEEL.		half alive	9
NEW	36	36	KARMA		AJR	1
RE-ENTRY	37	37	NIGHTSHADE		The Lumineers	2
NEW	38	38	NEXT UP FOREVER		AJR	1
24	25	39	A REASON TO FIGHT		Disturbed	12
25	26	40	RIGHT LEFT WRONG		Three Days Grace	12
32	35	41	BE LEGENDARY		Pop Evil	4
31	33	42	REMEMBER WHEN		Bad Wolves	4
34	37	43	ARE YOU BORED YET?		Wallows Featuring Clairo	9
30	36	44	POWER OVER ME		Dermot Kennedy	13
RE-ENTRY	45	45	BIRTHDAY PARTY		AJR	2
	44	46	CHOKE		I Dont Know How But They Found Me	2
46	19	47	SAW LIGHTNING		Beck	3
28	32	48	I GUESS I JUST FEEL LIKE		John Mayer	10
40	39	49	HEROIN		Badflower	4
29	34	50	THE DIRT (EST. 1981)		Motley Crue Feat. Machine Gun Kelly	7

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
HOT SHOT DEBUT	1	#1 AJR		Neotheater	1	
1	2	QUEEN		Bohemian Rhapsody (Soundtrack)	28	
4	3	QUEEN		Greatest Hits	75	
5	4	GG PANIC! AT THE DISCO		Pray For The Wicked	45	
6	5	IMAGINE DRAGONS		Evolve	97	
7	6	ELTON JOHN		Diamonds	77	
NEW	7	RODRIGO Y GABRIELA		Mettavolution	1	
9	8	TOM PETTY AND THE HEARTBREAKERS		The Best of Everything	9	
RE	9	DISTURBED		Evolution	19	
12	10	JOURNEY		Journey's Greatest Hits	119	
8	11	IMAGINE DRAGONS		Origins	25	
NEW	12	JOSH RITTER		Fever Breaks	1	
13	13	CREEDENCE CLEARWATER REWIND		Chronicle: The 20 Greatest Hits	119	
11	14	MOTLEY CRUE		The Dirt (Soundtrack)	6	
14	15	BILLY JOEL		The Essential Billy Joel	68	
NEW	16	THE MOUNTAIN GOATS		In League With Dragons	1	
3	17	THE ROLLING STONES		Honk	2	
NEW	18	THE CRANBERRIES		In The End	1	
18	19	FLEETWOOD MAC		Rumours	113	
17	20	GUNS N' ROSES		Greatest Hits	109	
15	21	TWENTY ONE PILOTS		Trench	30	
31	22	PS QUEEN		Greatest Hits I & II: The Platinum Collection	71	
16	23	IMAGINE DRAGONS		Night Visions	232	
23	24	BOB SEGER & THE SILVER BULLET BAND		Greatest Hits	74	
22	25	EAGLES		Their Greatest Hits 1971-1975	91	

MAINSTREAM ROCK™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
3	1	#1 LO/HI	The Black Keys	9		
2	2	BE LEGENDARY	Pop Evil	28		
4	3	HEROIN	Badflower	21		
6	4	REMEMBER WHEN	Bad Wolves	15		
7	5	MONSTERS	Shinedown	9		
8	6	TOURNIQUET	Breaking Benjamin	17		
1	7	RIGHT LEFT WRONG	Three Days Grace	25		
5	8	A REASON TO FIGHT	Disturbed	17		
9	9	THE DIRT (EST. 1981)	Motley Crue Feat. Machine Gun Kelly	10		
11	10	GG BLUE ON BLACK	Five Finger Death Punch	5		
10	11	ELEVATE	Papa Roach	13		
14	12	BREAKING DOWN	I Prevail	10		
12	13	READY TO LET GO	Cage The Elephant	13		
15	14	UNDER YOUR SCARS	Godsmack	5		
16	15	WIND YOUR MANNERS	Slack Feat. Myles Kennedy And The Conspirators	14		
17	16	VULTURES	Asking Alexandria	13		
18	17	A GRAVE MISTAKE	Ice Nine Kills	15		
13	18	CROSS OFF	Mark Morton Feat. Chester Bennington	16		
19	19	WONDERFUL LIFE	Bring Me The Horizon Feat. Dani Filth	14		
21	20	SHUT UP	New Years Day	6		
20	21	RAINIER FOG	Alice In Chains	7		
24	22	APOLOGIZE	grandson	7		
23	23	ONE OF US	FEVER 333	8		
25	24	VICIOUS	Halestorm	4		
26	25	SIMPLE MAN	Messer	7		



JIM METZGER

AJR Arrives

AJR (above) rules Top Rock Albums for the first time as *Neotheater* bows with 32,000 equivalent album units earned (22,000 in traditional album sales), according to Nielsen Music. The set, which is also new at No. 2 on Alternative Albums, is the sibling trio's first top 10 on the all-genre Billboard 200, debuting at No. 8 and surpassing the No. 61 peak of its 2017 LP, *The Click*. Six tracks from *Neotheater* dot Hot Rock Songs, paced by lead radio single "100 Bad Days" at No. 11.

The Black Keys earn their first leader on the Mainstream Rock airplay chart with "Lo/Hi." The duo previously reached a No. 5 high with "Lonely Boy" in 2012. "Lo/Hi" becomes the first song to have topped Mainstream Rock, Triple A and Rock Airplay (as it leads the latter two lists for a third week each) since the Red Hot Chili Peppers' "Dark Necessities" in 2016. "Lo/Hi" ranks at No. 2 on Alternative, where the band has notched four No. 1s.

Plus, Def Leppard rockets onto Hot Rock Songs with a pair of classics: 1988's "Pour Some Sugar on Me" (No. 10) and 1983's "Photograph" (No. 23). The tracks resurge after HBO's April 27 premiere of the tape-delayed broadcast of the 2019 Rock & Roll Hall of Fame induction ceremony held March 29, when the act gained entrance to the Rock Hall. "Sugar" surged by 84% to 2,000 sold in the tracking week and 12% to 3.3 million U.S. streams, while "Photograph" snapped up 1.4 million clicks (up 4%) and 2,000 sold (up 223%).

—Kevin Rutherford

HOT ROCK SONGS: The week's most popular current rock songs, ranked by radio airplay audience impressions as measured by Nielsen Music; sales data as compiled by Nielsen Music; and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly released titles, or songs reaching widespread airplay and/or sales activity for the first time. TOP ROCK ALBUMS: The week's most popular rock albums, ranked by Nielsen Music, based on multi-metric consumption (including traditional album sales, track equivalent albums, and streaming equivalent albums). 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

May 11
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	#1 AG OLD TOWN ROAD		Lil Nas X Feat. Billy Ray Cyrus	9
2	2	2	WOW.		Post Malone	19
3	3	3	SUNFLOWER (SPIDER-MAN: INTO THE SPIDER-VERSE)		Post Malone & Swae Lee	28
9	4	4	TALK		Khalid	11
5	5	5	MIDDLE CHILD		J. Cole	15
7	7	6	GOING BAD		Meek Mill Featuring Drake	22
4	6	7	PLEASE ME		Cardi B & Bruno Mars	11
8	8	8	DG BETTER		Khalid	33
10	11	9	A LOT		21 Savage	19
14	10	10	PURE WATER		Mustard & Migos	15
6	9	11	THOTIANA		Blueface	16
20	18	12	SG SUGE		DaBaby	7
17	12	13	LOOK BACK AT IT		A Boogie Wit da Hoodie	21
16	13	14	ACT UP		City Girls	10
15	14	15	ENVY ME		Calboy	20
12	15	16	SANGUINE PARADISE		Lil Uzi Vert	3
13	16	17	MURDER ON MY MIND		YNW Melly	17
25	17	18	CLOUT		Offset Featuring Cardi B	6
26	23	19	POP OUT		Polo G Featuring Lil Tjay	6
21	21	20	CLOSE FRIENDS		Lil Baby	27
23	22	21	WORTH IT		YK Osiris	11
18	20	22	SWERVIN		A Boogie Wit da Hoodie Featuring 6ix9ine	19
11	19	23	RACKS IN THE MIDDLE		Nipsey Hussle Feat. Roddy Ricch & Hit-Boy	5
-	27	24	BEFORE I LET GO		Beyonce	2
HOT SHOT DEBUT		25	FLOATING		Schoolboy Q Featuring 21 Savage	1
24	25	26	ROBBERY		Juice WRLD	11
31	28	27	BIG OLE FREAK		Megan Thee Stallion	7
28	26	28	GIRLS NEED LOVE		Summer Walker X Drake	10
22	24	29	MIXED PERSONALITIES		YNW Melly Featuring Kanye West	15
27	31	30	THAT'S A RACK		Lil Uzi Vert	3
32	29	31	PUT A DATE ON IT		Yo Gotti Featuring Lil Baby	14
NEW		32	CHOPSTIX		Schoolboy Q + Travis Scott	1
40	35	33	SHOTTA FLOW		NLE Choppa	4
29	30	34	SHOT CLOCK		Ella Mai	15
NEW		35	LIGHT IT UP		Marshmello, Tyga & Chris Brown	1
-	36	36	POWER IS POWER		SZA, The Weeknd & Travis Scott	2
34	32	37	FAUCET FAILURE		Ski Mask The Slump God	16
RE-ENTRY		38	NUMB NUMB JUICE		Schoolboy Q	3
-	41	39	24/7		Meek Mill Featuring Ella Mai	5
NEW		40	STOP SNITCHING		YG	1
39	37	41	WRONG		Luh Kel	3
47	38	42	DIE YOUNG		Roddy Ricch	4
33	34	43	SATURDAY NIGHTS		Khalid & Kane Brown	17
-	45	44	JUICE		Lizzo	2
48	43	45	TWERK		City Girls Featuring Cardi B	17
NEW		46	CRASH		Schoolboy Q	1
-	42	47	RULE THE WORLD		2 Chainz Featuring Ariana Grande	3
46	40	48	I		Lil Skies	9
-	46	49	SLOW DANCING IN THE DARK		Joji	9
-	44	50	EX		Kiana Ledé	2

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
HOT SHOT DEBUT	1	#1 TRK SCHOOLBOY Q		Crash Talk	1	
1	2	KHALID		Free Spirit	4	
2	3	BEYONCE		HOMECOMING: THE LIVE ALBUM	3	
3	4	NIPSEY HUSSLE		Victory Lap	11	
4	5	JUICE WRLD		Death Race For Love	8	
6	6	POST MALONE		beerbongs & bentleys	53	
7	7	DRAKE		Scorpion	44	
8	8	A BOOGIE WIT DA HOODIE		Hoodie SZN	19	
9	9	DABABY		Baby On Baby	9	
5	10	BEYONCE		Lemonade	60	
10	11	SOUNDTRACK		Spider-Man: Into The Spider-Verse	20	
11	12	TRAVIS SCOTT		ASTROWORLD	39	
12	13	MEEK MILL		Championships	22	
13	14	JUICE WRLD		Goodbye & Good Riddance	50	
14	15	CARDI B		Invasion Of Privacy	56	
15	16	21 SAVAGE		I Am > I Was	19	
17	17	POST MALONE		Stoney	125	
19	18	GUNNA		Drip Or Drown 2	10	
20	19	LIL BABY & GUNNA		Drip Harder	30	
NEW	20	BLACK BEAR		Anonymous	1	
16	21	MAY		Bad Habits	6	
18	22	OFFSET		FATHER OF 4	10	
22	23	XXXTENTACION		?	59	
23	24	KHALID		American Teen	113	
24	25	YNW MELLY		I Am You	12	



Crash Lands At The Top

Schoolboy Q (above) claims his third straight No. 1 on Top R&B/Hip-Hop Albums as *Crash Talk* starts with 81,000 equivalent album units earned in the week ending May 2, according to Nielsen Music. The rapper, born **Quincy Hanley**, previously ruled the ranking with 2014's *Oxymoron* and 2016's *Blank Face LP*, both of which claimed one week on top. As *Talk* arrives, three of its tracks debut on Hot R&B/Hip-Hop Songs: "Floating," featuring **21 Savage** (No. 25); "Chopstix," with **Travis Scott** (No. 32); and "Crash" (No. 46). Meanwhile, *Talk* re-enters the list at No. 38, having reached a No. 25 high in March. "Chopstix" also finds renewed life at radio as it returns to R&B/Hip-Hop Airplay at No. 49 after debuting at No. 36 three weeks ago and starts on Rhythmic at No. 37.

Another "Talk" crowns a *Billboard* chart as **Khalid**'s single rises 2-1 on Rhythmic (see page 80). The tune is the singer-songwriter's second leader there, following previous single "Better," which topped the chart for one week in February. "Talk" gains with a 14% surge in plays in the week ending May 5. It also improves on several radio rankings and reaches new peaks on R&B/Hip-Hop Airplay (No. 26), Mainstream Top 40 (No. 16) and the all-genre Radio Songs list (No. 14). **Queen Naija** scores her second No. 1 on Adult R&B as "Karma" ascends 2-1 despite a 3% drop in plays in the week. The 23-year-old singer-songwriter first led the airplay chart with previous single "Medicine," which ruled for five weeks in December and January.

-Trevor Anderson

ADULT R&B™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	#1 TRK KARMA	Queen Naija	14		
1	2	DIRTY	Tank	16		
3	3	COULD'VE BEEN	H.E.R. Feat. Bryson Tiller	28		
6	4	YOU	Nicole Bus	7		
4	5	UNDECIDED	Chris Brown	13		
7	6	SOUL OF A WOMAN	Johnny Gill	12		
11	7	LOVE THEORY	Kirk Franklin	13		
10	8	ROLL SOME MO	Lucky Daye	16		
9	9	TRIP	Ella Mai	30		
8	10	AUTOMATIC	The Bonfire	28		
12	11	PREACH	John Legend	10		
14	12	THAT'S WHAT LOVE CAN DO	Robin Thicke	7		
13	13	SUNRISE SUNSET	J. Brown	25		
15	14	COMMITMENT	Monica	12		
22	15	GG BEFORE I LET GO	Beyonce	2		
17	16	WHEN I'M GONE	Brian McKnight	11		
18	17	TONIGHT	112	8		
16	18	DANCING WITH A STRANGER	Sam Smith & Normani	15		
19	19	CAN'T KEEP RUNNIN'	Guordan Banks	10		
23	20	MAKE IT BETTER	Anderson .Paak Feat. Smokey Robinson	3		
20	21	PLEASE ME	Cardi B & Bruno Mars	9		
21	22	DON'T MEAN IT	Tyler Dumont	6		
27	23	JUICE	Lizzo	12		
24	24	I WANT YOU AROUND	Snoh Aalegra	5		
NEW	25	SENT FROM HEAVEN	Rahsaan Patterson	1		

HOT R&B/HIP-HOP SONGS: The week's most popular R&B/hip-hop 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 reaching 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. **ADULT R&B:** The week's most popular adult R&B 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.

HOT LATIN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		
2	1	1	#1 CON CALMA	Daddy Yankee Featuring Snow	EL CARTEL/UMLE	1
1	2	2	MIA	Bad Bunny Featuring Drake	RIMAS/SONO SOUND/WARNER BROS.	1
10	8	3	DG AG SG BAILA BAILA BAILA	Ozuna x Daddy Yankee x J Balvin x Farruko x Anuel AA	VP ENTERTAINMENT/DIMELÓVI/SONY MUSIC LATIN	3
7	3	4	CALMA	Pedro Capo X Farruko	SONY MUSIC LATIN	3
3	4	5	TAKI TAKI	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	DJ SNAKE/GEFFEN/INTERSCOPE	1
4	5	6	SECRETO	Anuel AA & Karol G	UNIVERSAL MUSIC LATIN/REAL HASTA LA MUERTE/UMLE	4
5	6	7	ELLA QUIERE BEBER	Anuel AA & Romeo Santos	REAL HASTA LA MUERTE/UMLE	4
6	7	8	TE ROBARE	Nicky Jam X Ozuna	LA INDUSTRIA/SONY MUSIC LATIN	6
9	9	9	HP	Maluma	WK/SONY MUSIC LATIN	9
11	10	10	INMORTAL	Aventura	SONY MUSIC LATIN	5
12	11	11	AULLANDO	Wisn & Yandel & Romeo Santos	SONY MUSIC LATIN	11
22	17	12	CONTRA LA PARED	Sean Paul & J Balvin	UNIVERSAL MUSIC LATIN/DUTTY ROCK/ISLAND/UMLE/REPUBLIC	12
18	12	13	LA ROMANA	Bad Bunny Featuring El Alfa	RIMAS	12
19	23	14	CON ALTURA	Rosalía, J. Balvin & El Guincho	COLUMBIA	14
16	15	15	AMANECE	Anuel AA X Haze	HOUSE OF HAZE/UMLE	11
13	16	16	ME GUSTA	Natti Natasha	PINA/SONY MUSIC LATIN	13
24	24	17	LA ESCUELA NO ME GUSTO	Adriel Favela Feat. Javier Rosas	GERENCIA360	17
14	21	18	POR SIEMPRE MI AMOR	Banda Sinaloense MS de Sergio Lizarraga	LIZOS	14
21	22	19	VERTEIR	DJ Luian & Mambo Kingz X Darell X Anuel AA X Nicky Jam X Brytiago	HEAR THIS MUSIC/SONY MUSIC LATIN	17
20	20	20	ADICTIVA	Daddy Yankee & Anuel AA	EL CARTEL/UMLE	10
17	19	21	UN AÑO	Sebastian Yatra & Reik	UNIVERSAL MUSIC LATIN/UMLE	12
29	26	22	NADA NUEVO	Christian Nodal	JG/FONOVISA/UMLE	22
34	18	23	MEDELLIN	Madonna & Maluma	LIVE NATION/INTERSCOPE	18
25	25	24	NI BIEN NI MAL	Bad Bunny	RIMAS	8
HOT SHOT DEBUT	25	25	LA CARTERA	Farruko & Bad Bunny	SONY MUSIC LATIN	25
26	27	26	CARO	Bad Bunny	RIMAS	14
23	28	27	SOLO DE MI	Bad Bunny	RIMAS	6
30	31	28	TE VI	Piso 21 & Micro TDH	WARNER LATINA	28
46	44	29	200 MPH	Bad Bunny Featuring Diplo	RIMAS	21
-	13	30	LA RESPUESTA	Becky G & Maluma	KEMOSABE/RCA/SONY MUSIC LATIN	13
NEW	31	31	DATE LA VUELTA	Luis Fonsi, Sebastian Yatra & Nicky Jam	UNIVERSAL MUSIC LATIN/UMLE	31
NEW	32	32	DESCONOCIDOS	Mau y Ricky + Manuel Turizo + Camilo	SONY MUSIC LATIN	31
NEW	33	33	SI SE DA	Myke Towers x Farruko	CASABLANCA/ONE WORLD MUSIC/GLAD EMPIRE	33
31	33	34	SI ESTUVIESEMOS JUNTOS	Bad Bunny	RIMAS	24
35	37	35	REBOTA	Guaynaa	JAK/SONY MUSIC LATIN	35
NEW	36	36	DELINCUENTE	Farruko, Anuel AA & Kendo Kaponi	SONY MUSIC LATIN	36
33	36	37	DESPUES QUE TE PERDI	Jon Z/Enrique Iglesias	CHOSER/REWEDEL/SONY MUSIC LATIN	27
NEW	38	38	NO LO TRATES	Pitbull, Natti Natasha & Daddy Yankee	EL CARTEL/PINA/305	38
28	29	39	POR QUE CAMBIASTE DE OPINION?	Calibre 50	ANDALUZ/DISA/UMLE	19
37	35	40	PA MI	Dalex x Rafa Pabon	RICH	35
NEW	41	41	OTRO TRAGO	Sech Featuring Darell	RICH	41
41	41	42	ESCLAVO DE TUS BESOS	Manuel Turizo X Ozuna	LA INDUSTRIA/SONY MUSIC LATIN	41
NEW	43	43	RAMAYAMA	Don Omar & Farruko	MACHETE/UMLE	43
38	38	44	SOLTERA	Lunay	STAR ISLAND	38
-	42	45	QUE LE DE	Rauw Alejandro y Nicky Jam	DUARS/SONY MUSIC LATIN	42
RE-ENTRY	46	46	PERFECTA	Banda Los Recoditos	EL RECODITO/FONOVISA/UMLE	42
-	47	47	VIVIR BAILANDO	Silvestre Dangond & Maluma	WK/SONY MUSIC LATIN	47
RE-ENTRY	48	48	NADIE	Farruko	CARBON FIBER/SONY MUSIC LATIN	44
-	34	49	PARECEN VIERNES	Marc Anthony	SONY MUSIC LATIN	34
47	46	50	PUNTO G	Karol G	UNIVERSAL MUSIC LATIN/UMLE	40

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 BAD BUNNY	X 100PRE	19		
HOT SHOT DEBUT	2	FARRUKO	Gangalee	1		
2	3	ROMEO SANTOS	Utopia	4		
3	4	OZUNA	Aura	36		
4	5	OZUNA	Odisea	88		
5	6	ANUEL AA	Real Hasta La Muerte	42		
6	7	LUIS FONSI	Vida	13		
7	8	J BALVIN	Vibras	49		
10	9	AVENTURA	Todavía Me Amas: Lo Mejor de Aventura	148		
8	10	SECH	Suenos	2		
11	11	SELENA	Ones	183		
15	12	WISN & YANDEL	Los Campeones del Pueblo / The Big Leagues	20		
13	13	ROMEO SANTOS	Formula: Vol. 2	214		
12	14	NICKY JAM	Fenix	119		
14	15	CHRISTIAN NODAL	Me Deje Llevar	88		
16	16	MALUMA	F.A.M.E.	50		
9	17	SEBASTIAN YATRA	Fantasia	3		
17	18	ROMEO SANTOS	Golden	93		
19	19	GG NATTI NATASHA	ilumiNATTI	11		
20	20	T3R ELEMENTO	The Green Trip	24		
18	21	SHAKIRA	El Dorado	101		
21	22	MARCO ANTONIO SOLIS	40 Anos	116		
22	23	DANNY OCEAN	S4+1	6		
26	24	BANDA SINALOENSE MS DE SERGIO LIZARRAGA	Con Todas Las Fuerzas	33		
23	25	SEBASTIAN YATRA	Mantra	50		



Farruko's Fifth Top 10

Gangalee by Farruko (above) pops in at No. 2 on Top Latin Albums and Latin Rhythm Albums with 10,000 equivalent album units earned in the week ending May 2, according to Nielsen Music. His seventh studio effort marks his fifth consecutive top 10 on the former chart and his seventh straight one on the latter. Gangalee scores the third-biggest debut week for a Latin set released in 2019. It follows Romeo Santos' Utopia (24,000 units; April 20) and Luis Fonsi's Vida (22,000; Feb. 16).

A little under 1,000 of Gangalee's opening-unit sum were album sales. The bulk of its units were attributed to streaming activity: It registered 9,000 in streaming-equivalent album units (translating to 12 million on-demand audio streams for the set's songs). Two Gangalee tracks bow on Hot Latin Songs and one re-enters, led by "La Cartera" with Bad Bunny, at No. 25.

Ozuna seizes his 10th Latin Airplay No. 1 as "Baila Baila Baila" jolts 9-1, spurred by a 73% gain in audience impressions earned in the week ending May 5. The major increase follows the April 25 release of the song's remix — which includes Farruko, Daddy Yankee, J Balvin and Anuel AA — and their first live performance of the tune at the Billboard Latin Music Awards (also on April 25).

—Pamela Bustios

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
9	1	#1 GG BAILA BAILA BAILA	Ozuna x Daddy Yankee ...	12		
2	2	CON CALMA	Daddy Yankee Feat. Snow	14		
3	3	CALMA	Pedro Capo X Farruko	28		
1	4	SECRETO	Anuel AA & Karol G	13		
4	5	MIA	Bad Bunny Feat. Drake	29		
7	6	NADA NUEVO	Christian Nodal	9		
6	7	UN AÑO	Sebastian Yatra & Reik	11		
5	8	ME GUSTA	Natti Natasha	16		
13	9	TE ROBARE	Nicky Jam X Ozuna	6		
11	10	INMORTAL	Aventura	5		
12	11	POR SIEMPRE MI AMOR	Banda Sinaloense MS de Sergio Lizarraga	16		
14	12	AEROLINEA CARRILLO	T3r Elemento Feat. Gerardo Ortiz	13		
18	13	CONTRA LA PARED	Sean Paul & J Balvin	6		
17	14	LA ESCUELA NO ME GUSTO	Adriel Favela Feat. Javier Rosas	8		
15	15	HP	Maluma	7		
24	16	ENCANTADORA	El Fantasma	5		
20	17	VIVIR BAILANDO	Silvestre Dangond & Maluma	8		
19	18	DESPUES QUE TE PERDI	Jon Z/Enrique Iglesias	8		
30	19	TIENE RAZON LA LOGICA	La Arrolladora Banda el Limón de Rene Camacho	3		
16	20	NUNCA ES SUFICIENTE	Los Angeles Azules Feat. Natalia Lafourcade	25		
10	21	POR QUE CAMBIASTE DE OPINION?	Calibre 50	18		
21	22	NADIE	Farruko	9		
25	23	AULLANDO	Wisn & Yandel & Romeo Santos	4		
23	24	DEJALO	Nacho + Manuel Turizo	11		
28	25	MENTIRAS	Remmy Valenzuela	5		

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR LATIN ALBUMS, AS COMPILED BY NIELSEN MUSIC, ARE BASED ON MULTI-METRIC CONSUMPTION (BLENDING TRADITIONAL ALBUM SALES, TRACK EQUIVALENT ALBUMS, AND STREAMING-EQUIVALENT ALBUMS). LATIN AIRPLAY: THE WEEK'S MOST POPULAR LATIN SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. 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 LATIN ALBUMS: THE WEEK'S MOST POPULAR LATIN ALBUMS, AS COMPILED BY NIELSEN MUSIC, BASED ON MULTI-METRIC CONSUMPTION (BLENDING TRADITIONAL ALBUM SALES, TRACK EQUIVALENT ALBUMS, AND STREAMING-EQUIVALENT ALBUMS). LATIN AIRPLAY: THE WEEK'S MOST POPULAR LATIN SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SEE CHARTS.LEGEND@BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2019, PROMUSICB, GLOBAL MEDIATECH, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

Christian/Gospel

May 11
2019
billboard

HOT CHRISTIAN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		
1	1	1	#1 YOU SAY		Lauren Daigle	1
			J.INGRAM,P.MABURY (L.DAIGLE,J.INGRAM,P.MABURY)	CENTRICITY	43	
2	2	2	GOD ONLY KNOWS		for KING & COUNTRY	2
			TEDD L.M.HALES,S.MOSLEY,FOR KING & COUNTRY (J.SMALLBONE,L.SMALLBONE,L.WEAR,J.REYNOLDS,J.BORRHO)	CURB-WORD	36	
4	5	3	HAVEN'T SEEN IT YET		Danny Gokey	3
			C.WEDGEWORTH (D.GOKEY,C.WEDGEWORTH,E.HULSE)	SPARROW/CAPITOL CMG	16	
5	4	4	LOOK UP CHILD		Lauren Daigle	3
			J.INGRAM,P.MABURY (L.DAIGLE,J.INGRAM,P.MABURY)	CENTRICITY	36	
3	3	5	RESURRECTING		Elevation Worship	3
			S.SHUTOK,M.BROCKA,R.BERTSON,E.BROWN,M.BROOKS,S.FURTCOR,J.YE,MNTLEED	ELEVATION WORSHIP/ESSENTIAL WORSHIP/PLG	39	
6	6	6	MAYBE IT'S OK		We Are Messengers	5
			D.MULLIGAN,J.L.SMITH,B.FOWLER (D.MULLIGAN,J.L.SMITH,B.FOWLER)	CURB-WORD	25	
7	7	7	ONLY JESUS		CASTING CROWNS	3
			M.A.MILLER (M.HALL,M.WEST,B.HERMS)	BEACH STREET/REUNION/PLG	38	
9	8	8	BUILD MY LIFE		Pat Barrett	8
			E.CASH,N.MOELS (P.BARRETT,B.YOUNKER,J.L.FREDMAN,KAPLE,K.MARTIN)	BOYER & BOY/SPARROW/CAPITOL CMG	18	
11	9	9	SCARS		I AM THEY	9
			S.MOSLEY,M.O'CONNOR (M.ARMSTRONG,E.HULSE,J.MCCONNELL,M.HEIN)	ESSENTIAL/PLG	16	
8	10	10	BEST NEWS EVER		MercyMe	4
			DIGAR,B.GLOVER (B.MILLARD,S.SHEUCHER,N.DOHRAN,P.SHAFFER,B.GRAULS,L.DODD,A.GARCIA,B.GLOVER)	FAIR TRADE	29	
12	11	11	RAISE A HALLELUJAH		Bethel Music, Jonathan David Hesser & Melissa Hesser	11
			E.CASH (J.D.HESLER,M.HESLER,M.S.KAGGS,J.STEVENS)	BETHEL	17	
13	13	12	CHURCH (TAKE ME BACK)		Cochren & Co.	12
			B.FOWLER (M.COCHRAN,B.FOWLER,M.KUJPER)	GOTE	14	
14	12	13	IS HE WORTHY?		Chris Tomlin	12
			E.CASH (A.PETERSON,B.SHIVE)	RIVERMUSIC/SPARROW/CAPITOL CMG	9	
23	21	14	WHOLE HEART (HOLD ME NOW)		Hillsong UNITED	14
			M.G.CHISLETT,L.HOUSTON (L.HOUSTON,A.KING)	HILLSONG/SPARROW/CAPITOL CMG	16	
21	16	15	SYMPHONY		Switch Featuring Dillon Chase	15
			L.BAN,CHELLO,M.BAN,N.BLOD,J.AHMIDA (D.ESTYER,C.FRYE,D.ARMSTRONG,K.A.L.GUEVARA,L.BAN,CHELLO,M.BAN,N.BLOD,J.AHMIDA)	DREAM	13	
15	14	16	GREATNESS OF OUR GOD		newsboys	14
			P.FURTER,G.DUNCAN (C.WEDGEWORTH,B.FOWLER,E.HULSE)	FAIR TRADE	14	
17	15	17	TILL I FOUND YOU		Phil Wickham	15
			R.D.JACKSON,R.JACKSON,H.BALACHANDRAN (T.RYAN,P.WICKHAM)	FAIR TRADE	28	
16	18	18	ALIVE		Big Daddy Weave	16
			J.REDMON (J.INGRAM,J.L.SMITH,Z.WILLIAMS)	CURB-WORD	11	
25	22	19	ANOTHER IN THE FIRE		Hillsong UNITED	19
			M.G.CHISLETT,L.HOUSTON (C.DWENPORT,L.HOUSTON)	HILLSONG/SPARROW/CAPITOL CMG	7	
19	20	20	PRIZE WORTH FIGHTING FOR		Jamie Kimmett	19
			J.SOJKA (J.KIMMETT,L.FARRELL)	REUNION/PLG	13	
20	19	21	WITH LIFTED HANDS		Ryan Stevenson	19
			R.STEVENSON,C.STEVENS (B.FOWLER,C.STEVENS)	GOTE	11	
28	25	22	AS YOU FIND ME		Hillsong UNITED	22
			M.G.CHISLETT,L.HOUSTON (L.HOUSTON,M.CROCKER,B.HASTINGS)	HILLSONG/SPARROW/CAPITOL CMG	12	
NEW	23	23	HIGHLANDS (SONG OF ASCENT)		Hillsong UNITED	23
			M.G.CHISLETT,L.HOUSTON (L.HOUSTON,B.HASTINGS)	HILLSONG/SPARROW/CAPITOL CMG	1	
47	44	24	YES I WILL		Vertical Worship	24
			J.L.SMITH (E.HOAGLAND,M.L.C.FIELDS,J.L.SMITH)	ESSENTIAL WORSHIP/PLG	23	
30	23	25	GOOD GRACE		Hillsong UNITED	11
			M.G.CHISLETT,L.HOUSTON (L.HOUSTON)	HILLSONG/SPARROW/CAPITOL CMG	21	

HOT GOSPEL SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		
1	1	1	#1 LOVE THEORY		Kirk Franklin	1
			K.FRANKLIN,S.MARTIN,M.STARK,R.HILL (K.FRANKLIN)	FO YO SOUL/RCA/RCA INSPIRATION/PLG	14	
2	2	2	WON'T HE DO IT		Koryn Hawthorne	1
			M.R.RIDDICK-WOODS (M.R.RIDDICK-WOODS,R.SHELTON,L.HILL)	RCA INSPIRATION/PLG	86	
3	3	3	VICTORY		Fred Jerkins Featuring Last Call	3
			F.JERKINS III,T.WASTWOOD (T.WASTWOOD,A.L.JONES,F.JERKINS III)	DARRCHILD GOSPEL	27	
7	7	4	DELIVER ME (THIS IS MY BODODUS)		Donald Lawrence Presents The Tri-City Singers Feat. LeAndria Johnson	4
			D.LAWRENCE (D.LAWRENCE,W.LISTOKES,M.LEWIS,R.WOODRIG,E.DAVIS)	RCA INSPIRATION/PLG	17	
4	5	5	FOREVER		Jason Nelson	2
			D.J.SOREY (J.NELSON,D.J.SOREY,T.NELSON)	RCA INSPIRATION/PLG	40	
6	9	6	MY GOD		Nashville Life Music Featuring Mr. Talkbox	6
			D.HILL,A.LOVE III (D.HILL)	NASHVILLE LIFE	18	
5	8	7	IT'S YOURS		Jekalyn Carr	3
			A.CARR (A.CARR)	LUMJAL	33	
9	12	8	UNSTOPPABLE		Koryn Hawthorne	8
			KID CLASS,R.D.REESE (M.R.RIDDICK-WOODS,A.WYLEY,R.D.REESE)	RCA INSPIRATION/PLG	16	
8	10	9	OPEN THE FLOODGATES		Demetrius West & Jesus Promoters Feat. Karen Hoskins	8
			J.THOMAS III,D.WEST (D.WASHINGTON,J.R.D.WEST,J.THOMAS III)	BLACKSMOKE	23	
10	11	10	POUR YOUR OIL		Joshua Rogers	8
			L.B.HOSKINS (K.L.HOSKINS,M.MCFARLIN,T.BELLE)	MIXED BAG	29	
21	4	11	YOU KNOW MY NAME (LIVE)		Tasha Cobbs Leonard	2
			K.LEONARD,JR.,T.COBBES LEONARD (N.COBBES LEONARD,B.BROWN)	MOTOWN GOSPEL	18	
12	13	12	EVERYTHING WILL BE ALRIGHT		Isaiah Templeton	11
			J.TYSON (S.HORFUL)	TREMYLES	12	
13	15	13	THIS IS A MOVE		Tasha Cobbs Leonard	4
			K.LEONARD,JR. (N.COBBES LEONARD,B.LAKE,T.BROWN,N.MOORE)	MOTOWN GOSPEL	14	
11	14	14	YOU'RE DOING IT ALL AGAIN		Todd Dulane Feat. Nicole Harris	11
			D.J.KIMBROUGH,T.DULANEY (T.DULANEY,N.HARRIS)	EONE	7	
-	6	15	JUST FOR ME		Kirk Franklin	6
			K.FRANKLIN,S.MARTIN,M.STARK,R.HILL (K.FRANKLIN)	FO YO SOUL/RCA/RCA INSPIRATION/PLG	2	
14	16	16	IF GOD / NOTHING BUT THE BLOOD		Casey J	14
			JOH.JON TRAXX (C.J.HOBBS,J.WEBB,JR.,N.L.SIMS)	CASEY J/INTEGRITY/TYSCO	5	
22	17	17	LAUGHTER (JUST LIKE A MEDICINE)		BeBe Winans	16
			B.WINANS (B.WINANS)	REGIMEN/MALACO	17	
16	20	18	SETTLE HERE		William Murphy	16
			K.LEONARD,JR.,T.COBBES LEONARD (W.H.MURPHY III)	RCA INSPIRATION/PLG	7	
20	19	19	TELL ME WHERE IT HURTS		Fred Hammond	19
			F.HAMMOND,J.DAWKINS (F.HAMMOND)	F.HAMMOND/HERITAGE/FACE TO FACE PRODUCTIONS	6	
-	21	20	I MADE IT OUT		John P. Kee Featuring Zacardi Cortez	20
			J.P.KEE (J.P.KEE)	KEE/EONE	4	
25	23	21	TRY		Keyondra Lockett	21
			J.L.WILLIAMS (K.LOCKETT,J.L.WILLIAMS)	BELLA DAWN	7	
18	24	22	MAKE ROOM		Jonathan McReynolds	18
			J.MC REYNOLDS,LIL' MAN (J.MC REYNOLDS)	EONE	9	
24	25	23	WAITING		Jermaine Dolly	23
			J.DOLLY (J.DOLLY)	BY ANY MEANS NECESSARY	5	
15	18	24	POTTER		Tamela Mann	8
			M.BUTLER (T.GREENE)	TILLYMANN	24	
RE-ENTRY	25	25	MIRACLE WORKER		JJ Hairston & Youthful Praise Feat. Rich Tolbert, Jr.	23
			J.J.HAIRSTON III,R.ANDERSON (R.JOUBERT JR.,J.L.HAIRSTON III)	JAMESTOWN	3	

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 HILLSONG UNITED	People	1		
		HILLSONG/SPARROW/CAPITOL CMG				
1	2	LAUREN DAIGLE	Look Up Child	34		
		CENTRICITY/IZONE				
2	3	LAUREN DAIGLE	How Can It Be	213		
		CENTRICITY/CAPITOL CMG				
3	4	MERCYME	I Can Only Imagine: The Very Best Of MercyMe	62		
		FAIR TRADE/PLG				
5	5	FOR KING & COUNTRY	Burn The Ships	30		
		CURB-WORD				
4	6	CASTING CROWNS	Only Jesus	24		
		BEACH STREET/REUNION/PLG				
13	7	GG MERCYME	Lifer	109		
		FAIR TRADE/PLG				
8	8	ZACH WILLIAMS	Chain Breaker	123		
		ESSENTIAL/PLG				
7	9	BETHEL MUSIC	Victory: Recorded Live	14		
		BETHEL				
12	10	NF	Therapy Session	158		
		CAPITOL CMG				
9	11	ELEVATION WORSHIP	Here As In Heaven	169		
		ELEVATION WORSHIP/ESSENTIAL WORSHIP/PLG				
6	12	JOSH TURNER	I Serve A Savior	27		
		MCA WASHVILLE/CAPITOL CMG				
11	13	HILLSONG WORSHIP	There Is More	56		
		HILLSONG/SPARROW/CAPITOL CMG				
16	14	SKILLET	Awake	259		
		ARDENT/FAIR TRADE/ATLANTIC/PLG				
10	15	TOBYMAC	The Elements	29		
		FOREFRONT/CAPITOL CMG				
14	16	CROWDER	I Know A Ghost	25		
		SIXTEPS/SPARROW/CAPITOL CMG				
15	17	HILLSONG UNITED	Wonder	99		
		HILLSONG/SPARROW/CAPITOL CMG				
17	18	DANNY GOKEY	Haven't Seen It Yet	3		
		SPARROW/CAPITOL CMG				
22	19	NF	Mansion	197		
		CAPITOL CMG				
NEW	20	STARFLYER 59	Young In My Head	1		
		TOOTH & NAIL				
18	21	TAUREN WELLS	Hills And Valleys	93		
		REUNION/PLG				
20	22	HILLSONG UNITED	Zion	286		
		HILLSONG/SPARROW/CAPITOL CMG				
25	23	SKILLET	Unleashed	143		
		HEAR IT LOUD/ATLANTIC/CURB-WORD				
23	24	ALAN JACKSON	Precious Memories Collection	98		
		ARC/EMI NASHVILLE/CAPITOL CMG				
21	25	CHRIS TOMLIN	How Great Is Our God: The Essential Collection	190		
		SIXTEPS/SPARROW/CAPITOL CMG				

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 TASHA COBBES LEONARD	Heart, Passion, Pursuit	88		
		MOTOWN GOSPEL/CAPITOL CMG				
2	2	KORYN HAWTHORNE	Unstoppable	42		
		RCA INSPIRATION/PLG				
14	3	GG KIRK FRANKLIN	The Essential Kirk Franklin	170		
		FO YO SOUL/VERITY/LEGACY				
10	4	ARETHA FRANKLIN	Amazing Grace The Complete Recordings	17		
		ATLANTIC/RHINO				
3	5	TORI KELLY	Hiding Place	33		
		SCHOOLBOY/CAPITOL				
6	6	MARVIN SAPP	Playlist: The Very Best Of Marvin Sapp	198		
		VERITY/LEGACY				
7	7	TASHA COBBES	Grace (EP)	267		
		MOTOWN GOSPEL/CAPITOL CMG				
8	8	VARIOUS ARTISTS	WOW Gospel 2019	15		
		MOTOWN GOSPEL/CURB-WORD/RCA INSPIRATION/PLG				
5	9	JONATHAN MCREYNOLDS	Make Room	60		
		EONE				
12	10	TASHA COBBES	One Place: Live	192		
		MOTOWN GOSPEL/CAPITOL CMG				
9	11	TASHA COBBES LEONARD	Heart, Passion, Pursuit	26		
		MOTOWN GOSPEL/CAPITOL CMG				
4	12	ARETHA FRANKLIN	Gospel Greats	56		
		ATLANTIC/FLASHBACK/RHINO				
13	13	WILLIAM MURPHY	Settle Here	7		
		RCA INSPIRATION/PLG				
15	14	TRAVIS GREENE	The Hill	183		
		RCA INSPIRATION/PLG				
17	15	KIRK FRANKLIN	Hello Fear	140		
		FO YO SOUL/VERITY/RCA INSPIRATION/PLG				
19	16	TAMELA MANN	Best Days	269		
		TILLYMANN				
16	17	KIRK FRANKLIN	The Rebirth Of Kirk Franklin	114		
		GOSPOCENTRIC/LEGACY				
11	18	FRED HAMMOND	The Best Of Fred Hammond	42		
		VERITY/PLG				
22	19	TAMELA MANN	One Way	137		
		TILLYMANN				
25	20	KIRK FRANKLIN	Losing My Religion	163		
		FO YO SOUL/RCA/RCA INSPIRATION/PLG				
24	21	YOLANDA ADAMS	The Best Of Me	108		
		ELEKTRA/ATLANTIC/AG				
23	22	DONNIE MCCLURKIN	The Journey (Live)	80		
		RCA INSPIRATION/PLG				
21	23	TODD DULANEY	Your Great Name	56		
		EONE				
RE	24	GOD'S PROPERTY FROM KIRK FRANKLIN'S NATION	God's Property	112		
		B-RITE/INTE RSCOPE				
RE	25	TODD DULANEY	To Africa With Love	4		
		EONE				



'People' Pleasers

Sydney-based worship music collective **Hillsong United** nets its eighth No. 1 (all of which have debuted at the summit) on Top Christian Albums as *People* arrives with 107,000 equivalent album units earned, according to Nielsen Music. With 101,000 copies sold, the set starts as the act's first No. 1 on Top Album Sales as the week's top seller across all genres. The group achieves its biggest sales week, eclipsing the 47,000 that *Empires* sold in its first frame in 2012. On the Billboard 200, *People* begins at No. 2, marking the ensemble's highest rank and third top 10 on the all-genre multimetric list. Meanwhile, **Lauren Daigle's** "You Say" leads the streaming-, airplay- and sales-based Hot Christian Songs chart for a 41st week, a reign second only to Hillsong United's "Oceans (Where Feet May Fail)," which dominated for 61 weeks starting in 2013. "Say," which ruled Christian Airplay for 17 weeks starting in September 2018, soars by 50% to 18,000 downloads sold — its sixth-best weekly sum — in the week ending May 2 and tops Christian Digital Song Sales for a 39th frame. The surge follows Daigle's performance of the song at the 2019 Billboard Music Awards (May 1), as many viewers were likely watching her for the first time: "Say" garnered the most Shazams (25%) among all songs performed during the NBC broadcast. The crossover hit also ascends to the Adult Contemporary top five (6-4).

—Jim Asker

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR CHRISTIAN SONGS, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS, AS MEASURED BY NIELSEN MUSIC, AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. TOP CHRISTIAN ALBUMS: THE WEEK'S MOST POPULAR CHRISTIAN ALBUMS, AS COM

Dance/Electronic

May 11
2019
billboard

HOT DANCE/ELECTRONIC SONGS™						
W. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		
1	1	1	#1 HAPPIER		Marshmello & Bastille	1
3	3	2	DG AG SG HERE WITH ME		Marshmello Feat. CHVRCHES	2
2	2	3	CLOSE TO ME		Ellie Goulding X Diplo Feat. Swae Lee	2
4	4	4	WHO DO YOU LOVE		The Chainsmokers Feat. 5 Seconds Of Summer	4
5	5	5	TAKI TAKI		DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	2
6	6	6	SOS		Avicii Featuring Aloe Blacc	6
		7	SUMMER DAYS		Martin Garrix Feat. Macklemore & Patrick Stump	7
7	7	8	THIS FEELING		The Chainsmokers Feat. Kelsea Ballerini	4
-	8	9	CARRY ON		Kygo & Rita Ora	8
8	9	10	ON MY WAY		Alan Walker, Sabrina Carpenter & Farruko	8
10	10	11	SO CLOSE		NOTD & Felix Jaehn Feat. Georgia Ku & Captain Cuts	10
16	12	12	PIECE OF YOUR HEART		Meduza Featuring GOODBOYS	12
13	13	13	LILY		Alan Walker, K-391 & Emelie Hollow	12
9	11	14	365		Zedd & Katy Perry	7
11	14	15	GIANT		Calvin Harris & Rag'n Bone Man	8
12	15	16	LOST IN THE FIRE		Gesafelstein & The Weeknd	3
20	18	17	WHAT I LIKE ABOUT YOU		Jonas Blue Feat. Theresa Rex	16
	23	18	FIRE IN MY SOUL		Oliver Heldens Feat. Shungudzo	18
14	16	19	HOPE		The Chainsmokers Featuring Winona Oak	7
18	20	20	BONES		Galantis Featuring OneRepublic	17
23	19	21	UCLA		RL Grime Featuring 24hrs	19
35	26	22	PUT YOUR PHONE DOWN (LOW)		Jack Back	22
17	21	23	CRAB RAVE		Noisestorm	14
15	17	24	THINK ABOUT YOU		Kygo Featuring Valerie Broussard	10
26	24	25	ALL DAY AND NIGHT		Jax Jones, Martin Solveig & Madison Beer	24
		26	SO LONG		Diplo Presents Thomas Wesley Feat. Cam	26
27	29	27	MILE HIGH		James Blake Feat. Metro Boomin & Travis Scott	10
19	27	28	NOBODY		Martin Jensen & James Arthur	19
30	28	29	FIRE UP		Jade Starling	28
21	22	30	NO SLEEP		Martin Garrix Featuring Bonn	12
42	35	31	BACK TO LIFE		Hilary Roberts	31
43	42	32	I'M NOT ALONE 2019		Calvin Harris	17
47	38	33	CONCRETE HEART		VASSY & Disco Fries	33
		34	NEXT TO YOU		Becky G & Digital Farm Animals Feat. Rvssian	34
		35	WTF		HUGEL Featuring Amber Van Day	35
41	37	36	YOU'RE MY LIFE		Low Steppa	36
33	32	37	BETTER WHEN YOU'RE GONE		David Guetta, Brooks & Loote	25
-	47	38	THE RHYTHM OF THE NIGHT		Sean Finn & Corona	38
37	48	39	SPEECHLESS		Robin Schulz Featuring Erika Sirola	31
45	33	40	CATCHY SONG		Dillon Francis Feat. T-Pain & That Girl Lay Lay	19
		41	ALL YOU NEED TO KNOW		Gryffin And SLANOER Feat. Calle Lehmann	12
31	34	42	MAMA		Clean Bandit Featuring Ellie Goulding	19
		43	BREATHE		CamelPhat X Cristoph Featuring Jem Cooke	35
36	30	44	CHECK THIS OUT		Marshmello	10
49	39	45	IGNITE		K-391 Feat. Alan Walker, Julie Bergan & Seungri	28
22	40	46	YOU'RE SORRY		Todd Edwards	22
28	43	47	BASSA SABABA		Netta	28
40	41	48	SAVE ME TONIGHT		ARTY	26
		49	SO LOST HEARTED		Lee Dagger & Courtney Harrell	49
		50	SPONTANEOUS		Flying Lotus Feat. Little Dragon	50

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 MARSHMELLO		Marshmello: Forgive Extended Set	13	
2	2	LADY GAGA		The Fame	268	
4	3	THE CHAINSMOKERS		Collage (EP)	130	
	4	THE CHAINSMOKERS		Sick Boy	54	
	5	THE CHAINSMOKERS		Memories...Do Not Open	108	
	6	ALAN WALKER		Different World	20	
	7	CLEAN BANDIT		What Is Love?	22	
	8	ODESZA		A Moment Apart	86	
	9	CALVIN HARRIS		Funk Wav Bounces Vol. 1	96	
10	10	AVICII		True	133	
22	11	JONAS BLUE		Blue	24	
12	12	GORILLAZ		Demon Days	223	
14	13	DAVID GUETTA		Nothing But The Beat	224	
	13	KYGO		Kids In Love	78	
	15	ODESZA		In Return	197	
	16	DJ SNAKE		Encore	142	
	17	ALINA BARAZ & GALIMATIAS		Urban Flora	197	
11	18	MAJOR LAZER		Major Lazer Essentials	28	
	19	ILLENIUUM		Awake	77	
	17	GRYFFIN		Gravity, Pt. 1 (EP)	19	
	21	JAMES BLAKE		Assume Form	12	
21	22	DAFT PUNK		Random Access Memories	192	
24	23	RL GRIME		NOVA	6	
	24	KYGO		Cloud Nine	134	
20	25	LADY GAGA		Born This Way	168	

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	#1 SUCKER	Jonas Brothers	8		
1	2	HERE WITH ME	Marshmello Feat. CHVRCHES	7		
3	3	SOS	Avicii Feat. Aloe Blacc	4		
5	4	NO SLEEP	Martin Garrix Feat. Bonn	10		
7	5	PIECE OF YOUR HEART	Meduza Feat. GOODBOYS	6		
29	6	THINK ABOUT YOU	Kygo Feat. Valerie Broussard	9		
17	7	FEEL ALIVE	D-Sol Feat. Katt Rockell	13		
14	8	WHITE LIES	M-22	6		
10	9	DANCING WITH A STRANGER	Sam Smith & Normani	15		
9	10	WOW.	Post Malone	16		
19	11	OLD TOWN ROAD	Lil Nas X Feat. Billy Ray Cyrus	4		
6	12	CLOSE TO ME	Ellie Goulding X Diplo Feat. Swae Lee	21		
13	13	BONES	Galantis Feat. OneRepublic	7		
12	14	WITHOUT ME	Halsey	26		
8	15	SWEET BUT PSYCHO	Ava Max	12		
21	16	WHEN I'M WITH U	Tritonal Feat. Maia Wright	2		
	17	SPEECHLESS	Robin Schulz Feat. Erika Sirola	12		
34	18	SELFISH	Dimitri Vegas & Like Mike & Era Istrefi	3		
4	19	7 RINGS	Ariana Grande	15		
	20	OBSESSED	Dynoro / Ina Wroldsen	1		
15	21	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED	Ariana Grande	11		
26	22	CONCRETE HEART	VASSY & Disco Fries	5		
32	23	TALK	Khalid	3		
11	24	BREATHE	CamelPhat X Cristoph Feat. Jem Cooke	15		
27	25	WE FOUND LOVE	Nora En Pure Feat. Ashbah	8		



Reason To Be Even 'Happier'

"Happier" by Marshmello and Bastille (above, from left) ties the record for the most weeks at No. 1 on Hot Dance/Electronic Songs (dating to the chart's inception in January 2013). The track reigns for a 33rd week and matches the No. 1 run of Zedd, Maren Morris and Grey's "The Middle" in 2018.

Marshmello also rises to No. 2 with "Here With Me" (featuring CHVRCHES), marking the first double-up in the top two spots since the masked DJ-producer ranked at No. 1 with "Wolves," with Selena Gomez, and No. 2 with "Silence" (featuring Khalid) in January 2018.

Also on Hot Dance/Electronic Songs, Martin Garrix scores his sixth top 10 with "Summer Days" (No. 7), the first each for featured artists Macklemore and Patrick Stump. The song starts with 2.5 million U.S. streams and 8,000 sold, according to Nielsen Music.

Dutch house DJ Oliver Heldens darts 2-1 on Dance Club Songs with "Fire in My Soul" (featuring Shungudzo). The first leader for both acts was remixed by Tom Staar, Justin Caruso and Leandro Da Silva, among others.

Meanwhile, Madonna and Maluma arrive at No. 35 on Dance Club Songs with "Medellin," the former's first entry since 2015, when "B*** I'm Madonna" became her record-extending 46th No. 1.

On Dance/Mix Show Airplay, Kygo cruises to his third top 10 with "Think About You," featuring Valerie Broussard, who earns her first (29-6). Plus, European DJ duo M-22 catches its initial top 10 with "White Lies" (14-8).

—Gordon Murray

COURTESY OF UNIVERSAL MUSIC GROUP

HOT DANCE/ELECTRONIC SONGS: The week's most popular current dance/electronic songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music, streaming activity data by Nielsen Music, and a combination of the three factors. SONGS: The week's most popular current dance/electronic songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music, streaming activity data by Nielsen Music, and a combination of the three factors. ALBUMS: The week's most popular current dance/electronic albums, ranked by album sales data as compiled by Nielsen Music, streaming activity data by Nielsen Music, and a combination of the three factors. 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DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 GG FIRE IN MY SOUL KANGAROO TRACKS/RCA	Oliver Heldens Feat. Shungudzo	8
3	2	PUT YOUR PHONE DOWN (LOW) WM AT A MUSIC/DEFECTED	Jack Back	8
4	3	FIRED UP TAZMANIA	Jade Starling	9
6	4	PIECE OF YOUR HEART ASTRALWERKS/VIRGIN/CAPITOL	Meduza Feat. GOODBOYS	8
7	5	BACK TO LIFE RED SONGBIRD/DAUMAH	Hilary Roberts	7
1	6	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	9
10	7	CONCRETE HEART KMY/RED	VASSY & Disco Fries	6
8	8	YOU'RE MY LIFE DEFECTED	Low Steppa	7
14	9	THE RHYTHM OF THE NIGHT SELFIE TUNES/SONY MUSIC GERMANY/NITRON MUSIC	Sean Finn & Corona	5
11	10	SUE ME HOLLYWOOD	Sabrina Carpenter	14
9	11	YOU'RE SORRY DEFECTED	Todd Edwards	12
18	12	ONE LESS DAY (DYING YOUNG) EMBLEM/ATLANTIC	Rob Thomas	4
20	13	WALK ME HOME RCA	P!nk	4
12	14	BASSA SABABA TEOY/BMG/S-CURVE	Netta	12
25	15	GIVE YOU UP BMG	Dido	3
13	16	DON'T FEEL LIKE CRYING ISLAND/REPUBLIC	Sigrid	8
17	17	SO LOST HEARTED TAZMANIA	Lee Dagger & Courtney Harrell	7
19	18	VOICES IN MY HEAD 418/RENEGADE	Spanish Fly Feat. Aki Starr	7
5	19	SHOTGUN COLUMBIA	George Ezra	10
22	20	GIVE ME SOME MORE BFD/SUNSHINE SOUND	MC & The Sunshine Band & Tony Moran Feat. Mike Rodgers	5
16	21	FAVORITE SOUND CRANBERRY/RED	Audien & Echosmith	11
27	22	UNDRUNK SWAPBACK/CAPITOL	FLETCHER	3
36	23	I'M NOT ALONE 2019 COLUMBIA	Calvin Harris	3
26	24	SHOULDA STAYED DARIO	Dario	5
23	25	I'M NOT DEFEATED GLITTERBOX/DEFECTED	Fiorius	9
24	26	365 CAPITOL/INTERSCOPE	Zedd & Katy Perry	9
37	27	I'VE BEEN THINKING ABOUT YOU RADIKAL	KLAAS & Londonbeat	2
46	28	SOS AVICII AB/GEFFEN/INTERSCOPE	Avicii Feat. Aloe Blacc	2
30	29	HOUSE OF STONE DOTDOTDOT	Colonel Abrams	3
39	30	BREAK UP TO MAKE UP PREMIER LEAGUE	Tania	3
35	31	SUCKER REPUBLIC	Jonas Brothers	3
32	32	SEND ME AN ANGEL QUINN COLEMAN	Omar Veluz	4
34	33	WET SOCIAL MEDIA	KEA	4
29	34	WTP G.O.O.D./DEF JAM	Teyana Taylor	19
HOT SHOT DEBUT	35	MEDELLIN LIVE NATION/INTERSCOPE	Madonna & Maluma	1
41	36	GOING HOME 418	Kue	2
33	37	FIRES CHRIS ERASMUS/DAUMAH	Chris Erasmus	8
28	38	GIANT COLUMBIA	Calvin Harris & Rag'n'Bone Man	14
47	39	MARY OFFERED LADYBUGS AND LOVE YOU TRANSXWORLD	Velvet Code	2
15	40	THE BOSS 2019 MOTOWN	Diana Ross	11
48	41	LOVE OR DRUGS FAM ALCHEMY	Rilan	2
38	42	MOONLIGHT BRETHERN	Rocky Morningside	8
NEW	43	ON MY WAY MER MUSIC/RCA	Alan Walker, Sabrina Carpenter & Farruko	1
NEW	44	BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	1
42	45	7 RINGS REPUBLIC	Ariana Grande	13
43	46	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	6
21	47	STAY LOVE MEDIA HOUSE	C-Rod Feat. Brendan O'Hara	13
49	48	JUICE NICE LIFE/ATLANTIC	Lizzo	8
NEW	49	SELFISH SMASH THE HOUSE/ARISTA	Dimitri Vegas & Like Mike & Era Istrefi	1
NEW	50	MORE THAN YOU 450	HARBER x Lexy Panterra	1

BOXSCORE

May 11
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 multi-platinum level.

Digital Songs Charts

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

▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numeral noted with Platinum symbol indicates song's multi-platinum level.

Awards

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

Publishing song index available on Billboard.com/biz.

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

CONCERT GROSSES

	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$14,701,900 (\$6,863,071 REAMS) \$517.10/\$87.91	LOLLAPALOOZA BRASIL AUTODROMO DE INTERLAGOS, SAO PAULO, BRAZIL APRIL 5-7	246,000 276,000	T4F-TIME FOR FUN, C3 PRESENTS
2	\$4,197,551 \$154.50/\$54.50	BILLY JOEL MILLER PARK, MILWAUKEE, WIS. APRIL 26	41,297 SELLOUT	LIVE NATION
3	\$3,275,562 (\$2,568,605) \$78.59/\$45.84	SHAWN MENDES, ALESSIA CARA O2 ARENA, LONDON APRIL 16-17, 19	49,386 THREE SHOWS THREE SELLOUTS	MESSINA TOURING GROUP/PAGS PRESENTS
4	\$2,743,772 \$139.25/\$39	ERIC CHURCH PPG PAINTS ARENA, PITTSBURGH, PA. MAY 3-4	29,323 TWO SHOWS TWO SELLOUTS	MESSINA TOURING GROUP/PAGS PRESENTS
5	\$2,114,421 \$469/\$51	BAD BUNNY MADISON SQUARE GARDEN, NEW YORK APRIL 27	18,656 SELLOUT	CARDENAS MARKETING NETWORK
6	\$1,811,820 \$253.50/\$68.50	VAN MORRISON CHICAGO THEATRE, CHICAGO APRIL 23-25	10,452 THREE SHOWS THREE SELLOUTS	MADISON HOUSE PRESENTS
7	\$1,744,767 (\$1,556,299 EUROS) \$112.93/\$85.86	SHAWN MENDES, ALESSIA CARA 3 ARENA, DUBLIN, IRELAND APRIL 13-14	16,877 TWO SHOWS TWO SELLOUTS	MESSINA TOURING GROUP/PAGS PRESENTS
8	\$1,640,810 \$471/\$51	BAD BUNNY SAP CENTER, SAN JOSE, CALIF. APRIL 20	12,116 12,767	CARDENAS MARKETING NETWORK
9	\$1,579,955 \$475/\$51	BAD BUNNY AMWAY CENTER, ORLANDO, FLA. APRIL 11	16,247 SELLOUT	CARDENAS MARKETING NETWORK
10	\$1,498,760 (\$2,137,558 AUSTRALIAN) \$144.71/\$80.45	POST MALONE RAC ARENA, PERTH, AUSTRALIA APRIL 26	14,280 SELLOUT	LIVE NATION
11	\$1,452,800 \$425/\$75	I HEAR RADIO COUNTRY FESTIVAL FRANK ERWIN CENTER, AUSTIN, TEXAS MAY 4	9,993 11,956	I HEAR MEDIA + ENTERTAINMENT
12	\$1,215,683 \$250/\$25	ZION & LENNOX COLISEO DE PUERTO RICO, SAN JUAN, PUERTO RICO APRIL 12-13	20,281 21,637 TWO SHOWS	LINK PRODUCTIONS
13	\$1,134,468 \$195/\$95/\$60/\$50/\$25	93.5 KDAY KRUSH GROOVE THE FORUM, INGLEWOOD, CALIF. APRIL 20	15,179 SELLOUT	LIVE NATION
14	\$1,113,639 \$129/\$29	KENNY CHESNEY, CAROLINE JONES, DAVID LEE MURPHY CHESAPEAKE ENERGY ARENA, OKLAHOMA CITY, OKLA. MAY 4	11,983 SELLOUT	MESSINA TOURING GROUP/PAGS PRESENTS
15	\$966,680 (\$756,815) \$78.20/\$45.62	SHAWN MENDES, ALESSIA CARA MANCHESTER ARENA, MANCHESTER, ENGLAND APRIL 7	14,783 SELLOUT	MESSINA TOURING GROUP/PAGS PRESENTS
16	\$944,527 (\$489,558 ZLOTY) \$78.04/\$49.33	SHAWN MENDES, ALESSIA CARA TAURON ARENA, KRAKOW, POLAND APRIL 2	13,895 SELLOUT	MESSINA TOURING GROUP/PAGS PRESENTS
17	\$818,790 (\$639,980) \$78.33/\$45.69	SHAWN MENDES, ALESSIA CARA ARENA BIRMINGHAM, BIRMINGHAM, ENGLAND APRIL 9	12,614 SELLOUT	MESSINA TOURING GROUP/PAGS PRESENTS
18	\$772,406 \$99/\$29	KENNY CHESNEY, CAROLINE JONES, DAVID LEE MURPHY INTRUST BANK ARENA, WICHITA, KAN. MAY 3	10,953 SELLOUT	MESSINA TOURING GROUP/PAGS PRESENTS
19	\$762,264 \$475/\$49	BAD BUNNY SANTANDER ARENA, READING, PA. APRIL 28	8,656 SELLOUT	CARDENAS MARKETING NETWORK
20	\$734,163 (\$573,735) \$78.34/\$45.20	SHAWN MENDES, ALESSIA CARA SSE HYDR0, GLASGOW, SCOTLAND APRIL 6	11,041 SELLOUT	MESSINA TOURING GROUP/PAGS PRESENTS
21	\$733,569 \$99/\$29	KENNY CHESNEY, DAVID LEE MURPHY MIZZOU ARENA, COLUMBIA, MO. MAY 2	10,203 SELLOUT	MESSINA TOURING GROUP/PAGS PRESENTS
22	\$709,277 \$477/\$61	BAD BUNNY HERTZ ARENA, ESTERO, FLA. APRIL 12	7,626 SELLOUT	CARDENAS MARKETING NETWORK, MHA PRIDE TOUR
23	\$697,433 (\$544,280) \$78.38/\$45.72	SHAWN MENDES, ALESSIA CARA FIRST DIRECT ARENA, LEEDS, ENGLAND APRIL 10	10,610 SELLOUT	MESSINA TOURING GROUP/PAGS PRESENTS
24	\$697,412 (\$2,690,720 REAMS) \$67.09	ARCTIC MONKEYS JEUNESSE ARENA, RIO DE JANEIRO, BRAZIL APRIL 3	10,395 12,800	T4F-TIME FOR FUN
25	\$666,153 \$179/\$59	CHAYANNE CITIZENS BUSINESS BANK ARENA, ONTARIO, CALIF. APRIL 13	5,847 8,078	CARDENAS MARKETING NETWORK
26	\$637,996 (\$494,745) \$116.06/\$64.48	DARYL HALL & JOHN OATES SSE ARENA, WEMBLEY, LONDON APRIL 26	6,276 7,641	KRUMANN JARRO LIVE
27	\$636,858 (\$80,228 EUROS) \$72.80/\$43.68	SHAWN MENDES, ALESSIA CARA STADTHALLE, WIEN, AUSTRIA APRIL 3	10,445 SELLOUT	MESSINA TOURING GROUP/PAGS PRESENTS
28	\$576,599 (\$13,300 EUROS) \$134.80/\$56.17	BOB DYLAN MERCEDES-BENZ ARENA, BERLIN APRIL 4	6,800 7,520	LIVE NATION
29	\$567,282 \$181/\$71	CHAYANNE HULU THEATER AT MADISON SQUARE GARDEN, NEW YORK APRIL 25	4,182 5,300	CARDENAS MARKETING NETWORK
30	\$562,932 \$149/\$59	CHAYANNE GOLDEN 1 CENTER, SACRAMENTO, CALIF. APRIL 14	5,518 6,889	CARDENAS MARKETING NETWORK
31	\$544,701 \$159/\$59	CHAYANNE YAMU THEATER, SEATTLE, WASH. APRIL 11	4,591 4,668	CARDENAS MARKETING NETWORK
32	\$533,886 \$159/\$59	CHAYANNE FREEMAN COLISEUM, SAN ANTONIO, TEXAS APRIL 4	4,618 7,454	CARDENAS MARKETING NETWORK
33	\$500,368 \$179.50/\$129.50/\$99.50 /\$69.50/\$59.50	SARAH MCLACHLAN ENCORE THEATER AT WYNN HOTEL, LAS VEGAS APRIL 24, 26-27	4,208 4,272 THREE SHOWS ONE SELLOUT	AEG PRESENTS, WYNN LAS VEGAS
34	\$452,905 (\$641,192 CANADIAN) \$48.52	ZAZ BELL CENTRE, MONTREAL, QUEBEC APRIL 26	9,335 10,217	EVENKO, PRODUCTIONS J
35	\$444,157 \$149/\$59	CHAYANNE DON HASKINS CENTER, EL PASO, TEXAS APRIL 7	4,117 5,005	CARDENAS MARKETING NETWORK

Boxscore data should be submitted to Eric Frankenberg at boxscore@billboard.com.



Chayanne Exceeds \$100M In Grosses

Latin superstar Chayanne (above) logs multiple entries on the Boxscore chart, thanks to his ongoing international Desde el Alma Tour. The trek continues with North American dates, highlighted by performances at Ontario, Calif.'s Citizens Business Bank Arena; Seattle's WaMu Theater; and New York's Hulu Theater at Madison Square Garden, among others. In all, Chayanne reported eight engagements to Billboard Boxscore for the week of May 11 that totaled \$4 million and 34,797 tickets sold.

The newest grosses send Chayanne's career earnings past the \$100 million mark, totaling \$102.3 million. This is from the \$92.9 million he has grossed as a solo headliner and \$9.4 million he earned as a co-headliner with Marc Anthony, Alejandro Fernández and Marco Antonio Solís.

Chayanne, who hails from Puerto Rico, has done robust business in Spanish-speaking markets — no surprise, since his entire music catalog is essentially in Spanish. The 13 highest-grossing engagements of his career come from Mexico, Puerto Rico and Venezuela, topped by his six-show run at Mexico City's Auditorio Nacional March 4-15, 2015 (\$4.1 million).

The Desde el Alma Tour has reported grosses of \$27.6 million (as of April 27) since launching at the SAP Center in San Jose, Calif., on Aug. 23, 2018. The trek winds through North America in May and then heads to Mexico and Argentina before closing at Santiago, Chile's Movistar Arena on Nov. 23.

—Eric Frankenberg

MY BILLBOARD MOMENT



HE GOT IT FROM HIS MAMA

▶ DAVID MASSEY

PRESIDENT/CEO, ARISTA RECORDS

Starting out as a manager for English new wave act Wang Chung in 1982, Massey has had a career that includes stints at Epic, Mercury and Island Records. Today, he's leading the rebooted Arista Records and developing next-gen talents like Stephen Puth (Charlie's brother), Lithuanian producer Dynoro, Israeli pop artist Dennis Lloyd and Swedish duo Smith & Thell. The London-bred label chief has been entrenched in the business since birth: His mother, Marion Massey, was one of the first leading female artist managers in the industry, repping Scottish pop star Lulu for nearly three decades; his stepfather, Mark London, wrote many of Lulu's hits, including 1967's "To Sir With Love," her first (and only) No. 1 on the Billboard Hot 100. Massey, then 8, followed the track's chart rise from the family's Holland Park home as his mom's "assistant": "It was always about putting the artist first."

My mother, Marion, discovered Lulu in Glasgow, and she came to London to live with us. I went everywhere with my mother. I have lots of memories, especially of Lulu's BBC show, *The Lulu Show* — anyone who came from the U.S., including Jimi Hendrix, would do it. I remember being at *Top of the Pops* with Lulu and meeting my hero of all heroes, David Bowie. He produced her track "The Man Who Sold the World," which was a big hit for her.

Lulu had a single called "The Boat That I Row" on Epic Records, but in America, radio stations started playing the B-side, "To Sir With Love," which was highly unusual. I was 8 at the time and stuck at home, as I had appendicitis

and had damaged the scar badly. I was running my mother's phones, and calls kept coming in from Lulu's lawyer in New York, who gave us the updated *Billboard* chart positions. It became a complete obsession for me. Every week, it was like, "We're No. 17," "We're No. 10," and finally, we hit No. 1. We sold 2 million records. It was the whole concept of the bullet and the momentum — it was my first true exposure to the *Billboard* charts. In those days, if you went to No. 1, you got a wooden plaque of the whole Hot 100 chart, and I still have it. It was the beginning of a lifelong fascination with the business and had such a profound influence on my career on so many levels.

—AS TOLD TO NICK WILLIAMS

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TUESDAY, JUNE 11, 2019 | 11:30 AM

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